Design education, by broad definition, is the instruction of theory and application in the creation of products, services, and communication. Integral to design education is the process of studio critiques that incorporate educator comments and reactions to student work, in an attempt to educate them on better design decisions. Critiques date back to the master/apprentice model and remain remnants of the Bauhaus style in current design studio education. While valuable, critiques often lack tangible substance that students can capture, process, and apply to future design problems. The critique methodology discussed in this presentation moves students out of the studio and into a research lab to assist in validating design decisions, therefore augmenting the traditional critique model of evaluation. Once students complete the initial iteration of a project, they use the scientific method of exploration in an attempt to validate their design decisions, while also incorporating a series of methodologies that test the validity and integrity of their designs using eye-tracking equipment. The results of these tests are then used during critiques to inform future design decisions and possible directions for future iteration. Students begin to see the connection between design, research, and execution.

Central to studio art education is the critique. At its best the critical review of a student’s work can be informative, even enlightening and beneficial. At its worst the critical review process can be deflating and destabilizing. Primary to the critique is blunt and honest critical analysis. Anything less is insincere. Integral to that process is the separation of opinion from critical judgment. It is imperative that comments such as “I like it” be validated by critical reasoning. Second, it is helpful to understand the genre within which the piece of art is being expressed. It is possible to dislike an artistic style and yet recognize excellence within it. Third, it is important to address the relationships among concept, material and methodology. In that context it is valuable to understand that art is what is conceived and that craft is how it is constructed.

Allen, Pam. Troy University. “Print-Like” for a Safer Environment.
Did you know that you can use household products such as vegetable oil and alcohol to clean up oil-based inks? Or that you can use wintergreen oil instead of acetone to transfer photocopies? There are many safe products that can be used to replace the highly toxic solvents and chemicals normally used in a printmaking studio. Today’s water-based inks feel and act much like oil-based inks with slower drying times and less color fading. In the summer of 2003, Allen attended a Nontoxic Intaglio Printmaking Workshop in Santa Fe, New Mexico, given by Keith Howard. Impressed with the nontoxic processes and tired of using solvents that were making her sick, she made a conscious decision to change the printmaking studio at Troy University to a safer, cleaner environment. For this panel, Allen will discuss the trials encountered over the years, along with the successes of using nontoxic materials and more contemporary printmaking techniques.
Alligood, Chad. The Graduate Center, CUNY. Beer and Sympathy: Tom Marioni’s “The Act of Drinking Beer with Friends Is the Highest Form of Art”

Stepping among empty beer bottles, scattered cafe chairs, and vacant tables, visitors to artist Tom Marioni’s seminal exhibition at the Oakland Museum of Art in 1970 encountered what appeared to be the detritus of a hardy party—one to which they apparently were not invited. For this show, entitled “The Act of Drinking Beer with Friends Is the Highest Form of Art,” Marioni invited close friends to the museum on a Monday, when it was normally closed; the curator’s job was to bring the beer. According to Marioni, he and his guests “drank and had a good time[,] the show consisted of the evidence of the act.” Since its initial staging, this work has continued to evolve through subsequent appearances in a variety of contexts and forms, both situational and sculptural. In this paper, Alligood considers Marioni’s work as a case study in the particular importance of designated sites of social engagement in the emergent California art scene of the 1960s and 70s, especially given its disparate geography. Second, Alligood attends to Marioni’s shift away from art-as-object to art-as-social-encounter, a shift simultaneously indicated by his founding of the Museum of Conceptual Art in San Francisco in 1970.


Content in art comes out of process. When processing time is minimized or eliminated, the complexity and subtlety of the content suffers. This is the fundamental reason that slow media continues to be practiced—that in an age of instant computer imaging, hands-on media like drawing and painting have not lost popularity. In discussing how the process of making influences the layers of meaning in artwork, Alves speaks about her choices in education, which led her from a concept-based undergraduate program to graduate school at the New York Academy of Art, one of the most technically-based “slow media” schools in the country, and ultimately to her current identification as a conceptual installation artist. Alves has often been questioned about her choice of academic training and about why she chose to paint and draw things by hand that can be done more efficiently on Photoshop. This presentation clarifies the relationship of these process decisions to complexity of content while showing images of some work done over periods of two or more years.

Amrhein, Laura M. University of Arkansas at Little Rock. NOLA and Beyond: Jacqueline Bishop’s Imaginary Landscapes.

Jacqueline Bishop works in a variety of media and in diverse locations to consider human potential. Her landscape paintings of baby shoes and installations, such as Black Memoria, explore the psychological relationships between humans and non-humans and our disappearing organic world. In this paper, Amrhein discusses a range of works and their relationship to traditional landscape painting and art historical precedents, such as the environmental art movement. She also considers how her multi-disciplinary approach and broad research and activist interests are parlayed into intimate, often visceral works that are aesthetically driven cultural critiques.

Anania, Katie. University of Texas at Austin / California College of the Arts. Line, Sensation, Restriction, Extension: Carolee Schneemann’s Social Experiments with Rope.

In 1962, Carolee Schneemann and Allan Kaprow planned a Happening in which they would cut New Yorkers adrift from ropes on a barge off the coast of East Hampton. Though the event was never realized, Schneemann henceforth referred to rope as a kind of line, using it to organize or inhibit physical movement in many subsequent performance works. This designation was both generative and strategic, as she was a painter and draftsperson trying to negotiate her identity within the Judson dance circle. She frequently wrote to friends about her laborious hours of daily drawing and the problem of communicating that labor to the viewer in her performances. This paper, then, considers rope as a crucial tool that synthesized drawing and dance in
Schneemann’s live work, serving as an extension of flesh as well as a framework for social experimentation. Like the drawn line upon which Schneemann relied so heavily in her private practice, rope was an optical means of dividing space. It was responsive to touch, sharing a theoretical and phenomenological kinship with line, but it also sprang back into place, which, to Schneemann, helped to reconcile the optics of line with the contingencies of the moving body.

John Biggers (1924–2001) was a native of North Carolina. A long-time admirer of Diego Rivera and the WPA mural tradition, Biggers mastered the art of large scale, site-specific message murals in North Carolina, Virginia, and Texas. It is his largest projects at Hampton University and Winston-Salem State University that are the culminating artworks of a longstanding career. This paper delves into the two artworks at Winston-Salem State University, Origins and Ascensions, two murals that bring together the primary concerns of Biggers’s goals as an artist: sacred geometry, African history and spirituality, African-American history, folk art and religion. This paper also presents the site-specificity of the murals and their intended purpose to convey the mission of a Historically Black College. Biggers remains a regionally recognized artist who is slowly gaining capital on the national art scene; an ongoing examination into his life philosophy and his artistic practice is warranted. Origins and Ascensions are two of the most monumental and important artworks in the state of North Carolina, but they are not widely known, visited, or appreciated.

During his tenure as governor-general of Dutch Brazil, Johan Maurits of Nassau Seigen (1604–1679) amassed an extraordinary collection of ethnographic images and objects, which he subsequently presented as a series of calculated gifts to an elite group of European patrons. Though gift exchange has long been recognized as a crucial mode of social negotiation in early modern Europe, far too little attention has been paid to the ways in which the practice facilitated the widespread dispersal of ethnographic material. As a case study, this paper examines Albert Eckhout’s famous series of so-called ethnographic portraits, commissioned by Maurits and given to the Danish King Frederik III in 1654. These works, which have traditionally been understood as a series ordering the people of Brazil according to Dutch notions of civility, are instead considered as performative visualizations of cross-cultural exchange, for the subjects appear to present gifts to their Dutch overseer. Anderson argues that this staged encounter not only obscures the nuanced reciprocities of exchange relationships, but also encourages subsequent owners to repeat the performance. Thus, once gifted, the relocated paintings facilitated subtle narrative shifts that acknowledged and embodied the ideological needs of their new owner, Frederik III.

The critique as a teaching tool solidifies that information received can be “played back” by the student in a direct and instant manner. This paper demonstrates several kinds of critique methods applicable to varied projects and classroom situations. So that they may be better equipped to do so in their careers, students in visual communications need to think “on the fly.” Critiques need to facilitate that kind of learning and will often mimic real world scenarios along with the constant of unpredictability. A few examples of these include: Random Replay, in which students replay what they think their peers intended; Speak Your Mind Anonymously; Best Foot Forward, a group assessment/ranking of work; One on One interview; PRESENTI; Switcheroo, or role playing; and the Swap, a categorization of intentions. Variations of peer group critiques provide students the opportunity to verbally communicate design principles and theory to their peers and, in a sense, to defend their own.

In 1971, Jasper Johns completed Map (Based on Buckminster Fuller’s Dymaxion Airocean World), a work unique in his oeuvre in terms of its expansive size (16 by 32 feet), its subject matter (a map of the world), and because it is the only instance in which the artist completely reworked an object that had already been publicly exhibited. Johns first made the painting, composed of more than twenty-two hinged triangular panels and faithfully patterned after Fuller’s modular design, for an exhibition of American painting at the 1967 Montreal Expo. Following the fair, Johns brought the Dymaxion Map back to his new studio space in New York and completely repainted it; he eliminated visual references to its useful meaning as a world map, establishing instead a metaphorical relationship between surface and volume that references themes of ambiguity, fragmentation, and the abject human body. Through a close examination of its formal evolution and the conditions of its display, this paper posits that the Dymaxion Map functions as a metaphorical articulation of Johns’s restructured artistic subjectivity—one that embraced ambiguity as the defining trope of his art—via a discourse of visualities framed by the public exhibition hall and private artist’s studio.


In contemporary art practice, the term “failure” has become problematic. The larger frames of reference, the meta-narratives, have crumbled in our society, yet the term still runs contrary to the myth and the culture of success that steep so much of U.S. culture. The rise of what Jean-François Lyotard defines as the “postmodern condition” has eroded the position of power from which a critic like Clement Greenburg could impart upon a work the seal of approval or disparage it and banish it from public view. Contemporary society reverberates with multiple points of view, voices and opinions that define success and failure differently and, at times, in contradictory manners. The definition of failure or success has been eroded to such an extent that it is virtually meaningless. Although the definition of failure and its reverse (success) has decayed beyond recognition, artists are often trapped by the desire to produce successful work. This desire supersedes Angeletti’s knowledge that, in some measure, all work is a failure. The germ of art resides most often outside language, impalpable, immaterial and yet so tantalizingly close and tangible. There is a gap between intention and realization and/or expectation and interpretation that can never be bridged.


This paper explores the ways that the ancient Egyptians expressed changing societal notions about “the other” through funerary art. Ironically, this imperialistic interest in “the other” is also what began the field of Egyptology. When Napoleon and his troops went to Egypt it aroused an interest in “the orient” that became pervasive in the western world. This interest, in turn, created Orientalist artwork, where images of foreigners were used as symbols for ideology that both perpetuated and rationalized international conquests. A focus on “the other” and the use of foreigners as symbols to suit an ideology is not just found in Orientalism; it is a universal concept. Yet one of the earliest recognized examples of this type of visual system, found in the tombs of elite ancient Egyptians, has never been studied from this point of view.


In the 1990s Europe saw the birth of a pervasive trend of “conceptual” choreography (Jérôme Bel, Xavier Le Roy, La Ribot) that challenged dance’s conventions. With hindsight, this enterprise offers a remarkable rejoinder to Judson Dance Theater’s seminal experiments in 1960s New York. Both groups radically deconstructed the ontology of dance and addressed topics such as de-skilling and the refusal of the “spectacle.” However, while Judson committed itself to a challenge of dance as a medium, one can observe in
“conceptual” choreography a shift in favour of interrogating the institution within which this medium operates. Aubin develops a framework for discussing this argument by drawing on visual art theory. According to Peter Bürger in Theorie der Avantgarde (1974), the neo avant-garde “institutionalizes the avant-garde as art” and consequently cancels its endeavor. In The Return of the Real (1996), Hal Foster disagrees with this thesis and, using the Freudian notion of “deferred action,” proposes that “rather than cancel the project of the historical avant-garde, might the neo-avant-garde comprehend it for the first time?” This debate provides Aubin with invaluable insights to articulate the trajectories of Judson and “conceptual” choreography together and address the question of repetition in performance history.

In the late sixteenth century, Calvinist city officials in the northern Netherlands issued strict ordinances banning Catholics from engaging in public displays of religious devotion. Although Catholics found refuge within makeshift clandestine churches disguised as homes, they were disenfranchised from their historic pilgrimage routes and sacred shrines. Scholars have examined the alternative private settings Catholics substituted for their worship, but they have given less attention to the loss of the landscape as a devotional site. This paper explores how Dutch artists, including Gerrit Pietersz de Jongh, voiced the growing antipathy Catholics expressed toward the Calvinist hegemony through works produced after 1630 during Catholicism’s revival of pilgrims illegally processing around the ruins of the chapel of Our Lady of Need in the village of Heiloo. The portrayal of Dutch pilgrims gathering in the outdoors at a recognizable place of Catholic worship signifies the power of the rural landscape to reinforce confessional allegiances and provide a haven for religious dissenters.

Badoud, Jamie. The Hambidge Center. The Artists’ Residency as a Creative Practice.
This presentation shares the unique past and present of The Hambidge Center, created in 1934 by Mary Hambidge, who established the artist enclave and sustainable farm. After a brief career as a performer on vaudeville stages (Mary was a world-class whistler who appeared with her pet mockingbird Jimmy), she discovered weaving and eventually found her home among Appalachian weavers in the north Georgia mountains. In the early days of Hambidge, she employed local women to create exceptional weavings that would one day be featured in many exhibits including the Smithsonian and MOMA. Hambidge now welcomes some of today’s brightest talents to the Center for stays up to two months. Eight individuals at a time are in residence to explore, develop, and express their creative voices. Around the dinner table, one may find visual artists, performing artists, writers, weavers, poets, scientists, architects, chefs, environmentalists, dancers and composers. Throughout the extraordinary 600-acre setting in the foothills of the Blue Ridge Mountains, one can find seven miles of hiking trails among clean mountain air, meadows, waterfalls, native wildflowers, a swimming hole, log cabin, farmhouse, springhouse, and a working gristmill responsible for grinding the grits and corn meal for dinners.

Baker, Kyle. Soundcrawl.org. One Thousand True Fans: Has the Internet Replaced Patronage?
One thousand true fans. Has the Internet replaced patronage? One thousand true fans is offered as the minimum requirement for a viable career as an independent artist in our interconnected digital world. Are one thousand true fans enough? To what degree can we replace real-world interactions with digital communication? Should we all just use Kickstarter and Etsy? What value does professional training have when the cries (and wallets) of the masses are only a click away? And what’s the priority: sales or conversation? Baker’s own artistic CV would look vastly different if it were not for the internet: an international festival of avant-garde digital arts made possible by newsgroups, message boards, YouSendit, Paypal, Kickstarter, and
email. Sponsorships and even full collaborative artistic creations have been developed entirely in the digital ether. This is the new normal, made ever more possible by new platforms like Twitter, Pinterest and Tumblr. These shareable sites accelerate the speed of ideas and increase the impact of innovative work. Our hyper-connected world allows independent artists to thrive on their own terms, build relationships with fans and collaborators no matter what continent they’re on, and be heard by tastemakers and thought leaders.

Balogh, Erika. University of Texas–Pan American. Socialism, Anyone?
Balogh has always been interested in issues such as social and economic disparity, overconsumption, exploitation and alienation. Therefore she decided to do extensive research and compare two completely different political and economic systems—socialism and capitalism. She was born and grew up in a socialist country—Hungary—that had a strict centrally planned economic system and was ruled by a single Socialist party. However, it was a more people-centric and less stratified society. Now she lives in the United States, in a more democratic society, with the emphasis on human rights, freedom of speech and religion, but with a profit-centric free market economic system that she does not consent to. First, Balogh would like to share her great experience growing up in a socialist country. Furthermore, she wants people to be responsive and realize that we all have socialist ideologies in some subconscious level—whether we like/admit it or not. But her main objective is to study, compare, and understand some aspects of socialism and capitalism and, with a little optimism, to discover an ideal political and economic system that would be more ethical for our society.

Baltes, Elizabeth. Duke University. One of These Things is Not Like the Others: Richmond’s Monument Avenue.
On May 12, 2010, Style Weekly, “Richmond’s alternative source for news, arts, culture, and opinion,” published the results of a recent contest to complete the phrase, “You are very Richmond if....” The winning entry: “Your favorite monument is Arthur Ashe because it proves Richmond isn’t racist.” The entry refers to Richmond’s Monument Avenue, famous for its grand portrait monuments of local Civil War “heroes.” The varied reactions to the addition of Ashe’s monument in 1996 highlight the contested nature and complex receptions of Monument Avenue; it is simultaneously a civic memorial of noteworthy individuals, a physical embodiment of local, regional, and national history, a site of constructed social memory, and a locus of racial tensions. The monumental and historical aspects of the space, however, tend to belie its dynamic character. Rather than thinking only of Monument Avenue as it exists now, with its current meanings, associations, and references, Baltes engages with the processual dimension of the space. Her paper explores the visual and spatial strategies employed at each stage of Monument Avenue’s development, and how these strategies drew upon, changed, refined, problematized, or challenged the existing meanings of both individual monuments and the monumental landscape as a whole.

This paper illuminates the fierce debates surrounding separatism as an exhibition strategy for professional women artists at the 1876 Centennial and 1893 World’s Columbian Expositions. Artists participating in these two international world’s fairs struggled to balance their professional ambitions, political points of view, and the competing wishes of the fairs’ various organizing bodies when deciding where to show their work: in the fairs’ dedicated fine arts buildings or in separate pavilions of “women’s work.” Established U.S. artists, including Harriet Hosmer, Anne Whitney, Vinnie Ream and Emily Sartain, weighed the pros and cons of exhibiting in each location and negotiated the dilemma in different ways, often switching strategies between the two fairs based in part on changes in their professional status or shifting opinions about separatism as a strategy. Unlike the second wave of separatism in the arts, which flourished in the United States in the 1970s,
the decision to create separate exhibitions for women artists at these two 19th-century expositions was predominantly driven by the fairs’ organizers, not the artists themselves. This paper sheds light on the conflict and debate surrounding separatist art exhibitions in the late 19th century, which has been often overlooked or under-emphasized in recent scholarship.

Barr, Courtney. Louisiana State University. Advantages and Challenges in a Student-Run Design Studio.
The Graphic Design Student Office at Louisiana State University emerged in 1998 with a small group of students who sought further mastery of production techniques and hands-on experience. These students helped shape what is now a permanent campus design studio that challenges their creativity and professionalism as they undertake design jobs for college units as well as “real world” clients. Students who participate in the GDSO learn valuable communication skills by interacting with fellow designers, clients, printers and professionals. They are initiated into problem-solving situations that they will encounter in future professional activity. Through these interactions students receive a more comprehensive education about professional practices in graphic design. Challenges do arise, however. A faculty advisor to this group must ensure that the needs of the students take priority over the needs of the client. Projects must be scheduled on a timeline that fits within the limits of student coursework. Students must have a strong sense of accountability and ownership, and be capable of working in a team environment. Not every student can meet these expectations. This paper offers case studies that examine a series of rewarding and demanding GDSO projects, from the perspectives of both student and professor.

Baker Amanda. I-Park Foundation. I-Park Artist Residency.
The I-Park Foundation is a 12-year-old artists-in-residence program devoted to nurturing the creative process in visual arts, music composition/sound art, moving image, creative writing and landscape/garden design. I-Park has become known for its setting in an expansive nature preserve and for the exceptional level of personalized artists’ support provided by the staff. With abundant material, equipment, and physical and technical resources at hand, the realization of ambitious, challenging projects becomes possible. In addition to the general residency program, I-Park has hosted special interdisciplinary projects in the fields of environmental art (Environmental Art Biennales, 2007, 2009, 2011), memory/memorialization (Thanatopolis, 2010), and Experimental Inter-disciplinary/Collaboration Projects Residency, including Proto Gonzo (2011) and Symposium on Art & Architecture (2012). Baker, I-Park residency director, speaks about the benefits of artists’ residencies in general as well as the particular features of the I-Park program.

As part of a classroom initiative, UAB students, working with local non-profit organizations, explored how graphic design can be used as a powerful tool to bring change to socially and economically challenged regions. This paper explores the scope, methodology, execution, and outcome of three recent student projects during the past year: 1. Cahaba River Society brochures; 2. Friends of the Cahaba website; and 3. Bibb County tourism brochure. Bibb County is a rural county which historically has been challenged with economic depression, falling population and unchecked industrial use of unmanaged lands. Geologically, it has many ecological gems, including the Cahaba River, which is recognized as one of the most significant bio-diversity zones in the world. These projects allowed students to participate in a design-centric way, using design thinking strategies and methods. The work focused on building a locally sustainable economy that utilized the rich, natural resources as an eco-tourism destination. It was also done in a way that raised local awareness of the importance of saving these fragile natural features.
Barris, Roann. Radford University. Performing Russia: Revising, Reinterpreting, and Reframing the Russian Avant-Garde.
When Hallie Flanagan justified her use of the Russian Living Newspaper as a model for more than one of her Federal Theater productions, she asserted that the format was “as American as Walt Disney, the March of Time, and the Congressional Record.” The public loved her living newspapers; the federal government did not. As Flanagan later observed, “Congress ... treated [the FTP] not as a human issue or a cultural issue, but as a political issue,” a statement which might suggest that politics is often in the eyes of the beholder, if not the artist or producer. Was Flanagan being disingenuous or honest? If the latter, and given that criticism can sometimes be a form of censorship, what should we call an artist’s attempt to sever a political form of art from its politics? Four individuals were the key conduits of ideas about Russian art in the 1930s: Louis Lozowick, Alfred Barr, Frederick Kiesler, and Flanagan. Through an examination of each of their roles in the Americanization of Russian art, Barris argues that depoliticization may be a subversive and political act.

Batcos, Stephanie. SCAD Atlanta. Smith and Mapplethorpe: Just Kids as an Artistic American Dream.
Patti Smith’s 2010 memoir, Just Kids, offers art historians a dual Künstlerroman: it first tells the story of her own transformation from a young girl with artistic aspirations to an accomplished poet, musician, and artist; it also narrates an account of Robert Mapplethorpe’s early development, with equal attention given to the evolution of his artistic practice and to his sexuality. However, Smith’s documentation of New York City during the 1960s and 1970s as an artistic mecca reveals the ways in which place became an influence on both protagonists’ characters and their artistic styles. This paper explores how Smith blends the genres of autobiography, biography, and history to narrate the countercultural artistic tensions of the period while simultaneously and ironically reinforcing a conventional rendering of the American dream.

Beetham, Donald. Rutgers, The State University of New Jersey. Where Did Assisi Go? Art History at the Virtual Frontier.
Virtual worlds offer opportunities for teaching and learning. Students and scholars will find tools to reconstruct models of buildings or multifaceted artworks that may have been altered, disbursed, or destroyed. Layouts of museum or gallery exhibits can be worked out to precision. Artists have found a new medium for creating interactive works. The exploration into the potential use of these media has been twofold. A virtual museum began to offer exhibitions around and critical guides to Second Life recreations of architectural monuments. As Second Life has changed, the rotating museum exhibits have become more didactic. Rutgers began an ongoing monthly art history workshop in April 2009 that offers graduate students and young scholars a chance to present their research in a virtual world to an international audience. In February 2011, Beetham presented a paper entitled, “Teleporting to Assisi: Art and Art History in the Virtual World,” in the Visual Resources Association session at the College Art Association meetings in New York. Since then, sites such as Assisi and the Dresden Museum have disappeared from Second Life. Along with many of the educational groups, we are in the process of expanding our projects to other worlds.

Daniel Chester French’s Minuteman of 1875 is one of the most recognizable works of American sculpture. Located on the Revolutionary battlefield in Concord, Massachusetts, it has been featured on logos, postage stamps, and the Massachusetts state quarter. Created when French was only twenty-five, the Minuteman launched the previously unknown sculptor into international stardom. But the statue’s success should be attributed in part to a series of serendipitous decisions by the artist and his patrons. This paper considers the Minuteman not as an extraordinary fine art object but as a product of the post–Civil War boom in monuments
to the citizen soldier. For about fifty years, this industry produced soldier statues in bronze, marble, granite, and zinc, many of which were copies of stock figures and considered “low” art. French’s decision to render his statue in bronze, rather than the less expensive granite requested by his patrons, played a huge part in the monument’s success, as evidenced by the current obscurity of a similar granite minuteman dedicated in Lexington on the same day as French’s Concord bronze. The success of French’s Minuteman illuminates the politics of the monument market and the pervasiveness of Civil War memory in the Centennial celebration.

This paper evolves from a spring 2012 exhibition presented by Beidler in collaboration with her colleagues at Agnes Scott College. Each delved into the process of their work as artists, as a way of educating viewers and students about the way artists think and create. Beidler’s work in the exhibition included a collection of interrelated mixed media books, paintings, and prints created during the last decade. Each of the included segments explored her interwoven areas of interest as an artist. A significant part of her process is to employ her drawings, photographs, prints, and found ephemera in her mixed-media work. As a printmaker, she has always been interested in the technical overlay of various print methods. She likes to experiment with ways in which printmaking media may begin to come together with painting. As well, she is interested in how the artist book, viewed as an object held in the hand, creates a particularly intimate interaction between artist and viewer. For Beidler, the process of visual exploration, creating work, and teaching students for close to 25 years is a journey of delight, sometimes struggle, and always a joyous privilege.

Belan’s inclination to create installation art that carries messages of celebrations of our planet and of recognition of the sacred feminine continues to this day. Her final installation of the first decade was called Mother Earth, Thought Woman, and was exhibited at The Art Gallery of Broward College in 2009. The female creation divinity of the Navajo was the main symbol of this exhibition. The installation included paintings, mixed media works, digital art, and photography, and painted latex serpents were arranged on the floor and along the walls of the art gallery space. The second installation is a work in progress, titled The American Beauty. It is scheduled to open at the Visual Arts Center, Punta Gorda, FL, in January 2013. The installation will celebrate the beauty within nature and bring a positive look at the environment. It will consist of large paintings of close-up views of hibiscus flowers and a floor configuration of hibiscus plants. The original inspiration for these series is the American icon Georgia O’Keeffe and Belan’s previous installation of The Floraia Series created for and exhibited at The Art and Culture Center of Hollywood, FL, in 1995.

The 1880s witnessed a remarkable confluence: the simultaneous transformation in American art of brushwork into mark-making and a new understanding of the body as an architect of knowledge. For artists such as Ralph Albert Blakelock, George Inness, Albert Pinkham Ryder, and Abbott Handerson Thayer, brushes and scoring tools no longer simply produced mimetic representations of nature; instead, they conveyed emotional reactions to nature. The artist invested his physical presence—he created embodied gestures—on a canvas that was starting to become (in Harold Rosenberg’s famous phrase) “an arena in which to act.” Psychologists such as William James simultaneously discovered that the human body produces reactions before the mind identifies its own psychological state. The body, in a sense, creates emotions. This presentation argues that art history was not the only impetus for the artistic transformations described above, but that they stemmed also from a fundamentally new scientific understanding of the body. The confluence would transform relationships among body, brush, and canvas, an idea that the contemporary artist Jake Berthot succinctly captured in the
following comment: “I pick up a brush. I feel its shape. I know its form, its history. I feel its memory.”

Bernstein, Noga. Stony Brook University. Public Art and Urban Memory: A Detroit Odyssey.
In 1985 Joyce Kozloff created the mural D is for Detroit, one of fifteen artworks installed in the Detroit “People Mover,” a transportation system reputed to be an “elevator to nowhere” and “roller-coaster for the rich.” After a decade of involvement with the Pattern & Decoration movement, Kozloff shifted from painting to murals, arguing that the non-hierarchal, pleasure-evoking character of the ornament makes it suitable for public art, and that decoration “can create and articulate centers of sociality for whole communities.” Like her other public commissions, this mural was conceived as a “cultural portrait of the city in which it is situated,” drawing its themes and motifs from Detroit’s history and aesthetic tradition. Exploring this cultural portrait of Detroit, this paper begins with a failed attempt to view the mural in full and continues with a journey through four early twentieth-century Detroit monuments that inspired Kozloff’s work. Each monument adds a layer of iconographic and stylistic interpretation, while opening up questions concerning nostalgia, urban decline, redevelopment, and city-suburbs relations. This spatial and temporal tour of the city reveals different models of artistic engagement with public space and offers a multifaceted perspective on the role of art and artists’ responsibility.

Bessac, Anne. SCAD Savannah. Contemporary Drawing: Shifting Templates.
Contemporary drawing is pluralistic in its approaches and definitions as it simultaneously contains deep rifts and clashing artistic commitments to the act of making. The terms gesture and mark-making provide a platform to investigate current attitudes in contemporary drawing. These two terms often overlap in the artist’s experiential act of making, but they also indicate profound differences to the act itself. These differences reflect essential shifts to the act of making from the 20th century to the beginning of the 21st century.

Student mentoring needs cannot be interrupted when schedules and distances conflict with each other. The use of technologies, including group video chats and Virtual Avatar meetings in a professional Second Life classroom, offers new solutions to old problems. The ability to view student teaching as it occurs, to hold meetings with guests in other continents, and to foster a stronger community within programs is possible with these techniques.

Betz, Scott. Winston-Salem State University. A Familiar Territory.
Scott Betz has continually reflected his uniquely personal experience in the world through the lens of his art. However, in 1999, his work began a new trajectory when he and his wife began their family, with their son and daughter born in 2000 and 2002. Betz wanted to bring the elements of family life into his studio work through family imagery and content. It was not generally fashionable in the art world to work with this type of narrative and he feared that it would be considered sentimental and weak. Fortunately, he discovered the work of Bettina Semmer, a former studio assistant of Gerhardt Richter. Semmer’s artistic collaboration with her daughter and the critical success of her work, which Betz saw and read in an art magazine in 1999, opened the door and offered him a type of permission. Semmer’s story proved instrumental and Betz later met her and compared studio/family stories. This paper and presentation focuses on the artwork as evidence of a family collaboration, a constant negotiation between adult and child, father and son/daughter, brother and sister, and profession and home.
Beverly, Ronald. Howard University. BREW.
Ronald Beverly recently was personally involved with a collective of artists brought together to produce collaborative works. Although the finished work was the goal, it was the process, melding of minds, ideas and conversations that motivated the production of the work. It was not the mediums that dictated the formulation of the group but the individual personalities. Wanting or knowing how to work together was dependent on being able to get along. Visual and performing arts share a common bond in that the works should be of the highest quality, reflect the artist and evoke some kind of engagement or response from the audience. Unlike the performing arts, whose artists have always worked under some kind collaborative environment, visual artists have seemingly resided in silos, the void of interaction and opinions while preserving the purity and identity of artists and their work. The paradigm of this reality has shifted. Beverly’s presentation centers on personal experiences with the group, sharing examples of works and dialog that address the power of multiple voices from development to production.

Charles Stankievech’s video installation LOVELAND (2009–2011) depicts footage of a barren Arctic landscape on a wall-sized screen and is exhibited in a white room that appears as an extension of the imaged environment. As the accompanying musical score increases in volume, a cloud of purple smoke becomes visible on the horizon and gradually advances until it completely fills the screen, rushing about madly before subsiding and leaving the spectator once again with the desolate landscape. The entire process takes a mere five minutes and then, fixed in an endless loop, begins again. This paper positions LOVELAND as an attempt to simulate a sublime experience of the end of the world through a transposition of the Arctic atmosphere into the gallery space. Bishop-Stall argues that Stankievech employs an apocalyptic trope in reference to the unstable position of the North in the current political and ecological climate. Investigating the immersive, atmospheric and temporal dimensions of the work, this analysis focuses primarily on the experience of the installation’s spectator, who is encompassed and implicated within the events unfolding on the screen. Due to the video’s looping, Bishop-Stall argues that LOVELAND’s apocalypse is imaged as an incessantly enacted, yet infinitely deferred endless event.

Blair, Sara Christensen. Northern State University and IDSVA. The Domestic Sublime.
The art of Tara Donovan and Liza Lou precipitated the investigation of the domestic sublime. Domesticity commonly refers to any labor, activity or material related to, in or around the home. The additional moniker of domestic to the sublime reflects the combination of constant, unending repetition of materials and labor, inherent in craft and manufacturing processes. These materials include beads, straws, and toothpicks. They are sublime because of the laden excess and presentation of infinity manifested in the process, materials and form.
Tracing the concept of the sublime from its origins with the intention of showing its evolution from a transcendental experience to a tangible, material manifestation of the sublime in contemporary discourse. Key figures in this argument range from Immanuel Kant, Jean-François Lyotard, to Jacques Derrida. The domestic has numerous social, historical and philosophical contexts, but the focus of this discussion is what Christopher Reed defines as “a specifically modern phenomenon, a product of the confluence of capitalist economics, breakthroughs in technology, and Enlightenment notions of individuality.” This definition includes the investigation of discourses that are imperative to what will be discussed as contemporary domesticity: that which is dependent on efficiency, technology, individual homes, labor politics and capitalism.

University art and design programs are branching out and creating cross-disciplinary programs and research centers that connect design students and faculty across various disciplines such as business, engineering, architecture, information studies, health sciences and education. A human-centered, problem-based approach to design research looks to position industry and academic leaders to work alongside students, community leaders, artists and non-profits to develop creative and innovative solutions to the challenges facing contemporary society. But, as these challenges become more global in scope, participatory design research and the Internet become critical tools in addressing cultural differences in visual and verbal messages. This presentation looks at the role of social networking tools and participatory research in addressing cross-cultural and multicultural challenges. It asks the question: can the use of classroom collaboration, participatory design research and online critique and workspaces encourage creativity, innovation, and critical thinking in student and professional designers?

Bobick, Bryna. University of Memphis. Reflections from a Museum Education Experience involving University Pre-Service Art Education Students.

University of Memphis pre-service art education majors participated in a mixed-methods research study involving both surveys and interviews. The purpose of the study was to gather information concerning the extent to which pre-service art education students feel competent to teach in a museum setting. Findings revealed that after planning and implementing a museum’s family day, the pre-service art education majors were comfortable with and felt competent about teaching in a museum.


This talk is framed in the critical spirit of “Orientalism“ and the post-colonial critique that evolved from it. It is also designed to bridge the gap between the largely literary evidence involved in much writing on Orientalism (a pattern set by Edward Said himself) and works of visual art in which the concerns of Orientalism are palpable, yet have rarely been examined in detail. It considers a few examples of museum display of Middle Eastern art (both ancient and modern) in New York, London and Baltimore in which cultural difference in mediated in different ways by aspects of Western contexts and ideologies, embodied through the social instrumentality of the art museum. Orientalism in this sense stands for both a subject to be represented as well as a systemic effect in its own right. In different configurations, these two tendencies can work either together or against each other, with significant historical, aesthetic and critical impacts, and apply in different ways to both artistic and archaeological artifacts. Crucially, since the exotic works across time as well as space, the effect of it as historical agent will be highlighted.


While the Catholic Church has often been associated with the vilification of homosexuality, many of the leading gay artists of the past fifty years have been Catholics and have used their association with the Church as inspiration for their art. From Andy Warhol’s conflation of traditional icons and the modern celebrity to the sacramental nature of Félix González-Torres’s piles of candy to David Wojnarowicz’s despair over absent spirituality, we sense the ways that the Church has attracted and repelled gay artists. This has been particularly acute in a period when both social scrutiny and the threat of AIDS intensified the spiritual neediness of many gay men. Using Robert Gober’s 2005 untitled installation at Matthew Marks Gallery as a point of reference, this paper looks at contemporary visual representation of Catholic liturgy and theology in one gay man’s
exploration of his relationship with his Catholic background and in a wider range of gay artists’ responses to Catholicism in their work.

Brewer, Thomas. University of Central Florida. Digging Deeper into the 2008 NAEP Restricted Data II. The presenter is a member of a research team (Diket & Xu) who comprise part of the 2008 NAEA/NAEP Arts Consortium. Brewer presents some policy results from their second investigative analysis of the 2008 Music & Visual Arts restricted data sets. Approximately 3900 eighth grade public and private school students were assessed in visual art. In the first round, presenters unearthed demographic, performance, and structural curricular and learning factors that were not specifically examined in the NCES published report. The investigators found variations in regional achievement explained by contributory variables, examined school curricula particulars, and explored student attitudes about art and participation in art at home, students’ perceptions of instruction and teachers, and use of community resources. Findings from both rounds are presented as possible arts education policy positions for the field of art education.

Brown, Peter Scott. University of North Florida. Amatus of Oloron and the “Romanesque” Revival of Monumental Sculpture. Elite artistic patronage was crucial to the revival of stone sculpture associated with the eleventh and twelfth centuries: the abbots of Cluny, bishops of Santiago de Compostela, Anquitil at Moissac, Lanfranco at Modena, Begon at Conques, etc. This is among the oldest, most minutely examined and well documented consensus views in the field of medieval art history. In this paper, Brown makes the claim that the single most influential and revealing early patron of monumental sculpture languishes unremarked in obscurity. His absence from the scholarly dialogue distorts our entire understanding of patronage and its significance in the Romanesque revival. Ignorant of his impact, we risk mistaking the significance of the revival itself. Amatus, bishop of Oloron, archbishop of Bordeaux, papal legate in France and Spain to Gregory VII and Urban II, is a figure whose outsized influence extends far beyond the walls of any single monument. He shaped the era’s religious ethic and aesthetic impulses. His career demonstrates the process of the exchange of ideas among artistic centers. He knits together most of the important sculpture workshops from the 1090s to ca. 1110. Recovering Amatus’s role affords the opportunity to reassess the core motivations for the revival of sculpture.

Brueggenjohann, Jean. University of Missouri. Student Small Edition Books & Broadsides—Letterpress + Other Printing Processes. This presentation surveys unique undergraduate and graduate student work using letterpress and other printing processes such as serigraphy, woodcut, offset printing and digital printing to explore concept, literature and storytelling in a college studio classroom setting. Through written essays and class discussions group themes were chosen. Most were literary, using novels and poetry and other popular culture themes. Individual student projects were created and produced using letterpress and a variety of other processes—anything that the student felt appropriate to address the concept. Portfolios of small edition books and broadsides were created. Advanced students went on to create individual books and pieces, taking the process and concepts further. Because of limitations in available wood and metal type and letterpress printing presses in the classroom studios, other means of production were combined, including experimental offset printing using tonal separations and overprinting plus serigraphy, woodcut and digital printing, which created a much richer more interesting finished result. Unique and unusual materials such as screen wire, twigs, steel and other found objects were used and books took on dimensional or unusual shapes.
Interpretations of early landscape gardening practices frequently turn to the visual arts for supporting evidence. The study of images, portraiture for example, that include garden motifs in the form of outdoor ornaments, architectural elements, and cultivated plantings have not afforded the same degree of consideration to garden history as a contextual backdrop. This paper examines Charles Willson Peale’s 1770–1771 portrait of Mrs. Margaret Tilghman Carroll, wife of the wealthy Maryland barrister Charles Carroll, in an effort to link these two fields of study. Peale depicts Mrs. Carroll in a garden setting posed between a classical urn and the façade of a Georgian mansion, which combines pictorial inventiveness with representations of the real. Similar motifs appear in period portraits from colonial America and England as markers of wealth and status, yet portraying Margaret Carroll in the garden of Mount Clare holding a branch of orange leaves specifically references her role in cultivating citrus trees in greenhouses on the grounds, a practice that inspired George Washington to construct similar structures at Mount Vernon. Thus, it could be argued, grounding readings of colonial portraits within a historical understanding of gardens is a viable method for reconsidering gender associations with outdoor spaces.

Flannery O’Connor (1925–1964) was one of the most accomplished American short story writers of the 20th century. She not only had a way with words, but also drew and painted. While at Georgia State College, she submitted many original comics and illustrations to the school newspaper. These comics range in subject from the school dress code to O’Connor’s Catholic faith. Many of her beliefs on religion and manners that are major themes in her short stories are reflected in her early drawings as well. Clearly, O’Connor’s drawings are related to her writings. Her artwork resists authority and the norm, which is also a major component of some of her literary characters like Joy-Hulga. While her first short story collection was not published until she was 30, her early drawings offer a window into the development of the young O’Connor. Her illustrations, though amateurish, reveal much about her personality and how some of her ideas for stories and characters came about. Burch’s presentation compares and contrasts the literary and the visual elements of O’Connor’s art.

From its first importation into West Africa by late 19th-century English and Dutch textile merchants to its current mass production in African-based companies, factory-printed cotton cloth has enjoyed a rich and thriving history. Such textiles, brightly-colored with eye-catching designs, often feature a wide variety of social, political, and religious motifs specifically designed for African audiences. In addition to being visually striking and pleasing to the eye, a certain cloth may be selected and worn with the intent to communicate important cultural messages or ideologies. Recently, the incorporation of technological motifs, particularly electronic items, has become popular in the design of these cloths. Based on research focusing on the importance of dress and self-presentation in West Africa, Burmeister argues that these textiles should be considered an art form both visually and conceptually dynamic. Such art shapes, and is shaped by, a keen sense of locally understood aesthetics. This seems particularly true for the case of cloths that feature technology motifs. Burmeister’s presentation specifically addresses how, as individuals seek to communicate and negotiate meaning and identity in an ever-changing and complex world, they wear cloth to strategically locate themselves within the growing tide of technology and global awareness in Africa.
The curatorial provocation central to the 2011 exhibition “Medium of Exchange”—to present a “Statement of Value” as wall text accompanying a work of art—led Burnham down a challenging path of inquiry. In seeking to address the issue of value in the context of art-making in some novel way, she repeatedly found herself unable to settle on a definition of value that was even personally satisfying. The fraught, contingent, and often seemingly arbitrary nature of value in art led her to solicit a collaboration with a practitioner completely outside the realm of art in response. Burnham asked a physicist to reflect on the worth of her drawing utilizing whatever parameters he chose, encouraging him to be creative in his design of evaluative system. The resulting piece of writing appropriates the language of science to attempt a definite, quantitative answer to an indefinite and qualitative question. Complicated and ambiguous in tone, the piece further complicates the issue en route to its resolution, and functions as a piece of art in its own right.

Burns, Seder. University of Toledo. Balancing Technology in the New Media Curriculum.
As part of a curricular overhaul at the University of Toledo, the art department began offering a Fundamentals of Digital Media course required of all studio art majors. Educators now offer both a face to face as well as an online version of the class. In developing the course, they had to decide how much technology to include. Soon they will be including the use of a 3D printer and laser engraver/cutter in some of the courses. With contact time limited in all courses, they are faced with the challenge of balancing how much time to allocate to the technical instruction of the mechanics and use of such equipment versus the more creative aspects of art, such as aesthetics and content. In this paper, Burns discusses the balance that the University of Toledo art department strives for and what has been learned thus far.

Locating the points of contact between the activities of Gerhard Richter and Paul Virilio identifies a set of similar visual and rhetorical strategies in their creative projects. Marked by a diversity of outward form, constancy underlies their production. By distilling these essential consistencies from the manifold external expression of their programs, we can identify a common project of resisting historical positioning within the modern or postmodern paradigms on the one hand and determined textual interpretations on the other. Recent art historical scholarship has yet to substantively examine Richter and Virilio within the same analytical framework. Thus the first task is to establish not only the possibility of posing the one alongside the other, but also the significance this approach has for debates about modernity and postmodernity. An examination of visual works, primary source writings, and subsequent scholarly work supports this claim. This investigation finally segues to the issues most fundamental to the activities of Richter and Virilio: carving out a space for understanding human living in the 21st century, marking a standpoint from which a critique can be made, and understanding the possibilities and limits of interdisciplinary dialogue and methodological exchange.

The University of Dallas has offered graduate degrees in studio art since the mid-1960s, now granting both MA and MFA degrees in ceramics, painting, printmaking and sculpture. Although the university is barely fifty years old, its curriculum is steeped in tradition—Catholic intellectual tradition, a Great Books–based core curriculum, and the art and culture of the Western world. While the graduate program remains distinct from the undergraduate core in many ways, students are trained in the fundamentals of art-making and, for the most part, create discipline-specific theses exhibitions. Although students are exposed to digital media in a newly-instituted course, their work is focused in traditional techniques and materials. This paper explores the
rigorous graduate training offered at UD, focusing on recent graduates’ work integrating installation, social networking, and digital technology with clay, oil paint and wood block prints. Caesar documents and interprets UD MFA students’ post-graduate careers, hypothesizing about the relevance of traditional training in a post-studio, digitally oriented field. UD’s 2012 ranking in US News and World Report is #206, which is at the bottom of programs ranked. Given the success of UD graduates, this indicates that the ranking system is not a fair measure of graduate program quality.

Many aspects are considered when visual artists create. The elements and principles of design, as well as context, concept, location, etc., are also vital factors with visual artists. Another vital influence, which has become more prevalent in recent times, is the documenting or recording of one’s work, the digital observer. It is Cafcules’s theory that the presence of the digital observer not only changes the process of visual art making but also alters the meaning of the work. Using the quantum theory of the Heisenberg principle, psychology of social behavior and her own work as the preliminary test, this paper explores the pure versus the recorded process. After the preliminary test, a control group consisting of ten individuals is used to further the pure versus recorded process theory. This control group is then compared and contrasted with the preliminary test in the hope of advancing the visual artists’ discourse. The digital observer is another important element that must be taken into consideration when discussing visual art and its meaning.

Carrozza, Alexis. The Graduate Center, CUNY. Meat is Murder: The Aesthetics of Shock in Three Still-Life Paintings by Gustave Caillebotte.
This paper rejects previous analyses that Gustave Caillebotte’s still-life paintings Calf’s Head and Ox Tongue, Display of Chickens and Game Birds, and Calf in a Butcher Shop (c. 1892) are modern market pictures and, instead, considers the images within the context of the slaughterhouse. Caillebotte’s depiction of meats does not signal the view of the consumer but that of the aesthete; he uses Impressionist paint handling to spectacular effect, highlighting the uneven edge of animal flesh and using layers of unblended brushstrokes to emphasize where an ox’s tongue has been severed from the animal’s head. The initial shock of these paintings stems from the unexpected, as the gruesome subject matter is hardly what one would associate with Caillebotte, and it is sustained through comparison to other paintings by the artist as well as similar still-life paintings by modern painters. Through these comparisons, the effect of the devices used by Caillebotte start to emerge; his ambiguous depicting of space, decorative paint handling and ambivalent attitude toward death work together to prevent accommodation of multiple readings. Ultimately, this paper suggests that, as an artistic strategy, shock resonates over historical time when the art object defies art historical categorization.

Various data recording projects occupy Stephen Cartwright every day—from his location, to the weather, travel mileage and sunrise times. Cartwright’s sculpture is derived from, and dictated by, his collected information. Cartwright looks for patterns and anomalies in the data to gain a better understanding of himself and the world. The data, transformed into physical form, enhance and abstract the original information. Translating the data into sculpture unfixes the original information from its usual meaning, so new fictions can emerge. Since so much of the work is based on unchangeable data, arbitrary formal decisions carry greater weight and can alter the meaning of the work. Cartwright discusses his recent work with a special emphasis on new projects in which multiple datasets can be used together to explore correlations and the decision-making process in data driven projects.
Cates, Kevin. *University of Arkansas at Little Rock. Third World Print: Designing Pictorial Leaflets for Illiterate Farmers in Mali, Africa.*

It is no secret that there is a demand for pro bono work from graphic designers. It's actually expected that designers should donate some of their time to produce works that will help non-profits communicate their cause. There are usually no perks associated with the work, as there are no budgets to work with. However, there is a sense of pride and accomplishment with completing a pro bono project, especially when the client is enthusiastic about the outcome. What if there were an opportunity for overseas travel? In the spring of 2011, Cates traveled to Mali, Africa, to work with Winrock field agents and local businesses to complete a series of leaflets to show illiterate farmers how to properly feed their cattle a new mixture of high quality, low cost feed that Winrock helped to produce. In spring of 2012, Cates again traveled to Mali to complete another project for the same demographic, this time showing farmers techniques in treating and storing forage. The challenge came from working only with photos and illustrations and little-to-no text. This presentation is about those projects and how they were completed and “test-marketed.”


Within Albrecht Durer’s The Men’s Bathhouse, nude and semi-nude figures exchange ambiguous gazes suggestive of same-sex desire. In reality, to do anything more would have subjected these individuals to the agency of outside social intervention made symbolically present in this image by a clothed man seen examining the scene from behind a fence. The acknowledgement on the part of the bathers of his regulatory gaze arrests their activity and thereby makes clear that the choice of what they can and can’t do, and be or not be, with their bodies no longer remains their prerogative. Although not previously spoken of within the context of pre-Modern censorship, and largely absent from discussions of early-Modern (or Albrecht Durer’s) sexuality, The Men’s Bathhouse obliquely refers to these subjects by emphasizing the presence of the State in its capacity to censor prohibited sexualities in reality or in representations. For the idea of same-sex desire suggested here by Durer self-censors and/or conceals itself under the cover of inaction, discouraged as these bodies and their desires are by the overpowering act of surveillance.


This paper examines public art from the viewpoint of the traffic signal box or utility box in Jackson, Mississippi, and Taipei, Taiwan. Being part of the City of Jackson Traffic Signal Box Project, Chang is interested in the combination of artist interests with what the city has to offer to its audience through visual statement. The intent of the traffic signal box will be discussed in this paper as well as interviews with the board of the public art project committee of Jackson. The utility box functions as a form of communication to a moving audience with the goal of creating a welcoming, inclusive and interesting urban environment. Public art fosters community pride and conveys the characteristics of the people who live within the geographic area. Therefore, as an audience and an artist viewing utility boxes in Taipei, Taiwan, Chang is interested in comparing the visual content of the boxes in Taipei and exploring them along with the culture and people in Taipei. Finally, this paper discusses pros and cons and the outcome of public art from both cities and evaluates the role of the traffic signal box in these different communities.


Statistically, Mississippi ranks last in terms of public education. Many Northwest Mississippi Community College students come from culturally rich areas where fine and performing arts are valued, but due to budget deficiencies, many low performing districts have inadequate funding for the visual arts. Nevertheless,
Northwest has a proud history of developing quality visual art students who perform well at four-year institutions. The curriculum is designed to offer compassionate instruction by full time art instructors in a small classroom setting. Art instructors are very interactive and forthcoming about basic methodologies and techniques for completing quality art projects. Weaker students are not weeded out but are encouraged to try projects and classes multiple times. Students are expected to develop professional habits, such as participating in two art sales each year, and art majors are also expected to participate and help organize the college’s art club. In addition, second year students are required to exhibit work in their sophomore exhibition prior to graduation. Northwest’s goals include embracing students who have come from difficult circumstances and developing them in ways that instill confidence about their ideas and art skills.

Chavis, Virginia Rougon. The University of Mississippi. So Many Options for Graphic Design in an Art Program.
Being a graphic design student in an art department can be a very positive influence because of the various art mediums to which students are exposed. They use their hands to craft 2-D and 3-D fine art works, which may influence the design work being created in the computer lab. Classes like Letterpress, Book Arts and Printmaking help to give students a historical design education, while painting and sculpture help to strengthen conceptual skills. However, there are some hurdles. Students are asked to participate in exhibitions and holiday art sales. What kinds of design work fit into these venues? Will these students understand the urgency associated with life as a designer after graduation? Is this the best situation for design students? Or is a design-focused program the better option?

Chen, Jaia. Shelton State Community College. The Art of CommUNITY.
Shelton State Community College was named Alabama’s Community College of Fine Arts, with a mandate “to provide accessible, inclusive educational and cultural opportunities for students and citizens of Alabama through quality instruction and innovative arts programming.” Faculty of the Shelton State Fine Arts Division have worked together to strengthen their collective position, achieving this through interdisciplinary teamwork on a number of projects and productions. The unity of individual efforts within the department greatly energizes and enriches the community and Shelton State students.

Graphic design can no longer be breathlessly contained within a finite armature. The nomenclature requires revision in which the extraction of the word “graphic” liberates the discipline. This progressive expansion eliminates the preconceptions of its present emotional branding and allows for the inclusion and amalgamation of the applied, fine, and liberal arts. Moreover, each would be incongruous without the other in the maturity of a student’s visual voice. This presentation dismantles the silos containing the ideology of structural residency—as defined within an art or [graphic] design department—and submits non-static canons for a trans-disciplinary conscience landscape.

This paper examines aspects of Japanese pornography reflected in visual images from shunga—Japanese traditional erotic paintings and prints—to artworks by contemporary Japanese artist Takashi Murakami, who has been inspired by Japanese manga (comics) and anime (animation). The concept of pornography as a genre is very much an output of Western modernization, and contemporary Japanese manga and anime are a synthesis and hybrid of Western influence with original Japanese sensibilities. The subversive power of pornography as a form of representation is formed by its overtness and its sociocultural and economic
dynamics, oscillating between private and public contexts. Shunga serves as the origin of Japanese pornography; analyzing shunga in the framework of pornography reveals differences between Western and contemporary Japanese ideas of, and attitudes toward, sexuality. Thus, the historical backgrounds of Japanese sexuality can be viewed through the history of shunga: the sociopolitical and cultural context of its production, its relationship with the Ukiyo-e (Floating World) artists and the tradition of Japanese figural arts, its sociocultural roles, and its distinctive features.

The Marienschrein belongs to the tradition of church-shaped shrines produced in medieval Germany and was commissioned to replace an older reliquary that preserved relics allegedly acquired by Charlemagne. In 1239 the Marienschrein was installed at the Marian altar in the Palace Chapel, Aachen, and was a focal point for liturgy. Oddly enough, the shrine’s program reveals little, if anything, about the relics for which it was made. While the commissioners of the shrine knew the relics were textiles associated with the Virgin Mary and Christ, they did not know the specifics until 1238 when the relics were removed from the old reliquary. This paper explores how the imagery on the Marienschrein was crafted to conceptualize the relic cults and re-present them as tangible proxies for the Virgin and Christ. Ciresi posits that the shrine’s shape deliberately evoked monumental Gothic architecture synonymous with “Our Lady,” and in the absence of body relics, was conceived of as Maria Ecclesia, Mary as the Church, an alternate “body” for the Virgin. Moreover, Ciresi explores how the shrine’s text and image engaged with Aachen’s coronation liturgy, evoking Mary as Queen of Heaven and royal protectress of both the sacred relics and the city of Aachen.

Late nineteenth- and early twentieth-century novelists and art historians shared a fascination for the colorful lives and works of contemporary artists. Oscar Wilde, Henry James, and other writers represented the modern artist as isolated, impoverished and misunderstood. Similarly, academic sa vie et son oeuvre studies, in their cyclical interpretations of the artist’s character and his/her canvas, sprinkled these tropes throughout their scholarship. This paper concentrates on the conscientious construction of such a myth of the modern artist in Somerset Maugham’s The Moon and Sixpence (1919), through its loose adaptation of Symbolist Paul Gauguin’s life and work. Moon documented the pre-war collision between an outmoded Victorianism and an emergent modernism. It highlighted connections between the shift from Pre-Raphaelite to Post-Impressionist aesthetics and the concurrent shift from Victorian to a modern ethos. Though it was researched in France and Tahiti and written before World War I, Moon was not published until after the war’s end. The novel’s widespread success in the interwar period reflected the public’s newly developed appreciation for Post-Impressionism. The story was soon transformed for theatre, opera, and film. This paper examines the after-life of Symbolism and Paul Gauguin through Moon’s interwar adaptation into popular spectacle.

In the aftermath of the Franco-Prussian War in 1870–71, the new German Empire annexed the northern third of the French region of Lorraine. It thus triggered a political and cultural campaign to reunite the region within France. Aided by an economic boom around 1900, the architects and artists of the city of Nancy responded enthusiastically, using the new style of Art Nouveau to exhort the rest of the French nation to recapture this lost territory through a dual celebration of Lorraine’s landscape and industry. Unlike other Art Nouveau artists who viewed nature and industry as antagonistic, Nancy’s designers saw them as harmonious and symbiotic
entities. They relied on industrial methods to celebrate both the beauty of the province’s native flora and its steel, chemical, and mining industries, whose owners generously patronized Art Nouveau architecture. Nancy’s artists’ imagery of thistles, pines, oaks, as depicted in local legends and narratives, symbolized the defiance, wealth, and strength that characterized the region’s nationalistic spirit. They soon won the praise and encouragement of the Parisian press for their development of a new “national art” for the twentieth century, efforts that helped bring France to the brink of war with Germany by 1914.

Clerkin, Caitlin C. University of Georgia. Representing Alexander: Alexander the Great’s Ptolemaic Portraiture in Cultic and Dynastic Use.
Alexander the Great’s marble statuary representation in Ptolemaic Egypt indicates the importance of representing his physical being for his cultic worship and symbolization of the Ptolemaic dynasty. Special powers—divine/supernatural and political—were perceived in his body from the time of his death through antiquity; its possession and entombment in Alexandria’s Sema by the Ptolemies asserted that dynasty’s inheritance of his rule and divine lineage. Literary accounts suggest that his body was viewed both as symbol of his empire and imbued with positive talismanic power. His portraits indicate that the physical representation of his being, with wide-ranging variation in physical details and attributes, was more important for his veneration and his use as a political symbol than verisimilitude. These portraits, through their variety, send different messages about his—and Ptolemaic—divine kingship. The Alexander Aigiochos statue type, for example, represents Alexander’s body symbolically, through its Macedonian chlamys-shaped aegis attribute which alludes to Alexandria, the physical location of his entombed body. This type was possibly used by soldiers for cultic/votive uses and for expressing dynastic allegiance and ethnic assimilation; it makes clear that physical embodiment was key to tapping into and expressing Alexander’s divinity and political associations.

While Indian conceptual artist Vivan Sundaram’s famous aunt, Amrita Sher-Gil, died two years before his birth, he has established a unique relationship to her through his project, Re-take of Amrita. In this series of more than 70 black-and-white photomontages, Sundaram digitally manipulates his grandfather’s archive of family photographs, cutting and pasting to reconstruct and reimagine Sher-Gil’s life. This paper investigates the hyperreality of the Re-take series, enforced by Sundaram’s use of his own image in the project, which allows dramatic narratives to play out issues of family authority and cultural identity.

As a teacher of sculpture and foundations coursework, Collins often feels that certain materials are off-limits for students’ studio projects. This judgment comes from many years of seeing students use aluminum foil, Christmas lights, broken glass, and a handful of other materials in an awkward manner. While students usually struggle with these taboo art materials, many contemporary artists utilize these same pedestrian substances to create visually stunning artworks, which has forced him to reconsider these admonitions. This presentation, which grew out of a lecture Collins presented to his art students, critically analyzes how contemporary artists have challenged assumptions about what constitutes a taboo art material. Collins highlights artists who express sensitivity to issues of craft, materiality and tactility, including Tom Friedman’s menagerie of bizarre creatures constructed from aluminum foil, Felix Gonzalez-Torres’s poetic arrangement of everyday light bulbs, and Jim Hodges’s dizzying displays of cut mirror on canvas. The ultimate goal of this presentation is to help students cultivate awareness of contemporary art practices, so they can develop more sophisticated forms of expression and see that, with the right approach, no art materials are off-limits.
Collins, Elena Harvey. See: Kraft, Jeanine.

Collins, Paul. Austin Peay State University. Developing a Socially Engaged Exhibition Program.
This paper examines new methods by which a University's exhibition program can be used to promote community, increase student engagement and increase learning effectiveness. Using Austin Peay State University's 2012–13 Living Gallery Program as an example, Collins describes methods available to university faculty and gallery directors for creating high engagement learning opportunities. APSU's Living Gallery Program is a comprehensive program of exhibitions, visiting artist projects and performances. This program introduces three new curatorial practices to the university community: gallery as studio, provisionally-crafted popup exhibition spaces and individual project-based interventions. The program is designed to leverage a basic inversion—replace the art in the gallery with studios and release the artworks across campus—in the hopes of creating an arresting and participatory art experience for students and the university community. Participating artists include Lee Walton, William Pope.L, Jason Rogenes, Channel Two, Dahlia Elsayed, Andrew Demirjian and the Goldsmith Press, with each artist completing a socially engaging collaborative public art project. The program is being designed as an educational tool to communicate clearly to students about the vitality of art and the role of dialogue, risk taking and collaboration.

Luis Paret y Alcázar’s Self-Portrait of 1776 shows the Spanish artist standing before the tranquil yet rugged Puerto Rican landscape. Dressed in a white shirt, striped pants, and flowered hat, he carries a bunch of plantains and a machete. The artist constructs a vision of himself as a Puerto Rican peasant, the jíbaro. The use of the jíbaro’s attire by Paret y Alcázar can be understood within the context of the carnivalesque. Documents known as relaciones describe such festivals held in Puerto Rico during the eighteenth century, in which upper-class members of society masqueraded as peasants. The painting also reveals the intellectual elite’s appropriation and subsequent adoption of the jíbaro as cultural symbol. The Self-Portrait was produced after Paret y Alcázar’s removal from the Spanish court of Charles III and his exile to the island of Puerto Rico from 1775 to 1778. The painting, sent to the Bourbon monarchy as a gift, was pivotal in securing not only the painter’s return to the Spanish court but also the continued success of his professional career. The portrait communicated important cultural and political implications that were understood by the crown, who permitted Paret y Alcázar’s auspicious return to Spain.

This paper focuses on the turban in American fashion between 1918 and 1935. American women donned the turban in the interwar period as a cultural marker to position themselves between East and West, modernity and tradition, past and present. The study examines fashion and world news articles and advertisements featured in The New York Times to illuminate the discourse on American turbans in the context of 1920s globalization. The paper’s critical approach draws on Roland Barthes’s discursive relationship among linguistic, vestimentary and visual systems to link the fashion world to world events. Barthes’s theories articulate the abstract political meanings denoted by the turban as a worn item. American turbans associated with an ambiguous Orient are part of sartorial Orientalism, which Comstock-Skipp terms Sartorialism. Her concept interprets American turban popularity as a type of colonialism operating at the subliminal level. Lacking an empire of its own, the Orient’s colonization within the American mind in the guise of pervasive and centuries-old stereotypes proves to be more tenacious than a temporary hold on a geographic region. This paper...
illuminates the complexities embedded within the turban’s folds during the interwar period, an era full of Orientalized Westerners and Occidentalized Easterners.

**Connelly, Shannon. Rutgers University. Figuring the City: Karl Hubbuch, Realism, and Regional Identity between Karlsruhe and Berlin.**

In spring 1922, the German artist Karl Hubbuch left the southwestern city of Karlsruhe for an extended stay in Berlin. There, he created a series of vivid montage drawings that capture Berlin’s metropolitan energy with the dark but detailed eye of a cinephile-reporter. These complex realist allegories have been little studied and were in their own time dismissed by the Berlin Dadaist George Grosz as too indirect for publication in leftist satirical journals such as Der Gegner. This paper posits Hubbuch’s curious, combinatory realism as a case study to challenge art historical binaries of center and periphery, academy and avant-garde. It asks what it meant for Hubbuch, an artist trained at the Karlsruhe Kunstakademie, to redeploy the academy’s crisp, figurative realism across geographical and political borders, and thereby seeks to complicate Gustav Hartlaub’s still dominant formulation (1925) of a Neue Sachlichkeit split neatly into a left and right wing, aligned with regionalized tendencies of “verism” and “classicism.” Hubbuch’s work defies such easy categorization. This paper posits the artist as a key innovator in a 1920s “politics of style,” one which sought to reactivate the visual language of realism through strategies of formal disjunction, surface fracture, and montage.

**Cooke, Theodore. University of North Carolina at Charlotte. Living with Questions of Creativity.**

Art teachers continually think about the purpose of student art. We take our own art seriously too, perhaps spending more time thinking about the point of it than we do actually creating it. Thinking about the purpose of art is inseparable from questions of creativity and freedom. Students and teachers can be genuinely bothered by the possibility that their work lacks creativity. Whether we desire mimetic accuracy in representation or truthful expression of those significant feelings we have while in contact with a deeper reality, we become unsettled by the possibility that our artistic striving is caused by factors beyond our control. Worries about originality reduce to just this. In this paper Cooke suggests that the problem of artistic creativity, which plagues students and teachers alike, is a species of the general problem of free will. He offers a way of thinking about the problem which does not resolve it, but which helps us develop a sense of irony about our work and recognize that our deep concern about creativity is an implicit recognition of the transcendent nature of our thought. This should help us get on with our art.

**Cooley, Jessica. Temple University. The Army Medical Museum: Monument and Memorial to the American Civil War.**

In his most famous painting, Portrait of Dr. Samuel D. Gross (The Gross Clinic) (1875), Thomas Eakins depicts Dr. Gross at the center of an operating theater, performing surgery on a patient with a visibly open wound. This open wound was so unusual as a presence in a formal portrait that the painting was rejected from the official paintings and drawings exhibit at the Philadelphia Centennial Exhibition of 1876 and instead deemed more appropriate for display in the Army Medical Museum’s exhibition at the Centennial. Through the notable representation of the wounded body and the restituting of the painting in the medical context at the Centennial, a reconstructive performance took place that allowed the bodies of disabled Civil War veterans to be re-written as spaces to absolve the United States of its violence against itself and instead create a narrative of a nation’s pride in sacrifice.
Courtney, Chloe. Auburn University. Matisse as Interdisciplinary Artist: Exploring Color through Diverse Media.

Though known primarily for his work as a painter, Henri Matisse engaged in several other disciplines, including cut paper collage, sculpture, writing, costume and stage design and, famously, the design and decoration of the Chapelle du Rosaire at Vence. He also was an art collector, assembling a “working library” of textiles to use as props in his paintings. As an interdisciplinary artist, Matisse not only engaged in more than one medium, but also drew from his experiences in various disciplines to enhance his thinking and work in each particular discipline. For instance, Matisse used cut paper to design the costumes and scenery for the ballet “Le Chant du Rossignol,” later returning to this method to create powerful cut paper collages. He said of working on the ballet that “Then I understood what a decor could be, that is to say that it could be thought of as a picture, with colors, that is to say the costumes, changing places.” Courtney’s paper shows that Matisse’s work was significantly affected by his experiences in various media and that, specifically, working in paint, cut paper, and with textiles and stage decor enabled him to explore powerful and radical ideas about color.


Literary theorist Edward Said suggested that western societies often penalized non-western cultures for “lying outside the boundaries of European society” and therefore “Orientalized” the “other” culture by essentially constructing an imagined identity of the “other” and marketing it as truth. Modern discourses on Orientalism are not often correlated to American art history during the post-Reconstruction era; however, blacks were considered the “other,” due to differences in race, social hierarchy and culture, and whites Orientalized blacks through negative racist imagery circulated in print material at the time. Crabb argues that Booker T. Washington attempted to re-Orientalize blacks through photographic images and writings in his marketing campaign for the Tuskegee Institute. Washington countered racist imagery with a positive outlook on black identity; however, he constructs a representational view that provided distance between blacks and whites, and in turn objectified the South and blacks. To provide an “accurate” picture of the South for northern whites, he set up the South as a picture, a romanticized view of blacks in the Old South. Washington successfully re-Orientalized blacks by providing whites with a nostalgic view of the New Negro that was created in their likeness, but, to whites at the time, remained ineradicably different.

Craver, Allie. Virginia Commonwealth University. Picture This: A Postmodern Imperfect Utopia.

California-based artist Barbara Kruger, whose work has been associated with feminism and postmodernism since the 1980s, is renowned for her works of black-and-white photography, overlaid with textually declarative statements. Her phrasing of words confronts the viewer with such pronouns as: I, you, we, and they. In her work “Picture This” as well as her collaborative effort in the North Carolina Museum of Art’s “Imperfect Utopia” design, Kruger and the collaborative team restructure the spectator’s experience within a re-envisioned postmodern museum—an imperfect utopia. The NCMA project Imperfect Utopia, 1987–1996, was the winning design in a national competition held by the museum in conjunction with its architects Smith-Miller and Hawkinson, landscape designer Nicholas Quennell, structural engineer Guy Nordenson, and artist Barbara Kruger. The project, built outdoors on the museum’s 167-acre site, seamlessly combines the original museum by Edward Durell Stone, an amphitheater, an interactive sculpture park, and giant outdoor sculptural letters, which read “Picture This.” By analyzing the setting of “Picture This” as part of the NCMA’s Imperfect Utopia, the museum’s ideological structure becomes apparent. “Picture This”, as postmodernist architecture, challenges both the museum’s institutional politics and patronage in order to reactivate and redefine the viewer.
The artist’s studio is not only a space for creating art; it is an important part of the process of creating art. Space, of course, is a necessity for constructing and storing supplies and projects, but having one’s own creative space provides an atmosphere of creativity, and sometimes solidarity, needed for a productive art practice. In most liberal arts colleges, a studio space is not provided, but research is still required. Presuming the faculty member is forced to find his/her own space, shouldn’t the faculty member’s rent be a job-related expense?

This presentation explores a tradition of religious art that originated in the end time teachings of the Baptist lay preacher William Miller (1782–1849). The tradition, which consists of teaching charts and revival banners, entered the 20th century, where it influenced such self-taught artists as Rev. David Phillip Samuels (1890–1973) and Sister Gertrude Morgan (1900–1980). The tradition continues today in a wide variety of media, ranging from hand-painted banners to PowerPoint presentations. Originally made to explain Miller’s interpretation of Bible prophecy and his prediction of the world’s impending doom, prophecy charts, such as the much publicized “Chart of 1843,” were printed and widely disseminated by the Millerites. The charts were published in newspapers, pamphlets, brochures and leaflets and widely used in classrooms, tent revivals and other public settings. When Miller’s prophecies failed to materialize, his movement splintered into several groups. Nonetheless, the Millerites established Adventism as a major theme in American religion and founded the practice of using visual teaching aids to teach Bible prophecy. This paper brings to light several late 19th- and early 20th-century examples of this popular tradition and situates them within the context of Evangelical Protestantism and the history of self-taught art.

Currie, Christopher. Ackland Art Museum, University of North Carolina at Chapel Hill. Fostering Self-Awareness as an Interpretive Strategy.
Traditional pedagogy and museum practice focus on the transmission of knowledge from experts to a general audience, a process that devalues the experiences of the viewer and can alienate audiences. As museum and classroom educators respond to communication theories, the goals of introductory art history courses and student visits to the museum shift in emphasis from the imparting of a set of information to the development of skills of interpretation. These skills, often called visual literacy, are interpretive strategies that are applicable to fine art as well as visual and material culture. They are considered broadly applicable both within and outside of the field of art history. As most students enrolled in an introductory survey will not go on to train as art historians, one assumes that visual literacy will better serve students, both in their studies and in life in general. In this paper Currie considers the concepts of interpretive strategies and interpretive communities and argues that visual literacy is the acquisition of the interpretive strategies of art historians and curators; that is, the training of students to understand the language, knowledge, and forms of analysis traditionally used in exhibitions, exhibition catalogues, and academic publications.

For educators who are becoming concerned that the digital world our students inhabit is producing shorter attention spans, diminishing interpersonal communication skills, and causing a reduction in the ability to think deeply and abstractly I have some very bad news. It is worse than you imagined. There is a growing body of scientific evidence that overwhelming supports your anecdotal observations that use of Internet connected computers is having a disruptive influence on our intelligence, our aesthetic judgments, our social relations, our societal values, and our economic and political freedoms. The fundamental design of the Internet
encourages rapid, distracted sampling of small bits of information from a seemingly infinite number of sources. What we are witnessing is minds consumed by a medium. To counter this de-humanizing deterioration in our conceptually oriented, digitally dominated learning environments, it is important that we defend the value of traditional training in hands-on studio media by recognizing the fact that making is thinking and that touch is crucial to the direct sensory experiences from which creative intuition is derived. Manual skill acquisition encourages artistic sensibility (taking care and doing one’s best) and provides the means to heighten and make more significant personal and collective experience.

Curzon explores the work of the London-based painter Mandy McCartin, specifically her series Urban Nature (2008–11), in order to position the twenty-first century metropolis as a venue for the “playing out” of tensions between regional, even individual subjectivities and the homogenizing forces of globalization. McCartin is a self-professed outcast. She is an “old skool” artist who paints “from the heart and guts and genitals...[she] is not interested in fartcrap and fads.” She refuses the gallery system and formal circuits of capital exchange, instead symbolically merging herself with the wounded, stray, or otherwise alienated animals that she depicts in her work. Curzon argues that these mammalian proxies, often besieged by urban detritus or camouflaged in a sea of graffiti, bear witness to McCartin’s struggle to articulate a conflict between the heterogeneous combination of identities that she wears (artist, queer, working class, and northerner, to name a few) and the equalizing tendencies of the global metropolis in which she lives. As such, this paper discusses how McCartin’s work represents one strain of a broader trend to address the effects of globalization on visual culture, particularly its impact upon artists’ abilities and/or desires to articulate difference within and through the visual field.

The American sculptor Harriet Hosmer began work in 1857 on her monumental sculpture Zenobia in Chains, an image of the Palmyrene Queen who had been captured by the Emperor Aurelian and paraded through the streets of ancient Rome. Contemporary responses to the sculpture varied widely, dependent upon a range of historical contingencies, from the sexual positioning of its spectators to their social and geographical locations. In this paper, Dabakis grounds Zenobia’s reception in the urban spaces of Rome, an environment that offered Anglo-American women creative authority unavailable to them elsewhere. Hosmer gave visual form to Elizabeth Barrett Browning’s poetic conceit, la bella liberta, in which the familiar trope of Italy as abject/colonized woman was transformed into a triumphant revolutionary archetype. In her formal allegiance to the Minerva Medica, a cast of which was located in Hosmer’s studio, the figure indexed contemporary politics and stood for a proud yet enchained Rome, still part of the Papal States until 1870. To the large feminist community in Rome, the sculpture embodied an iconography of sovereign power and feminine resistance, which conjoined the emancipation of women and radical egalitarianism between the sexes with utopian dreams for the newly independent nation state of Italy.

Danker, Stephanie. Coastal Carolina University. The Significance of Teacher Blogs in Pre-service Art Education.
Pre-service teachers crave examples of high-quality lesson ideas and successfully implemented projects that model contemporary pedagogy in K-12 classrooms. Promoting exploration of teacher blogs can provide a comfortable entry point for future art teachers to integrate technology tools and social media into teaching. University educators can facilitate awareness of these resources to students with educator networking through Twitter. There is an expansive educator learning community active on Twitter, consistently sharing teaching resources, recommended technology applications and advocacy links, including links to their own teaching
blogs. Through these teaching blogs, pre-service teachers can gather resources appropriate for various developmental levels. They can glimpse how teachers are using blogs for reflective practice and as a form of display of student work. All the while, they have the opportunity to interact and build their own professional learning network through Twitter and other forms of social media.

Darrow, Susannah. Georgia State University and Burnaway. Writer’s Block: Navigating the New Formats of Arts Writing in the South.
A member of the board of directors of Art Papers and of the Forward Arts Foundation Emerging Artist Award Committee, Susannah Darrow will consider the rewards and difficulties of the multiple positions a working art critic may serve. She will also discuss her role as executive director and cofounder of Burnaway, an online magazine and 501(c)(3) nonprofit that focuses on covering contemporary visual arts in Atlanta, Georgia.

Dedas, Brent. Western Kentucky University. You Call That Painting?
Exploring experimental methodologies in one’s own work and applying the philosophy of such an approach in the classroom can be challenging. Often an indefinable space is occupied between the genre of drawing and that of painting. Challenging those and other traditional boundaries becomes exciting both personally and pedagogically. This talk explores experimental drawing and painting assignments from all levels of studio courses and the strategies of placing them within preexisting course structures. The outcomes of adding new courses like “Drawing, Painting and Technology” will also be addressed.

Dee, Meaghan. Virginia Tech. Typography in the Fourth Dimension.
Language, as we know it, always involves the elements of time and memory. We cannot read a book in a moment, nor watch a film all at once—just as we cannot consume all the words of a sentence simultaneously. Letters, in isolation, lose their meaning. In essence, every interaction with type involves the 4th dimension, time. But, beyond that, designers have the ability to control how the user experiences a piece (video), to create possible encounters (interactive works), or even capture a moment (print). Even though Dee’s first love as a graphic designer is print, her process often involves video or motion design. Additionally, her favorite course to teach is Experimental Typography, where she encourages students to play with type—to cut, scan, tear, smudge, film, construct, project, shrink, and build type. By living with typography, creating and destroying it, students can think beyond the computer—and with it—to find exciting generative methods.

Draped fabric in Western painting has a rich visual and conceptual history. It is an adaptable trope that continues to unfold conceptual and visual possibilities for contemporary painters. Drapery folds and wrinkles can be fluid and precise, abstract and representational, revealing and concealing. This paper briefly explores the history of drapery in painting as an image of desire, uncovering what drapery asks of the viewer and how this investigation continues to be significant in Deetz’s artwork. Her recent Veiling Desire series explores another conceptual wrinkle in her study of drapery as image and content. Each painting suggests palimpsests or pentimenti of histories combining visual puns, trompe-l’oeil, and compositional references to Renaissance and Minimalist painting, contemporary philosophy, string theory, and metaphysics. Drapery text(ure)s conceptualize and dissolve boundaries between self/other, physical/metaphysical, and certainty/doubt. Deetz’s paintings borrow from the framework of Western painting while folding and refolding this tradition into a fabric of interchangeability, challenging and playing with expectations of what painting does.
**DeLorme, Harry.** Telfair Museums. *Folk Saints and Roadside Shrines in Northwest Argentina.*

In Argentina, where an overwhelming number of the populace professes to be Catholic, a thriving visual and spiritual practice venerates folk saints not recognized by the church. Visually distinctive roadside shrines dot the landscape. These devotional spaces large and small provide opportunities for the living to ask the souls of the deceased, saints, and various forms of the Virgin Mary for favors or intercession. Many of these shrines, however, venerate legendary figures or folk saints, who are regarded as very real intermediary forces, operating on behalf of devotees. These include the gaucho saint Gauchito Antonio Gil, a figure who suggests both Christ and Robin Hood, whose shrines are adorned with bright red flags. Difunta Correa is another popular folk martyr whose devotion has been disseminated by truckers who leave tires or auto parts by her shrines. Offerings of water bottles reflect her death by thirst in the desert. Criminals and law officers petition the Grim Reaper—like figure known as San La Muerte for protection. These “saints” and others are celebrated in small enclosures and elaborate environments adorned with banners of thanks and artistic productions by faithful followers. This talk focuses on folk shrines of Argentina’s Jujuy and Salta provinces.

**Derryberry, Virginia.** University of North Carolina at Asheville. *I Am the Very Model of the Modern Major-General.*

After graduating with an undergraduate degree in art history from Vanderbilt University, Derryberry started a family and worked as an independent artist until returning to school almost ten years later for an M.F.A. in drawing and painting at the University of Tennessee. During her second year there, she gave birth to her second child. It was there when the real collision between art and family took place. Luckily, Derryberry realized that these two driving forces in her life (child rearing and making art) were of equal intensity and that one could fuel the other, both in terms of subject matter and time management. She became the very model of the modern major general. Her home studio had an open door, her children were her models and she did not rely on inspiration for making art. She just worked. What has resulted over time is a large and complex series of drawings, paintings and constructions that mirror the sometimes tense, sometimes relaxed dialogue between art and life. Her presentation includes some early and mid-career images but will focus more on recent paintings and costume constructions, many of which still incorporate portraits of her son and her daughter.

**DeSilvey, Catherine.** Randolph College. *Yves Klein: Trickster or Trailblazer?*

The legacy of French artist Yves Klein has vacillated wildly, specifically after his disastrous New York exhibition in 1961. However, recent scholars have been reevaluating his contribution to contemporary art. Although Klein’s canonical works—“Anthropometries” (his namesake International Klein Blue–painted imprints of nude women used as living paintbrushes), a doctored photograph of Klein “levitating,” and his success at selling the immaterial (air) for gold—remain firm, DeSilvey aims to expand the canon to include Klein’s works with “Fire,” “Planetary Reliefs” and a young scholar’s new interpretation of his exhibition “The Void.” In this paper, DeSilvey examines scholarly work written within the last twenty years and traces the trajectory of his career from his initial critical reception to reviews of his recent 2010 retrospective.

**DeYoung, Mark.** Austin Peay State University. *APSU Design Center: Teaching Design Students through Community Engagement.*

The Design Center is an advanced-level design course that provides students with the opportunity to work with non-profit clients on visual communication projects. This service-learning course brings students together with clients in the non-profit sector to engage in the community, providing needed goods and services to solve real-life problems. The experiential learning method integrates meaningful community service with instruction and reflection to enrich the learning experience, teach civic responsibility, encourage lifelong civic engagement and
strengthen relationships that create community. Student designers collaborate with their clients, create a contract of work to be accomplished, design and create media, evaluate the designs and lay the groundwork for a long-term working relationship. This paper examines successes and challenges of recent coursework and methodology in such projects as the Rivers & Spires Festival (through partnering with the Economic Development Council of Greater Clarksville), The Clarksville Fire and Rescue Services, Wilbur N. Daniel African American Cultural Center, Habitat for Humanity and the Camp Rainbow Foundation.

DeZarn, Dan. SUNY Geneseo. Pulled Resources, a Collaborative Team.
Pulled Resources is a two person art collaborative consisting of Dan DeZarn and Thomas Sturgill. In 2003, in addition to pursuing their own work, they started producing large-scale collaborative pieces under the name Pulled Resources. Dan and Thomas realized that they could construct impressively large and labor-intensive projects in relatively short periods of time and with fairly modest budgets.

DiDonna’s work focuses primarily on the subjects of body, material, memory and place. Material considerations are an integral part of the art making process and clay has taken a central role in both object making and recent investigations into performance and video. Clay represents nature and the primal part of ourselves, the part that is fragile but can be made strong, the part that is ancient. Clay can act as a force and can submit to force. It also acts as a catalyst to merge divergent actions together. Current research into performance has stemmed from the idea of clay as a memory device: it imbibes the intentions of the protagonist and inspires a sensorial response to the event, empathetic both for the performer and for the viewer. Working with clay creates a connection with the ground and compels one to consider place: how the land contains the history of the people and events that occurred there. This interaction becomes a cathartic release, letting go of the tensions, frustrations and lamentations of living in a confused and chaotic society while expressing the joy, ecstasy and euphoria of experiencing a sensuously beautiful world.

Diket, Read. William Carey University. Research Conjunctions between Visual Arts Research and Neuroscience Fields of Study.
The conjunction of research in art education with emergent literature about artistic thinking as viewed through neuroscience imaging technology reveals new avenues to discussion of the means by which humans create their views of the world. Far from limiting possible vantage points, evidence from social neuroscience, cognitive neuroscience, and the biology of consciousness contends that visual art stands as a core area of human understanding. Neglect of visual art in education deprives learners of this essential development. Diket compares theories and research findings from studio, aesthetic, critical, and social practices in the art world with research in neuroscience that focuses on social mediation, cognition, and theory of mind. The research threads appear to join intent in the late 1980s with the widening availability of imaging techniques and new emphasis on normal and extraordinary mental operations. In the same period, the specificity of curricular theory in visual art afforded an alignment of task with operations. For example, Michael Gazzaniga, neuroscientist, investigates the social and cognitive advantages afforded by making and responding to art; John Ornians, art historian, develops a neuroartistory; Antonio Damasio, cognitive neuroscientist, investigates somatic markers and theorizes about the role of images in developing orientations to the perceived world.

Dismukes, Sara. Troy University. Interactive and Time-based Media as Research Opportunity within Design.
Maybe like Dismukes you started your design career with Quark. Perhaps you were a master at PageMaker. Dare one mention Rubylith? Even if you joined the party more recently, you understand that having a sustained career in this field means that you’ll be learning new tools. Students don’t often have the experience
of witnessing these inevitable technological shifts over time and they can potentially exit their undergraduate programs without learning new tools. What they do understand is how to find information; working with new media provides a tailor-made opportunity for research. One particular class that Dismukes teaches could easily have become all about software (which was undoubtedly the case when she first started teaching it). Her presentation comes from her experience teaching new media and outlines ways that she has sought to turn the challenges of working with flash, aftereffects, and other software within one semester-long course into research opportunities that enable students to problem solve new tools and working environments in order to meet their project goals. A strategy of limited software instruction, combined with self-learning, has resulted in the best student work Dismukes has seen since she has been teaching this course.

In 1933, the U.S. Congress, with support from President Roosevelt, created the Tennessee Valley Authority, one of the most far-reaching and controversial New Deal programs. The TVA’s mission was nothing short of audacious: to improve economic, labor, environmental, agricultural and social conditions in the rural South. With this broad mission, the TVA engaged in a wide range of activities, from building hydroelectric dams and recreational parks to educating farmers about New Deal farming techniques. In order to thwart criticism of the program, the government produced countless promotional films, documentary photographs, posters, and even a play. This paper examines artistic representations of the TVA in southern post office and courthouse murals of the 1930s and 1940s. More specifically, the paper considers how artists—who were not residents of the region—promoted positive views of the TVA in line with New Deal thinking. Through images of tidy farms, beautiful lakes, and majestic dams and transmission towers, artists demonstrated their support for this controversial program. By analyzing what these artists portrayed—as well as what they omitted—we gain new insights into conflicting attitudes towards the environment, the South, and New Deal policies during the 1930s.

Doublerly, Amanda. University of Texas at Austin. Phyllis Yampolsky’s “Events in the Open Air”
In 1967, Phyllis Yampolsky told the New York Times: “Ideally, [the artist’s] product today becomes invisible, it’s inherent in the process by which he does things.” This statement was too prescient; her community-based, participatory art events have fallen off the art historical map, despite being well attended and heavily publicized at the time. The recovery of Yampolsky’s art prompts questions about the relative value placed on ephemeral art works and the very definition of public art. “Events in the Open Air” was a series of public games staged in parks across New York City during Yampolsky’s tenure as the first artist-in-residence of the Parks Department. The games were intended to provide participants with access to experiences of form, color, space, sound, and motion that the artist drew from everyday life and applied to her work. Participants could then apply these aesthetic tools to their daily existence, thereby completing the loop from life to art back to everyday life. Yampolsky’s Events operated at the borders of art, education, and recreation, prompting some to question their status as art. This paper argues that Yampolsky’s Events are best understood as an artistic form of social activism that she has pursued throughout her career.

Duffy, Joe. Manchester Metropolitan University. Uncanny Disasterscapes.
The aftermath of disaster is represented visually within Duffy’s work as an artist concerned with place, locale, identity and landscape. The disaster sites of the Merapi volcanic eruptions and Krakatau, Indonesia, are the focus of this paper. Using moving image, photography and contemporary art practices the locations of disaster are connected to apocalyptic representation, and underpinned by concepts of sublime and uncanny landscapes. “Depopulated, the landscape estranges, it renders uncanny” (Nancy, J). The visual artifacts relay journeys and narratives of ruined villages, deceased spiritual guides, local myths and beliefs and the clash of
ecological processes with capitalist consumption. The remnants of habitation, of the domestic interior, juxtapose with the washed-up detritus on the shores of Anak Krakatau, clothing, sandals, bags, items of cultural residue and fashion. The apocalyptic here is viewed as the effects of capitalism, the end of value, collapse in community, death of the spiritual and veneration of nature. “We talk all the time about the end of the word but it is much easier for us to imagine the end of the world than small change in the political system, life on earth maybe will end, but somehow capitalism will go on” (Zizek, S).

**Duffy, Owen. Virginia Commonwealth University. Great Expectations: Ai Weiwei’s Furniture and the Chinese Antique Market.**
This paper situates Chinese contemporary artist Ai Weiwei’s manipulated and transformed furniture in relation to art audiences in the West and the East by considering it first in the context of the inundation of Ming and Qing Dynasty antiques on the market during the 1980s and ‘90s to demonstrate how his art plays with and frustrates eastern traditions and western market expectations. From 1996 to the present, Ai has repurposed antique furniture, doors, and temple beams as sculptures and installations. If this under-researched yet important group of works is considered through a socioeconomic framework as well as a Duchampian lens of irony and institutional critique, as this paper intends to do, these pieces can be understood as sardonic assisted ready-mades, with one set of meanings for Chinese audiences and another for people in the West. Differing from prevailing views of Ai’s repurposed antiques that have regarded them as objects moving away from their Chinese sources, i.e. their “Chinese-ness,” this paper considers his sculptures and installations, which incorporate while dramatically altering these historical objects, as contradictorily celebrating and debunking Chinese audiences’ reverence for their traditional culture while also satirizing western perceptions of an essentialized and monolithic Chinese identity.

**Dufresne, Laura J. Winthrop University. Confounding Exemplars: The Problem of Illustrating Christine de Pizan’s Heroic Women in Fifteenth Century Manuscripts.**
The question of classical authorities and their dim view of womankind troubled Christine de Pizan, schooled to respect the writings of ancient Greece and Rome. With the aid of three Virtues, Christine critiqued such disparaging views through the use of Socratic dialogue, logic and her own experience in *The Book of the City of Ladies* (1405), which celebrates heroic exemplars of women in history. Illustrators of Christine’s popular book faced similar difficulties. These artists often had differing agendas dictated by the tastes of the time or of an exacting patron. They also had few if any visual models to illustrate women of achievement. Additionally, a long-held medieval view maintained there are two ways of learning: by word and by image. Thus illustrations potentially portray what is not always delineated in the text, or even what is not intended at all. In the medieval view, the scripted word was a mysterious phenomenon when compared to the image, the latter then regarded as a trusted method of teaching and communicating. Dufresne explores the visual solutions artists devised in several particularly challenging cases: the story of warrior queens Semiramis and Camilla and the inventors Minerva and Arachne.

**Duguid, Meg. Independent Artist. Clutch Gallery: Mobile Spaces as Performative Practice.**
Clutch Gallery is a 25-square-inch space located in the heart of Duguid’s purse. This curatorial project was dedicated to exhibiting contemporary art of all media. Clutch opened in December 2009 and was initially intended to maintain regular programming through December 2010, but Duguid continued to carry and program it until the end of 2011 in the belief that it would die a fitting and natural death by wearing out from daily use. During her time with Clutch, Duguid showed 23 artists in 22 shows. She was responsible for each job in her gallery: she was preparator, gallery assistant, director, marketing director, but, most important, she was a performer. During her time with Clutch she performed alone, with shopkeepers, baristas, TSA agents,
thieves, the Secret Service, artists, family, and many others. Duguid thought that the purse itself would wear out in 2011, but it did not. So she put it up for others to carry and curate. For SECAC, Duguid delves into issues related to mobile independent art spaces, the gallery as performative practice, artist-run spaces, and how an everyday object can act as a nexus for art inquiry.

Dunn, Lindsay. University of North Carolina at Chapel Hill. Imperial Sacrifice: Representing Marie-Louise, House of Habsburg-Lorraine, in François Callet’s The August Alliance (Salon of 1810)
This paper examines Antoine-François Callet’s The August Alliance, a painting that uses allegorical iconography to showcase Empress Marie-Louise, the second wife of Napoleon Bonaparte, as both an exemplar of moral virtue and a sacrificial victim in the battle for European dominance fought between Napoleon and her father, Francis II Holy Roman Emperor. As with traditional aristocratic marriage alliances, Marie-Louise’s marriage into the new French imperial family ensured peace between Austria and France, a peace much needed by the Austrian government for economic recovery and continuance of the empire. Dunn adds to Emmanuel Starcky’s characterization of Marie-Louise as a “new Iphigenia,” presenting her sacrifice as directly correspondent to contemporaneous mores governing female morality. Building on the theories of Jean-Jacques Rousseau, early nineteenth-century notions of conventional sexual difference set up a gendered system that defined virtuous women as subservient and self-sacrificing. Literary tracts encouraged women to imitate other women’s self-sacrificing behavior, creating a narrative that encouraged women to sacrifice themselves for the good of others. Dunn argues that Callet’s painting represents Marie-Louise as an embodiment of virtue through highlighting her self-sacrifice, marking her as a worthy mother to Napoleon’s heir and an ideal French woman.

In a 1992 interview, Martin Kippenberger declared, “History is something you need to feel. [...] Everybody cheered when the wall was pulled down. That’s the wrong way to handle history.” To begin our foray into the work of Kippenberger, we might begin with the follow-up that his interlocutor declined to pose: What’s the right way? How does Kippenberger’s work act upon history? Dupècher proposes that one way of considering this relationship is through Kippenberger’s deployment of artistic parody in certain key works. This mirroring process, which ranged in tone from acerbic to contemplative, is itself a way of restaging the past. In gesturing behind, Kippenberger demonstrates that revisiting history necessarily constitutes a history-making process. Kippenberger did not confine his exploration of temporality to particular works, however; it was present in his very mode of artistic creation. A bombastic, outsized personality in life, Kippenberger tended toward self-erasure in his art, diffusing his presence through studio assistants and a parodic return to the past. In denying the traditionally erected binary between the modernist myth of the artist-genius and the postmodern death of the author, Kippenberger’s work affirms the co-existence of heterogeneous temporalities.

Alphonse Mucha achieved fame for his Art Nouveau posters in Paris during the fin-de-siècle period. Nevertheless, in 1910, at the height of his fame, he left Paris to return to his Czech roots and devote the rest of his career to making works that would aid and unite his country. Mucha, stating that “a taste for symbols is part of the inheritance of all Slavs ... that is why the language of symbols is the surest way to communicate our feelings to our brother Slavs,” utilized the skills he had honed in his Parisian works to produce a sophisticated program of propaganda in support of Pan-Slavic ideals. Mucha used images evocative of the past embedded with folk motifs to emphasize the shared past of the Slavs. This move also proved to be a camouflage of sorts,
leading the Austrian authorities (by whom the Czechs were still controlled) to believe his style had not changed much from his Paris days, but all the while disguising symbols of Czech nationalism in an effort to inspire his country to make a bid for their own freedom and a separate identity from that of their Germanic neighbors.

This paper considers the dialogue between Eva Hesse’s 1966 Laocoön and the eponymous ancient sculpture in the Vatican. The German-born American Hesse studied the ancient Laocoön at Yale and viewed the piece firsthand in 1964. Hesse’s own Laocoön, her first freestanding sculpture, comprises a roughly ten-foot-tall armature of cloth-covered plumbers pipe and a tangle of ropes on the interior, both painted gray. In the extensive critical literature on Hesse, only a 1966 essay by Robert Smithson addresses this work qua an instance of classical reception, noting its “deliberate avoidance of the anthropomorphic.” This paper argues that Hesse’s sculpture, while not strictly anthropomorphic, conjures the body in many ways: through its title, which evokes ancient preconceptions about the male form and corporeal suffering; by redefining the topography of Laocoön’s iconic body; and as an index of Hesse’s own body erecting the armature and gently positioning the “snakes.” The work creates multiple levels of play between the presence and absence of corporeality. Since the prototype bears indelible associations with patriarchal art history (e.g., Michelangelo, Winckelmann, Greenberg), Hesse’s appropriation resonates with her well-documented struggle to establish herself as a woman artist in the male-dominated fields of modern sculpture and Minimalism.

This paper analyzes Thunderbird and Inner Spirit, an acrylic made by the Canadian-Ojibway artist Norval Morrisseau in about 1978. The painting depicts a thunderbird of brilliant primary and secondary colors, with wings at its side and head in profile, seemingly passing through a vertical passageway. Encapsulated within the bird’s torso is a homunculus whose curved back, large head and small limbs evoke the body of a human embryo. To the left of the passageway is a field of deep blue, to the right one of greenish-brown, the two of them suggesting spiritual realms as both bird and passenger make their upward journey. Morrisseau created the work when he was in his prime as an artist. By 1978 he had moved through the Ojibway and Christian phases of his art and entered the final Eckankarian phase. Thus Thunderbird and Inner Spirit is a culminating work in the oeuvre of Morrisseau. Edwards provides a new understanding of Morrisseau’s art, by relating the acrylic to Ojibway myth and culture taught the artist by his grandfather, Christianity imparted to him by his grandmother, shamanism which he himself practiced, and the Eckankarian belief system which he embraced late in life.

Edwards, Randall. The Graduate Center, CUNY. Diego Rivera's Portrait of America: Artistic Paradigms, and the Radical Politics of Dialectical Materialism  
In late 1933, Diego Rivera completed Portrait of America at the New Workers’ School on Union Square. Shortly after completing the 21 panels, Rivera claimed they were the best frescoes he had ever painted, yet they languish in obscurity in critical academic discourse. The work, a Marxist reinterpretation of key moments in American history, rarely appears in scholarly discussions, and accounts of the work often relegate its function in Rivera’s artistic and political narrative to a secondary status. I contend that interpreting the murals at the New Workers’ School simply as a response to the Rockefeller fiasco or as a dogmatic experiment in propaganda fails to grasp the subtle nuances of politics, style, iconography, and reception embedded within the works. Coming at the end of Rivera’s politically charged art practice in the United States, these murals deserve to be re-read not as a coda, but as an assertion of political and formal expression in a tortuous trajectory of an artist, whose American component culminates with Portrait of America. This paper examines
the abrupt conclusion of Rivera’s contended stay in the United States, reconsidering the legacy of an artist who is often seen as an opportunist servant of capitalist patrons.

This paper reflects on a recent exhibition entitled “Medium of Exchange,” which addressed how artists both determine and depict the value of a work of art. Artists selected for this exhibition were invited to display a work of art that engages with this fraught concept of worth along with a detailed accounting of how they assign its value. The sale price and/or insurance figures listed for each work of art were often calculated using a formula of both conceptual and physical expenses. Some artists specifically factored in concrete costs when making a work of art, such as the amount of materials, studio rent and hours of labor. Yet these prices may also be reflective of more abstract notions such as the artist’s education, exhibition and sales history, the relation of the work in question to their larger oeuvre and perhaps its less tangible intellectual merit. The calculations and dollar amounts exhibited alongside the artists’ works drew attention to the various approaches to art’s worth. Egan’s paper considers works by select artists in the exhibition and other contemporary artists to examine how subject matter, materials, labor and exhibition sites affect quantitative and qualitative notions of value.

Self-taught Memphis sculptor Edwin Jeffery, Jr. (b. 1949) creates rough-hewn works of wood that comment on his life as an African American from the Deep South who came of age during the civil rights struggle. The son of a carpenter, Jeffery instead became a fireman, discovering sculpture as an adult after making a hand-carved plaque of a knife. Thousands of works later, Jeffery sees himself a storyteller documenting the black pride and pain of a people whose stories are in danger of being lost. Compared to such African American vernacular sculptors as Elijah Pierce and Herbert Singleton, Jeffery has a topical flair all his own, exemplified, for example, in sculptures of Al Jolson in “whiteface” and an African American donning a KKK robe. Jeffery is an important living commentator on justice thwarted and gained for black Americans, a religious, socially-engaged Southerner who once put out fires for a living but whose sculptures now burn with timely messages all their own.

The magazine functioned as an alternative site of exhibition for a number of artists throughout the 1960s and 1970s. A cheaply produced and easily digestible product of popular culture, the magazine became a poignant model for a destabilized and mobile site of display. This is perhaps best exemplified by Aspen: The Magazine in a Box (1965–1971), an experimental publication consisting of an assemblage of materials—including essays, photographs, film strips, and other objects—that reflected post-Cagean models of collaborative and participatory production. This becomes problematic when considering the involvement of Max Neuhaus, who contributed a flexi-disc record to the magazine in 1967. An artist known for his immersive installation of spatialized sound, an understanding of the artist’s experimentation with the magazine format serves to complicate dominant conceptions of site-specificity. Neuhaus’s engagement with the magazine format rejects the locational determinacy of his environmental installations, articulating the conditions of public and private space through a de-structuring of the site. Breaking away from conventional interpretations of his work, this essay seeks to reevaluate Neuhaus’s use of sound according to its textuality, revealing within his practice a radical conception of site-specificity informed by an engagement with the politics of communication.
According to Roland Barthes, the photographic image is paradoxical because it produces death while trying to preserve life. This paradox becomes even more complicated in the case of photographing the dead. As Geoffrey Batchen states, the photographs of the dead simultaneously present us with “that has been” and “this will be,” as they prophesy our death at some unknown time in the future. Following this argument, this paper analyzes the work of the German photographer Walter Schels (Life Before Death, 2008) who photographed portraits of terminally ill people before and on the day they died. The result is a collection of photographs of twenty-four people that had been exhibited in a show in London under the title “Life Before Death” and accompanied by the stories of the individuals, written by Beate Lakotta, Schels’s partner. The aim of the paper is to argue that Schels’s work not only has the capacity of suspending the viewer between life and death, offering thus a unique experience of the deferral of time, but also touches, in a critical way, an important problem of modern societies: the refusal to engage with the reality of death.

Evans, Tammy. Winston-Salem State University. Fostering Civic Engagement in Graphic Design.
As a graphic designer and educator, Evans has always had a keen appreciation for the impact of art and design in the community. Empowering designers and artists to become civically active is a wonderful way to shape the future and ignite a generation of creatives. Evans strives to cultivate real-world experiences in the classroom through service learning projects that engage other disciplines and civic partnerships. Students have responded with heightened interest in these projects; their efforts to satisfy the needs of an organization and those they serve make their commitment more concrete. Most students have a desire to connect what they do to the larger world around them. Outcomes of these projects have been mutually beneficial, providing an invaluable learning experience for students and fulfilling needs of community groups and partners. Projects that Evans focuses on include: an identity for Goodwill Industries of North Carolina Career Connections and Prosperity Center; vehicle graphics for the School of Health Sciences mobile clinic that provides healthcare to underserved populations; identity design for the Simon’s Green Acre community garden sponsored by local businesses, CDC and the university; and a logo design for the Winston-Salem Delta Fine Arts Center 40th Anniversary.

Ewald, James R. Texas A & M. Miyazaki’s Female Heroines: Social Activists.
Miyazaki’s portrayal of heroines in his graphic novel Nausicaä represents subtle but nevertheless significant social activism. The genius of Miyazaki’s portrayals involves the interaction of his coming-of-age protagonist Nausicaä with morally ambivalent but strong female characters that embrace victory though violence that has as its purpose community welfare and safety. Miyazaki’s portrayal of his heroines is remarkable not only in itself, but also in light of the portrayal of female characters in shojo manga, Japanese graphic novels for young women and predecessors to Miyazaki’s work. These female characters were incapable not only of heroic action but also of mature sexual experience. The female heroes of prewar shojo manga personified desirable feminine virtues using a “flowery, emotional prose style” and “offered girls few resources to negotiate the adolescent process of identity formation.” Although shojo manga have since redefined “shojo identity to accommodate contemporary social realities” and to express “the passions of teenage girlhood,” the heroines are not heroic leaders in battle or in diplomacy, as are Miyazaki’s. Ewald’s paper explores the achievements of Miyazaki’s heroines who routinely operate in gray areas, who stand in contrast the women in shojo manga, and who sometimes demonstrate reconciliation as a strategy of war.
Ewing, Samuel Dylan. Florida State University. Let Me Die, or I’ll Perish: Dissolution and Resurrection through the Photographic Double in David Nebreda’s Autoportraits.

In his seminal work Camera Lucida, Roland Barthes writes that in the process of posing for a photograph, he “instantaneously makes another body for [himself].” Spanish photographer David Nebreda radicalizes this process of body doubling through his photographic self-portraits. At the age of nineteen, psychiatrists diagnosed Nebreda with chronic schizophrenia. In the ensuing years, Nebreda began to create a series of self-portraits in an attempt to reclaim a lost subjectivity; for, according to Nebreda, when faced with his own reflection in the mirror, he finds himself confronted by a total stranger, a different, other body. Ewing’s research treats a small set of photographs from Nebreda’s book, Autoportraits, with an eye towards what he terms his “photographic double.” This analysis follows two paths. The first forms a theoretical basis of interpretation by demonstrating how Nebreda’s photographic double bears a striking congruity to Barthes’s notion of symbolic death through the pose. Next, an iconographic reading of Nebreda’s photographic tableaus illustrates Nebreda’s mobilization of Christian imagery from within the history of art. These analytical tools illuminate the function Nebreda attributes to his photographic double: it is only through the dissolution of the photographic double that Nebreda’s subjectivity can be resurrected.


The concept of contrapposto is essential to the evolution of Western art history and its associated Humanist philosophy. Intimately tied to the exploration of three-dimensionality, naturalism, and the lively movement of the human figure, primarily in sculptural form, the use of contrapposto has long been held in canonical art historical scholarship as a primary feature of the Western tradition that specifically distinguishes and separates it from (presumably) less intellectual, so called non-Western traditions. Yet throughout the ancient Americas prior to the 16th century, several independent Pre-Columbian traditions clearly developed and applied similar concepts of contrapposto. This presentation presents a detailed analysis of this development as it most clearly appears in a series of figurative ceramics from the late Formative Period of ancient coastal Ecuador, spanning a period between approximately 2500 BC and 500 AD, with comparative examples from other key ancient Americas traditions, such as the Maya and Teotihuacan, and considers the art historical implications of this apparently independent evolution.

Faulkes, Eve. West Virginia University. Designing for the Divide.

This paper reports on the recent event “Designing for the Divide: a Conference on Community Action Across Lines of Difference.” It discusses the reasons for using design to bridge gulfs between right and left, 1% and 99%, faith divides and other divisions that prevent communication addressing the nation’s big problems. It also reports on the presenters and workshops during and post-conference, which show models for what we as designers and design educators can do to meet this challenge.

Favorite, Jennifer. The Graduate Center, CUNY. Up Against the Wall: The Vietnam Veterans Memorial Education Center on the National Mall.

Since its 1982 dedication, the Vietnam Veterans Memorial (VVM, Maya Ying Lin) has remained among the most-visited monuments on the National Mall. Yet, in 2003, Jan C. Scruggs, the veteran who founded the Vietnam Veterans Memorial Fund (VVMF) to erect the memorial, won congressional approval to add an underground education center adjacent to the site. The Vietnam Veterans Memorial Education Center (VVMEC), designed by Ennead Architects, is projected to break ground this year and will contain displays of objects left by VVM visitors, a “wall of faces” of those named on the VVM and a section on the U.S. military’s legacy of service. These elements will provide a counter-experience to the VVM, which the VVMF specifically
required make no statement about the Vietnam War. This effect will be especially clear in the VVMEC’s selective war timeline display, configured to omit the more controversial aspects of a conflict that continues to occupy a symbolically fraught place in the American psyche. This paper argues that, in contrast to the VVM, which is inherently interrogative, prompting visitors to question the purpose and sacrifices of battle, the VVMEC mythologizes and normalizes a war widely acknowledged to be one that the U.S. did not win.

Stuyvesant Van Veen was an artist active in the New Deal art program, the Section of Fine Arts (the Section). A lesser-known artist at the time of his commission, Van Veen was selected based on the merits of his sketch for the newly completed Pittsburgh Post Office and Courthouse. While judges for the commission were enthusiastic about Van Veen’s artistic talent, they were hesitant to approve a final sketch for the mural site based on perceived allusions to Van Veen’s Socialist beliefs. What followed was a yearlong, intense exchange between Van Veen and Section officials, culminating in Van Veen’s controversial mural, “Pittsburgh Panorama.” This paper examines the influence of Socialism in Van Veen’s works as well as how the artist’s political beliefs affected his relationship with the Section.

The body of work entitled Incongruent Landscapes explores the conceptual and narrative potential of the map as a means of describing the conditions of and Feger’s experiences in the place she calls home. Relocating and commuting for education and employment has immersed her in a lengthy journey composed of ritual road trips. Each painting is the archaeological remnant of a re-constructed memory of a journey within the landscape of her work and home and reflects her discoveries there. The painted and reconfigured maps simultaneously deconstruct and reconstruct the map. Altering the map changes the language being used to describe the landscape that is represented. Within the vocabulary of the map, the presence of invisible boundaries is explored, change is documented, the delineated networks of roads highlight human connectivity, and landmarks of personal significance are located. These metaphoric landscapes propose that Feger is a part of the local landscape, both the natural and built environment, and the landscape is part of her individual and local identity.

Feltman, Jennifer. Florida State University. Cognition and Corporeality: Imagining the Sorrows of Death and the Pains of Hell in the Hours of Catherine of Cleves.
“The soul is corporeal, possessing a kind of solidity in its nature, such as enables it both to perceive and suffer.” Tertullian, De resurrectione carnis
Since antiquity, the soul has been imagined in corporeal terms and represented as having the body of a small child. The corporeal soul, as depicted throughout the Hours of Catherine of Cleves (c. 1435–60), provided its viewers with a means of imagining the liminal space between death and the Last Judgment, where the body and soul are temporarily separated. Is it possible to reconstruct the reception of such imagery? Recent advances in cognitive science suggest that it may be and that the human experience of embodiment may provide a way to access the past. For example, the discovery of mirror-neurons in the human brain, which enable sympathetic responses to the experience of pain felt by other human bodies, provides a way to explain visceral responses to images of the corporeal soul in hell. Yet these findings need to be historicized. This paper suggests an approach that incorporates cognitive and religious studies to theorize how the sorrows of death and pains of hell were conveyed to contemporary viewers of the Hours of Catherine of Cleves.

Irish poet William Butler Yeats inherited an abiding but trepidatious concern for visual arts from his father, brother, and sisters, who were all successful painters. Therefore, it is unsurprising that the Nobel laureate worked in the philosophical tradition of immersing oneself in the study of music, painting, and sculpture, in order to use those other art forms as a way of thinking about poetry. While his musings on Byzantine art and “monuments of un-aging intellect” reveal the poet’s belief in the superlative and perceived eternal nature of ceramics, sculpture, and architecture, his misunderstanding of the Pre-Raphaelite anti-Victorian paradigm lets slip his prejudice for his art form. Yeats found stimulation in the theoretical frameworks of modern art and the manifestos of its various fragmentary “-isms,” experimenting with the Surrealist technique of automatic writing and creating an experimental collective inspired by the Arts and Crafts movement for the production of Irish and Celtic plays. This paper addresses the complex theoretical relationship between visual arts, music, and poetry within the hierarchy created and shaped by Yeats in his body of work.

Fettes, Meredith Bagby. University of Arkansas at Little Rock. The Stone at the Center: The Spiritual Duality and Purpose of the Akapana at Tiwanaku.

At the southeast edge of Lake Titicaca in Bolivia stand the remains of a manmade mountain. 1,500 years ago this mound, the “Akapana,” was at the center of the ceremonial core of the city of Tiwanaku, the most powerful city of the Bolivian high plateau. This core was surrounded by a manmade moat that restricted access to the Akapana and other ceremonial structures to the city’s elite. Mirroring the islands of the Sun and Moon in Lake Titicaca to the west of the city, the Akapana was the highest structure in the city’s civic/ceremonial core, and ritual activities on its terraces are known to have included human sacrifice. At the apogee of the city, the Akapana was faced in sheets of gold and served as an enormous fountain recalling the life-giving springs of the mountains to the east, bringing sacred geography into the very core of the city by recreating it on a massive scale. This paper, a stylistic and iconographic analysis of the Akapana, addresses the creation of this structure, traces its stylistic influence, and discusses its significance as the site from which the Inca believed humanity was created.


Emotions are what make us human. We turn to them, we run from them, we embody them and we conquer them. The most influential emotion of them all is love. Love has been reason for passionate actions ranging from public declarations of love to war. Throughout the ages people have talked about, written stories about, and sought to figure out love. It is a topic much discussed and very much prevalent in many people’s lives. In essence, it is one human experience that is shared by all. Through research, Finney discovered that she was curious about what people around her thought about love and what determined their viewpoint. She developed a survey that was delivered orally in the form of a conversation. While she took notes, her interviewee would tell her about his or her experiences. After conducting some interviews, Finney found that people reflected on their past experiences and, in some cases, made peace with them. It was after this observation that she decided to ask people to write a personalized note to someone whom they had loved, currently love, or will love. Finney collected these notes in a hand-made book she entitled On Love.

Fischer, Elizabeth. University of North Carolina at Chapel Hill. Representing Women and Poverty in Late Medieval Art.

The poor represent an understudied “other” in art historical scholarship, and scholars have yet to examine fully the way the imaging of poverty is gendered in medieval art. While to the medieval mind being “poor,” just like being “female,” was generally regarded as something negative, it could also be considered positive, as in the biblical rubric of the “blessed poor.” Similarly ambivalent attitudes toward women are revealed in the fact that the Virgin Mary was so venerated despite her female (and thus, according to medieval society, inherently
sinful) nature. To understand the likewise complicated view of poor women, in this paper Fischer examines images of poor women in the art of the later Middle Ages, from “voluntarily” poor religious women such as Clare of Assisi to “involuntarily” poor women shown as recipients in scenes of charitable giving. In Fischer’s comparison of these representations to that of poor men, she points to an ideology of appropriate and inappropriate poverty, one that differed for men and women and reflected complex attitudes towards the poor and women in medieval society.

**Fischer, Julia C. Georgia Southern University. Roman Relief Sculpture and Imperial Cameos: Iconographic Borrowing in the Early Empire.**

As philhellenes, the Romans infamously copied Greek sculpture and architecture. But the Romans also heavily borrowed from themselves, directly transferring iconography and motifs from their public relief sculptures into their own works of private art. This paper explores the ways in which the iconography of large Roman imperial cameos was borrowed directly from the public relief sculpture of ancient Rome. In particular, Fischer examines the three largest remaining Roman cameos: the Tazza Farnese, the Gemma Augustea, and the Grand Camée de France. She first briefly outlines the iconography utilized in these cameos, revealing the symbols, actions, and figures; many of these were first used in relief sculpture. As becomes apparent, there is a clear iconographic evolution in these cameos that becomes more complex and multivalent as the Empire progresses. This increasingly mature imperial iconography mirrors the evolution of iconography that occurred in Roman relief sculpture. In the end, because of the established dates provided by public relief sculpture, Fischer’s study of borrowing allows her to provide a new chronology of Roman cameos that is based exclusively on iconography and its relationship to relief sculpture.

**Flora, Holly. Tulane University. “Aspectu Desiderabilis”: A Thirteenth-Century Reliquary of David with the Face of Medusa.**

In the treasury of the Basel Cathedral there is a gold reliquary of a half-height King David atop a base with enameled busts of prophets. David bears a banner proclaiming “King David, strong of hand and desirable of appearance, behold / my offspring and savior of the world....” He holds a figurine of the Virgin and Child, seeming every inch a king of the line that will produce these offspring. David is strong and desirable “except that the face above the banner is Medusa.” A late antique cameo replaces David’s heroic face with that of a monster known in the thirteenth century as the embodiment of seductive vice. This seems like a negation of David’s identity that could not be overcome and yet the value of the work and the additional gold added after its creation suggest that medieval viewers found a way of overcoming the strangeness of the combination. This paper approaches the otherness of Medusa, as monster and female, as an element that made the reliquary more powerful and desirable. In doing so, it suggests paths for reading other medieval objects that place incongruous pagan gems, including other cameos of Medusa, prominently on valuable objects.

**Ford, Ann. Virginia State University. Oh, the Dreaded Faculty Show!**

At the end of each academic year, in the faculty planning session, the idea of a faculty show comes up in conversation and, every time, Ford rolls her eyes. While not the only graphic design faculty member, Ford is the only one who specializes in graphic and web design. Others have backgrounds in illustration, painting or 3D. As a predominately print designer, specializing in publication design, Ford struggles with how to adequately display her work. How does she present her printed books and ebooks in a gallery? Then there are the website designs. In September, Ford’s struggle must come to a conclusion, for it is then that the faculty show will occur. Her solution is a series of posters, displaying the things she loves about being a designer: typography, photomanipulation and information design. Even though this solution does not solve her dilemma of how to display her publication design or web design work, it gives graphic design a major presence in the
show. Of course, she will also present a hard copy of her book and have a computer for her web design and ebook presentation.

The tension between the real and imagined within the diorama’s landscape was present at its inception in 1889. Though casts, drawings and physical samples were taken directly from original sources, when arranged within the diorama’s case, artistic license won over reality. The debate between Theodore Roosevelt and painter Abbott Thayer discussed the choice between presenting the taxidermied animals so they would be visible to the viewer or as they would be in reality, camouflaged within the landscape. Ultimately dioramas create a false framing of nature, presented as truth. Photographers Hiroshi Sugimoto, Richard Ross, Amy Stien, Richard Barnes, Harri Callahan and Jason DeMarte, among others, have used the form of the natural history diorama to investigate the tension between photography’s capacity to present “truth” in relation to the constructed and posed aspects of both the diorama and the taxidermy specimen. Additionally, these photographs reflect the interest by many artists to address the relationship between art and science, nature and humanity. This paper presents the work of several contemporary photographers (including Fox’s own) and discusses the various ways they use these fabricated environments to address the tension inherent in the human/animal relationship as we encroach ever more deeply into their environment.

In the early modern period the state portrait was valued for its conveyance of absolute power. Frans Pourbus, who spent the majority of his career as painter to the French crown, was considered the greatest portraitist of his generation and is credited with the establishment of the state portrait tradition in France. Early examples of his work, such as the 1611 Portrait of King Louis XIII, garnered this fame and had a lasting influence on French art. Commissioned to facilitate marriage negotiations with King Philip III of Spain, this work is a propagandized expression of an authoritative eleven-year-old ruler, a persona that had little to do with the realities of Louis’s behavior. In this paper, Pourbus’s portrait of Louis XIII serves as a case study through which the tradition of the portraiture of royal children is examined. Though Pourbus was well known in the seventeenth century, there is a dearth of literature on him and his influence on Baroque portraiture. Frederick scrutinizes the devices that Pourbus utilized to portray Louis as the embodiment of the French state and the continuation of the monarchy as well as the variegated meanings and functions of the state portrait for contemporary viewers.

This paper will examine Jasper Johns’s positioning within the history of encaustic art as well as the interdisciplinary media with which he has worked and by which he has been influenced. By first examining in detail the main medium Johns utilizes, “Jasper Johns: Encaustic Influences” places the artist within the broader context of American encaustic and the artists and films that inspired and taught the technique. The paper then moves into the ways in which Johns acts as a multidimensional artist, acting as a creative mind that very intentionally wanders between media. Finally, the paper discusses Johns’s placement within the encaustic canon and how his importance as an American artist catapulted the medium of encaustic to fine galleries as well as garage studios and community art classrooms across America.

The theme of knights in combat enjoyed particular popularity in the Romanesque art of northern Spain; the knights are often differentiated by their shields and other attributes, and appear to represent more specifically the combat between Christian and Muslim warriors. This is made clear on a capital in Estella, which is inscribed with the names of Roland and Ferragut, and is frequently suggested by the contrast between pointed and round shields, or by differences in clothing or armor. A theme of military power, common to both Christian and Muslim court imagery, has been adapted to express a specifically Christian battle against the evil forces of Islam. However, there were also close artistic and cultural contacts between Muslim and Christian Spain. Islamic ivory caskets and silks, taken as booty or received as gifts, were used to enshrine the bones of saints and served as models for carved imagery on capitals and portals. This paper focuses on the imagery of combat—between animals, between man and animal, and between knights—found in the courtly imagery on Islamic ivory caskets and in the Romanesque sculpture of churches in northern Spain.


In the 1960s, Robert Rauschenberg embraced the realms of both art and technology. For Oracle, a five-piece assemblage completed by the artist in 1965, Rauschenberg integrated cutting-edge technology that allowed the work to communicate to its audience with radio waves controlled by a remote control system. When Rauschenberg described the piece, he noted the ways in which Oracle evoked the urban milieu of New York City. This paper demonstrates how Oracle’s junk metal components provided the visual counterpart to an urban environment, while its unremitting reverberations captured the auditory experience of a thriving city, thereby providing insight to Rauschenberg’s complicated and rarely considered electronic assemblage.


The Next Weather contains a selection of photographs Geil made at dozens of local and regional museums in New Mexico, Arizona, Colorado and Texas. He was interested in how these types of museums might be differentiated from larger, more institutionalized museums. The single quality shared by all of these images is a profound sense of stillness. The French film theorist André Bazin claimed that all plastic arts aspire to “embalm time” but that only photography has truly achieved this aim. The museum displays themselves can be seen as aspiring to this vocation of preserving time. Geil’s photographs of these displays are then a kind of stillness doubled. One of the overriding formal intentions of his images, by virtue of the effect of doubling stasis, is to make the static quality of these displays itself into an active process. At the same time, he felt these museums and the weather were somehow interchangeable—that looking inside these small museums was like looking at the local weather. Specific regional pictures emerge in the imaging of these museums. Their collections testify to the detailed histories of their locales in the same way regional climate registers and reflects the geography of a specific place.


When collector Lillie Bliss asked Arthur B. Davies to paint cubist-inspired murals for her music room in 1914, she chose an artist popularly linked with two of America’s greatest fascinations: synesthesia and dreaming. Davies was commonly described by critics as a poetic dreamer and visionary; he shared his fellow Symbolist artists’ desire to unify different forms of the arts and forge links between divergent modes of signification. But artists were not alone in exploring these productive associations. Psychologist Havelock Ellis also nurtured American curiosity about synesthesia in 1910 when he published “The Symbolism of Dreams” in Popular
Science Monthly. In this article he noted how the dreaming mind works via synesthetic activity, conjuring imagery from language as it creates vivid sensory illusions. Ellis also observed, “the natural tendency to symbolism, which may be compared to the allied tendency in dreaming, is furnished by another language, the language of music,” and thus strengthened the connections readers made between dreaming, symbolism and synesthesia. This paper examines Davies's murals in the context of these overlapping discourses, considering the fruitful interchange that Americans maintained between art and science, music and the dreaming imagination.

gibbs, c. diane. University of South Alabama. The Results: Who is Happy, Who is Not, & Why?
After the completion of a client project, gibbs has a postmortem with both the class and the client. The conclusions that are gained from these interactions have helped her to prepare new scenarios for future classes. It is interesting to see how different groups of students react and interact with clients and with each other when dealing with typical client situations. She introduces varying types of client groups, ranging from individuals, small groups of three to five, to large client groups of over 15 people; she also includes different interaction scenarios, such as in-person, email, and live Skype sessions. Each exchange has created an interesting and varied result. gibbs will discuss the results of these scenarios as seen by both the client and student.

What do rapping Vikings, fluffy sea monsters, and two chatty mermaids from Jersey have to do with design foundations? They are a few of the unlikely characters to unlock the concept of community engagement for freshmen at Columbus College of Art & Design. Working in teams, these students created a multi-act puppet show for patients and families at Nationwide Children’s Hospital. Each team consisted of a production/budget manager, playwright, marketing and communications representative, actors, and character/set designers. The students selected their roles, allowing them to play to their strengths. A comprehensive six-week production schedule kept teams on task, and frequent in-progress critiques helped the overall class produce a cohesive performance. (On their course evaluations, many students cited “teamwork” as the most important lesson from the class.) Other learning objectives for this assignment included utilizing 2-D, 3-D and 4-D design skills developed throughout the year, managing all aspects of their production, documenting the process, and tailoring their engagement to a unique audience. Instead of creating artwork for themselves, their peers, or their instructor, these students had to consider the needs and interests of a very different “viewer.” The results were so positive that Nationwide asked CCAD to return again this year.

In evaluating art and design, we have a tendency not to explain ourselves and to believe that success or failure is difficult to measure. The fact is, there are common elements we are always evaluating, consciously or not. This presentation outlines an assessment program that results in numerical data that can be used for multiple purposes. Starting with the development of department mission and learning outcomes, the program works on multiple levels. The curriculum is organized by rubrics for each course, which are linked to the outcomes. This follows into a form that links the outcomes to specific and identifiable skills. This is used for student reviews at specific points in the program performed by groups of two or three faculty members. Since the faculty join a review based on scheduling as much as anything else, this allows them to observe what is happening in parts of the program where they may not teach. The form yields numerical data that can be used to identify the
strengths and weaknesses of both the curriculum and individual students. The process engages the faculty and provides an ongoing discussion of what is happening in the learning process.

Giles, Ken. University of Windsor, Ontario. Lived Experience: Walking a Contemplative “Time” Frame. This essay explores the historical and contemporary expressions of how walking has been used as a subject in art. Using diverse artists from J.E. Marey to Bruce Nauman, Giles investigates the philosophical dimension of how the physicality of walking is connected to the Heideggerian duality of an enframed “lived experience.” Even though the expression of walking can be visualised in a caught still frame, it comes to illustrate more than just a frozen action enframed. Taking into account Henri Bergson’s concept of “durée,” as a way to rethink the expectation of the implicit narrative emanating from the captured movement of walking, allows for an essential existential re-questioning of one’s lived experience. In that instant, we take a picture we enframe (to use the Heidegger’s construct of how technology shapes our cognitive and perceptual understanding of our lived experience). The paper points out how the contemplative durational still “time” frame, that allows the photographic medium to fulfill its potential of recording the nuances of a unfolding “lived experience,” is more than just a visual reference of a memory caught in that classic split second. Walking as lived experience, its embodiment and its expectation, is transformed into a contemplative moment when photographed.

Giuntini, Parme. Otis College of Art and Design. Out of the Cave and into Cyberspace, or Lessons I Learned While Rethinking Art History, Technology and Pedagogy in the Classroom. Change may be inevitable, but it always means a learning curve and uneasy moments out of a familiar comfort zone. This is currently the case as art historians grapple to master and incorporate ever-increasing new technology. This pressure to embrace new technology is overwhelming but often paralleled by unexpected and expanded preparation time and uncertainty about new pedagogical models and assessment tools. No wonder faculty complain about the hours spent revamping course material to be “more techy” when the results do not match the effort. The shift from teaching with slides and lecture to facilitating with technology fundamentally changes the classroom experience. Having guided an Art History department through several years of a technology and pedagogical overhaul, Giuntini can attest to the many advantages, but she also knows firsthand the problems. The engaged classroom of the future is readily possible with technology, but for the first time it is the faculty as well as the students who need training to make it possible.

Golden, Rachel. University of Arkansas at Little Rock. Mikhail Vrubel and the Symbolist Contribution to Modern Russian Art. At the turn of the 20th century, and in the decade that followed, the Symbolist movement in Russia dominated the visual arts. Mikhail Vrubel (1856–1910), broadly defined as a Symbolist but better understood in a category of his own, holds particular significance in the transition from 19th-century Realism in Russia to the celebrated era of Modern art. Influenced by distinctly Russian sources including Byzantine icon painting and Russian literature, Vrubel’s work reflects an unprecedented liberation from form and space. Sharing in the philosophy and aesthetics of Vrubel, the Russian Symbolist group identified as Blue Rose further advanced the movement toward abstraction in their concern with ambiguous spatial design and the expressive potential of color. This paper considers how the stylistic innovations of Vrubel and the collective work of Blue Rose formed the creative foundation from which artists of the Russian avant-garde emerged. Rather than treating Russian Modernism as a product of French and Italian influence—though Western European stimuli are not to be discredited—it is equally essential to consider the climate of the arts in St. Petersburg and Moscow, particularly at the turn of the twentieth century, when developing an understanding of the formation of Russian Modernism.
Goldstein, Jennie. Stony Brook University, State University of New York. Moving Bodies, Moving Images: Convergences of Dance and Film in Kelly Nipper’s Weather Center (2009)
In recent years, contemporary visual artists have taken up dance and its history as a viable subject for their work in mediums intended for display within the spaces and contexts of the art world. This paper examines one such project, Kelly Nipper’s Weather Center (2009). This single-channel, continuously looping black-and-white video projection features a masked dancer performing a series of strange, jerking movements. Nipper is not the person dancing, nor is she a choreographer. Her work is intended for display in a gallery setting, where viewers are likely familiar with trends in contemporary art, such as the proliferation of artists working with projected images. Yet these same viewers are less likely to recognize the project’s source material: German expressionist choreographer Mary Wigman’s 1914 Witch Dance (Hexentanz), an innovative dance characterized by its dramatic gestures and rejection of traditional balletic movement. This paper addresses why a contemporary artist would collaborate with the history of dance, and also examines how Nipper’s process aligns with the related field of screendance—dances that are made for or are reliant upon screen technologies. This approach effectively reveals the fruitful and relatively unexplored convergences that occur between moving bodies and projected moving images.

Gomez, Norberto, Jr., Virginia Commonwealth University. Dead Man’s Bell: Virilio’s Tele-vision & the Cybernetic Eternity.
In The Information Bomb (1998), Paul Virilio introduces tele-vision, a broadcast form birthed from the surveillance quality of live-cams on the Internet. Problematically, this new television invades the private space of the individual, and “fear gives way to the desire to over-expose.” Virilio’s example is that of early-net ghost-watchers who installed various live-cams within their domestic spaces, allowing users to control and access their use. The metaphor was the virtual community as an invasion of eyes. Over a decade later, Virilio’s warnings and predictions remain both prescient and relevant. The net is now declared the Social-Web, where the tension between public and private has reached new limits. Rather than catching specters in real time from a physical space broadcast over the net, we are now dying, haunting, or being resurrected on the net. Relatives are receiving e-mails from the grave, and websites are dedicated to the preparation of online identities after death. The metaphor is the return of the living dead. This paper updates Virilio’s tele-vision in the age of Facebook and MyDeathSpace, and it describes how the rise of the Anonymous collective/meme relates to the reemergence of the zombie in popular media.

Since 1987 Number: Inc has been publishing a print journal focusing solely on the visual arts in the Southeast. Originally it was intended as a vehicle to support the working artists of Memphis and to encourage local writers to write about the artists and issues affecting them. Through changes over the years, Number: has continued to publish and expanded its mission to stimulate critical discourse by educating, advocating, and informing the visual-arts communities of the region. In learning the history, taking the helm, and moving the publication into the age of blogs and online publishing, many obstacles, conflicts, and questions of ethics have had to be answered. Speaking from the perspective of a board member who served as an interim editor, Jennifer Gonzales will address issues of managing the politics of publishing a regional visual-arts journal. These issues include reintroducing a controversial writer/critic, adequately representing regional arts, and finding a balance between academia and public interest.
Gonzalez, Angela. University of North Florida. The Human Need for Belonging: Hughie Lee-Smith and the Theater.

Hughie Lee-Smith (1915–1999) created psychological landscapes embodying loneliness. Raised by his grandmother, Lee-Smith’s childhood consisted of isolation and limitation. He was isolated from other children and limited on places he could play. Events in Lee-Smith’s childhood led him to artistically and philosophically investigate the human need for belonging throughout his adulthood. In 1935, he received a scholarship from Karamu House—the first African American theater company. This enabled Lee-Smith to finance his degree at the Cleveland School of Art. Reflecting upon his work, it is apparent that Lee-Smith’s involvement with the theater company played an integral role in the development of his signature style. End of Festival (1954) recalled his childhood frustrations through theatrical elements. This paper explores Lee-Smith’s disconnected childhood in conjunction with his participation in Karamu House to illustrate the engagement and influence of the theatre as an interdisciplinary field that produced the emotionally moving painting End of Festival.

Green, Kate. University of Texas at Austin. From Poetry to Performance: Vito Acconci and the 1969 Event “Street Works”

This paper, focusing on Vito Acconci’s role in the 1969 urban poetry/performance event “Street Works,” provides a case study of how artists worked “extra-institutionally” during the late 1960s. Street Works was a grass-roots project that took place on the streets of Manhattan, spanned several months, and involved performative actions by Acconci, Lucy Lippard, John Perreault, and more. At the time, Acconci, who served on a planning committee, was trying to break out of poetry conventions that he considered stale and, like many of the participants, used language and “public” actions to do so. Acconci contributed several works to the project, including his landmark Following Piece, for which he trailed strangers until they entered a space that he could not. While photographs of the work are widely known, little attention has been paid to accompanying written accounts and later works based on them, Acconci’s other actions for the project and those by fellow participants, and the inclusion of Street Works material in the final issue of 0 to 9, the influential poetry magazine that Acconci co-edited. This paper discusses how Acconci and peers worked through what they perceived as alternative and non-commercial formats as Conceptualism was developing.


Changing dynamics of global research in education require new ways of seeing, thinking and a contemporary restructuring of how art educators view and understand art. The purpose of this research was to investigate art collectors’ lived experiences in the process of collecting. Phenomenological methods were used to obtain baseline data on the phenomenon of collecting, judging, and understanding art. Interviews were conducted with subjects whose collections represent strong and diverse elements of visual art and have demonstrated a scholarly educational focus in collecting. The sample included: Jacqui Bradley and Clarence Otis, contemporary African American art; Betty and Isaac Rudman, Latin American art; and Herb and Dorothy Vogel, minimalist and conceptual art. The study examined how objects speak to collectors, how and why a work of art becomes an educational exemplar, what can be learned from art collectors, the study of art, and, most important, how art educators can use what was learned from collectors in the practice of art appreciation, criticism and studio art. The presentation addresses what can be learned about an object from arbiters of art, what methodological approaches collectors use to understand art, and what opportunities exist to impact best practices in art education.


In contrast to scholarship on Greek and Roman erotic art, the importance of sexual and phallic imagery in Etruscan culture continues to be largely ignored. Early scholars of Etruscan art preferred to disregard any
“crude” figures as pornographic, obfuscating the purpose of erotic imagery in Etruscan art, especially tomb painting. Indeed, entire aspects of Etruscan culture are overlooked in a desire to avoid discussing social practices in conflict with our own. The Tomb of the Bulls in the Tarquinia necropolis presents such an instance in which scholarship minimizes the importance of the two graphic scenes of intercourse by interpreting them as generically apotropaic or examples of foreign Dionysian rituals. In this paper Griffith considers a specifically Etruscan context for the erotic groups. She proposes that the type of sexual activity shown, combined with a physiological understanding of an orgasm, reveals the Etruscan connection between death and sex. Depictions of these themes and others associated with Fufluns, an Etruscan god of rebirth through ecstasy, made during the Archaic period suggest the imagery may refer to, or have been part of, funerary rituals that attempted to conjure a death-like experience during sex that mimics the joyful cycle of death and rebirth.

The work of Bonita Skaggs-Parsons conflates folk, outsider, and fine art in ways that question the definition of each. A native of Elliott County, Kentucky, she was one of the first artists to show at Minnie Adkins’s Day in the Country, and continues to exhibit in the Kentucky Folk Art Center’s annual show by the same name. She grew up a “buckabilly,” one of many Appalachian children who lived in the spaces between the rural lives of their families in Kentucky and the Ohio urban areas where their parents found work. Her art ranges in subject from Elvis to the Iraq war to health care. While initially self-taught, she is now completing a degree in studio art. Her most recent series, Prescription Panes, addresses the crisis of drug abuse in Eastern Kentucky. These two and three-dimensional pieces, all crafted of recycled materials, include a grandpa selling his prescription, a baby quilt for a toddler who met a tragic death, a pharmaceutical company pig, “Pillbillies,” and a “Welcome to Florida” piece. This work affirms her assertion that folk artists are not without political and artistic awareness, nor do they live or create in isolation.

Haddad, Abed. Millsaps College. The End of Art: Duchamp’s “Fountain” as an Answer to the Exhaustion of Painting by the Monochrome.
Duchamp’s “Fountain” rose to prominence due to the exhaustion of painting, emerging as response to the static nature of the monochrome and, in turn, evolved artistic expression beyond both the mimetic nature of academic painting and the elusive nature of abstract painting. Duchamp recalls what monochrome painting has failed to achieve, which is clarity of the human experience in tangible forms. “Fountain” realizes both objective artistic expression and subjective interpretation and, unlike the monochrome, it heightens the curiosity of the audience by establishing a personal, cerebral connection. “Fountain” represents the rich subjectivity of the active mind that the monochrome lacks, making the readymade seem almost visceral, especially since the active mind seeks to identify the piece with experience. Haddad shines a new light on Duchamp’s “Fountain,” approaching the work with hyper-subjectivity, eliminating the objective, physical quality of the work as a main focus. Furthermore, he seeks to investigate the conceptual quality of his work, which creates a dynamic and innately desirable piece, especially in comparison with the monochrome. “Fountain” fulfills the potentiality of conceptual art without losing the subjective identity it holds, propelling the piece beyond superficial, objective interpretation.

Hager-Vickery, Jenny. University of North Florida. Trojan Horse: Sculpture/Print.
In “Trojan Horse: Sculpture/Print”, Emily Arthur (Associate Professor of Printmaking) and Jenny Hager-Vickery (Associate Professor of Sculpture) join forces to create a sculptural Trojan horse with printed matter. The objective was to find a common visual language between two artists, combining sculptural armature and a printed surface on a three-dimensional object. Sculptural techniques include: armature, kinetic sculpture,
welding, wood veneer, template making. Printmaking techniques include: screen-printing, shellac on fabric, woodcut relief icons, the creation of flags, and wood veneer printing.

In 2010, Takashi Murakami exhibited the second contemporary art exhibition at the Palace of Versailles. At Versailles, Murakami’s floral compositions blended in with the Rococo interior while its neon vivacity, indicative of contemporary culture, gave way to its anachronistic placement. Murakami’s exhibition ignited a noteworthy dialogue between the elitism inherent in the Rococo style and the equally elitist ascription to Murakami’s artwork in the global capitalistic market. Murakami’s show received more criticism than its predecessor by American artist Jeff Koons. French conservatives and an international audience met Murakami’s Manga-inspired sculptures with great hostility and protest. Employing Murakami’s exhibition as a vehicle for discussion, this paper investigates the positive and negative aspects of contemporary art exhibitions in historic spaces. When engaged with a historic setting, a contemporary art exhibition highlights a unique connection between contemporary art and the traditional art historical canon.

Hallman, Lee. The Graduate Center, CUNY. Frank Auerbach: Landscape and Legacy in Postwar London.
Frank Auerbach, one of Britain’s leading contemporary painters, is of non-British descent, yet his work is inextricably linked to the London environment in which he has lived since arriving from Germany as a wartime evacuee in 1939. Auerbach, a member of the “School of London,” has been so recognized as a painter of the human figure that, ironically, minimal attention has been paid to his paintings of the capital itself. Typically, critics have positioned Auerbach as the inheritor of a European Expressionist tradition, often to the suppression of the British antecedents of his work. Staking a ground for himself within this variegated art historical lineage, Auerbach both engages and challenges the national tradition of British landscape art in his topographical paintings, along with the conventional tropes of the pastoral and picturesque. Hallman contends that Auerbach’s London landscapes embody a nexus of time, memory and place, effected and affected by the artist’s own history of political and geographical displacement. In his pictures, London reveals itself as the artist’s physically and symbolically adopted “home ground,” yet paradoxically, in the refusal of his densely painted surfaces to lie still, his landscapes also express the perpetual struggle of finding and being at home.

Hannam, Ben. Virginia Tech. Fire My Students Please!
As educators we are aware of the safety that an academic setting provides to our students, but sometimes we need to shake things up and get students outside their comfort zones. Chaos and failure can also create “teachable moments” and grow students in ways that are unexpected. This paper looks at some strategies design educators can take to wake students up and keep their educational experiences grounded in reality. Bringing clients into the classroom can be very beneficial, but many lessons can be learned by being fired by a client, having the scope of a project change halfway through a deadline, or having to defend one’s design decisions. Hannam shares some of the lessons he has learned as a design educator by embracing chaos and encouraging his students to “Go big! Fail big!” There will be time at the end of this presentation for audience members to share some of their favorite strategies for creating a less-than-conservative classroom.

Hanson, Debra. Virginia Commonwealth University in Qatar. Re-constructing the Postwar Family: Presence and Absence in Thomas Eakins’s Home Scene.
While the problematic and in some cases tragic nature of Thomas Eakins’s family relationships have received considerable attention from his many biographers, relatively little scholarship has been directed to the paintings that depict these connections in visual form. Chief among these is Home Scene (1871–72), a small, closely cropped canvas that pictures the artist’s sisters Margaret and Caroline in the parlor of their
Philadelphia home. As it reconstructs familial roles and relationships—and the genre of the conversation piece—in accordance with the radical social changes of the postwar years, Home Scene alludes to the female-centered narrative of Louisa May Alcott’s Little Women (1868), even as it departs radically, in terms of both form and content, from painted portraits such as Eastman Johnson’s The Hatch Family (1871). By examining the ways in which Home Scene visualizes the spaces of the Victorian home, the female lives and bodies contained therein, and the crucial absences that marked the national as well as individual family at this time, this paper addresses a critical oversight as it sheds new light on the crucial role the artist’s family played in the development, enrichment and dramatization of Eakins’s realist agenda.

Agnes Martin’s paintings elude easy interpretation. By reexamining her works and writings, her life in the West, and her context within mid-century abstraction, it becomes apparent that her paintings are essentially meditative, cathartic, and ritualistic, that they reflect her independent, individualistic, mild-mannered, ascetic and solitary life and temperament, and that they are related to Abstract Expressionism, Color-Field Painting, and Bauhaus painting and design as much if not more than to Minimalism. Martin achieved her distinctive style several years before Minimalism was born and there are important but subtle differences between her work and true Minimalism. Her work has a wanderlust that characterizes her life and is found among many Abstract Expressionists, especially those who, like Martin, came from the West, like Jackson Pollock, Clyfford Still, and Mark Rothko. The ritualistic aspect of her work is related to Navajo weaving and modernist textiles probably influenced their pale, linear quality. Martin has been linked to a supposed female aesthetic in abstraction, which may be valid since almost all male artists of her era worked with deeper, bolder, more vivid colors and textures. She dared to be subtle, reticent, and mild in an era dominated by more bombastic male imagery.

Hartigan, Nicholas. University of Michigan. Sculpture in Fiction, Sculpture in Fact: Claes Oldenburg’s Real and Imagined Large-Scale Sculptures.
Between 1965 and 1969, Claes Oldenburg designed a remarkably ambitious series of public monuments. These included plans for a clothespin the size of a skyscraper, a giant spoon to replace Chicago’s Navy Pier and a blimp-sized toilet ballcock for London’s River Thames. Less than a decade later, a number of these Proposed Monuments went from satirical speculations to realized, large-scale public sculptures of the sort that would come to define Oldenburg’s career. These sculptures were the product of a surge in professional art fabrication that began in the late 1960s as artists gained access to new materials and technologies. Oldenburg was one of the first to make serious and repeated use of large-scale fabrication facilities, to an extent that shaped the industry as well as his own practice. What changes as an artist moves from lighthearted speculation to the creation of massive sculptures for the public sphere? How is such a project translated and made effective? An examination of Oldenburg’s transformation into a public sculptor will address these questions, illustrate the history of early industrial fabrication, and demonstrate the negotiation of artistic vision required to execute work at such a scale.

Harvey, Benjamin. Mississippi State University. Reading Illegibility in Caillebotte’s Painted Text.
In a self-portrait of c.1879–80, Gustave Caillebotte depicts himself in the act of painting. While the artist reaches his brush towards the canvas he is working on, his arm cuts across the chest of a diminutive figure who is seated on a couch at the rear of the studio. Though this second figure is partly obscured, the viewer can decipher just enough to see that he seems to be reading a newspaper. Caillebotte relates his own activity to the consumption of a text, but also indicates (figuratively) his interest in frustrating or complicating the act of
reading. The painting hand gets in the way and separates the man’s eyes from his paper. Harvey’s paper proposes that the relationship between painting and text emerges as an important theme in Caillebotte’s work, and that he is particularly concerned with the threshold separating legibility and illegibility. These issues can be detected in his Paris: Rainy Day (1877), The Shop Painters (1877), Interior (1880), and other works. Harvey’s exploration of Caillebotte’s painted texts produces a taxonomy of different types of illegibility. Rather than signaling a simple absence of information, Caillebotte’s texts indicate the various ways illegibility might contribute to a painting’s possible meanings.

This presentation serves both as an introduction to the session on Site-Seeing: Place and Space in Visual Culture and an entrée into the visual colonialism of traditional tourism and its concomitant object maker and objectifier, the photographic image as secure place. Is the poet William Cowper’s refrain on behalf of imperialism, “I am monarch of all I survey/My right there is none to dispute,” a priori of all ocular-based experiences and representations? Are tourism, looking and making and taking pictures inherently objectifying performances or is there a possibility of critical resistance or visual liberation movement? What are the political power structures within tourism and photography and how might they be reinterpreted during or after the fact in what some cultural critics are calling the right to look?

Hawley, Elizabeth. The Graduate Center, CUNY. Posing the Self by Performing the Other: James Luna and the Paradoxically Present Vanishing Indian.
James Luna’s performances interrogate how representations of Native Americans have been made to fit western assumptions of “Indian-ness” and “authenticity.” Using his native body as a marker of both presence and endangered existence, Luna links Peggy Phelan’s conception of performance as the presence of loss with the centuries-old stereotype of Native Americans as the “vanishing race,” a stereotype that continues to exert influence. This temporal aspect is crucial to the operation of his performances, which render his body’s living presence as archival, of the past. In Take a Picture with a Real Indian (2010), he invites viewers to have their photographs taken with the artist wearing one of three options: a headdress, a loincloth, or khakis and a polo shirt. Few people choose the third option. The performance foregrounds what has become a tradition of Native Americans performing/posing their nativeness as Otherness for the camera, strategically employing imagery that plays to wistful western views of their people as perpetually vanishing. Luna’s performances comment upon western preconceptions of Native Americans, as well as the ways in which Native Americans’ self-staging can be seen as both reflective and productive of these preconceptions, a consideration often lost to naive nostalgia or inaccurate activism.

In 2010, a global audience of over 700 million people watched the FIFA World Cup final, making the soccer championship the highest-rated event in television history. Considering the worldwide appeal of the sport, it should not be surprising that soccer appears frequently in the history of art. However, rather than eulogizing their footballing heroes, today’s artists employ soccer to question the status of celebrity, the aesthetics of sport, class and gender norms, globalization and media saturation. For example, Kehinde Wiley juxtaposes traditional African design with politically historicized representations of the African body in a series of portraits commissioned by sportswear designer PUMA; Lyle Ashton Harris documents crowds at soccer matches, chronicling codes of masculinity displayed by fans, players, and security guards alike; Andreas Gursky’s aerial photographs produce compelling abstractions that contemplate the geometry of the game; Douglas Gordon and Philippe Parreno rethink portraiture in their video montage of French icon Zinedine Zidane; and Sam
Taylor-Wood revises histories of representation and beauty in her film of David Beckham sleeping. This paper examines how soccer occupies a prominent position within recent artistic practice, serving as the common ground for critical reflections about contemporary life.

Self-publication among artists is far from new. From the Dadaists to Ed Ruscha, artists have consistently taken publication into their own hands, producing books and pamphlets that promote and document their activities as well as editioned artists’ books. However, the recent growth of print-on-demand websites like Lulu and Blurb has significantly reduced the artist’s burden of printing costs and simultaneously bypassed the traditional structure for sales and distribution, leading to an increase of self-published materials among artists. In this presentation Head reviews historical and contemporary examples of self-publication by artists and explore the implications of so-called “vanity” catalogs for the promotion and tenure process.

Hebble, John. Virginia Commonwealth University. Duchamp’s Boxes: The Green Box and Box in a Valise as a Portable Museum.
When Marcel Duchamp produced his Green Box (1934) and Box in a Valise (1935–1941), he provided the viewer with both a portable exhibition and exhibition space. While the Green Box contains a focused look at The Bride Stripped Bare by Her Bachelors, Even (The Large Glass) (1915–23) and the Box in a Valise offers a wider view of multiple works (including miniatures of Coffee Mill (1911) and Fountain (1917), among others), both contain notes taken by Duchamp during his creation of the included works. By offering a view into Duchamp’s thought process, the boxes act as historical documents, in addition to being both works of art and mobile museums. This paper analyzes the Green Box and Box in a Valise within the context of the early and mid-twentieth century, as well as through contemporary theories of exhibitions and exhibition spaces. Furthermore, this paper uses Duchamp’s idea of the infra-thin, which examines the minute differences found in seemingly identical objects, to help better place the boxes within the artist’s career and the larger narrative of art in the twentieth and twenty-first centuries.

The practice of human exhibition married well with the rise of photography in the nineteenth century. The viewing of medical oddities and human deformities was veiled in a scientific rhetoric masking the near pornographic qualities and invasive voyeurism of these practices. Human exhibition served to dehumanize and objectify individuals who could not conform to societal norms and standards. While early photography helped widespread dissemination of this questionable view of medical oddities, it also created a set of tropes and a visual language that was accessible to the oddities and marvels exhibited throughout the United States. Photography quickly became a middle class answer to fine portraiture and its tropes were adaptable to the oddities re-coding their identities and placing them within the context of societal norms. This tendency towards normalization through the performance of identity is best captured through the photographs of General Tom Thumb and other oddities presented by P.T. Barnum. This paper explores how these individuals captured the normative qualities of 19th-century photography to create a place for themselves beyond the medical oddity and how this practice made the notion of the so-called “freak show” more acceptable to Victorians by downplaying the lewd connotations of other practices.

The only known image of Joan of Arc from her lifetime, a small sketch penned in Paris in the spring of 1429, depicts a voluptuous but fierce young woman with long unbound hair brandishing a sword and standard,
wearing a scowling expression and a low-cut gown. This seminal portrayal, which had no bearing in actual fact and was drawn by someone who never saw the Maid, was followed by more than five centuries of depictions that re-imagined her in ways that became even less true to life as time progressed. In this paper, Heimann examines the ways in which this historic figure’s “effable physiognomy” (as one author described her in 1844) was portrayed in secular and religious paintings, prints and sculptures produced during the decades between the published translation of her original trial transcripts into the modern vernacular (1841–49, 1852–56) and her canonization by the Roman Catholic Church in 1920. Heimann also seeks to analyze the varied cultural and political forces that contributed to both the depiction and the elision of Joan of Arc’s historic cross-dressing and masculine haircut in her iconography during the late and long nineteenth century.

*Number:* is a regional non-profit quarterly arts publication focusing on the visual arts of the Tennessee, Arkansas, and Mississippi area. With an outdated website and limited resources, the organization needed a new website to leverage new technology and become more responsive to the needs of their readership. With a 25-year history of providing a free resource to the regional arts scene, *Number:Inc* was a worthy pro bono client for a service-learning project. The use of a design course to augment individual efforts was a key component to making the whole project a reality. In this presentation, Hein talks about the pro bono experience, including organizing, collaborating, getting buy-in and making it happen.

Heipp’s work attempts to address what he sees as a critical difference between looking (the superficial way we digest most images) and seeing (a profound looking which includes an aspect of the contextual understanding). His artwork exists within the intersection of technology, artistic production, and vision. In his illusionist, photocentric paintings, he mimics what appears to be a mechanically produced product. Digitally scanned still lives have become the primary source for these paintings. He is interested in exploring a subtle, but critical, difference between ocular-, lens-, and digital-based vision and representation. Following a close reading of the paintings, Heipp hopes a profound altering of perception and appreciation occurs when the viewer discovers the handcrafted nature of the painted object. He seeks to challenge the way in which we see, or do not see, creating metaphors employing prosthetic eyes to suggest cultural blindness or cosmeticized vision. He has diligently worked to stay active as an exhibiting and a public artist. Engaging in these two different types of artistic production, the personal and the public, has mandated a heightened awareness of the unique challenges and responsibilities of the production and conceptual framework of public art, addressing an active or passive viewing audience.

What sets our journey into the visual arts profession more than the ability to offer innovation? The application of new ideas is birthed through practice, founded in skill acquisition and the repetition of a process into inspired invention. The initial phase is ownership built on responsibility, with the awareness of application. This application connects to a holistic approach toward the field of the visual arts, not isolated within distinct disciplines, but integrated, reinforced and related to an intentional outcome. Beginning with identity: who, what, where are our students? Projects, designed to become metaphors for who they are and utilizing symbols both personal and derived from their visual culture, construct a hook of discovery and investment. What, whether object or concept, becomes an ever-increasing ability to communicate through materials and ideas. Where, in time, place, and culture, is the work produced relevant, not just to them, but to a larger audience. This presentation addresses the integration of the core first year experience through specific projects; the application of studio practices to further study; and engagement, building competencies and flexible thinking.
Since Fall 2011, a team at Duke has been developing Fantasy Collecting, a pedagogical game that casts students in the role of art collector. During the Spring 2012 semester, fifteen students in an art markets seminar at Duke University participated in a paper-and-Twitter-based simulation of an art market, engaging in auctions, bartering sessions and conversations about their collections through Twitter via a game-specific hashtag (#fcplays2012). Concurrent with the Spring 2012 run of the Fantasy Collecting game conducted by Katherine Jentleson (Ph.D. student, Duke Art, Art History and Visual Studies Department), research technologists Patrick Herron (Sr. Research Analyst & Technologist, Jenkins Collaboratory) and William Shaw (Digital Humanities Technology Consultant) have been developing Fantasy Collecting into a browser-based game for broader classroom use. Fantasy Collecting is the gamification of the study of art markets, immersing students in a critical engagement with the individual preferences and market dynamics shaping art history. The SECAC forum provides an ideal opportunity to crowdsource advice and novel ideas for improving and refining Fantasy Collecting as it is being developed.

Heung, Elsie. The Graduate Center, CUNY. Above the City: Ashcan Realism and New York’s Elevated Train.
By the turn of the century, the elevated train—now a relic of the past—crisscrossed the main thoroughfares of Manhattan, providing New Yorkers with a modern and efficient form of public transportation. The El’s heyday coincided with the emergence of the Ashcan School. As chroniclers of modern urban life, this group of realist painters was poised to take on the El—its trains, tracks, and stations—as an object and a site of interest. Although the El operated for less than ninety years, within that brief period of time it had made its permanent stamp on the visual history of Manhattan. In examining a variety of representations of the El by artists associated with the Ashcan circle, this paper argues that in the early 20th century, New York’s El and its environs operated as a significant site for social encounters and dynamic visual exchanges that correlated with the multitude of modern experiences emerging in the urban environment. Artists considered include, among others, John Sloan, Everett Shinn, and Theresa Bernstein, whose gritty depictions of the El speak of a bygone era, yet resonate with our contemporary experience of mass transportation.

Heyman, Laura. Syracuse University. Pa Bouje Ankò: Don’t Move Again.
Pa Bouje Ankò explores entrenched hierarchies between first-world photographers and third-world subjects and how these hierarchies play out against the backdrop natural disaster. The central aspect is a formal portrait studio, where members of the local community can have their portraits made for free. The first studio occupied a courtyard in the Grand Rue neighborhood of Port-au-Prince. The meaning of those images changed after the earthquake, which enlarged the focus of the project to include various expanding Port-au-Prince communities tied to reconstruction. The new population includes grassroots political organization, the U.S. Infantry, NGO employees, United Nations staff, business investors, and medical personnel. Heyman began photographing these populations immediately after the earthquake and on more recent trips has made group portraits of the citizens’ committees that formed in each tent city. Reconstruction has profoundly changed Haiti’s population, highlighting the gap between how the developed world views its role in the developing world and how those interventions are viewed by the inhabitants of the countries in which they occur. Lack of explicit reference to the earthquake in these images speaks to this gap in understanding, allowing for a more nuanced and complicated picture of Haiti at this particular moment in time.

Higginbotham, Carmenita. University of Virginia. Girl Watching in the City: Race, Reginald Marsh and 1930s American Art.
By the end of the 1920s in the United States, black female bodies served as both a social reality in northern American cities and as a pictorial problem for urban artists as they sought to depict an accurate vision of the
cityscape. This presentation considers how realist painter and acclaimed New York artist Reginald Marsh negotiated such a tension in the early 1930s with the paintings High Yaller (1934) and Negroses on Rockaway Beach (1934). In particular, it explores how concerns about physical and economic mobility affected the representation of African American female bodies as disrupt articulations of urban sexuality and racial progress in the 1920s and 1930s. With black female bodies acting as metaphors for a range of contests occurring in cities like Manhattan, Marsh invested in and evoked the popular practice of girl-watching to reassert the primacy of the white male gaze to define codes of beauty, and to reclaim urban spaces perceived to be under siege by the progressive cultural figures of the New Negro and the New Woman.

Hightower, Lin, Kennesaw State University, and Carole Maugé-Lewis, Kennesaw State University. Higher Education Student Web Design for Positive Change for Third World Nonprofit Organizations. Global change does present challenges for academic teaching methods, but also creates opportunities to make today’s higher education curriculums more relevant through student engagement in “real world” projects with emerging and developing countries. At Kennesaw State University the Graphic Communication Curriculum has been redesigned to introduce significant international projects. With the Web being such a dynamic medium and providing the means whereby we can now communicate globally, course content in web design needs to embrace the global workplace and community and provide students with interaction and collaboration with people of different countries, cultures, living standards and a range of different perspectives. Hightower and Maugé-Lewis have met this goal by expanding the KSU graphic design curriculum to include a component that focuses on creating websites for non-profit organizations around the globe in need of a web presence. This gives students the opportunity to become engaged in research, expansion of their skills in digital manipulation, visual articulation and the written and verbal communication necessary to work with other countries and cultures. The project empowers the students and graduates as global citizens who can use their skills to make and continue to make positive world social change.

Hightower, Mary Lou. University of South Carolina Upstate. Can A Placement Test Predict Success in Art? There are placement tests for Math, English and Foreign Language. Why not for Art Studio students? This study discusses the results of students who took a battery of tests when they enter the 2D design course and their success in completing the Graphic Design or Art Education program. The paper explains the tests that were administered to students on the first day of the 2D design course and then tracks those students as they moved through the Graphic Design or Art Education program. Hightower presents the results of the four-year study.

Hild, Glenn. Eastern Illinois University. A Chair’s Perspective. Department chairs have a parallel role with faculty members in the evaluation of research/creative activity. The role is slightly different when working with faculty serving on search committees as they review, select for interview and provide recommendations for the open teaching position(s), as compared to the chair’s role in the evaluation of employed faculty (both continuing and annually contracted) for retention, promotion and tenure. As a chair at a unionized campus, Hild provides direction to faculty in establishing on-going development of criteria for evaluation of research/creative activity (in addition to teaching and service) for retention, tenure, and promotion evaluation; when doing an annual evaluation of a faculty member’s research/creativity activity, he explains the importance of the listed activities to the next level of evaluators (usually the dean and university personnel committee). The chair’s role as an ex-officio member of screening committees is different, with an emphasis on reviewing that the applicant’s professional record is active and has the potential to meet annual evaluation criteria. The chair confers with the screening committee members to come to a consensus as to appropriateness of the professional record for the position.
Hill, David, North Carolina State University, and Adrienne Lai, North Carolina State University. Bringing the Past into the Practice: Incorporating Primary Source Materials into Digital Media Education.

Digital technologies have often been discussed as tools to enhance study and understanding of still visual images, but visual images from the past can also be used to help students acquire proficiencies in digital technologies. This paper presents a case study of a collaboration that took place between the NCSU Libraries’ Special Collections Research Center (SCRC) and David Hill, Assistant Professor of Architecture at NC State. The SCRC provided physical and digital access to drawings from its architectural archives for use in Professor Hill’s ARC 251 Digital Representation class, in which students learn visualization skills, digital drawing and modeling, representation conventions and graphic experimentation. Students worked closely with drawings of buildings by local mid-century architects and transformed these into 3D digital models. In doing so, students were introduced to primary source materials, learned about regional architectural history, and studied some time-honored construction techniques. The exercise asked students to compare outmoded and emerging techniques and helped cultivate a critical understanding of how architectural representation has evolved in the past few decades. The 3D models produced in the class were then acquired by the SCRC and will be used to enhance future online access to the SCRC’s Modernist architectural collections.

Hill, Elsie. Georgia Southern University. Processing the Pace of Visual Information through Painting Practice.

As the pace of information increases in the 21st century, much new content is created at points where unlikely subject, style, and medium mingle together in order to change their original structure and meaning. Likewise, contemporary painting strategies have emerged that promote a free interchange between subject, style, and materiality; this practice supports irregular subject relationships and deliberate changes in approach that reflect the barrage of disparate information with which we are confronted on a daily basis. Processing this visual information through a painting practice presents opportunities for art students to cull virtual and substantive information and to slow it down for examination. Exposure to painting practices that range from mimetic technique to material abstraction furnishes a myriad of “analog” tools that render, distort, transform, layer, and filter vital details from both observed and found imagery. Moreover, the development of a painting memory teaches students strategies to recognize and create structural similarities between subject, style, and medium and to discover alternative combinations that lead to new visual conclusions in the physical world.

Hill-Thomas, Genevieve. Indiana University, Bloomington. Current Crisis / Traditional-Style Textiles: A Call for Environmental Activism in Art History.

The current environmental crisis, which includes global warming and desertification, greatly affects the production and trade of certain traditional-style West African textiles. By examining three materials—indigenous cotton, kapok, and wild silk—it becomes clear that as the demand for a natural resource rises, scarcity of the material ensues. Some West African societies traditionally embrace environmental protection, such as the Bamana system of totems in which particular families are responsible for the stewardship of one species. However, as West African populations shift from rural to urban, and as the quest for minerals and fossil fuels increases, these traditional systems of preservation begin to break down. Examples of these tendencies include Monsanto’s “Bollguard II” cottonseed, the introduction of foreign strains of kapok by Europeans before World War II, and the overharvesting of wild silk throughout West Africa. This paper examines how environmental changes have limited the availability of natural materials for textile production, and how this impacts the creation and study of traditional-style West African textiles. In addition, it considers several changes that could help to ensure the sustainability of traditional-style textiles.
**Hixson, Maiza, Delaware Center for the Contemporary Arts, and Lauren Ruth, Independent Artist. The SHAFT: An Elevator Gallery as Metaphor for Art World Access.**

The SHAFT is an unauthorized rent-free gallery located in the elevator shaft of a Philadelphia warehouse. Entertaining ideas of monetary access in the art world and beyond, gallery directors/artist curators Maiza Hixson and Lauren Ruth host interactive, social engagements and provocations while vertically traveling to deliver passengers to legitimate gallery ventures in the building. Marketing itself as an intimate yet public gallery, the SHAFT appropriates the elevator for a subversive artistic practice that generates a dialogue about the value of spontaneous community exchange, public access, property, and commercial ownership.

Celebrating the concepts of openness and leisurely assembly, the SHAFT engages in the curatorial aesthetics of revolt and philosophical activism. Motivated by Michel Foucault’s notion of a Cynic Philosopher, the SHAFT explores the tactics of cynic activism, in which the activist lives in the world and against the world. Re-signifying protest as social engagement and social practice, the SHAFT questions its own motives and authority as a gallery. As an occupation of public space, the SHAFT moves against the dominant gallery structures that, through seeking to shut down or marginalize makeshift galleries, actually aid in legitimizing such ventures.

**Hoffmann, Alma. Indiana University-Purdue University Fort Wayne. Re-Thinking to Re-Purpose: Prototype Proposals in a Packaging Design Class.**

In our daily lives we encounter, use, and consume an extraordinary amount of products and discard the packaging in its entirety. Some examples are pizza boxes, plastic jugs, cereal boxes, egg cartons, soda cans, popcorn boxes and containers, and coffee plastic bags. What if, however, these packages were to be re-thought to be either re-used or re-purposed by both the seller and the consumer? Canvas bags are substituting plastic bags. As a result people are incorporating canvas bags into their shopping habits. What if we taught young designers to analyze and critically look at the packages they use and discard on a daily basis? Based on the design phases explained by Marianne Rosner and Sandra A. Krasovec in their book *Packaging Design: Successful Product Branding from Concept to Shelf*, students are asked to identify an existing and ubiquitous package that is discarded on a daily basis to propose a possible self-sustaining solution.

**Holder, Kenyon. Troy University. A Marriage of Convenience: The British Country House as Contemporary Gallery.**

The British country house is the quintessential symbol of an old aristocratic order, but as these buildings struggle to survive into the 21st century many have made the decision to appeal to a more contemporary and urban audience. This country house contemporary trend has often been highly commercial in nature, with auction houses such as Sotheby’s showcasing objects for upcoming auction at locations like Chatsworth House. However, other houses have aimed at a clear dialogue between the past and the present. In 1989, the Terrace Gallery at Harewood House in Yorkshire became the first contemporary gallery space to be located within a country house. To mark its 21st birthday, the curators at Harewood invited 21 contemporary artists to respond to the house’s 250-year-old collection. Given free rein of the house and its gardens, artists ranging from David Hockney to Mark Wallinger created new, original works, finding their inspirations not only in the physical objects in the collection but the environment and implied social order. This paper investigates the role of active participation between artists, audiences and the past and the way exhibitions such as Twenty-One can both problematize and investigate the construction of history within the present.

**Holochwost, Catherine. Smithsonian American Art Museum. Skinning the Sister: Frederic Edwin Church’s “Restoration” of Sor Pudenciana.**

In 1895, Frederic Edwin Church bought the crown jewel of his Old Masters art collection, Sor Pudenciana by Andreas Lopez (1777–1812), in Cuernavaca, Mexico. Afflicted with ever-worsening rheumatism that made
painting difficult, he was pleased to retouch “some dilapidated ‘Old Masters’ which I possess,” as he put it to his friend, Mark Twain. Using a mixture of alcohol and castor oil, Church cleaned the work down to its salmon-colored underpaint, and the painting’s considerable paint losses have been preserved to reflect this intervention. This paper examines Church’s heavy-handed conservation of the painting, not as an act of carelessness, disregard, or even violence, but as a collaborative exercise in memory and the imagination. Holochwost uses examples from Church’s earlier career to argue that this sense of collaboration and even play were important, but neglected, parts of second-generation Hudson River School painters’ artistic practice.

**Holt, Ann. Pennsylvania State University. Mining Collisions, Peeling Layers: Archives and Art Education.**

This presentation, by an art educator and an archivist, explores the roles and responsibilities of art educators within and to history—as the benefactors of existing art education archives and producers of future archives. Perhaps past and present sometimes “collide,” perhaps other times they exist in dynamic continuum, as the past informs the present, as the present frames the past for re-interpretation, and as the present itself becomes the past, resulting in a palimpsest representing both shared and divergent experiences. Mining the art education collections at Pennsylvania State University Special Collections Library, for example, one might find that, while recent collisions do present fractured voices, new possibilities and challenges, tensions about policies, goals, practices, and philosophies of art education are, in fact, long-standing. Individuals of differing views have always practiced the profession, and economic challenges are also nothing new. Archivists daily navigate, collect, and preserve this tension between past and present. This presentation demonstrates that by using, producing and curating archives, art educators can more actively and conscientiously study and produce their own complex histories. Furthermore, working with art education archives can encourage re-imagination of the present, stimulate meaningful dialogue about the future, and inspire creativity.


Exploring both digital and traditional painting, Hood’s work addresses the process of regeneration and destruction in landscape and the awe-inspiring power of nature. Contrasting natural and man-made forms, she develops light, atmosphere, and mark making to convey agitation and anxiety. Natural disaster, fire, wind, and water wreak havoc on the landscape with uncontrolled power, yet at times mankind is a willing participant in this destruction. War and violence obliterates, causing damage and trauma. In this sense Hood’s work addresses wreckage in a more complex context, discussing the emotional stress induced by horrific events as well as the beginnings of rebirth through nature and the capacity of the imagination. As part of a larger discussion of studio practice this paper will compare historical depictions of nature as a destructive force and the sublime with modern pop-culture examples in the media and film. Technology has changed our dialogue about disaster; our emotional response to what is portrayed on CNN may be drastically different to a similar story on the printed page. However the digital age has also provided new methods of art making. Visual comparisons show the persistence of themes and formal concepts explored in the Romantic era in a contemporary context.

**Horak, Taylor. Virginia Commonwealth University. The Silver Screen as Canvas: A Look at the Use of Film in Surrealist Art.**

Horak explores the use of film as an alternative backdrop to the canvas in 20th century modern art. Looking particularly at the Surrealist use of film, and specifically at Salvador Dalí’s (1904–1989) collaboration with Luis Buñuel (1900–1983) on the 1929 Un Chien Andalou, an investigation is made into the use of film as a potential solution to the modernist concern of three-dimensional representation on the two-dimensional surface. Comparing Dali portrayals of his dream worlds both on canvas and in film, this paper explores the use of movement as a mechanism of increased expression, and thus a method of coping with the paradox of
representational art. Drawing from contemporary literature as well as more recent analyses of the film itself and the general use of film within art, Horak investigates these early uses of film by artists, and draws conclusions about the continued prevalence of film as a medium of visual art.

This proposal follows an assignment for a course on the history of typography. History of Typography is a survey of the development of the history of typography from Gutenberg to the modern era and covers new digital technology as it relates to typography. This course covers the tools, materials and machines used in the development of type over time. In order to help students learn about historical methods, an assignment was created that utilized new digital technology. This paper asks the question: Can new technology help students to understand the past? The technology used for this course is LetterMpress and is available on Mac and iPad. This is a digital tool that simulates what it would be like to create printed pieces on a letterpress machine. With digital advances, some of the traditional printing methods such as letterpress are becoming less and less prevalent. LetterMpress is a unique tool that allows one to learn about this traditional printing method in a digital format. This project helps students to determine the historical significance of traditional and digital typography and to understand the lasting effects that traditional typography still holds on us today.

Hottle, Andrew. Rowan University. The Erotic Aesthetic of Sylvia Sleigh.
In the 1970s, Sylvia Sleigh (1916–2010) became well known for her portraits of nude men, which invert the established tradition of the male artist painting the female nude. Her most celebrated compositions, “Philip Golub Reclining” (1971) and “The Turkish Bath” (1973), are reproduced in more than two dozen books, in which the authors tend to emphasize her feminist reversal of the gaze. The literature, however, has generally neglected the more nuanced aspects of Sleigh’s male nudes. In some two dozen paintings, she individualized her models yet unashamedly reveled in their eroticism; thus, her paintings seem to undermine the comfortable anonymity of the voyeuristic tradition while maintaining its erotic intent. Sleigh’s most frequently cited works are directly based on earlier paintings and are comparatively subdued. By contrast, her more audacious or overtly erotic paintings have been exhibited only occasionally, are rarely or never reproduced, and many are in private collections. As a result, the complexities of her eroticized male nudes have not been fully elucidated.

Huelsbergen, Deborah. University of Missouri. Jekyll and Hyde: The Ups and Downs of Clients in the Classroom.
Huelsbergen has a love/hate relationship with having clients in the classroom. While she has had glorious experiences where everyone was pleased, she has also had experiences that have left all shaking their heads. She has had her fair share of Jekyll and Hyde clients over the years and, while this in itself makes for an educational experience for the students, it does nothing for her stress level. The University of Missouri has an honors design practicum that functions as a design studio for outside clients. It is an interesting and highly educational experience for the students while also educating the clients they work with. While the structure of this class is still far from perfect, classes like this have an important place in the graphic design curriculum. Most students in the program have been exposed to “pretend” clients before they deal with real ones and this helps to prepare them. In classes like Packaging Design and Corporate Identity there are briefs from pretend clients, but Huelsbergen takes that role so that students can ask questions. This also allows her, as the client, to throw a curve ball into the process if things need to be shaken up a bit.

Hull, Vida J. East Tennessee State University. Sacred Impersonations: Northern Renaissance Portraits in the Guise of Saints.
Images of saints with features of actual persons appear frequently in Northern Renaissance art. Memling’s prophetess Anna bears the features of an elderly donatrix. Michel Sittow portrayed Catherine of Aragon as both the Virgin Mother and Mary Magdalen. Bernard van Orley depicted Margaret of Austria as the Magdalen. Lucas Cranach frequently painted his patrons as saints. Are these “sacred impersonations” examples of worldly vanity or expressions of late medieval and Renaissance piety? A holy portrait may be considered imitatio sancti, in which the donor declares devotion to the saint and the intention of emulating the virtues of the holy person. This corresponds with late medieval prayers, such as those of Ludolph of Saxony, in which the devotee identifies with a saint: “make me a Joseph [of Arimathea] increasing in virtue day by day” or (in the persona of a holy woman at Christ’s tomb) “Grant me the grace to anoint thee with fragrant spices by fervent and useful speech; to wrap thee in a shroud and linens by purity of affection and conscience....” “Sacred impersonations” also served as a visual symbol of loyalty to both saint and earthly model or an invocation of the saint’s protection on the person portrayed.

Hwang, Kristine. Kennesaw State University. Personality of Typeface: Personality Quiz Based on Your Favorite Typeface on the iPhone.

Typefaces express friendliness, elegance, sophistication, fun, excitement, seriousness, calmness, tradition, and assertiveness related to personality. The combination of unique typographic features and appearance describes its mood, tone and personality traits. Type designers say that an individual’s preference of typeface could be decoded into his/her personality. Hwang’s research focuses on the literary review that discovers personalities of typeface, which are perceived as the same persona. Based on this research and understanding of typefaces, the fun personality quiz will be created for the iPhone, which is a very popular mobile device in the current market. Hwang’s paper introduces the personality of typeface, the creation of the Personality Quiz, and the process of the iPhone App development.

Hyewon, Yi. The Graduate Center, CUNY, and SUNY College at Old Westbury. Photographers as Native Informers: Wendy Ewald, Jim Goldberg, and Eugene Richards.

This paper examines works by U.S. photographers who employed anthropological documentary methods requiring temporary or long-term involvement with their subjects. The participant observer photography approach that emerged as an identifiable form at the end of the 1960s and early 1970s in the U.S. and elsewhere has developed into a widespread practice among photojournalists. This paper re-evaluates projects by photographers Wendy Ewald, Jim Goldberg, and Eugene Richards, all of whom have adopted qualitative, socially immersive photographic methods for their respective subjects. Hyewon examines Wendy Ewald’s Portraits and Dreams (1985), the result of her experience teaching children in Appalachia; Jim Goldberg’s Raised by Wolves (1995), a documentation of teenage runaways in San Francisco and Los Angeles; and Eugene Richards’s War is Personal (2010), stories of veterans returned from the Iraq War. Focusing on subjects often neglected by mainstream society, these photographers sought truth in the personal aspects of the lives of their subjects by becoming visual anthropologists. While they differ in their approaches, the images from each project reveal the methods of social documentary photography, devoid of voyeurism or patronization.


William Rush’s Self-Portrait (1822) is one of the most unusual examples of early national American portraiture. In a significant departure from genre conventions, Rush sculpted his stern and ennobled head as if rising from the knotty trunk of a pine tree instead of a human torso. Since Rush sculpted the bust in terracotta and not in wood, as the subject would imply, scholars have primarily read this portrait as an experiment in trompe l’oeil for the artist. Igoe argues that in his Self-Portrait Rush expressed an ambivalent corporeal relationship to the American environment that was becoming pervasive in the early national period, as Philadelphia artists and
discipline's innovations of the Velvet Underground, Robert Smithson, Dan Graham, and the artist/musicians of an international movement of Black Metal artists, whose careers are confronted with similarly misguided critical reception. It is crucial for us to recall the artistic and cultural contexts that these works have emerged from—to reunite the artworks’ sonic and visual elements—in order to satisfy the complexity of meanings they demonstrate. This paper reexamines key artworks by Violette in the context of the cross-disciplinary innovations of the Velvet Underground, Robert Smithson, Dan Graham, and the artist/musicians of...
No Wave. Significant concentration will be placed on the influence of the painter/musician Steven Parrino, who instigated new methodologies gleaned from Noise Rock within his own studio practice.

**Jackson, Callie. University of Arkansas at Little Rock. Henri-Edmond Cross: The Academic in Neo-Impressionism.**

Neo-Impressionism is often categorized as a rebellious subsection of Post-Impressionism, stemmed from the anti-Academic movement of Impressionism. Henri-Edmond Cross (1856–1910) worked within the Neo-Impressionist vein yet saw the technique as a means and not an end. He was a highly influential figure in Modern art, able to juxtapose appropriated Classical nude figures with the modern Divisionist technique. As a young artist he attended the academy in Lille for one year. While his time spent there was short, Cross maintained the traditional artistic values he learned throughout his career. His transition from Realism to Neo-Impressionism can be traced through the academic principles of drawing technique, pose and subject to create the Ideal. The Ideal, a traditional theme in a non-traditional movement, encompasses the oeuvre of Cross. The purpose of this thesis is to demonstrate how innovative the artist was in combining the Classical with the Modern. Key works by Cross—La Plage Ombragée (1902), La Ronde (1906–1907), Femme Nue (1907) and Le Bois (1907)—will be compared to Classical sculpture, such as Aphrodite of Knidos by Praxiteles (4th century B.C.) and various Renaissance paintings.

**Jenkins, Earnestine. University of Memphis. Race, Gender, and Sexuality in Joe Jones’s American Justice (1933)**

Joe Jones believed his work could bring about real political change by exposing racial, social, and political injustices. Jones forcefully addressed the racial strife of the 1930s by linking rising violence in the South to the economic inequities that the Communist Party associated with capitalism. The Communist Party demanded art that would “explain lynching graphically and plastically. We must attack the social forces responsible for lynching.” Jones’s strongest responses to southern violence directed against blacks were American Justice (1933), The Struggle in the South (1935), and Three Men and a Tree (1937). The two latter works have always been regarded as successful examples of Jones’s understanding of the nature of lynching. The second mural has been critiqued as a particularly effective image capable of inspiring the masses to work towards the radical change that such real-life human abuses demand. Jenkins elaborates on the gendered dimensions depicted in American Justice. While there are problems with Joe Jones’s visual strategy, this still rare subject matter in American art demands further analysis. She examines how Jones reinterpreted the classical female nude in an attempt to visualize the experiences of African American women during the 1930s.

**Jentleson, Katherine. Duke University. Forrest Bess on Display: A Reflection on Self-Taught Artists and Whitney Biennials.**

Robert Gober’s curated display of works by the self-taught artist Forrest Bess is one of the most memorable features of the 2012 Whitney Biennial. Gober’s show within a show includes not only ten of Bess’s paintings, it also contains a display of archival materials that evidence Bess’s connections to art-world luminaries like Betty Parsons, as well as documentary photographs of Bess’s self-inflicted genital mutilation. Bess is not the first self-taught artist to be included in a Whitney Biennial; this paper uses a series of network visualizations to track the appearance of self-taught artists in Biennials across time. These networks are part of Jentleson’s larger research on the presence of self-taught artists in American museums, which illustrates Colin Rhodes’s statement that even anti-canonicity produces canons. Although self-taught artists have appeared at Biennials for decades, Gober’s curated Bess show lays bare new questions about the nature of such inclusions. This paper is ultimately a critical reflection of Gober’s methods of display, which favor an emphasis on biography in
long wall text and an almost ethnographic display of archival materials conventions that ultimately underscore the difference between Bess and the other Biennial artists.

Ai Weiwei (b. 1957) is a sculptor, graphic designer, t-shirt designer, printmaker, blogger, activist, dissident, filmmaker, and photographer. As one of the most outspoken Chinese critics in both the art and political world, he has become a common topic in recent years. According to Ai, the Chinese government hides, manipulates, and hinders the truth in everyday life in China. Information on the aftermath of the 2008 Sichuan earthquake was heavily manipulated to prevent the public from learning the cause of so many deaths. Ai saw through the facade and strove to make the people of China and the world aware of what was hidden under the government’s doormat. The schools in Sichuan were not built according to the same safety guidelines as the government buildings in the same area, resulting in thousands of deaths. Ai has been threatened, beaten, arrested, and fined for his involvement in the fight for an uncensored quality of life. Since his arrest in 2011 he has related his work to his constant surveillance under the government. His political activism, blogging, and artwork cohesively seek one concept: transparent truth.

John, Jason. University of North Florida. Painting from the “Film Still”
Today, students have a myriad of choices when looking for references to inspire their paintings. Such new references best help explain the complexities of students’ sensory overload. Every image can be used as a painting reference, so what kind of image or group of images would be worth a student’s time to construct competent and conceptually rich paintings? For this paper, John explores the use of the film still as a reference in painting. Recently, John hosted a workshop with the artist Joe Forkan. Forkan pulls his painting references from film stills of cult classic movies such as Coen Brothers films. In a recent body of work titled “The Lebowski Cycle,” Forkan created paintings based on altered film stills from the Coen Brothers film, “The Big Lebowski.” During a weeklong workshop at The University of North Florida, Forkan guided students on how to use the film still to act as a painting reference. In this paper, John shares his students’ experience with painting from film stills, the ethical problems that arose during the workshop, and how the workshop helped open the dialogue of how broad and complicated the painting reference can be both technically and conceptually.

Johnson, Jerry. Troy University. Bully Proofing through Type.
After participating in the recent “Designing for the Divide” conference held at West Virginia University, Johnson was inspired to bridge his local community in a more tangible way. As a professor of design and as a leader of a collaboration research center, he facilitated a collaborative where University design students teamed up with area sixth graders to work on a project to address bullying. Sixth graders from an underserved public school became co-designers with a typography class. Together, they became activated citizens as they grew in their understanding of bullying in all of its forms. Together, they became emboldened to stand against a level of injustice. Together, they grew in empathy and understanding. And, together, they became community.

Johnson, Laura-Caroline. School of the Art Institute Chicago. From Place to Space: The Societal and Art Historical Context of Clyde Connell’s Sculpture.
This paper explores the idea of displaying and contextualizing artworks which seem to fit between separate dichotomies, such as “insider”/“outsider,” through an examination of exhibitions displaying artist Clyde Connell’s sculptures of the 1970s and 1980s. Labeled an outsider artist by critics and art historians alike, Connell’s location on Lake Bistineau, Louisiana, and her use of found materials such as papier-mâché tones and collected plantation tractor parts certainly speak to this categorization. However, her artworks also take their
forms from many contemporary art practices in New York from the 1970s and 1980s as well. Therefore, within this paper, Johnson argues that our current prevalent system of labeling and describing artists may not accommodate those artists whose works are suited to many different categorizations (which may, in fact, be all artists). She considers the idea these descriptors in the art historical canon presently hold the field back from being able to explore all of its possibilities, preventing us from thinking in different, more comprehensive, ways about a single artist and the art historical canon as a whole. In addition to Louisiana and New York exhibitions, this paper also investigates a 2011 exhibition of Connell’s work at Wilmington’s Cameron Art Museum.

Walking was an important activity for German artist Hannah Höch. Between 1920–1935 she took several walking/hiking trips to Rome (1920), the Bavarian Alps (1932), and the Dolomites (1935). Höch’s 1920 trip is significant, for it demonstrates a thread in Höch’s work: the desire to travel, to see and know the world, paraphrasing Siegfried Kracauer, authentically. Höch modeled her trip after Goethe’s eighteenth-century journey to Rome and, upon her return, wrote a Dadaist essay titled “Italian Journey,” after Goethe’s essay of the same name. Höch highlighted her Italian journey in an autobiographical statement, noting: “Much of [my] trip to Rome was made by foot.” In her travel diary she wrote that one day she and her companions walked 40 km, and several days later another 40 km. Once in Rome, she “tramped through every alley of the eternal city, especially delighted and amazed.” Höch referenced walking in photocollages, paintings, and her mass-media scrapbook (c. 1934). Some of these works picture the activity of walking, while others speak to what she would have seen while walking (landscapes and mountainscapes). This paper examines Höch’s writing and work referencing walking and contextualizes this activity within the historical framework of walking, or Wanderlust.

Johnston, Barbara. Columbus State University. Apostola, Missionary, Mystic: The Many Faces of Mary Magdalene.
No other woman in the history of the Christian faith has been depicted with greater variety than Mary Magdalene. From the alluringly sensual “party girl” to the ecstatic mystic whose physical beauty is consumed by her spiritual passion, the Magdalene has come to symbolize the complete feminine religious experience. When depicted as a model of roles potentially held by women in the early Church, Mary Magdalene is shown as an Apostola, preacher, missionary, contemplative, scholar and Gnostic visionary whose position as Christ’s favorite threatened the masculine hierarchy of the apostolic movement and, ultimately, the Catholic Church itself. As a saint, she is depicted as the faithful mourner, the beautiful penitent, and the reclusive mystic whose experience of divine love ranges from benign angelic elevations to full-blown spiritual ecstasies, the intensity of which rivals those of Teresa of Avila. The determining factor of these interpretations is often the time and the place of the work’s creation, the gender of the artist creating the image, and its intended audience. This paper examines the various ways in which Mary Magdalene is presented as an example of the sacred feminine in Western art from the medieval period to the modern era.

Jones, Arthur F. University of North Dakota. Munch He See, Munch He Do: Appropriation and Cultural Bias.
Jones’s presentation explores Western and non-Western (as well as fine art and non--fine art) philosophies of artistic creation in relation to the issue of one artist copying visual ideas from another. Working both as an artist and an art historian, Jones has often engaged in image appropriations when making art. During the early 1990s, he created a shadowgraphic construction based on Edvard Munch’s The Scream and named his creation Munch He See, Munch He Do—a title that he thought aptly described his appropriation process. Yet, taking another artist’s visual image and incorporating it into one’s own art can be controversial—some might even call it plagiarism—even in the wake of many modern and post modern artists who long practiced this method.
There has never been a universal worldview on the issue. Concepts of originality have been closely tied to ethnocentric and tempo-centric beliefs. The modern Western concepts of originality and creativity have undergone significant changes over time and the Eastern concept of art has tended to be less focused on the importance of innovation and uniqueness as central issues.

Jones, Barry. Austin Peay State University. I Can Has Cheezburger?: The Role of Internet Memes and Kitsch in the New Media Classroom.

Today, students are more aware of Internet memes and pop culture than perhaps at any other time in the past. In the digital media classroom it is perhaps best to tackle the subject head on. Many new media and Internet artists address memes and kitsch culture (normally taboo subjects in art) in their work; why shouldn’t our students? This paper explores ways to work with these subjects through animated gifs, remix, net art and other new media and considers ways that these topics are being addressed in the new media classroom by looking at classroom projects currently being taught and the work of prominent artists.

Jubin, Michelle Millar. The Graduate Center, CUNY. Modeling Museum Educators: Bringing Participatory Techniques from the Museum into the Survey Classroom.

Museum education “inquiry technique” of open-ended questioning between an educator and a group of museum visitors has become near ubiquitous in museums worldwide. Inquiry is but one of a host of participatory strategies designed and implemented by museum educators to engage visitors through their own experiences rather than treating them as vessels to be filled with information. Often, these visitors are students leaving the classroom to engage with artworks and exhibition spaces firsthand. How has this museum education strategy been adapted for the art history classroom, disrupting the passive consumption of slides viewed from a darkened room? How can museum education practices serve to positively reorient teacher-student classroom interaction and actively engage students in constructive learning within the art history survey? From the theories of John Dewey, John Cotton Dana, and Paolo Freire as implemented in the museum, to art history teachers instrumentalizing museum education methods today, this paper traces a history of the use of museum education techniques in the art history classroom, their effectiveness as a pedagogical strategy in a non-museum setting, and links to the rise of participatory gestures in contemporary art practice to offer a meta-narrative on museum education strategies and contemporary art history and practice.


The SECAC Award for Outstanding Artistic Achievement (2001), the SECAC Artist’s Fellowship (2002), and other research grants enabled Jubran to develop and exhibit her sculpture both nationally and internationally. During the last ten years, she has fully developed her ideas to express universal concepts and striking original artwork ready for exploration and exhibition. Jubran refined her techniques using the processes of casting, fabrication, and carving to create both large, outdoor sculptures and indoor exhibitions of her work. She participated in over 250 exhibitions, lectures, panel discussions, and many national and international conferences. Some of these conferences were Sloss Furnaces in Birmingham, AL, the Tri-State Conference, and the Iron Bridge Conference in England. By applying for grants and fellowships, Jubran challenged herself conceptually and technically to reach the next level of learning. Combining these aspects of her work helped her to understand her successes and failures and made Jubran a stronger artist. Grants supported and helped financially with her creativity. She is a firm believer that the only way to improve oneself as an artist is to produce a great deal of artwork.

The images of little girls by Dorothea Tanning, who produced them mostly in the late 1940s and early 1950s, are related to the concept of femme-enfant (woman-child) that was concocted by male Surrealist artists. They, however, differ in the end result: instead of being mere vehicles of the proponents to reach the unconscious, they are figures of their own standing, desires, and space. In this paper, psychological theories of Lacan will be used to explain that the images of the little girls by Tanning embody the feminine sacred.

Kaplan, Ann. Clemson University. *The Tourist: Video Art, Critical Examination, the Personal and Academic.*

While movement between geographic locations appears more possible than ever, contemporary tourism largely continues to follow physical and ideological pathways formed during earlier eras. While the topic continues to be discussed in wider terms an individual has the experience: the tourist. Tourists see, hear, or read about a location of interest, plan a journey, and go. By definition, the experience is dependent on difference, routes, and imaginings. Does tourism reify the process of objectification and traditional binary oppositions … or does it transform us into a state of a radical new cosmopolitanism? As a visual artist who came to photography and video from the study of ethnography and cultural consumption, and a tourist herself, Kaplan has long been interested in critical examinations of tourism. In recent years, theorists such as James Clifford and Catherine Lutz have offered critical examination of the topic—simultaneous to contemporary art museums such as MoMA mounting tourism-related exhibitions addressing the citizens of the world. This presentation addresses the intersection of these seemingly competing realities. The session also integrates Kaplan’s own studio practice, which both questions and responds to the relationship between academic rhetoric, personal experience, and contemporary art practice surrounding tourism.


As much as we try to maintain a teaching and working environment free of the distractions of digital media, the rings, vibrations, and instant images of representational technologies continually challenge the focus that is so crucial to the art making process. Students insist they can multitask—pay attention to everything simultaneously—but is this really a viable way of making art? How much stimulus can a human effectively attend to in a given moment? Have representational technologies eroded the ancient sense of what it means to make art? With a focus upon photography, a medium that has been dramatically affected by advances in digital media, this paper presents a teacher’s attempt to re-establish a slow and mindful approach to photographic picture making. Using historical photographic processes where notions of ease and speed are replaced with appreciation for the pleasures of process and the hand-made print, students are introduced to art making sensibility that calls for undistracted attention and places thought and feeling above immediate visual sensation.

Kelley, Emily. Saginaw Valley State University. *Where is the “Flemish” in “Hispano-Flemish”? A Case Study of Altarpieces from Late Medieval Burgos.*

Spanish art of the fifteenth century is often referred to as being “Hispano-Flemish” in style. Yet there are some substantial differences in medium and iconography between works created in fifteenth-century Iberia and those created in Flanders. By comparing the medium, iconography, design, and function of altarpieces from fifteenth-century Burgos with their Flemish contemporaries, this paper examines the ways in which these Hispanic works of art employ aspects of the Flemish style. In doing so, Kelley addresses the manner in which the artists of these altarpieces, many of whom came to Burgos from Flanders and Germany, mixed Spanish artistic tradition with conventional techniques from their homeland in order to create works that appealed to local patrons, many of whom were merchants who had traveled extensively among Europe’s major centers of
trade and were familiar with the artistic traditions of these foreign lands. By combining the local and the foreign, these artists created works that were admired both for their familiar qualities and for their foreign appeal.

Keown, Gary A. Southeastern Louisiana University. Keyboarding to Promotion?
Concerns about tenure track visual arts faculty taking electronic detours, with respect to professional activity and its assessment, are that there is no substantiation. “Venues” such as blogs, self-publishing and personal websites have no real means to qualify these activities through the established adjudication process. By whose determination is a blog or web site deemed a local, regional, national, or international achievement? A credible scenario would be if a candidate created a website or blog that produced such significant national or even international attention that it led to some other achievement such as an invitation for a solo exhibition in New York City at a recognized gallery or museum. Certainly, this would need to be assessed in light of these new technological opportunities. However, it would result from the blog or website and not the vehicle itself. Self-created promotion would not be significant, but if it results in more significant outcomes, recognition should follow. Nonetheless, time-tested professional activity should be balanced with that of the electronic realm. Academia must address how these current types of “professional activities” should be evaluated through tenure and promotion guidelines. This session encourages new discussion and possible fresh insights through this technological fog.

Kienke, Chris. SCAD Savannah. What If? = Try It Out.
Painting is now a site for convergent disciplinary practice. As the definition of painting continues to expand, artists regularly incorporate new ideas and technologies, along with new forms, into their work. In the face of this growing paradigm, what do painters teach? One cannot teach art to a student, but one can teach them a variety of cognitive skills and concepts, which will aid them in the development of their own studio practice. Kienke has a firm belief that students starting out in the field of painting need to become active learners and be taught the ability to acquire new skill sets, materials and techniques. They need to learn how to develop independent concepts, be able to communicate content to a range of audiences and understand the context of their work in relation to the tradition and expanding canon of painting and the contemporary art world. Topics covered in this presentation touch on creativity, fostering curiosity, establishing patterns of creative behavior, hybrid-making practices including traditional, digital and alternative forms, establishing inertia and beginning the process of lifelong learning.

Graphic design education is generally characterized as incorporating real world context with learner-centered objectives through collaborations. The pedagogical approach to desktop publishing courses engages students with solving real world problems through collaborative interdisciplinary work. The interdisciplinary Desktop Publishing course had a positive effect on students’ perceptions of clarity and importance of course objectives. Students were exposed to organizational structure and learned the implications of divisions of labor and working relationships. In addition, students participated in a variety of team building, problem solving, decision making, and cooperative learning activities. A key aspect of the course was students’ gaining experience by participating in interdisciplinary teams. This study includes the perceptions and achievements of the students who participated in this collaborative course. The study also examines developing ideas, designing, creating, and evaluating the processes through creativity and innovation.
King, Clive. Florida International University. Two Scarpettas.

King received the SECAC Artist’s Fellowship in 1996 and in 2003. The work completed in the fellowship years was extremely important in his creative development. King is an only child and his bond with his mother was always very strong. When she died, he couldn’t produce any artwork for several months. The first fellowship came at the right time to help him begin to work again. He used the fellowship period to make a multi-paneled piece that showed the way his mother influenced him and constantly invigorated his creative appetite. King used the second fellowship period to prepare for an exhibition at the Frost Art Museum, Miami, called The Wicker Sentinels. He wanted to deliver a body of work from the standpoint of his new status as an artist of the South. Heavily influenced by basketry of North Carolina, he produced a series of large drawings of totems with interrelated themes of fertility, protection, worship, and entrapment. Some of these he also developed in three-dimensional work. Both fellowship periods gave King’s work a terrific jump that resulted in a highly fertile period.


Traditional art history sees the patronage and collecting of sixteenth-century Germany’s high nobility as predominantly male activities. However, portraits, coats of arms and ciphers included in the imagery of commissions give female consorts at least nominal credit for co-patronage, raising the question of how involved women were in art activities at court. This paper begins to answer that question by presenting evidence on Susanna of Bavaria (1502–43), born into the House of Wittelsbach and closely related to great male patrons and collectors such as Maximilian I (1459–1519), her uncle, and Ottheinrich of the Palatinate (1502–59), her second husband. Ottheinrich’s most luxurious commissions prominently feature Susanna, and his and Susanna’s possessions are both well documented in inventories, which are the focus of the paper. Kirch compares the objects they commissioned and collected, asking what the documentation tells about the role that gender played in acquiring art and arguing that examining consorts will lead to a better understanding of how art worked at court.


Kirschke’s paper addresses Romare Bearden’s political cartoons while he worked at the Baltimore Afro American newspaper between 1935 and 1937 and Bearden’s work under the German artist George Grosz. Although Romare Bearden (1911–1988) is one of the most renowned modernist artists in the United States, little is known about his extensive body of political cartoons. The bulk of Bearden’s cartooning, and his most politically radical, were published by the Baltimore Afro American—the third largest black journal in the country at that time. Bearden studied with German émigré artist George Grosz, who fled Germany after his life and future were threatened by the Nazis. Grosz encouraged Bearden’s own research on African American memory and identity and had a profound effect on the young artist. Bearden’s political cartoons addressed such major social issues as unemployment, race and prejudice, war, education, lynching, women’s issues and more. Bearden’s work can also be connected to Grosz’s campaigns against the rise of the Nazi party. Some of Bearden’s cartoons encouraged boycotting and protest; his work was integral to the mission of this black-owned national newspaper. He created straightforward, moving political and social statements with a modernist visual vocabulary.


Since becoming a doctoral student in philosophy, aesthetics, and art theory at the Institute for Doctoral Studies in the Visual Arts in June 2011, Klacsmann has provided a temporal framework for her work by
maintaining a studio practice in addition to pursuing her graduate studies. In July 2011, she designed the Power in Precision Project, a series for which she created one artwork of 5 x 7 inches or less during 50 of the 52 weeks in a calendar year. Each week, she posted documentation of the work with a brief explanation online (http://klacsmann.blogspot.com). Though she envisioned the studio work as a counterbalance to theoretical study, as the project evolved the two became increasingly enmeshed. In particular, reading the work of Jacque Lacan, a psychoanalyst who proposed the misrecognition of one’s own mirror-image as a critical stage in the development of identity, influenced many of the works in this series. Due to the archival nature of the project, which charts the passage of time through the regularly spaced production and documentation of works, we can track the evolution of a dialogue between the works in the Power in Precision Project and the mirror-phase theory of Jacque Lacan.

Knappe, Brett. Baker University. Summer's Children Reconsidered: Barbara Morgan in the Early 1950s. In 1951, Barbara Morgan confounded the art world. Best known for her modernist interpretations of Martha Graham and other contemporary dancers, respected as an artist who pushed the American boundaries of photomontage, and even remembered in some circles as a former painter and printmaker, in 1951 Morgan published Summer's Children—a photography book that highlighted life at a children's summer camp. Yet, a closer look at this project is warranted. Although this publication may have surprised some of her colleagues, in terms of tone, aesthetics, and content, Summer's Children was consistent with Morgan's career as a whole. Morgan continually fused her personal life and the historical and cultural context of the period as she created artwork. As a mother of two children in 1951, Morgan was anxious as the Cold War escalated, fascinated by a growing outdoor movement, ensconced in her husband’s publishing business, and still entrenched in modernist aesthetics. These interests and concerns are the inspiration for Summer's Children, an undervalued publication that perfectly captures the anxiety and the postwar exuberance of the early 1950s as well as the arc of Morgan’s career at that time.

Kogan, Lee. American Folk Art Museum. Foiled: Tinsel Painting In America. This SECAC talk examines tinsel painting, an under-recognized popular decorative art that was widely practiced in America from 1850–1890. It is surprising that this modest technique touched upon so many aspects of American life, innovation and culture. In the first half of the nineteenth century, tinsel painting was taught to young women whose parents were dedicated to providing refined education for their daughters and paid for such special classes. By the mid-to-late nineteenth century, the art had expanded outside the school curriculum, and instructions proliferated in women’s magazines. The technique is a variation of reverse painting on glass with unpainted areas backed with metallic foil to create a shimmering effect. Its origins are related to forms developed in Renaissance Italy, eighteenth-century China and France, and nineteenth-century Austria, England, and Germany. Floral imagery predominates, as botanical copy prints and stencils were often employed. Especially appealing today are rare works that combine a variety of techniques, including photography and collage.

Koh, Kat. Institute of Fine Arts, New York University. Designing Performance Art: Dexter Sinister’s Performatve Publishing. Art critic Lawrence Alloway advocated an open principle of art, proposing a linear continuum instead of a triangular hierarchy, to “place all aspects of our twentieth-century culture along the line ... coexisting and sometimes interacting as separate but equal modes of contemporary communication.” The multifarious collective Dexter Sinister is compellingly defiant of the pyramid and occupies diverse places on the continuum as well. Operating out of a narrow basement space in New York City, David Reinfurt, Stuart Bailey, and Sarah Crowner have been called graphic designers, publishers, producers, editors, distributors, event presenters, and
performance artists — sometimes all in one article. Their work has been labeled and self-purported as “performative publishing.” Dexter Sinister and their tendency to stage conceptual, self-directed projects in exhibition spaces exemplify a trend in recent graphic design practice. Dexter Sinister, Åbäke, and Alex Rich have all explored the medium of performance as a way to bring new dimensions to their work, making them intriguing case studies of post-1960s performance art. This paper examines the “performative publishing” of Dexter Sinister and others to consider how the recent trend of incorporating performance and/or performativity into design projects nuances our understanding of performance art and studies.

Kortlander, John, Columbus College of Art & Design, and Andrew McCauley, Columbus College of Art & Design. Teaching Quality and the Aesthetics of Sustainability.
The principles of art and design and the language used to discuss the fundamentals of art also describe attributes of quality and sustainability. This presentation discusses 2D and 3D student work from a freshmen design class that emphasizes the shared elements of art, design, and sustainability and how harmony, economy, balance, contrast and unity can guide critical and systemic thinking to generate quality. Students work on several long-term projects that require a good deal of care and consideration, promoting the sense that good design and sustainability inevitably move in the same direction. Fusing principles of sustainable practices with the vocabulary of art and design helps develop an aesthetic that is less tolerant of the unconsidered form. A faculty member and a graduate student intern working collaboratively developed the projects and are co-presenters.

Kovacs, Claire. Canisius College. Caricature, Degas and the Caffe Michelangiolo.
In nineteenth-century Florence, the mecca for artists and the birthplace of aesthetic ideas was the Caffe Michelangiolo, whose at-times boisterous atmosphere was enlivened by something that was a custom of the period: il pònce, a drink comprised of coffee and rum. The lively discussion, produced by the aggressive pònce consumption, provided a forum for animated debate of contemporaneous aesthetic issues, including the genre of caricature as a mode of investigation of physiognomy. As the Italian art critic Diego Martelli notes, “Every artist of Italy in passing through Florence stopped in this cenacolo,” and one of the artists who warmed a stool at the Michelangiolo was the young Parisian, Edgar Degas. This paper investigates Degas’s exposure to the genre of caricature through the jovial camaraderie of the Michelangiolo and its implicit effect on his developing style. Caricature’s exaggeration of physiognomy, expression and gesture allowed Degas to master these nuances in his own artistic practice. During his time in Florence, Degas was interested in the genre, produced a number of his own caricatures, and would continue to dabble throughout life in his notebooks. His early interest found fruition in his handling of pose, psychological expression and physiognomy in his mature oeuvre.

Kozlowski, Andrew. Auburn University. Transition and Tradition.
In 2011, Kozlowski joined the faculty of Auburn University to teach and manage the printmaking area. Before his arrival, he decided to convert the printmaking area and to focus on nontoxic methods in intaglio, relief, screen-printing and lithography. After much consideration, he chose to remove traditional lithography from the studio because of its reliance on solvents and acids. In this presentation Kozlowski hopes to address not only the practical matters related to transitioning to less toxic materials, but also the larger implications of altering a curriculum to accommodate greener methods. What does it mean to replace or remove a traditional practice from the studio? Is the balance between transition and tradition equally matched? Where does one stop once one traditional medium is removed? Should these new processes be considered updated versions of historic techniques, or are they completely new processes, or a hybrid? In short, should we be concerned with updating older practices when those practices might in truth be outdated? The efforts of many printmakers to
update centuries-old techniques in the face of health and safety concerns offer a genuine microcosm for considering the future of all disciplines.

Kraft, Jeanine, Columbus College of Art & Design, and Elena Harvey Collins, Columbus College of Art & Design. Activating Social Engagement in Art History and Studio Pedagogy
The shift toward social engagement in the art history and studio pedagogical model seems ethically incumbent in the 21st century art and design college context. Two successive honors courses at CCAD in the academic year 2011–12 provided an experimental, responsive forum to model such a practice of civic engagement. Both courses undertook collaborative projects in the sphere of socially engaged practice, challenging students to engage the college and broader community in an open process of experimentation and reflection. Aiming to foster a critical understanding of the issues surrounding and the context within which socially engaged practices operate, an exciting schedule of visiting artists and innovators from other disciplines was enacted, offering the opportunity for active and experimental engagement with students, as well as lecture-based pedagogy. This paper outlines the curriculum and activities of these two courses, Critical Issues in the Contemporary Art World and Art and Social Practice, providing both an art history and studio perspective on how to galvanize the component of civic engagement in the classroom and beyond. These activities will serve to inform future integrated curriculum development specific to the social and geographic context of Columbus, Ohio, beginning in Fall 2012.

Kreiter, Rachel P. Emory University. The Use of Egyptian Aesthetics in “The Prince of Egypt”
The 1998 animated film “The Prince of Egypt,” a retelling of the biblical story of the Exodus, was a commercial and critical success. The film relies on extensive use of ancient Egyptian aesthetics as tools for characterization and plot, selectively exploiting aspects of Egyptian visual material, culture, and worldview to establish its heroes and villains. The success of the story is dependent upon the viewer’s reception of richly drawn Egyptian palaces and cities, littered with monuments of kings and deities. Much of this set dressing is stylistically accurate. The film as a whole, however, draws on Orientalist and Freudian approaches to ancient Egypt and the Exodus story in order to construct a narrative. The film’s use of Egyptian art is therefore often problematic. Kreiter’s paper discusses which features of Egyptian visual material are employed by the animators and how these features do or do not conform to current Egyptological scholarship, as well as how the film reinforces or challenges Western views of ancient Egypt rooted in imperialist archaeologies.

Kruglinski, Jennifer. Stony Brook University. Service Interrupted: Feminist Media Art as Activist Strategy.
During the 1970s, feminist art emerged as a critical mode of artistic production for socially and politically active women who were excluded from the power structures of other social movements, like SNCC, the Art Workers Coalition and many others. Several feminist artists created work that quoted or referenced mass media, both directly appropriating images as well as referencing recurring tropes. This artistic quotation of media provided a strategy for an immediate and direct critique of, and dialogue with, the underlying patriarchal structures of a realm that already dominated cultural production and communication—mass media. Kruglinski examines the direct interrelation between feminist activism in the 1970s and feminist media art, from the video activism produced at the Women’s Building in Los Angeles to the individual output of Marsha Rosler and Dara Birnbaum. Through an archaeology of interruptions, Kruglinski proposes that by quoting and appropriating from mass media, these artists worked to disrupt the dominant constructed image and role of women in American society. The interaction between fine art and activism within the feminist movement informed the best feminist art, providing a seamless link between social and cultural critiques and fine art.
Kuonen, Lily. Jacksonville University. Title Card.
In response to the proposed topic, Kuonen challenges the delineated phrases of non-traditional and traditional with respect to materials and artistic development. The subtext of the topic concludes that contemporary artists using re-purposed, re-contextualized, or found materials are not only producing compelling works, but they are also contributing to the development and application of new medias. A studio practice following this trajectory values materiality as a major component of the concept and content. However, describing this practice as engaging non-traditional materials gives rise to a discussion of exactly what tradition maintains. With Duchamp’s Fountain, created nearly 100 years ago, can ready-made objects be considered non-traditional or, perhaps, considering the material of re-purposed cardboard, a line can be drawn directly to the traditions of Cubist collage, also dating 100 years ago. This practice too, owes a nod to non-Western art traditions that are even many more centuries old. The discussion thus considers the terminology assigned to contemporary art practices surrounding material investigations and whether categories and labels benefit in an understanding of their artistic practices.

Ancient Jewish literary sources, medieval Rabbinic commentaries on the Bible, frescoes from the Dura Europos synagogue, and Hebrew medieval manuscripts had a major influence on several motifs that appear in the iconography of some Old Testament stories in Christian medieval art. Some of these sources include the Talmud (the Oral Torah), Targumim (Aramaic translations of the Old Testament with added commentary), commentaries of Rashi, medieval Hebrew illustrations of the Pentateuch, festival prayerbooks (Mahzorim) and private liturgical texts (Haggadot). Christians were very interested in the stories told in the numerous Jewish sources since they offered additional descriptive information to the narrative of the Bible. These accounts filled in the missing gaps of the Biblical stories and provided visual motifs that made their way into Christian medieval art. This paper examines specific motifs in the iconography of the Sacrifice of Isaac in Christian medieval manuscripts that have origins in Jewish textual or visual sources.

Painted in 1931 for Bennett College in Greensboro, North Carolina, Aaron Douglas’s Harriet Tubman celebrates Tubman’s escape from bondage and leadership of the Underground Railroad. The painting traces African American history from life in Africa to slavery in the United States on the left, and features Tubman’s exhilarating moment of liberation at the center. On the right, a diverse quintet of contemporary 1930s women, men, and children witness and reflect upon Tubman’s legacy. In 1931, Bennett College became a citadel for black women’s education as it transitioned from a small teacher’s college into a four-year institution. Douglas intended his painting to function as a heroic model for Bennett women, and it manifests many of the ideals of the New Negro Movement in the 1930s. The painting emphasizes the importance of education in the African American community and the movement’s progressive attitude toward women as leaders of social change. Douglas’s Harriet Tubman integrates historical visual tropes, contemporary iconographical references, and an Art Deco, cubist, and jazz-influenced painting style to ensure that this historical hero continued to be an icon of ideal womanhood in the 1930s as African Americans labored for justice and equality.

The challenge of simultaneously parenting and maintaining a meaningful art practice is transformative. Both occupations go beyond wage labor, involving sometimes exhausting physical and psychological commitment. Lafferty stepped into both roles six years ago. This paper examines the benefits, challenges and, more
centrally, the aesthetic and conceptual evolution of Lafferty’s art practice as informed by his experience as a father. Many artists, like Paul Klee, assume a childlike aesthetic. Careful distinctions are usually made between what is childlike and what is childish, with childish qualities being undesirable. In addition to pursuing adult accessible, gallery-ready, intellectually sophisticated art, Lafferty has come to see his work as an opportunity to express the complicated vocation of raising children, to expand upon modes of presentation to recognize children as viewers, and more generally, to represent and elevate to the level of fine art the literal childish experiences of being a kid. The result has been three distinct series of work—small-scale drawings, three-dimensional watercolor paintings, and installations—that differ in format, scale, and material and are influenced by the experiences of naivété, smallness, discovery, play and exuberance.


LaMere, Kate. East Carolina University. In My Backyard: Graphic Design and Health Disparities. To respond to the demand for aesthetically rich design solutions that are socially, financially, and environmentally sustainable, as well as university pressures to connect the arts and design to local issues, a junior-level graphic design course was retooled. The familiar structure of the studio courses was abandoned in favor of exploration of human-centered design processes, learning to be comfortable with the unknown, and dwelling in the vast problem space of health disparities in eastern North Carolina, a region plagued by obesity, heart disease, stroke, and diabetes. The course put process before product, focused on outcomes not artifacts, and allowed students to do a “deep dive” into a complex social issue. At the start of the semester students were overwhelmed, but as they wound their way through the readings, writing, and discussion, they each identified topics that ignited their passion, and began exploring how design can address issues in their own backyard. This presentation presents examples of the outcomes of the course, including: the structure of the semester, reading and video recommendations, lessons learned/best practices, reflections on building partnerships across the university and community, and, of course, examples of students’ work, both process and final artifacts.

Lancaster-King, Alexandra. University of Wisconsin–Madison. Specific Objects, Queer Archives: Sadie Benning’s Abstractions. In 2011, Sadie Benning, who made her career as a queer video artist in the early 1990s, exhibited a series of abstract painted objects under the title “Transitional Effects.” These paintings complicate her autobiographical videos in generative ways. The paintings are not distinct from her videos, but tied up with them in ways that challenge conventional archival media, and trouble normative accounts of abstraction. Indeed, how do we talk about a queer artist who uses abstraction? Approaching the specificities of identity and personal history through minimal forms that would seem to deflect subjectivity and feeling, Benning’s objects allow Lancaster-King to contend that a queer archive might be constituted by the very forms that would seem to resist both archival reference and queerness. Even after queer studies of the archive, her work raises questions about the place of the archive within art historical frameworks. Through an exploration of Benning’s paintings in relation to the legacy of American abstraction, Lancaster-King’s project seeks to answer the question: How do Benning’s objects utilize the aesthetics and painterly style of modernist abstraction in American art to activate it differently, to create an alternative archival practice, and ultimately to activate the queerness of the archive itself?

Landesberg, Elizabeth. Duke University. Say Hi. Psychics are perhaps the most mistrusted and sought-out mediums between the living and the dead. Landesberg’s curiosity about their symbolic, spiritual and affective powers was aroused by a video project
documenting a client session with psychic medium Kathe Martin. Though Landesberg endeavored to remain distant and silent behind the camera, the project soon turned intensely personal. Kathe seemed to powerfully and precisely “channel” Landesberg’s late father’s voice in ways that subverted her attempt at representing how others mourn. This project considers film as a point of connection between the realms of the living and the dead. As Landesberg speaks to her father directly through narration, the film both represents an encounter with the inexplicable and functions as its own psychic medium. As she mourns and remembers her father, Landesberg discovers ways of cultivating memory through media that are both grounded in this world and the one imagined beyond. Her father was a comedian, and his image and voice persist on the Internet, videotapes and DVDs. Strangers leave virtual flowers for him on the site findmygrave.com. Part performance, part earnest attempt at connection, the beginning of Landesberg’s engagement with him through recording devices has already begun to produce cinematic and alchemical results.

Landres, Sophie. Stony Brook University. I’ve Got To Talk Myself into This: The Vocal Claims Of Vito Acconci.
Beginning with several “activity landscape photographs” in 1969, Vito Acconci elaborated on the themes of spatial arrangement and axiomatic meaning that piloted his poetry. Documenting actions in public realms and through mediating technology, Acconci conceived of the artist as an agent/instrument, one whose effect he communicated through increasingly disembodied means. After imitating instruments to demonstrate the perceptual determination of machines, Acconci began exploring the psycho-physiological and instrumentalizing effects of discipline. This change occurred as Acconci replaced a written practice with a social engagement in “orality.” As an expansive sonic material, the voice travels from corporeal interiority to the public realm. Capable of signifying emotion, information, and ritual, Acconci’s voice replaced his body to mimic and challenge the jurisdictional forces underlying systems of control. Drawing from Friedrich Kittler, Steve Goodman, Elaine Scarry, and Jacques Attali’s analyses of sonic violence and vulnerability, this paper considers how sound facilitated Acconci’s inquiry into the dynamics of space and power. Specifically, Landres situates Acconci’s conception of presence, concealment, and territory within an atmosphere of military indoctrination and argues that Cold War geopolitical strategy provided the logic underlying his subversion of spatial parameters, idealist values, institutional boundaries and the subjectivities they psychically enforce.

Langa, Helen. American University. A Rose by Other Names: Queering Mid-Twentieth Century American Lesbian Art History.
Between the 1920s and 1960s, women artists whose lives were closely and romantically linked with other women sustained careers by keeping their identities known only within private social circles or bohemian art world communities. Although gay male peers also faced homophobia, they were able to deploy masculine privilege to assert semi-public forms of social identity and sexual bonding. Lesbian artists faced different challenges in linking personal experience with artistic production. Combined with the objectification of female bodies in Western art, cultural taboos on female romantic engagement and fears of lesbian subversion of heteronormative femininity made even coded forms of lesbian imagery all but impossible for art on public display. At the same time, hostility shaped literary reviews, film critiques, and pseudo-medicalized analyses of female sexual deviance, and led to anxiety about women’s desire to contribute to WWII military activities. Public acknowledgement of same-sex women’s healthy camaraderie or sexual happiness was virtually nonexistent. Lesbian artists, framing their own lives within and against cultural narratives that marked them as unnatural, created works that muted most visual testimony to the importance of their affectional relations and experiences. However their imagining and production were shaped in complex ways by same-sex partnerships and interests.
LaVoie, Christopher. Independent Artist. Creative and Participatory Alternatives to Capitalist Land Control.

Artists and community organizers have responded to illusions of land ownership, commodification, and human rights, especially in light of the recent housing crisis and the 2008 bank bailouts. Three particular responses and possible alternatives to our current mortgage practices are to borrow, to occupy and to take. The Baltimore Development Cooperative’s squatted lot turned urban farm and social space could be considered borrowed land in that their presence and activity there has been peacefully sustained. Occupy Baltimore’s Youth Jail Protest is an example of land temporarily occupied to stage a public action and implicate city officials and property in a visual metaphor. The national Take Back the Land movement has successfully occupied homes and pressured banks to completely give them over to community land trusts at no cost. Their organizing has opened up avenues to take what could have previously only been paid for. In considering land to be a basic and necessary medium and exchange to hold the potential for more democratically accessible loopholes and navigation beyond capital control, artists and creative organizers redefine commodity and value and simultaneously the products and services that artists provide.

Lee, Jason. West Virginia University. Abstraction and Transformation.

As the Foundations Coordinator at West Virginia University, Lee has put great emphasis on “Slow Media.” For this panel he highlights a series of projects that emphasize problem solving, good studio practice, media manipulation, and group dynamics. The initial project starts as a study of abstraction. Students are asked to bring in examples of manufactured and organic forms. They then combine elements of their source objects into three oil-based clay studies with emphasis on form, repetition and texture. The class then helps decide which of the small studies has the strongest compositional elements. This model is then altered and enlarged using carved extruded foam as a substrate and surfaced with handmade paper pulp. These are then painted to accent the form. Step three is the group element. At this point students break into groups and combine their ideas from their abstractions into a single inflatable form that must visually activate a 12’x12’x12’ space. Throughout the process students must adapt to new materials and ways of working, each with its own set of strengths and limitations. Students learn to budget their time, work with others and be flexible. They learn to work with, not against, the materials at hand.

Lerer, Marisa. The Graduate Center, CUNY. Don’t Expect Them to Erect a Monument to Your Feats: Vandalism and Destruction of Argentine Memorials.

Argentine human rights organizations have taken part in a territorial struggle for public space to memorialize the victims of state-sponsored terrorism, known collectively as “the Disappeared,” during Argentina’s last military dictatorship (1976–1983). Lerer’s study traces the separate strategies of memorial defacement by human rights organizations and the government. In the last decade of the dictatorship, human rights organizations such as The Association of the Mothers of the Plaza de Mayo and H.I.J.O.S. repeatedly altered the Monument to Lieutenant General Roca (1941), an equestrian statue honoring the nineteenth-century president, in order to link Argentina’s history of “the Disappeared” with that of Roca’s genocide of the Tehuelche Indians. The groups thus connected the government’s practice of disappearance with the past and present. Urban interventions, sponsored by human rights organizations such as these, aimed to help Argentine citizens see the realities of the country’s history by calling attention to a past that the dictatorship and prior governments hid by design. Conversely, the government’s application of vandalism and its razing of clandestine detention centers constituted a retaliatory tactic to hide its crimes. As such, Lerer’s paper contextualizes the destructive forces applied to public sites of memory to relate opposing historical narratives.
The inclusion of the physical body of an animal in postmodern art elicits strong emotional responses that have the capacity to stimulate thoughtful reconsideration of the relationship between humanity and nature. However, this use often straddles the line of acceptability within the present social context. To some theorists, the animal in art was historically used as little more than a symbol of something other. Unfortunately, in rendering the animal as an icon or object, the animal has become an indicator of something common and therefore many people see the animal and, by association, nature, in idealized ways which simply reinforce the current state of disconnect between modern society and the natural world. In the work of Angela Singer, Deborah Sengl, the collective group Idiots, and Jordan Baseman, the romanticized view of the animal is challenged by the inclusion of the animal itself into works of art. Levacy discusses examples of such works within a larger framework that investigates the social and political context of the use of animals in art over the past century by artists such as Beuys, Hirst, Vargas, and Evaristti.

Liberatore, Sarah. Northern Virginia Community College. The Teacher as Student: What My Students Teach Me about Technology and Digital Media in the Classroom.
With the plethora of videos, websites, and museum sites available to art historians, how much is too much? How can one manage the time to research and implement resources into their courses to make teaching more meaningful and interesting to the 21st century student? Why not ask the students for help? As part of Liberatore’s art history survey courses, students must teach on a work of art or architecture and include a short video or a digital resource as a requirement of their teaching session. The upside? As an instructor, Liberatore learns about useful websites, YouTube videos, and other online or digital resources from her students; it also allows the class to discuss the validity of websites and purported research garnered from the web. Most important, the use of new media keeps students engaged in the classroom. Liberatore shares the benefits of using digital media and technology in the classroom within the traditional lecture format, using popular and helpful examples gathered from student presentations as well as from her own web research.

Unfortunately role models often disappoint us. This was certainly the case for the artists and art historians of nineteenth-century France. For centuries, the exemplars of Greek style had been upheld as the epitome of civilized taste. Greek culture of the ancient world became the bedrock upon which modern taste was formed. Winckelmann and others had confirmed for viewers throughout Europe that the purity of Greek style offered irrefutable evidence of the culture’s perfection. All of these beliefs were suspended over a cavern of doubt in the nineteenth century, when archaeologists and collectors began sending un-Greek works from Greek excavations to the Louvre and other museums. For instance, as polychrome and other perceived primitive works began entering the doors of the Louvre, French art historians and theorists had to confront the fact that their illusions about the Greek artistic tradition no longer fit with the reality of what was being unearthed at sites like Boeotia. This paper explores the confrontation between the ideal and the real Greece in the writings of leading artistic figures at this time, such as Quatremère de Quincy’s treatise Le Jupitre Olympien, and considers how such problems were reconciled by artists and theorists.

Augmented reality contextualizes and gives deeper meaning to real-world objects and provides educators with a means to extend the classroom beyond traditional confines. The technology uses mobile devices, head-mounted displays, or eyewear to produce an informational layer between the viewer and the viewed. Unlike virtual reality—a completely simulated experience—augmented reality overlays virtual information over the
real world. Architecture, sculpture and the visual arts in situ can be complemented with a rich layer of data. Consequently, living labs may be constructed that enhance the educational experience and student engagement. This paper explores current case studies, suggests practical applications, and speculates on the future of education-based augmented reality.

Lonegan, Christopher. Loyola University. The “Venus” of La Specola and “Interior Scroll”: Versions of the Feminine Sacred?

“Is there a uniquely feminine sacred ... and are there works of art that visualize the feminine sacred?” are the topics posed for this 2012 SECAC panel. In response, Lonegan offers a study of two works of art: the “Venus” by La Specola and Carolee Schneeman’s performance piece, “Interior Scroll.” He argues that these works present different versions of the feminine sacred: a mute, wax anatomical model in Florence, determined within the “suzerainty” of the male gaze and the dictates of medical patriarchy, and Schneeman’s performance, confronting the authority of the patriarchal gaze with her body and her voice. This paper compares the “Venus” by La Specola and “Interior Scroll” within the logos of anatomical science, baroque aesthetics, feminism, and Derrida’s concept of the pharmakon in “Plato’s Pharmacy.” Both artworks argue for different inscriptions of the “nature” of the sacred feminine: one through a Baroque “martyrdom” of anatomical jouissance and the other through a defiant pharmakos of self-declaration and self-inscription. These, Lonegan asserts, represent variations upon motifs of the feminine sacred; in both cases versions of a “real” female body present themselves and in both cases that body externalizes aspects of its interior as a source of knowledge.


In the fall of 1844, William Henry Fox Talbot, the inventor of the negative-positive photographic process, traveled to Scotland. From the pictures he made on this journey, he produced his second photographically illustrated publication, Sun Pictures in Scotland (1845). The book includes twenty-three architectural and landscape views that relate to the life and writings of the author Sir Walter Scott. Omitting any signs of growing industrialization, Talbot carefully trained his camera on the idyllic, romantic beauty of the North. Scholars have either dismissed Sun Pictures as a commercial venture, thus deeming it insignificant to the history of photography, or have identified it as another demonstration of the picturesque aesthetic. This paper challenges these readings of Talbot’s publication by showing how the photographed sites functioned as reflections of British upper-class social identity. Targeting the imaginative potential of the Victorian mind, Talbot presents the Scottish landscape as a series of settings for the discerning viewer to “populate” mentally with literary and historical protagonists. In this way, Talbot’s images conjured up a landscape haunted by the familiar narratives of Scott, rendering a vision of Scotland as a poetic playground for the English elite.


The definition of comics as art continues to be debated in both art history and literature studies for numerous reasons. One is overlooked: despite and even within robust critical alternatives, each field of study frequently values the individual author-artist over collective authorship-artistry. In this paper, the production and denial of comics’ legitimacy as an art form is examined through a film studies concept: auteur theory. In the visual arts and literature, auteur theory has never caught on because collaboratively authored works are marginalized. When trying to legitimate mainstream comics, we still tend to focus on one individual, at best applying a dissatisfying auteurist template. Otherwise, academics gravitate toward small press and indie comics written and illustrated by the same person and call them auteurs. To illustrate this mystifying pattern, the paper considers the career of artist David Mazzucchelli, who began working for Marvel Comics in the early
1980s but has received considerable recognition for his recent graphic novel Asterios Polyp. Auteur theory wasn’t the answer for film studies; neither is it for comics. To fully recognize comics in all their multiple forms, we must rethink our definitions of authorship.

Lowe, Kelley, Virginia Commonwealth University, and Ha Tran, Virginia Commonwealth University. *Pulse: Testing the Vitals of an Art Community.*
In the 15 departments that make up the community of Virginia Commonwealth University's School of the Arts, there is rich potential for collaboration and growth across curricula. While current interdisciplinary courses connect departments, Lowe and Tran perceived a greater need to encourage and record ongoing dialogue between individuals for more than a single semester. With this in mind, they applied for and were awarded a VCUarts Undergraduate Research Grant to create Pulse, which is a digital and print publication that critically examines current events within the VCUarts community. This presentation documents their efforts and success in launching the first issues of Pulse. Their current goal is make the publication a sustainable forum with contributions from the entire VCUarts community.

Lowther, Christopher. *University of Alabama at Birmingham. Leonardo: At the Intersection of Art and Science.*
Leonardo is an interdisciplinary graduate certificate program at the University of Alabama at Birmingham that brings together art and engineering disciplines for solutions and interventions at the local level. The Leonardo program crosses traditional boundaries between academic disciplines and forges new collaborations to create scholars, scientists, and artists ready to meet the demands of the 21st century. Students take a combination of Fine Arts and Mechanical Engineering courses that culminate in a research project. One such student is working with faculty from Art, Engineering, Music and Medicine to create an audio booth for musicians with damaged vocal chords for implementation in a clinic in New Orleans. Leonardo students are also working with faculty and the Birmingham Regional Planning Commission to create a 3D visualization of a proposed rapid transit system to better understand its impact and benefits on the city of Birmingham and suburbs. It is in this collaborative spirit between diverse disciplines that we celebrate Leonardo da Vinci and his Renaissance approach to life. The challenges of today and tomorrow will be met and overcome in this same attitude and strength.

Educators sacrifice some measure of professional independence in exchange for the privilege of greater creative autonomy: the freedom to work outside the commercial constraints of the art market. It’s fair to say most probably make that choice (and accept its subsequent consequences) quite willingly, but many might also agree that it is incumbent upon academic institutions, in return, to equitably support research activities. Otherwise educators run the risk of their creative work becoming more akin to an expensive hobby that their employers require them to pursue. Admittedly, art studio faculty represent a potentially problematic “special case” in regard to research space and facilities; the likelihood that their research will result in significant financial benefit to the university is slim, yet support needs for art studio faculty might be better compared to those of the sciences than to colleagues in other humanities disciplines. Having had the opportunity to teach at institutions of varying type, focus, and geographic location, Luhar-Trice can provide unique perspectives on the question of faculty studio space. This paper presents his general thoughts on the responsibilities of academic institutions regarding research support, viewed within the context of his own experiences.

Economic historians readily acknowledge that the regulation of speculative finance in France has historically been a matter of instrumental politics rather than the straightforward application of law. For example, after the polarizing Dreyfus affair, unfounded accusations of “illicit” speculation were at the core of antisemitic campaigns in the popular press, while conspiratorial cries of the speculative “high Semite bank” were often plied to rally working-class distrust of financial abstraction and protectionist fears of international financiers like the Rothschilds. However, in the lead-up to the 1929 financial crisis, structural changes in the Parisian art market, including a professionalizing dealer system, new investment strategies, and coincidentally, the success of a new class of foreign artists—many of them Jewish—would provide “proof” to antisemites of another example of Jewish speculation: that of modern art itself. Tracing the historical semantics of labor value and abstraction in the Third Republic, this paper explores the political valences, implicit and explicit, in the moral policing of art market speculation between the two wars. In so doing Luse shows how a criterion so often considered a hallmark of modernism—the commodity critique—was also a strategy adopted by even the most virulently anti-modern.


For more than twenty-five years, Lyon made sculpture that was constructed from clay and wood. The cylindrical forms of Italian architect Aldo Rossi, small granaries from the Ivory Coast and the ancient towers of Iraq influenced the forms he made. In 2003 he wanted to incorporate finials into the architectural forms that he was making. So Lyon went out, bought a lathe and began teaching himself how to turn. This led to a genuine change in his artistic direction, and he began to pursue it as a process for serious sculpture production. Lyon’s lathe work with pencils originates from an early interest in memory. His mother had died and during her illness she had suffered significant memory loss. Her illness made him question, where do our thoughts go? Working in his sketchbook, Lyon realized that graphite was a good visual metaphor for the way our brains work. The smear of graphite is like memory, always fleeting, never permanent. This presentation will trace the development of ideas as Lyon changed mediums, the clash he has experienced between art and craft, and how he has learned to allow materials and ideas to cohabitate.

Lyons, Beauvais. University of Tennessee. Peer Assessment Surveys: Does Perception Create Reality?
The 2012 US News and World Report Rankings of Graduate Programs in the Fine Arts are based on peer assessment surveys sent in the fall of 2011 to art school administrators, two per school, at 230 MFA programs in art and design. For the specialty fine arts rankings, the survey asks administrators to nominate up to 10 programs noted for their excellence. The response rate was only 31 percent. While US News and World Report uses a combination of statistical data and expert assessment data in disciplines such as business, education, engineering, law, and medicine, does the use of only peer assessment for the rankings of fine arts degree programs undermine their credibility? In this paper Lyons traces some of the trends with the fine art rankings since they were first published in 1997, comparing the overall rankings to rankings for specialty areas such as printmaking, ceramics, painting, etc. While specialty areas are generally out of step with multidisciplinary trends in the arts, Lyons argues that peer assessments may be more accurate in these instances. Additionally, as the rankings tend to drive student applications, are the 2012 results more precise than the initial rankings in 1997?
Holistic learning requires holistic assessment. Art learning needs elements of craft, concept, and personal reflection in order create work that has the ability to reach multiple emotional layers. Assessments based on numerical values with concise explanations allow students to clearly understand areas of strength and weakness.

Mack, Richard, Jr. University of South Carolina Upstate. Printing with Artifacts and Becoming Part of Type History.
A growing and well-appreciated process in graphic design and art is in the re-adoption of letterpress. Whether in use by aged printmakers or young individuals, letterpress provides much more than just a process for relief printing. The touch of an imperfect wood letter, the sight of brightly colored ink that illuminates dark letterforms, the sound of a cylinder press as it rolls over a form and the smell of a freshly opened can of ink are a few of the many wonderful and haunting qualities of letterpress. The process is all-encompassing and provides meaning to individuals who know they are becoming part of a long tradition by printing with these collected artifacts. Simply put, our printed layouts feel more meaningful when they are done in letterpress. When Rob Roy Kelly pieced together the strong history of developments in American wood type, he provided a catalyst for new art and design applications to form. This paper presents innovations in printed communication, reusable applications, and the exploration of “type as image” in the classroom and in the studio with American wood type.

It is often stated that within the postminimal sculpture of artists such as Eva Hesse, the possibility emerged for reductive form to evoke largely ambivalent bodily or personal associations. This paper explores subsequent revisions of minimalism from a broader social perspective. During the early impact of the AIDS epidemic on visual culture in New York, a series of pointed critical debates questioned the legibility and influence of art in a time of crisis. Simultaneously, for its latter-day critics, minimal art prompted associations with economic capital, masculinist bias, and elite cultural forms. However, in a parallel, little understood phenomenon, artists including Robert Gober, Félix González-Torres, and Tom Burr began to redeploy minimalist form and syntax—reconstituting Donald Judd’s boxes, or embracing the rules of a serial logic—twenty years after they were rigorously defined by an active field of artists and critics. Augmenting readings of these later practices that privilege individual life narratives, this paper considers the implications of presenting sculptural forms mediated by historical minimalism in a cultural context wherein the dominant activist tactics included poster distribution and media interventions.

Magden’s performance works integrate projected images with live dancers. The performers become an integral part of the totality of the presentation, rather than just moving in front of a background set. Projecting directly on the dancers provides an alternative form of dance in which performers have equal status as that of the visual elements. It is Magden’s intention to create an illusion in which it is difficult to distinguish the live forms from the projected images. This intra-compositing is a conscious defiance of traditional theatrical staging, which often seeks to divide realities between the proscenium and that of the observer. This concept derives from a period of American contemporary art in which phenomenological experiences focused on the human autonomic nervous system. Among Magden’s influences were the filmmaker Ed Emschwiler, who expressed dance as filmic phenomena, the minimalist dance theories of Trisha Brown and Yvonne Rainer, and the collaborative works of Rauschenberg, Cunningham and Cage. All of these had in common an alternative
way of thinking about un-separating art forms. Magden’s works demonstrate that combining live movement with images often provides a more complete sensory experience, seducing the viewer to participate in the experience by going beyond the proscenium.

**Major-Girardin, Judy.** See: Stephens, Scott.

**Malagon-Kurka, Maria Margarita. Universidad de los Andes / SCAD Savannah. Conflicted Passion: The Homoerotic Images of Luis Caballero.**

Colombian artist Luis Caballero (1943–1995) devoted most of his artistic career to the depiction of male nudes. Living in Paris between the late sixties and the early nineties, he consistently explored homosexual desire in his drawings and paintings. He focused on physical gestures that simultaneously convey pleasure and pain, ecstasy and suffering, dominance and submission. His erotic works are imbued with a sense of tragedy and anguish, graphically expressed by the ambiguous contortions of the figures and their sexual, often violent interactions. As a result, Caballero’s images convey an unsolved tension between human desires and emotional torment. When interviewed, Cabellero stressed his wish to create erotic secular images, while indirectly connecting with the Catholic icons he grew up contemplating in Colombia. Malagon-Kurka argues that the tensions perceivable in his work reflect a profound predicament, historically conditioned, between his impulse as an individual to freely seek an emotional and artistic fulfillment unbridled by social and religious constraints and his need for an ulterior, non-religious meaning for his passion. Caballero’s work reveals thus an enduring need for artistic images that communicate a sense of transcendence while, at the same time, addressing the complex emotions and challenges of a secularized (homo)erotic desire.

**Mandziuk, Natalie. Florida State University. Drawn to Scale: The Medieval Monastic’s Virtual Pilgrimage through Sacred Measurement.**

In the Middle Ages, several monastic orders discouraged religious men and women’s participation in pilgrimages. As a substitute for physical travel, the disciplined mental devotion of virtual pilgrimage offered an internalized experience of holy sites and objects. Pilgrims’ travelogues and souvenirs provided tangible connections with those experiences unavailable to cloistered individuals. Among the objects and images employed were measured representations of Christ and Mary’s tombs, objects of Christ’s torture and passion, and the layout of the Holy Sepulchre. Represented upon manuscript pages, on abbey walls, and in garden plans, metric relics became devotional objects endowed with spiritual power. Mandziuk argues that through scale representations of holy objects and people, metric relics afforded virtual pilgrims a method of self-projection into the important places of Christianity. She also investigates how metric relics achieved devotional status independent of contact with or figural representation of their referents. Influenced by the Devotio Moderna movement and religious mysticism, virtual pilgrimage merged corporeal comprehension of Christ’s passion with disembodied conceptualization of holy places and objects. Through a preservation of scale, metric relics heightened the self-projection and trans-locative thinking of virtual pilgrims to bring the holy city of Jerusalem within the cloistered world.

**Mangubi, Marina. College of Wooster. Music on the Bones.**

A topical project, for which Mangubi modified existing printmaking techniques and devised new ones, led her toward healthier and more environmentally sound practices in her studio and teaching. The series, titled Music on the Bones, deals with the widespread recycling practice in the wake of World War II of cutting gramophone records on discarded x-ray film. Recordings of Western popular music—at the time, American jazz—“cut on the bones” flooded black markets in Eastern Europe, while authoritarian governments turned a blind eye. From the obvious physical analogy between etching grooves in metal and cutting grooves in a record, to a
subtler metaphorical link between layering cultural tropes in the narrative and layering matrices in a print, the printmaking techniques closely follow the narrative. Besides seeking low-toxicity printmaking materials and, when possible, common pantry items for practical reasons, Mangubi was cognizant of the resourcefulness of the youths, who turned an unlikely substrate, a celluloid x-ray, into music. To that end, she uses ferric chloride as an etchant for hard and soft ground, acrylic emulsion for aquatint, egg for a crackle ground, cornstarch glue, and towels for blotting paper. For cleanup, she uses low-toxicity solvents, alongside vegetable oil and dish soap.

Marsh, Cynthia. Austin Peay State University. The Posted Notice—Letterpress Posters Make the Personal … Public.
The Goldsmith Press & Rare Type Collection at Austin Peay State University in Clarksville, Tennessee, houses approximately 65,000 wood letters. Proof presses, drawers of wood type, furniture and spacing materials are regularly rolled into the streets and walkways surrounding the university. The folks living in Clarksville are encouraged to write, print, and post their stories and opinions. The Posted Notice will present a number of community projects produced by the Goldsmith Press that illustrate how handset wood type and letterpress printing empower people to create posters that transport their individual ideas into larger public discussions.

Some of the earliest photographs of war are striking in their haunting quality and their ability to immortalize a moment of violence. These early war photographs take cues from the theatrical quality of a popular genre in the nineteenth century—the tableau vivant, or living pictures, specifically arranged to tell a story. Though photographic technologies were perceived as mechanical, hindering their acceptance into the fine arts, war photographers manipulated the medium with purpose to create images that resonated with audiences back home. Felice Beato followed the path of British colonialism, photographing the clashes between cultures that followed from the Indian Mutiny of 1857 and the Second Opium War. Much like the tableaux vivants popular in Europe at the time, Beato’s photographs of war took on a theatrical quality as he told the story of British colonialism. By examining Beato’s treatment of corpses, Marsh proposes that Beato created a new genre, the tableau mort, which resonated with the prevailing culture of theatricality and helped pave the path for the inclusion of photography in the fine arts.

There are numerous examples of art commissioned by and representing the royal mistresses of seventeenth- and eighteenth-century French monarchs. Traditionally, portraits of a maîtresse du roi emphasize beauty and allure. However, in Pierre Mignard’s Portrait of Marquise de Maintenon as St. Frances of Rome, a royal mistress is instead presented in the guise of a fifteenth-century saint, St. Frances of Rome, known for her rejection of worldly wealth, charity, and ability to organize service to the poor. Represented in a lush palatial setting and wearing a sumptuous ermine cloak, this unusual portrait, which seems absurd to the modern viewer, was widely acclaimed by contemporaries and apparently considered an appropriate depiction. Why would Maintenon, mistress and eventual morganatic wife of Louis XIV, wish to be portrayed as St. Frances of Rome, her patron saint and namesake? How does her invocation of the charitable and pious saint relate to Maintenon’s construction of a public identity? How can we understand this portrait as having served in the education and moral improvement of the young girls attending Maintenon’s school at Saint-Cyr, who likely viewed this portrait on a daily basis? Mason’s research explores the various layers within this unique depiction of a royal mistress.
Seated in a dark room of an art gallery, a forty-foot-long projection engulfs one’s vision when, suddenly, different sounds from all four corners of the room funnel into one’s ears simultaneously. Comprised of appropriated images and sounds culled from hundreds of Hollywood films, Christian Marclay’s Video Quartet (2002) dominates the senses. The video’s monumental scale, its intense, intermittently cacophonous soundtrack and flashing imagery coalesce to produce a sense of disorienting chaos; yet, with few exceptions, critical responses to Marclay’s work have been overwhelmingly positive, with the vast majority of them describing the work as a source of rare and extraordinary pleasure. Drawing on various theorizations of the sublime from both the eighteenth and twentieth centuries (Edmund Burke, Immanuel Kant, Barnett Newman, Jean-François Lyotard), Matthews argues that Video Quartet not only engages these theories, but addresses the inevitable negotiation between mind and body, mastery and disorientation, distance and immersion in an increasingly mediated and technological era.

Maugé-Lewis, Carole. See: Hightower, Lin.

McAbee, Doug. Lander University. Properties and Possibilities.
The production of steel began in 1855 and creatives have sought inventive ways to use this powerful material ever since. Architects and sculptors of the modern era have learned how to harness the properties of steel and each generation has built on the discoveries and ideas of the one before, expanding the use of the material. This paper focuses on how one studio artist started with a personal connection with steel and found new and creative ways to allow the media to aid his visual communication.

McCain, Sandy. University of Georgia. Framing Southern Character: The Landscape Sketches of Charles Fraser.
Charleston artist Charles Fraser (1782–1860) is best known for his miniature portraits of the wealthy elite and his published recollections of Charleston society and local history. His landscape watercolor sketches have received considerably less scholarly attention. This paper focuses on the first of Fraser’s sketchbooks created during his youth (1796–1806). When exhibited in Charleston in 1857, at the height of the sectional crisis, Fraser’s sketches of church parishes and old plantations were described as mementos of a vanishing way of life. In the fifty years between the creation and formal exhibition of Fraser’s landscape sketches, regional identities had begun to develop with many of the southern planter elite eager to assert a favorable cultural identity. Fraser’s romantic estate portraits, absent as they are of any sign of labor (including slave labor) or socio-political turmoil, seem more concerned with fostering the perception of Charleston as a harmonious, agrarian microcosm, rather than reflecting the realities of life in the antebellum South. Through a careful analysis of Fraser’s sketchbook, recorded memories, and correspondences, this paper considers the artist’s sketches in conjunction with the wealthy Charlestonian elite’s determination to construct and perpetuate a refined cultural identity.

McCauley, Andrew. See: Kortlander, John.

Between 1865 and 1872 the firm Delmaet and Durandelle produced approximately 300 albumen prints to supplement Charles Garnier’s multivolume Le nouvel opéra de Paris (1878), a record of the design and building of the Palais Garnier. This paper is a multifaceted analysis of the series of construction photographs that
demonstrates interplay between modernity and artistic convention in the nineteenth-century reshaping of Paris. Considerations of the formal characteristics of individual images from this series as well as their contexts within Garnier’s book, Delmaet and Durandelle’s other projects, the history of architectural documentation, and an aesthetic history of photography will demonstrate the influence of their elasticity upon conceptions of the Opera’s structure. Dissected in this manner, the surface level ambivalence of the firm’s project gives way to a complicated set of concerns that seem to mirror varied contemporary perceptions of modernization.

In 1951, art historian Bernard Myers noted that postwar German art was remarkable for “its complete lack of direct response to the conditions of the time,” a reference to the new dominance of abstraction in West German art. Several years later, museum-goers outside Germany had one of their first opportunities to view this new art, when the Tate Gallery in London and the Museum of Modern Art in New York presented the first major surveys of German modernism in English-speaking countries since the war—albeit surveys that were limited by the politics of the Cold War. While both exhibitions concentrated on Expressionism, they included a sampling of postwar art from West Germany. Since these exhibitions functioned as mediums for cultural diplomacy (both were sponsored by the Federal Republic of Germany), the selection of postwar art bears further investigation. What message did the West German government hope to convey about post-Nazi art, and what kind of narrative about German modernism did it hope to establish? Further, what aesthetic and ideological impact did the 1955 exhibition Documenta I have on both exhibitions? McComas addresses the organizers’ motivations and the exhibitions’ critical reception based on her study of documents from both museums’ archives.

McCoy, Claire. Columbus State University. Michelangelo of the Boulevards.
The tale is one of unrequited love, lust, and self-sacrifice. *Michel-Ange, A Drama in Five Acts* (1877), by Maurice Douay and Jules Payen, presented its audience with the story of Michelangelo and his love for the beautiful Leona, the unrecognized love child of the duplicitous Piero de’ Medici and Vercellina, a former house servant in the Medici household. The Parisian audience was treated to a drama complete with interludes of music, dancing, juggling, and swordfights. The play does not appear in the scholarly literature on Michelangelo, probably because it is completely fanciful and tells us nothing about the historical Michelangelo. Still, putting aside the tragic tale of unfulfilled romance, the drama serves another historical purpose: it presents an image of Michelangelo fashioned for the French Third Republic. As the Parisians themselves had recently done, this Michelangelo negotiates the realities of tyranny and emerges as a republican. This paper provides a glimpse of this nineteenth-century French version of Michelangelo through the examination of the play, as well as lectures provided for public education in the arts and popular publications from the first decades of the Third Republic.

McGarry, Renee. The Graduate Center, CUNY. And I Feel Fine (But My Students Don’t)
Not long ago one of McGarry’s students said, “You really love that Blackboard, don’t you?” Her tone was friendly, but McGarry could hear her simmering resentment. As a contingent instructor, McGarry’s classrooms are sometimes populated by traditional students but they are also often filled with returning students, immigrants, and students from low-performing high schools. Even in the more traditional classrooms, students are often far from “digital natives.” Students often approach technology as Goliath, and they don’t always feel like David in the end. This discussion explores how instructors can listen to student resistance and use those voices to critically inform pedagogical practices. McGarry assesses two case studies from her own classrooms. One example failed though students vocalized little resistance, and the other succeeded despite loud
complaints. She considers the following questions: How can we design assignments with easy entry points for students challenged by technology? What did she learn from the failed assignment that she applied to the successful one? Why does she value vocal student resistance as a reflective practitioner? Do students learn best when the stakes are low? Is it possible to make technological literacy one of our course goals and still practice art history?

In considering the structure of a graphic design education, there are many pertinent issues that should be considered. Does one pursue a technologically heavy, career-oriented program with a rigid degree track, or a more openly structured, conceptually based one that leaves room for individual tailoring? How much emphasis should be placed on foundation courses, or internships, or live jobs? And don’t forget about all the computer applications that need to be mastered. In an ideal world the student would have the best of everything: a thorough and robust foundations core, comprehensive “real-world” design projects based on client expectations, technology courses that are reinforced throughout the degree plan, and a liberal amount of fine art electives that allow students to explore self-driven creative endeavors, where the only clients are themselves. However, in the real world the truth is somewhat less grand in scope, framed by the limited amount of semesters and credit hours at one’s disposal. Is it possible to have the ideal graphic design education, or are compromises inevitable, resulting in a course of study that will always be strong in some areas, and lacking in others?

McLane, Preston. Florida State University. “Ivan, You’re Looking Terrible”: In the Likeness and Presence of a Tyrant. 
This paper explores and contrasts two purportedly literal “likenesses” of Tsar Ivan IV (1530–1584)—the 16th-century “parsuna” icon, believed to have been painted during Ivan’s reign, and the 1955 facial reconstruction by Soviet forensic anthropologist Mikhail Gerasimov, fashioned upon the tsar’s exhumed skull. Through the prism of Eastern Orthodox doctrines of icon veneration and associated reception theory, the parsuna and the forensic reconstruction each allow the viewer to behold the tsar and enter into his spiritual presence. The later likeness, however, although empirically truer in a physiognomic sense, was informed by at least three intervening imaginary portrayals—two painterly (Ilya Repin’s Ivan the Terrible and his Son [1873] and Victor Vasnetsov’s Portrait of Ivan IV [1897]) and one cinematic (Sergei Eisenstein’s Ivan the Terrible, Part 1 [1944])—each of which contributed, both in Russia and more broadly, to the development of the figuratively “iconic” miens of despotism, malignity, and grief popularly associated with Ivan the Terrible. Although he claimed to be driven by the desire “to gaze upon the faces of those long dead,” in arriving “scientifically” at the tsar’s living likeness, Gerasimov synthesized these phantasmic models to ratify the consensus image of a miserable tyrant.

Nicolas Bourriaud’s 2002 Tate Triennial Exhibition and his numerous correlated texts served to expand upon and argue for his notion of altermodernity. Conceived and presented as what is coming behind postmodernity, Bourriaud once again hit upon an opportune question/idea/problem in want of a theoretical framework. A nagging question constitutes the point of departure for this theoretical work: why it is that globalization has so often been discussed from sociological, political, and economic points of view, but almost never from an aesthetic perspective. With this pressing question begging an answer, The Radicant attempts to argue for, conceptualize, and points towards current artists and their artistic practices in order to establish a new period in art history: the altermodern. McNeil desires to bring Bourriaud’s altermodernity and Whitehead’s ontology together for two reasons. First, Whitehead’s theory can greatly protect altermodernity from critiques. Whitehead’s comprehensive aesthetic theory offers Bourriaud’s altermodernity an ethical, aesthetically based
ontological foundation capable of fending off such critiques. Second, such a project—a case study—is essential in proving the efficacy of the ideas that can unite both systems.

**McNeill, Paula L. Valdosta State University. Plains Indian Ledger Book Drawings as Elementary School Art Project.**

By introducing elementary age students to graphic arts traditions from the nineteenth-century Great Plains of the American West, this study involved a Plains Indian ledger book drawing activity taught by Valdosta State University art education students in two South Georgia elementary schools. It examined one way to teach diversity and demystify stereotypes by translating Plains Indian ledger books into art projects for elementary students. In an attempt to teach understanding and empathy for Native peoples, fourth grade students created their own ledger books based on their daily lives. Examples from this study are included in this presentation.

**McNulty, Christopher. Auburn University. Creating a Case for Space.**

Whether they create objects in traditional materials, work in digital media, or engage in spatial practices like installation art, artists require space to create, document, pack, and store their art. While studio spaces are crucial for artists pursuing the creative research required by promotion and tenure, they also provide pedagogical models for students, promote the visibility of the arts to campus and local communities, and serve as tools for aspiring institutions to recruit and retain faculty. Nonetheless, despite these indisputable merits, academic institutions in the Southeast do not consistently provide research space to their studio art faculty. The omission is all the more notable when considering the standard provision of research labs in the sciences and engineering. This presentation first relates how the absence of studio support has affected faculty research production at one institution. In particular, McNulty examines how faculty have altered the content, scale, and processes of their studio practice to adapt to working in alternative spaces, such as spare bedrooms, garages, and rented storage units. This paper then describes the arguments and strategies that are currently being used to convince the institution’s upper administration, development offices, and donors to secure spaces for its faculty.

**Meiser, Joseph. Bucknell University. Art and Narrative Explorations.**

“Art and Narrative Explorations” was a collaborative project conducted between Sue Ellen Henry (an Education professor) and Joe Meiser (a professor of Studio Art). In the Education course, students wrote narratives about their lives in order to examine aspects of their identity. These narratives were collected and identifying information was removed in order to make the papers anonymous. A photograph was then taken of each of the Education students. In the Drawing course, students tried to match the author’s anonymous narrative to his or her photograph. Based on the narrative and photo they selected, each Drawing student then drew a portrait to convey the author’s identity. Finally, the two classes were brought together for a discussion. As was expected, very few of the drawing students accurately matched the narratives to the photos. In fact, some of the students even mistook female authors for male, and vice versa. From this exchange Drawing students gained an understanding of how art can reflect and actively influence people in the world at large. Overall, the project illuminated the nebulous and changing nature of identity, the pervasive influence of social conditioning, and the unreliability of preconceptions.

**Mellado, Marina. Virginia Commonwealth University. Supporting and Contesting Interracial Distinctions in the Visual Culture of Viceregal Peru.**

Mellado proposes an alternative reading of the series of canvases depicting the union between a Spanish captain and an Inca princess in Cuzco in 1572. Conceived by Jesuits for display in their temples, and painted
between 1675 and 1750, their study has been focused on the symbolic message that they seem to convey—the strategic union between the house of Loyola and the Indian nation that the marriage made possible. Not much attention has been devoted to their formal aspects. A closer analysis shows that, while in early versions the bridegroom takes with his left hand the bride’s right hand, the last version represents them holding each other’s right hands. Morganatic marriages, or “marriages of the left hand,” were those performed between people of unequal status. Mellado argues that this is the type of marriage depicted in the first versions, aimed to stress Andeans’ submission to the Christians, in a period when necessary to convey that message, while an equal union is depicted in the last version, created at a time when members of the indigenous elite successfully implemented a number of political and cultural strategies that enabled them to play a more prominent role in the colonial system.

Miller, Liz. Webster University. The Creative Process Course within a Foundations and Studio Art Curriculum.
While the question of whether universities are designed to “be creative” and teach a “creative process” is indeed an interesting one, it is true that most are equipped to do so. Although personal creative process co-evolves along with an artist’s dexterity with media and skills, there is room in current foundations curricula for a course on process development. Thinking and learning styles, personal production timelines, research strategies, construction of personal creative space, the use of language, and the development of ideas and concepts with contemporary relevance are all things which the university is capable of teaching and in fact does, though disjointedly. When these skills are not only taught in-situ over the course of an art program, but instead are also the focus of a dedicated course, the result can be a personal art-process that is more fruitful, more rewarding, less opaque, and converted earlier from hindrance to catalyst in a student’s academic and artistic life. This paper focuses on a course that, when designed and implemented well, develops a student’s dexterity with what is truly foundational to education in the creative arts: the artist. Yes, we can teach—and cultivate—creativity and creative process.

Miller, Stephanie. Coastal Carolina University. At Home with the della Robbia Family.
Not all family members were artists; several excelled at business activities that promoted the family’s artistic and commercial success. Additionally, many of the inter- and intra-generational family members shared a home that included the core of their business: the kiln. Kitchens are often the heart of a household, but the della Robbia cucina with its kiln was hotly contested in wills, ultimately dividing the della Robbia family, home, and business among the younger generations. This paper explores the artistic household of the della Robbia, thereby merging studies about artists’ families with domestic interior studies. Wills and documents, workshop procedures and processes, and evidence about the infrastructure of the della Robbia home and neighborhood will be consulted to reveal more about home life and business with the della Robbia family.

Millett-Gallant, Ann, University of North Carolina at Greensboro, and Jay O’Berski, Duke University and Little Green Pig Theatrical Concern. Basilisk: The Disabled Female Body in Film.
The presenters discuss the concepts behind and making of their film, Basilisk, which features a non-conventional, physically disabled female protagonist, Gaza. Contrary to popular representations of disabled women, Gaza is independent and sexually confident, and the film focuses on her sexual conquests as it replaces the stereotypical disabled female victim with an empowered, erotic protagonist. The narrative surrounds Gaza’s dysfunctional and surreal relationship with Wes, an art history professor who becomes obsessed with Gaza and, subsequently, images of real and abstracted disabled females from art history. He then begins to physically morph into a decidedly non-normal and even monstrous form, while the character of Gaza becomes more familiar and likable to the viewer. The film places the disabled female body on display as the character self-displays her unique physique and performs a multidimensional identity. It also encourages
viewers to question their own role as spectator/starer/gazer, or even voyeur. This discussion is led by writer, director and theater professor Jay O’Berski and by consultant and actress Ann Millett-Gallant, author of *The Disabled Body in Contemporary Art*.

**Moriuchi, May-Yen. Bryn Mawr College. Typecasting in the Nineteenth-Century: Visualizations of Popular Types in Mexico.**

American genre painting in the nineteenth century provided opportunities for artists to construct and proliferate visualizations of “popular types”—that is, stock characters that served to represent certain occupations, social status and moral values. In the United States and Mexico, the typecasting that occurred in genre painting was indubitably tied to identity formation and nationalistic discourses. This paper examines the construction and proliferation of los tipos populares: racial and social popular types that projected how the Mexican elite viewed themselves vis-à-vis other nations. In Mexico, archetypal figures, such as the china poblana and the ranchero, were given visual and written form through a kind of genre painting known as costumbrismo. Costumbrismo, a term used in Spain and Latin America, described a literary and artistic movement that sought to capture the customs, costumes and traditions of everyday life. The genre garnered particular momentum and prominence as Mexico’s leaders tried to stabilize the country politically and economically and struggled to create an independent nation in the wake of Spanish colonialism, American intervention and French occupation. Costumbrista artists’ portrayals of everyday life formed a propagandistic, subjective language of representation that evaluated, critiqued and celebrated nineteenth-century Mexican culture and traditions.

**Morris, Anthony. Austin Peay University. Labor and Sadism: Paul Cadmus’s The Herrin Massacre, 1940.**

In 1940, Life magazine invited sixteen artists to contribute images referencing American history to be published throughout the year. Paul Cadmus was among the artists invited, and he made the unexpected decision to depict the 1922 lynching of strikebreakers in Herrin, Illinois. It was unexpected because images of such graphic brutality were exceptionally rare in American art, and the painting asks the viewer to empathize with either the inhumane mob of organized laborers or the nearly dead strikebreakers. Life decided not to publish The Herrin Massacre after populist critic Peyton Boswell attacked the painting when it was shown at the Whitney Museum of American Art. By reading the painting in the context of Boswell’s criticism and other images of labor from the time, this paper will argue that Cadmus broke with Depression-era paradigms by forcing the viewer to empathize with the strikebreakers. The figures are arranged and positioned to elicit what Laura Mulvey calls the narcissistic gaze, causing the viewer to imagine the pain and agony experienced by those otherwise seen as anti-heroes.

**Morrison, David. The Billboard Art Project. The Artists’ Residency as a Means of Expanding Community Exchange and Understanding.**

After hosting shows in cities all over the country featuring artwork from hundreds of talented artists, the Billboard Art Project wanted to host a residency as a way of expanding the project and recognizing exceptional past participants. Eight artists were selected who embraced the medium with innovative, site-specific work; the Project also ferreted out eight artists who worked in the field of sound. The Sight and Sound weekend residency was held in January 2012. Invitees came from all over the country and talked about their past work and considered a billboard site as a venue for their art. After individual discussions, artists were paired up with a counterpart and were tasked with creating a collaborative work for a digital billboard that would consist of images and sound that would be broadcast over an FM signal. The work would be featured in an upcoming show. The residency removed artists from their normal surroundings, facilitated a geographical crosspollination of styles and talents, and challenged participants to engage in a new mode of expression. The
brevity of the residency helped to facilitate an intense efficiency everyone seemed to appreciate. Judging from feedback and the quality of work, it was a complete success.

**Morse, Margaret. Augustana College. The Body as Reflection in Parmigianino’s Self-Portrait in a Convex Mirror.**

Through the use of the mirror, self-portraits represent the absent body of the artist. Perhaps more than any other portrait of its time, Parmigianino’s Self-Portrait in a Convex Mirror (1524) emphatically announces his likeness as a mirrored reflection “an image that appears without human intervention,” a truthful image of the body forever immobilized. This paper examines Parmigianino’s unique work within the context of the artist’s oeuvre, humanism, and contemporary spiritual movements “including cabalism” to reveal the ways in which the artist’s use of mirrors declares the absent yet beautiful body as a reflection of divine grace and self-knowledge. The portrait’s virtuosity, both in its conception and in its execution, reflects Renaissance ideas of grazia, a notion that was tied to both contemporary theories of physical beauty and an intense, personal spirituality that played a large role in Parmigianino’s style and artistic production throughout his career. By replicating the effects of the convex speculum exactly in paint, Parmigianino asserted his reflected face as the image of God, and his absent self as a divinely inspired artist who not only created the image but also is the image itself.


Legends of wild men and wild women told of quasi-human-looking creatures, with bodies entirely covered by hair, believed to lurk in the darkest corners of unexplored forests. Wild folk were known for unrestrained violence and sexuality and they were feared across Europe. While folk stories of wild men were quickly absorbed into a medieval romantic vocabulary of the knight and courtly lover, wild women instead represented an unthinkable kind of menace (promiscuity, child murder, cannibalism) that became an exaggerated version of the “other,” a female anti-type so threatening that she was made distinct not only from humans but even from wild men of her own kind. Moseley-Christian argues that early modern northern European representations of the wild woman attend to a deeper discourse regarding the currency of “wildness” as a pervasive, gendered theme in the early modern visual arts. This study examines how the wild woman, along with the notion of “wildness” as inherent to women, was transformed and shaped over time. Wild women effected a powerful visual embodiment of “wildness” as a concept that profoundly affected representations and perceptions of women in broader cultural discourse.

**Mowder, Meredith. The Graduate Center, CUNY. The Void: The Relationship between Daniel Libeskind’s Jewish Museum in Berlin and Arnold Schoenberg’s Opera Moses und Aron.**

Architect Daniel Libeskind’s winning design for the Jewish Museum in Berlin engages with the impact of the Holocaust on the Jewish population of Berlin and Germany through the creation of a negative space, or void, in the building. Libeskind has stated that one inspiration behind his design for the museum is Arnold Schoenberg’s opera Moses und Aron. This paper explores how the content of this opera, its subject as fundamentally concerned with the void, or absence of God, informed Libeskind’s creation of the physical, architectural void in the museum. Beyond the subject of the opera and its relationship to the architecture, this paper also discusses the aesthetics of the music with regard to the building’s form. Further, the figure of Schoenberg, as an Austrian-Jewish composer directly impacted by the Holocaust, was crucial for Libeskind’s application of Moses und Aron as an organizational principle for the building. Libeskind’s use of Schoenberg’s opera and the architectural void relates directly to the political and cultural debates surrounding the
construction of the museum in Berlin during the late 1980s and issues of collective memory in relation to the Nazi Past and the Holocaust.

**Mudd, Melissa. University of Missouri. Reading Material Culture: Objects as Creative Catalysts.**

Every object tells a story. The idea of “reading” material culture refers to investigating society’s beliefs (values, ideas, and assumptions) through the artifacts it uses, produces, and cherishes. From well-loved teddy bears, to priceless artifacts illuminated in museum vitrines, to your cousin’s sizable Pez dispenser collection, material culture asserts a powerful, sometimes poignant grasp on our aesthetic lexicons. In this age of unprecedented visual culture, how do art educators teach students to reflect both creatively and critically, to read and respond to the material “stuff” around them? This presentation focuses on the idea of material objects as extensions of our identities and as a natural springboard for artmaking. Using students’ personal objects and collections as a departure point for investigation, as well as works from artists past and present, the presenter explores curricular connections for creation that produce motivated, personal, and relevant opportunities for artmaking.

**Mulcahy, Sue. Volunteer State Community College. Fast Food Education: What Are We Serving?**

In a time of increased pressure for accountability and economic efficiency in higher education, the move toward creating programs of study that are uniform, predictable, easily transferred and quick may be understandable, but is it wise? The public, legislatures and boards of education are driving the agenda, but where is that agenda going? A one size fits all “happy meal” may seem popular but, in the long run, it starves all involved. There is a contradiction, particularly in the community colleges that provide foundation-level courses feeding an increasingly diverse array of career paths and media. In this time of change, art departments at all levels must take a serious look at the future of the discipline and insist on realistic programs of study that allow for mobility, flexibility and a wide array of choices. Students are moving into the future with or without assistance. How are we, as art faculty and administrators, meeting this challenge?

**Murphy, Debra. University of North Florida. Vestal Virgins and Ancient Roman Heroines as Renaissance Exempla.**

This paper examines the representation of virtuous Roman women, whose courage and resolution could be held up to the viewer as moral exempla. Examples extolling the heroic actions and sacrifices of such figures as Hersilia, Claudia, Tuccia and Lucretia, among others, will be considered in the rich cross section of representations ranging from paintings on cassoni, frescoes on house facades in Rome, depictions in festival decorations, and even to the frame of Filarete’s bronze door for St. Peter’s.

**Murphy, Margaret. Independent Artist. The Garage: An Experimental Exhibition Space in Jersey City.**

This presentation takes a closer look at the experimental exhibition space in Jersey City called The Garage that was in operation from 2005–2009. Directed by Margaret Murphy, The Garage presented exhibitions twice a year in the street-level garage space that bridged the community with emerging and mid-career artists from New York, New Jersey and beyond. Murphy converted her garage into an exhibition space to bring art into the local community, provide networking opportunities for herself and other artists in Jersey City, and curate exhibitions of art that she wanted to see. As the space evolved and became better known in the New York area, artists began to create site-specific installations on the garage door. These site-specific installations became the hallmark of the garage and gave artists a unique opportunity to realize projects as well as engage the community year-round in the mission of The Garage. Murphy operated this exhibition space on a shoestring budget with lots of hard work and a collaborative spirit with artists and neighbors alike.
While its significance is hard to summarize, “modern” dance—sometimes used synonymously with “Western,” vis-à-vis domestically developed traditional performing arts—undoubtedly occupied a central role in the experimental shinko (newly emerging) avant-garde movements of prewar Japan. The various intersections between art and dance that arbitrarily arose in early 20th-century Japanese history illustrate the kaleidoscopic network among artists, writers, choreographers and composers, who derived their inspirations from diverse modes of performativity, ranging from the new dance forms of Nijinsky, Duncan, Pavlova, or Impekoven, the Wagnerian Gesamtkunstwerke, the Futurist and Dada happenings, to the modernist renewal of classical noh theater. This paper focuses on the leading shinko photographers, Iwata Nakayama, Masao Horino and others, who frequently captured dancers in their works. Their preoccupation with rhythm was influenced by international avant-gardism, but also underscored Jacques-Dalcroze’s eurhythmics concept, widely appropriated by Japanese modernists, for whom the organic properties of a dancer’s body embodied liberation from the past, the institutions of art, or capitalist and imperialist dominance. Through photomontage, book designs and articulated distributions, these photographers further attempted to defy the boundaries between the physical site of dance and the printed images, and ultimately to synthesize dance, poetry and visual expressions.

Neely, Linda. Lander University. Alpha Art Teachers.
Generation X and Y art educators prepare Generation I art teachers to instruct Generation AO students. This presentation considers a specific approach to address the alphabet, literally and figuratively, for effective instruction across generations.

Nicewinter, Jeanette. Virginia Commonwealth University. Moche Art and “Animality”
The art of pre-historic Peruvian cultures depicts the religious and cultural practices of people who did not perceive of a strict divide between humans and animals, as is prevalent in Western metaphysical thought. Representations of animals and animal-human hybrids in the ceramics of the Moche, who occupied the northern coast of Peru between 50 and 800 CE, are evidence of the Moche culture’s conceptions of the relationship between humans and animals. By investigating Moche ceramics from a perspective informed by animism, one can postulate that the Moche conceived of the surrounding natural world as vitalized by an underlying subjectivity that bestows each being with a unique perspective. However, previous scholarship on representations of animal-human hybrids in Moche art, such as an article by Christopher B. Donnan titled “Deer Hunting and Combat: Parallel Activities in the Moche World,” assumes a framework for conceptions of “animality,” defined as the being or nature of animals, that is grounded in Western humanism and anthropocentrism. Nicewinter questions the underlying assumptions of current Moche scholarship to enable a move beyond dualist ontology, and she interprets animal imagery in Moche art as representative of the Moche’s subject-oriented perspective of the natural world.

Nodine, Jane. University of South Carolina Upstate. Who Says You Can’t Make a Silk Purse from a Sow’s Ear?
In such bleak times of dwindling budgets and shrinking campus facilities that favor virtual instruction, creativity and craftiness have become the survival tools standard for many educators who have observed the disappearing paradigms of full-time positions, tenure and promotion, supply budgets, adequate facilities, research funds and, God forbid, travel money! Nodine looks at how she accepted an adjunct position in 1990 to teach art appreciation as a general education requirement and how she has since been a part of developing majors in Studio, Art Education and a minor in Art History; acquired and renovated a 7,800-square-foot building for visual arts, acquired four full-time faculty positions; increased additional spaces for digital labs and
art education; maintained an off-campus art studio awarded to deserving students each semester; established an annual lab/supply budget of $25,000; directed a successful study abroad in Italy program starting in 1999; garnered travel money for annual trips both domestic and abroad; propelled a 500-square-foot gallery space into a major university feature for exhibitions, lectures, and workshops; and is currently working on a proposal for a new visual arts facility that will reach into the millions of dollars to build and outfit for her institution’s needs.

The organizers of the American contribution of the 1970 Venice Biennale scraped the traditional, selective exhibition format and instead presented a large group of prints produced by various artists, ran print demonstrations, and hosted visiting artists at the American consulate. The reorganization accorded with the aims of the exhibition and addressed charges of nepotism and commercialism that besieged the 1968 Biennale. Some of the artists chosen to participate withdrew because they believed the American government used the exhibition as a cultural veneer to cover policies of ruthless aggression abroad and intolerable repression at home. Artists working with the newly formed Emergency Cultural Government organized a response exhibition of the withdrawn prints. This paper details the campaign at home to organize an anti-Biennale exhibition to be held at the Jewish Museum in order to protest government involvement in war, sexism, and repression. This paper also describes how this response exhibit was besieged by charges of sexism and racism, and in response some of the prints were temporarily kidnapped. Involved in this analysis is an examination of the works included in the exhibition and how activism shaped the exhibition, which after much agitation opened at the alternative space, MUSEUM.

Northcutt, Rod. Miami University. Lots of Little Papers Pinned to the Wall: Mapping Dialogical Art as It Happens, Not as It Once Was.
Mapping allows the users of a system to visualize and understand something that is too large, too abstract, or to difficult to comprehend without it. Conventional maps are developed after a user interacts with a system, and therefore can be discussed as an accumulation of the residue of investigation or critique. This hindsight can be 20/20, but it can also devolve into a myopic approach. In dialogical art (unscripted artistic practice based on a community setting), maps can be drawn as the events develop, essentially becoming visualizations that are more formative than summative—the maps frame and drive the investigation rather than describe it. As the initial ideation and design charrette unfold, users can create maps that can then structure and give form to the outcomes. Northcutt gives examples of what he calls formative mapping in the current field by describing dialogical art processes, by surveying artists and teams whose projects creatively embody this type of project development, and by citing academic programs that are canonizing terms such as dialogical and relational aesthetics and that offer MFAs in art and social practice. Additionally he presents the formative maps of his own community-based artistic practice, the “pancake dialogs.”

Nouril, Ksenia. Rutgers University. Retrograde Apocalypse: José Clemente Orozco’s Mexican Narrative in the Murals at the Hospicio Cabañas.
Although cited as José Clemente Orozco’s greatest achievement, his mural cycle in the cruciform chapel at the neo-classical complex Hospicio Cabañas in Guadalajara, Mexico, lacks thorough scholarly analysis. Painted between 1937 and 1939 using a palette of black and white, muddy browns, charcoal grays, deep blues, and blood reds, Orozco’s 1,200-square-meter fresco chronologically organizes a Mexico-centric narrative in its panels, lunettes, and squinches that culminates in the copula, an emblematic and universalizing composition melding the natural elements of earth, air, water and fire. Orozco embraces oppositions in the chapel’s upper register, where transept arches depicting pre-Columbian religions, deities, and rituals collide with arches along
the nave dedicated to the warfare, leaders and heroes of the Spanish Conquest. In the chapel’s lower register, closest to the viewer, Orozco presents more contemporary scenes of international despotism, urban anarchism, scientific primacy, and the melding of man and machine. In this paper, Nouril positions the cycle as an artist’s loose interpretation of Biblical sources and popular knowledge of the apocalypse and its associated phenomena, relating Orozco’s emphatic endism to his relationship to catastrophic historical events, namely the Spanish Conquest, the Mexican Revolution and World War II.

**Novick, Kelsey. Pace University. “La Chatelaine de Vergi”: A Medieval Romance in Ivory.**
A Gothic ivory casket in the Metropolitan Museum of Art (MMA 180) depicts the 13th-century French poem “La Chatelaine de Vergi.” It is one of many caskets that have the same subject matter, but differs in its unique interpretation and rendering of the poem. The casket, probably produced in Paris by an anonymous artist between 1320 and 1340, portrays a fictional scandal at the Burgundian court, in which love and death are caused by conflicts of loyalty. The increasing popularity of ivory and courtly love stories in France drove the demand for objects like this casket, which were usually presented as tokens of love. Of the six known versions of the casket, this is the only one that deviates in narrative style and sequence. Instead of reproducing the conventional type, the artist highlighted the most pregnant and sensational moments of the narrative’s drama by quickening the pace at which it is read and removing scenes that required a direct knowledge and prior understanding of the poem. The artist of MMA 180 appears to have moved toward artistic independence by implementing his own interpretation of medieval romance literature.

**O'Berski, Jay.** See: Millett-Gallant, Ann.

**Olmsted, Jennifer. Wayne State University. Aesthetic Kin: Delarocche, Vernet, and the Nineteenth-Century Artist Family.**
Descended from a long and distinguished line of artists, Horace Vernet had no sons of his own to whom he could pass on his heritage. The man who stepped into this role was his colleague and son-in-law, Paul Delarocche, himself a member of a family of artists. Together, the two men revolutionized nineteenth-century French art by elevating genre to the level of history painting, breaking the latter free of its academic bonds and turning it into a richly textured celebration of anecdote. Though the two painters shared common ambitions for art along with friendship and familial ties, their relationship has been overlooked. This paper investigates the notion of “family” (in both its taxonomic and its relational senses) in the association between Delarocche and Vernet and explores the ways in which the experience of the artist family informed their own aesthetic alliance.

**Olson, Kristina. West Virginia University. Delirium: Contemporary Artists React to the Modern City.**
In 1978, architect Rem Koolhaas published his love letter to Manhattan with the unlikely title of Delirious New York. New York in the ‘70s, with its economic and infrastructure decline and decidedly seedy profile, hardly seemed worthy of Koolhaas’s affection. His positive attitude countered the post-modern challenge in that decade of the limits of the International Style and the negative impact of Le Corbusier’s “Radiant City” implemented following World War II. Decades later, architects and artists still have a love/hate relationship with the city. This paper examines the critique of the modern urban environment in the work of a number of contemporary artists: from the tangled print-installations of Nicola López, to the architectural interventions of Cyprien Gaillard, to the overwrought collages of Diana Cooper. Given the recent revitalization of urban centers with projects like Millennium Park in Chicago and the High Line in New York, the city is once again being embraced as a place of vitality and social fulfillment. Concluding examples of artists using the city as a positive collaborator will be offered, suggesting forty years later that Koolhaas was right.

Veneration of a saint “in absentia” is not without its challenges. Case in point: the absent Virgin and Christ, who were both assumed physically into heaven leaving no conventional bodily remains behind. To compensate for their corporeal absence, alternative forms of “body” were sought and often comprised of bodily fluids. These fluids served as relics, were proof of miracles, and figured prominently in visionary experiences and in medieval visual culture. This paper reflects on devotion to the absent Christ and Mary by considering the trend of affective piety in relation to fluid relics, fluid miracles and the representation of bodily fluids in medieval devotional painting, in essence examining the “fluid” nature of discourse between image, relic and vision. Relics included Christ’s blood, his sweat which miraculously became image, and drops of the Virgin’s milk; miracles included stigmata and other forms of bleeding, crying, exuding of oil and lactation; all of which are abundantly represented in images that acted not only as tactile references to the absent bodies, but also as devotional aids. Relic, image and vision coalesce in the imagination of the devotee into a simulacrum for physical presence with the promise of a powerful interactive devotional experience.


With the 2012 Olympics in London and accompanying Cultural Olympiad, the co-production of sport and art are linked. Artists Tracey Emin, Michael Craig-Martin, and Rachel Whiteread have designed posters highlighting the games and individual sports. But the presence of sports imagery in contemporary art has been evident over the past dozen years, and given a focus with exhibitions such as “Personal Best,” organized by the Wexner Art Center in 2010; “Game On!: Sport and Contemporary Art,” at the University of Melbourne in 2006; and the “Adidas World Art Exhibition,” in Beijing in 2008. What do we understand from the prevalence of images of sports in the works of diverse artists such as Mark Bradford, Lucy McKenzie, Rineke Dijkstra, Paul Pfeiffer, Mathew Barney, Catherine Opie, Edouard Levi, Alorra and Calzadilla, Gordon and Parreno, and others? Can sports focus on issues of identity and status in ways that other subjects cannot? Do we look to sports to articulate appreciation of the body in an era where aesthetics have been sidelined? Do we situate sport as a form of performing arts? This paper examines contemporary artists’ focus on sports as subjects, and considers why artists have been drawn into the game.


The Black Death of 1348, the best known and arguably the most destructive plague in human history, affected art unlike any other natural calamity. Saints were almost always invoked as plague intercessors but that does not mean that special plague icons including these patron saints were produced. Humanity’s literal weapons, doctors and medicine, often did little to nothing to stop the onslaught, so the figurative weapons, religion and hope, became the important centerpiece of devotion. The images most often invoked were of the Virgin and a select group of saints, because it was believed that their holiness amplified the people’s pleas for assistance. The most prominent of this assembly of saints are Sts. Sebastian and Roch. Ortega is primarily interested in the saints that are seen as secondary intercessors, as foils to Sts. Sebastian and Roch, because they were sought out during the plague epidemics but remain understudied in modern scholarship. Among these are St. Christopher and SS. Cosimo and Damian, often associated with St. Sebastian, and St. Nicholas of Tolentino and St. Francesca Romana with St. Roch. To illustrate their importance, Ortega compares their iconography, hagiography, and invocation against either patron saint of the plague.
Ortiz, Christy. SCAD Savannah. A Self-Exploration of the Relationship between Art Teaching and Artistic Practice.

Through the introduction of the researcher’s lived experiences as a high school art teacher, some issues became visible: self-questioning of her ability as an effective art teacher; teaching topics with little or no knowledge; limited opportunities to gain knowledge; and lack of energy or time to create personal art works. Uncovering these issues prompted the researcher to look back on her experiences and reflect on the changes that occurred. This qualitative study employed self-study to examine the researcher’s professional practices as a teacher and an artist and how these experiences affected her actions as a high school art teacher. Related topics explored include teacher knowledge, art making as knowledge, teacher practice, the impact of professional development on teacher identity and artist identity. Qualitative research methods, narrative inquiry and the arts-based research methodology a/r/tography were used to conduct this self-study. Narrative inquiry was used as a method to weave together the researcher’s professional and personal stories while a/r/tography highlighted experiences she encountered through creating artworks. This study allowed Ortiz to understand her dual identity in the art education profession and supports her continued critical reflection upon her practice as a teacher and an artist.

Ortiz, Eduardo. Independent Scholar. Experiential Schematics.

The actions relevant to Ortiz’s role as a working teacher and practicing artist are contiguous in their relations. Each interrelates, builds upon and supports the other. The studio space is an essential element that nurtures these continuous relations. Thus the studio serves as a space where knowledge can move beyond an element of measurable facts and into a realm where ideas transcend and are more relevant to the veracity of personal being. Ortiz manipulates wood, metal, and burlap for the development of three-dimensional wall structures. The effect of gravity and the physical state of a material challenge the limits and possibilities of each design. Upon fruition, Ortiz undergoes a process he refers to as experiential schematics. It entails documentation of the creative process through written entries, sketchbook drawings, photographs, and video. Each experiential schematic is an artwork within itself, a collage that sheds insight on how visceral reactions, kinesthetic activity, and cognitive responses interrelate. Mapping the process helps inform Ortiz’s understanding of how he negotiates ideas and inspiration for art making. The process also gives insight on how to effectively present lessons to his students so that learning is heuristic and meaningful.

Ostergaard, Tyler E. University of Iowa. Stories of Smoke: Monet, Caillebotte, and the Gare Saint-Lazare in the Reviews of the Third Impressionist Exhibition.

In a letter from the 1890s Renoir recalled an infamous story about Claude Monet who, in 1877, incensed by the condemnation of the Impressionist exhibitions, decided to confront the critics and do what they alleged he had been doing since 1874—painting fog. As Renoir recounted it, Monet, dressed in his finest, marched down to the Gare Saint-Lazare, demanded—and received—the right to paint the station, locomotives, and steam. Renoir’s account undoubtedly takes liberties: Monet certainly did not paint twelve canvases dressed in lace-cuffs, nor were these Monet’s first paintings of the train or industry. Though not widely celebrated, Monet’s paintings of the Gare Saint-Lazare and Caillebotte’s paintings of the nearby Pont de l’Europe were exhibited at the Third Impressionist Exhibition and scholars have only touched on the extensive and fascinating critical responses. Despite similar subjects, the critics used the paintings to tell elucidating and intriguing, if divergent, stories in which the artists were malleable characters in larger narratives of nationalism, modernization, and the roles of art and the machine in France. These stories speak to the contemporary perception of the Impressionists but also modern scholars’ misconceptions about the importance of industrial and modern subjects in Impressionism.
Outlaw, Adrienne. Independent Artist / Nashville Cultural Arts Project. DIY Practice and Social Initiatives.
Outlaw introduces projects across the country that expand outreach and foster community, including DFlux in Detroit, City as Site in Chicago, the Elsewhere Collaborative in North Carolina, Seed Space in Nashville, Machine Projects in Los Angeles, Flux Factory in New York, Signal Fire in Oregon, and PLAND (Practice Liberating Art through Necessary Dislocation) in Taos.

There has lately been a considerable increase in the use of paper as artistic medium. The art of paper, a sacred traditional practice in the Far East, seems to have regained popularity as a new form of art. Some works created with this spirit seem to possess a different experience for both the viewer and the artist. Following Clement Greenberg’s stress on medium specificity and Norman Bryson’s arguments on the artistic technique, we can argue that when works on paper reveal the techniques specific to its medium, they expose the work process of the artist in its own duration. This contrasts with erasive techniques such as in the Western classical pictorial arts, which do not allow recording the temporality of the artist but build the image on the effacement of the medium. On the contrary, in works on paper the temporality of the artist remains always legible and interpretable for the viewer and the accentuated materiality always addresses the senses. Ozguner’s paper looks at the reinterpretation of an old form of art within this new framework, since works on paper provide an important alternative in the age of conceptual art.

When a viewer is given a still image of a subject and a temporalized version of the same subject at the same time, new possibilities for thinking through the activity of representation emerge. This includes events from within and without in terms of the representing subject. Pahapill’s work explores the elements that come together to enable the production of representations on both sides of this situation as a means to query how knowledges are produced and transmitted and, in particular, how and where they endure. If, as Piaget wrote in Genetic Epistemology, “to know is to assimilate reality into systems of transformations,” then the pairing of the still image with its temporalized counterpart may have the potential to bring a critical lens to each of these “realities”—both taken to be contained in the still image (representation) and in the moving image that shares time (in experience). Pahapill’s work juxtaposes these moments to introduce a gap into the cycle of meaning making, where the embodied experience of re-reading is enabled vis-à-vis their spatialization—often in the context of the imaged objects themselves. The works reposition meaning from the image to the synthesizing activity of the apprehending subject.

When John Chapman exhibited The First Ship at the National Academy of Design in 1837, critics were more or less in agreement that the Indian figure was poorly executed, in large part due to its lack of “Indian character.” A Knickerbocker critic complained, “the face is not in the least Indian.” This paper explores the critical reception of Indian subjects at the National Academy of Design in the early nineteenth century. During this time perceptions of Native Americans were often based on stereotyped subject matter, yet the audience expressed a consistent desire for “authentic” Indians. Critics repeatedly fixated on physiognomy and complexion, projecting heightened awareness of how an Indian should look, regardless of whether their understanding was real or invented. Nineteenth-century representations of Native Americans commonly reflected stereotyped conceptions of the noble savage or the vanishing Indian. They were more inflected with racial and political anxieties concerning the settlement of North America than with an accurate understanding.
of Native American cultures. This study explores the critical reception of Native American subjects to illustrate broader national trends of how Native Americans were perceived and how their presence was visually “managed” through visual culture.

Park, Yumi. Jackson State University. The Origin of Cupisnique Head Motifs.
This paper discusses the origin of Cupisnique head motifs engraved on black stirrup-spouted vessels created approximately between 1200 and 200 BCE and excavated primarily from the northern coast of Peru. Julio Tello suggested in the 1920s that the Peruvian coastal art originated in the highland site of Chavin de Huántar (ca. 900–200 BCE); Chavin came to be considered the foundation of most subsequent Peruvian art styles. However, many recent scholars have added complexity and contradiction to Tello’s basic model. Henning Bischof and Terence Grieder suggest an important Ecuadorian influence. Going even further, Richard Burger suggests that Chavin de Huántar architects actually appropriated the construction plans of sites found on the northern coast and in the central highlands of Peru. Park argues that stylistic elements used in Cupisnique head motifs probably originated in Ecuador during the Formative Period, ca. 3000–500 BCE; decorative elements were appropriated for the adobe friezes of Huaca de los Reyes. Cupisnique potters adapted the head motifs from Huaca de los Reyes for engraving their ceramic vessels, and Cupisnique ceramic vessels were then probably brought to the highland site of Chavin de Huántar, where the head motifs were adapted for decorating the ceremonial temple.

During the 1890s, the coterie of artists and newspaper illustrators who had converged around the Pennsylvania Academy of the Fine Arts in Philadelphia found reasons to relocate to the burgeoning metropolis of New York. Unique among them was John Sloan (1871–1951), who was reluctant to move. Sloan’s first sojourn in New York in 1898 lasted only ten weeks before he returned to Philadelphia, writing that he felt more like an artist in Philadelphia, where he could be “the big frog in a little puddle.” This paper considers the reasons for Sloan’s reluctance to relocate in light of his challenge to become a modern artist—one that was inherently bound to the urban environments of Philadelphia and New York at the turn of the 20th century. An examination of Sloan’s early illustrations and his first paintings of urban life in Philadelphia, compared with works created after he settled permanently in New York in 1904, will reveal that Sloan’s anxieties were in line with contemporary characterizations of these two cities, thus providing new insight into Philadelphia as an incubator for modernism.

Comic books comprise an art form worth examining beyond its “men-in-spandex” associations. The profound interaction between the comic book and the reader is suppressed by its connection to illiteracy, sexual deviance, and political radicalism as well as its “object-ness.” This paper examines the psychological complexities involved in both reading and making comics. Because comic books foster an unusual aesthetic experience, are democratic in their use of traditional art materials, and support a wide range of academic discourse, they are and should be valued as an equally legitimate facet of art.

Using theatrical costume, set-pieces, and special effects, the Gilded Age American photographer Napoleon Sarony staged portrait photographs that exaggerated or fabricated the real-life identity of his subjects. Although the results appear somewhat artificial by contemporary standards, this paper proposes that Sarony’s photographic practice represents an overlooked bridge between the mechanical experimentation of the Daguerreian era and the Pictorialist work of early modernists such as Edward Steichen. For evidence Pauwels
focuses on Sarony’s 1882 portrait of the poet Oscar Wilde and the part it played in the landmark Supreme Court copyright case that created precedent for the identification of photography as a creative art form. Although opposing counsel claimed that Sarony had not produced or created anything new, the Court determined that it was his creative intervention in the portrait process—how Wilde’s identity was staged through the use of costume and setting—that elevated the photograph from a mechanical reproduction to an original work of art. This period understanding of artful photography, as something that augmented natural appearance as the basis for its categorical definition, explains what guided the stagey approach taken by Gilded Age portrait photographers and illuminates a period eye through which these images might be freshly reconsidered.

**Pavlovic, Vesna. Vanderbilt University. Real Images.**
This presentation addresses the work of artists who investigate the in-between space of the “old” and the “new” technologies and addresses the cinematic narratives, which emerge through the use of still imagery. In the words of art historian Hal Foster, there are artists who “want to push the futuristic freedoms of new media, and others who want to look at what this apparent leap forward opens up in the past, the obsolete.” This paper, by locating Pavlovic’s personal practice in this area of artistic production and investigation of the photographic representation, presents historically important art practices, which have used photographic transparencies as an impetus for both film narratives as well as sculptural renderings. Pavlovic addresses the work of artist James Coleman in relation to the narratives formed with the movement of the slide carousel, and will include other works, such as those of Tacita Dean, which operate between photography and film, to discuss memory, time, and the medium. In the recent slide installations, “Search for Landscapes,” and the ongoing “Real Images,” Pavlovic has worked with a group of vintage travel slides, and has used mechanisms of slide projection to discuss the expanded cinematic qualities of this work.

**Peedin, Jonathan. East Carolina University. Paint & Pixels.**
What if Rembrandt had access to a computer? Would old masters have used Photoshop for teaching the thinking of compositional solutions, color theory, mark making and visual problem solving? Since their materials were often rare and hard to come by, would they not have used a more forgiving method of working through ideas if they had it? Laptops and portable devices are now our primary means of communication, recording ideas, and even viewing art online. How does this relatively new media affect the idea of art creation and art education? Throughout history artists have used the latest materials and inventions to advance their practice and research, but a disconnect currently exists between new media practitioners and artists using traditional methods. Peedin’s research and creative activity recently won a graduate school award at ECU and focuses on ways to utilize current digital technologies as a means to practice and teach traditional methods of painting by emulating the same process. He is working to codify a very simple set of tools that can be used to arm the traditional artist with the capability of using digital media in research and practice with a traditional mindset and vice versa.

**Petkus, Yvonne. Western Kentucky University. Process Painting—Finding Imagery.**
As a process-driven artist, Petkus is invested in painting as a physical act of thinking. This paper addresses the idea, “Still Painters,” by positioning painting as a vital contemporary means for artistic inquiry due to a specific type of image development afforded by the painting process. Discussing her studio research and similar responses by other artists, Petkus includes the use of serial painting to wade through psychological residues resulting in states of ambiguity and fragmentation. Through a shifting figure and the interactive relationship between figure and space, the repeated human stand-in acts as the control, the place to hang content and explore destabilization through constant changes and conflations. As a form of semiotics, this evolution of
visual cues over realistic representation comes from a belief in the capacity that visual language has to reflect and question the way that meaning is assigned and to shift the way that we see. Connotations are challenged through successive reiterations, moving toward the new through the familiar. While the final painting is still, it is not silent, as residues and resonance can exist in realizations found through the additive and subtractive act of painting and the freedom of image invention that paint allows.

**Pfeiler-Wunder, Amy. Kutztown University of Pennsylvania. Money! Money! Class, Identity and Representation in the Art Room.**
This paper examines the seemingly mundane and everyday language of social class used by children in the art room and the ways it is normalized in varying school cultures. Through dialogue with children in an upper middle class school and a lower socioeconomic school culture Pfeiler-Wunder explores the entanglement of social and relational spaces tied to class. Within these spaces she captures the language children use to negotiate and express their social class both verbally and visually. This occurred when children told stories related to money as power in both monetary value and symbolic value. Simmel (1997) discusses the controversy over whether money is itself a value or only a symbol of value, which to him disregards the psychological factors associated with money. In the course of Pfeiler-Wunder’s research, the ways in which money as power was enacted within the school space creates a powerful commodity on how children’s identities are regulated through class.

**Phillips, Natalie. Ball State University. Pain as Medium: The Performances of Chris Burden, Fakir Musafar, Bob Flanagan and Orlan.**
Contemporary artists are increasingly experimenting with a wide variety of new, non-traditional artistic materials. Perhaps one of the most unusual examples of this trend is the use of pain itself as a medium. We think of pain as something to be avoided; it is cringe-worthy and makes our skin crawl. The physical effect that the mere thought of pain has on the body makes it a particularly powerful artistic medium. This paper explores the ways in which four artists have used pain to a variety of ends. Phillips begins by examining the political and religious ramifications of Chris Burden’s use of pain in performances such as Shoot and Transfixed. She then explores how Fakir Musafar uses pain as a gateway to religious transcendence. Phillips also demonstrates Bob Flanagan’s use of pain as a healing ritual and, finally, she discusses Orlan’s oddly contradictory surgeries in which she inflicts harm on her body yet simultaneously shuns the idea of the body in pain. Through the examination of these four artists works, this paper offers a survey of the ways in which pain itself can be used to carry powerful symbolic meaning.

**Phinizy, Carolyn Porter. Virginia Commonwealth University. Dante G. Rossetti’s “Autopsychologies” and the Pursuit of Ideal Beauty.**
The Pre-Raphaelite painter Dante Gabriel Rossetti wrote two short stories, “Hand and Soul” (1849) and the unfinished “St. Agnes of Intercession” (1850), which are the closest he ever came to producing a manifesto. In Rossetti’s stories, beautiful women represent both the artist’s soul and ideal beauty. Much has been said about female images in Pre-Raphaelite art, but there is virtually no analysis of the women in these stories. Many have suggested that the stories represent the essential Pre-Raphaelite aesthetic of “truth to nature,” but Phinizy argues that Rossetti’s stories reveal the importance of ideal beauty. The tales are fictional accounts of artists struggling to find a mode of artistic expression that will satisfy their creativity but also bring them fame and fortune. The artists reach a crisis of artistic faith at the hands of petty commercialism. Each finds his redemption through painting his own soul. The characters draw heavily on Rossetti’s experiences as a young artist; he referred to such works as “autopsychologies” or the artist’s critical examination of his creative
motives. In these stories, as in his paintings, ideal beauty takes the form of beautiful women, revealing his motive to be the pursuit of beauty rather than of truth.


The sculpture entitled Minerva on the Altar to Liberty, by the American sculptor Frederick Wellington Ruckstull (1853–1942), has gestured towards Liberty Enlightening the World by Frédéric Auguste Bartholdi since 1920. Charles M. Higgins (1854–1929), the Irish-born American inventor of India ink, proposed that Brooklyn city officials support the creation of a monument to the Revolutionary War’s Battle of Brooklyn; ultimately Higgins commissioned Ruckstull to design the Altar to Liberty on his cemetery plot in Green-Wood Cemetery in Brooklyn, New York, in front of his own mausoleum. In 2005, the line of sight between the two sculptures became threatened by a condominium developer who was planning a seventy-foot-tall structure between the two sculptures. Green-Wood Cemetery has fought to protect the vista between the two sculptures and to preserve Brooklyn’s historical importance to the birth of independence in the United States. This paper focuses on the contemporary struggle of Green-Wood officials and neighborhood residents to protect the vista between the two sculptures and presents a re-evaluation of the significant interconnected relationship of cemetery monuments to society in general.

Piperato, Anna. High Point University. Siena’s Living History: Past as Present in Sienese Art, Architecture, and Ritual.

The walls of the Tuscan city of Siena contain curving Gothic roads and buildings that reflect centuries of tradition and pride. The urban fabric of this city has not simply accommodated city-planning regulations from the fourteenth century; rather, it has embraced them. Siena pulsates with life, self-conscious of its history while simultaneously and continuously contributing to it. Nowhere is this more evident than in the activities of the seventeen Contrade, or city-states, which climax with the Palio races of July and August. From the blessings of the horses in frescoed oratories and chapels to the races in the Piazza del Campo in the shadow of the magnificent Palazzo Pubblico, Siena’s great artistic and architectural legacy is as much a part of its present as its past.

Poe, Alison. See: Edelman, Aliza.

Posey, Julie, Columbus College of Art & Design, and Kristine Schramer, Columbus College of Art & Design. Science, Art, Three Schools, and a Museum.

The collaboration between two professors, three schools, one science museum, and an energetic class of honors students resulted in an interdisciplinary course that blended Studio Art and Biological Science and bridged the gap between scientific discovery and artistic inspiration. Posey and Schramer introduced Columbus College of Art & Design honors students to biological and medical research being done at other colleges and universities in Columbus, Ohio, and asked them to create an artwork in response. Cadaver labs, gel electrophoresis, greenhouses and glowing neurons inspired drawings, paintings, performance, illustration, and fashion collections, culminating in a well-received gallery exhibition. The initial course is now evolving into a new collaboration with Ohio’s premier science museum, the Center of Science and Industry (COSI). This fall, their students will study the anatomy of the human body, work with human specimens at COSI and in cadaver labs, then create and exhibit their artwork to thousands of visitors at the COSI museum. This is the beginning of a long-term partnership that will expose art students to the diversity of the scientific community and demonstrate that their inspiration can come from surprising places.
Powell, Valerie. Sam Houston State University. Art+Music {Notations}
It seems to be a common trend that art departments are on the edge of campus, isolated from the rest of academia. Although at times this has its perks, it can lead to an increased sense of separation and division from both the college and community. This presentation focuses on a specific collaborative project that aimed to begin a dialog between the SHSU art and music departments. Art students were asked create imaginative marks or “scores” of their own design. Some students provided instructions for interpretation, in addition to their visual work. Members of the percussion group were tasked with realizing or responding to these works by creating sounds/music in a series of concerts. This collaboration had several layers, in the staging and lighting of the performances, the presentation of the physical artwork and within the overall project timeline. The continued conversation among Powell’s art students and Dr. John Lane’s percussion students extended beyond what was expected. The overall power of visual language and how that language is used/experienced produced smart and exciting questions about both collaboration and creative control.

Power, Austin. Boston University. Power on the Farm: Promoting Rural Electrification during the New Deal.
During the New Deal, the federal government established the Rural Electrification Administration (REA) to provide electricity to rural communities. To encourage support for its agenda, the REA began a publicity campaign using a variety of media, including films, posters, and photographs. This paper focuses on a series of REA posters that were particularly well received. Created by Lester Beall, an American advertising designer, these posters displayed a similarity with Russian Constructivism through an expressive use of typography and photomontage. Shortly after their creation, Beall’s REA posters appeared not only in rural communities but also at the Museum of Modern Art, where they were championed as outstanding examples of American poster design. These REA posters have since become canonized in the history of American graphic design. However, given their overtly propagandistic function and exhibition in culturally disparate spaces, Beall’s posters have received relatively little scholarly attention beyond formalist appreciations of stylistic appropriation. This paper examines Beall’s posters in relation to not only the REA’s larger promotional strategies, but to the publicity efforts of other New Deal agencies as well.

The relationship of a maker to technique, concept, and material is expansive and ever evolving. The mechanisms and tools of craft processes have not just come mingled with the arts, they have long served as their inspiration and their enabler. The impractical grows out of the practical. Using historical objects alongside examples of his own work and that of his influences, Powers aims to expose his own interface as an artist with craft, industry and history.

In 1930, Jackson Pollock made a trip to Pomona College to view Orozco’s Prometheus, which he would later call “the greatest painting of modern times.” Later, in 1936, Pollock traveled to Dartmouth College to see Orozco’s mural cycle, The Epic of American Civilization, completed two years prior. Pollock’s youthful experiences of these murals were transformative, and for a period roughly spanning 1938 to 1941, Pollock engaged with various concepts drawn from Orozco’s murals, such as myth, ritual, sacrifice, and the creative and destructive power of fire. This paper focuses attention on this period of engagement with Orozco’s art, an important phase in Pollock’s artistic development. Powers examines the work in which Pollock draws upon Orozco’s use of Mexican indigenous images, mythologies and folk sources, such as regenerative infernos, Aztec gods, human sacrifice, and scenes of animated skeletons and imaginative hybrid creatures. Although Orozco
employed these themes to evoke a social critique of the modern political situation in Mexico and the United States, Pollock adopted this imagery, divorced of any narrative or socio-political context, to derive a visual language that expressed his subjective experience of psychic trauma and the individual overwhelmed by the crises of contemporary society.

**Prater, Teresa. Converse College. Special Topics: One on One.**

Due to ventilation issues and budget restraints, it has not been feasible to add encaustic painting into the Converse studio art/painting curriculum. Instead, Prater’s teaching experiences have come under the auspices of the Directed Independent Study. Students work with her independently and with a different focus incorporating photography, mixed media, or book arts with the encaustic. Through the use of her own studio space, students’ homes, and the campus painting studio, each teaching experience was vastly different. Working one-on-one has allowed Prater to teach the same materials, yet adapted to the student, the concept, and the space. The importance of teaching safety and use of the materials along with creative exploration of the encaustic provides a positive educational experience for all. Because of the growing interest in encaustic Prater’s next step is to create a special topics course. Within a small private college there is flexibility outside the required curriculum. A four week January term allows special topics to be offered where students focus on only one course and a small class size would allow the department to purchase the necessary equipment. The building would be evaluated to find the best place for teaching the course.

**Precise, Melissa. Louisiana State University. Craft: An Inherited Impulse.**

In Precise’s studio practice, art and craft are as intertwined as thinking and making. She first employed craft out of necessity and was concerned simply with making well; she constructed objects with an awareness of craftsmanship to ensure that her work was elegant and free of distractions. As she continued to pursue good craftsmanship, Precise’s use of craft grew to guide the content of her work. Craft, particularly ceramics and woodworking, has become a tangible connection to her elder relatives and helps guide her understanding of her identity. Precise validates her familial ties and metaphorically bridges gaps of time and space by engaging in the crafts that her father and grandparents employed during her childhood. She feels compelled to continue her exploration of craft because of these family ties, but is also drawn to it by an instinctive impulse. Craft is often slow and methodical and requires patience, care, and repetition. Precise is constantly touching her work and worrying over it. She realizes that her need to nurture her work may reflect an innate anxiety to carry on her family line, both in familial tradition and by genetic continuation. By employing craft, Precise is facing a mothering instinct.

**Prevo, Mary. Hampden-Sydney College. Places Online: Integrating Student Research in Online Resources to Enhance the Study of Local Architecture.**

Since 2000, Prevo has assigned students at Hampden-Sydney College in Virginia to examine local buildings, locate historic photographs and documents, and develop reports based on standards set by the National Register of Historic Places. The present project aims to bring this material together as an online database, which will serve as an archive of student-generated information and as an open access resource for the future research of local architectural history. Based on a model established by Jeannine Keefer at the University of Richmond, the database will feature interactive mapping, sorting, and display capabilities drawn from open-source software developed in MIT’s SIMILE project. While the primary goal of both projects is to model architectural information geographically and chronologically, the projects also make previously scattered and various forms of information more widely accessible and enrich teaching by involving students directly in the generation of data.
**Prindle, Paul Baker. Edgewood College. Mementi Mori: Sex, Murder, and the American Landscape.**
Within a cultural moment when nothing seems to shock, Prindle seeks to disturb art viewers. He offers images that appear to be landscapes, architectural studies, or snapshots and pairs them with titles that detail what happened at 40 sites across the United States where LGBT individuals have been murdered. The mix of banal imagery and narratives of violence shakes the viewer out of calloused viewing and into rage, angst, and/or speechlessness. Prindle’s images reference cultural objects that engage loss and memory, including Jane Hammond’s Fallen and videos from the Fortunoff Archives. He is inspired by Hannah Arendt, who comments on the banality of evil, as well as by images of violence including The Ecstasy of St. Teresa and photographs made at My Lai. This paper outlines the steps Prindle has taken toward resolving a crisis of meaning that troubles photographs. Photographs consistently fail at doing what we want the image to do unless the viewer intervenes to complete the process of meaning. Replacing one subject in the image with another, Prindle enlists viewers in forging a new understanding of the photograph as object and their essential role as meaning makers.

**Puchner, Edward M. Indiana University, Bloomington. “…you got a special one to draw”: Global Destruction, Feminist Theology and Revelation in the Art of Minnie Evans.**
In early June 1944, the African American artist Minnie Evans executed a painting entitled “Invasion Picture” in response to World War II. With its vivid imagery of destruction, the painting marked a pivotal moment for Evans in which she could resolve personal and social issues through the collective experiences of the war. But “Invasion Picture” was also an affirmation of faith. It drew as much from the artist’s close relationship with her church as it did from her social surroundings. This study explores these relationships through an analysis of Minnie Evans’s life and her hometown of Wilmington, North Carolina. It discusses the significant changes that World War II brought to her community and how it influenced her career. This investigation also locates Evans within the shifting evangelical church of Wilmington and North Carolina more generally. It considers how Evans’s beliefs were grounded within, but conflicted with, her religious community, and how they ultimately led her to seek alternate sources of faith. This paper then examines her unique ideas on Revelation, apocalyptic wrath, and the destruction of war to understand how these entered Evans’s art through her use of Christ’s image, as well as the popular film character of Fu Manchu.

**Pulaski, Jeff. Wichita State University. Restarting Letterpress at the University Level.**
Wichita State has a long history of letterpress in its graphic design program. Back in 1967 the chairman of the department purchased a small Pilot press and some foundry type for the students to experiment with. In each of the following years, more type was purchased and more presses were added to the shop. The university eventually added another faculty member to teach illustration and book arts. This tradition kept up until the introduction of the Mac in the early 1990s. Over time, the type lab fell out of use and many students graduated from the program without even knowing that there was a type lab in the building. In 2004, Pulaski began using the lab and decided that his students needed to be exposed to letterpress. He wrote his MFA thesis on the value of letterpress in university design education. He has worked to collect more equipment and type for the students to use. Over the past few years, Pulaski has taught a number of letterpress workshops and classes. This talk discusses his efforts to bring back letterpress at WSU and briefly discusses the benefits to his students.

**Rach, Leslie. Gallaudet University. Studio Arts Approach to Team Teaching.**
This session aims to engage participants in discussions about assessment of student learning and faculty development in team-taught courses with graphic design products. Using a studio approach in team-taught interdisciplinary courses, faculty members and students focus on creative processes that build technical
proficiency, competencies, and communication skills. The presenters demonstrate strategies for making the feedback loop explicit for students. Opening the discussion for the role of feedback allows students to see that teachers are lifelong learners, engaged every day in research to hone their pedagogical craft. Focusing early in the semester on the constructive role of feedback, classroom spaces are dynamic and supportive, fostering both student and faculty growth. Assessment of students in these General Studies courses includes both direct and indirect measures of student learning and engagement. We will share results of student learning assessment in the key areas of language and communication and critical thinking. We will also discuss the issue of sustainability and resource allocation issues related to team teaching, team teaching as part of a faculty development model for increased pedagogical and content knowledge expertise.


In the over 800 extant photographs taken by the Victorian amateur photographer Clementina, Lady Hawarden, between 1857 and 1864, the double is a recurrent motif. Of the 550 photographs of her daughters posed indoors, approximately 100 prints employ an actual mirror, the reflective surface of a window, or a pairing of her models to create a mirrored effect. Technically, in an age before flash photography, the mirror provided more light to reduce exposure times. Formally, it fragmented and reorganized space while simultaneously offering two views of a sitter. The manner and ubiquity of Hawarden’s doubling, however, suggests a meaning beyond technical and formal concerns. Ramirez contends that doubling was employed by the artist not to represent the traditional motif of vanity or narcissism, but to visually express what was then a growing interest in identity, interiority, and feminine psychic life. She furthers argue that Hawarden’s doubling more closely parallel trends in literature. From the explorations of female identity exemplified in novels by female writers to the theme of the doppelgänger in romantic writing, it is in the nineteenth-century literary realm that the mirror and doubling topos truly emerges.

**Reason, Akela. University of Georgia. The Disappearance of Iconography from New York’s Civil War Monuments, 1864–1902.**

Calvary Cemetery’s Union Memorial was the first Civil War monument funded by the City of New York. Commissioned in the midst of war, the monument possesses a superabundance of sculptural forms, including a forty-foot-tall granite obelisk, crowned by a bronze allegory of peace. Four individualized bronze Union soldiers stand at the base of the shaft, flanked by four bronze eagles and four cannon, marking the boundaries of the plot. This awkward assemblage suggests conflicting iconographic messages, leading one to wonder if it is a monument to war and loss or victory and peace? New Yorkers’ efforts to resolve such contradictions shaped Civil War commemoration throughout the Gilded Age, culminating in the New York Soldiers’ and Sailors’ Monument in Riverside Park. The monument was the last constructed in New York City and is almost purely architectural, with minimal sculptural adornment. By the time the Riverside Monument was completed in 1902, battles over Civil War commemoration in New York had become fierce and political. Such debates took their toll on the iconographic program of the Riverside monument. This paper explores the ways in which sculpture, the bearer of iconography, became a casualty of these local political conflicts.

**Rejaie, Azar. University of Houston-Downtown. Identity With Respect to Audience: Pietro Perugino and His Signatures.**

Pietro Perugino was among Italy’s most celebrated Quattrocento painters. By the time Pietro died in 1523, he had left his signature on as many as thirty commissions for clients throughout Italy. The extraordinary number is not the only unusual aspect of Perugino’s signatures. Intriguingly, although Perugino spent the majority of his career based in Florence, his signatures indicate two different but related professional identities, both of
which refer to the contentious and often violent region of Umbria. Rejaie’s paper examines the painter’s unusual activities with regard to his signatures and suggests possible motivations for their thoughtful manipulation that involve the painter’s astute professional practices and reciprocated benefits shared by Perugino and the Umbrian cities of Perugia and Città della Pieve. He argues that Pietro’s signatures, which become more frequent in his later career, were purposely designed to link his own fame and reputation with either his native or adopted city according to the specific audience. The paper investigates the Renaissance reputations of these two Umbrian cities and argues that Perugino’s deliberate and continued association with them through his signatures was a deliberate marketing tool that allowed him to further his own reputation and that of the Umbrian cities simultaneously.

Reyonld, Rhonda. West Virginia University. Are We There Yet? Using Google Maps to Let Students Drive the Learning.
In this current climate of information surplus and easy online access, students no longer face difficulty in finding information for research projects. What is instead much more problematic is their understanding the need to evaluate online resources and how to do so in a critical manner. The Google Map Project developed, in part, out of Reymond’s engagement with information literacy and the overlapping realm of information technology and her commitment to helping students develop the skills needed to attain competency in these areas. Google Map is an online tool that allows users to place a visual pin on a specific site and then add visual and written content. Students selected arts-related sites, conducted online research, and performed evaluative assessments using the assignment rubric to address a course objective of connecting American art produced before 1945 to their own interests and experiences. The Project is currently in its second iteration and has been modified so that there is also an element of flipping the classroom so that students generate and expand course content, conduct peer reviews before posting content, evaluate and rate posts to the Google Map site, and share their scholarship by leading class discussions.

Reynolds, Rebecca. University of West Georgia. Walking as Research: Experiential Analysis of Sculpture Parks.
Can walking comprise a form of research? If it is a form of research, what knowledge does it afford, and how can that knowledge be conveyed? This paper questions how to represent and convey the experiential aspect of sculpture parks. Reflecting on her own process of researching sculpture parks by walking their sites, Reynolds asks how walking differs from more static viewership in museums as well as moving viewership afforded by tram tours or drive-by public art. Though typically overlooked due to a lack of evidence, walking, Reynolds argues, is a significant factor in understanding the display practice of sculpture parks, and she explores if photographic evidence and landscape plans can help provide insight into how walking impacted the viewer’s experience of the sculpture park. As well, can the experience of walking be historicized? Inspired by Rebecca Solnit’s Wanderlust and studies of motion in landscape design, the paper suggests that theories of the picturesque, architectural theory, and phenomenology can provide some theoretical basis. Examples of site-specific artworks by Jackie Ferrara, Mary Miss, George Trakas, and Ian Hamilton Finlay are analyzed to demonstrate how these works incorporate walking, align with concurrent critiques of photographic representation and emphasize bodily experience of art.

Richards, Elizabeth. University of South Alabama. Cloth as a Sign of the Absent Body in American Sculpture from the 1960s.
Mid-twentieth century artists frequently turned to familiar objects that possess multiple meanings and thus could be manipulated in such a way that they recall personal experience and indicate broader cultural significance without dealing specifically with the forbidden figure. The familiar nature of cloth makes a t-shirt
or tablecloth an appropriate location for discussions of the corporeal, and artists of the 1960s in particular embraced cloth as the site for discussion of the contemporary human experience. Using Saussure’s theory of semiotic iconography, this paper will identify the broad use of cloth objects in art as a signifier of the human body, and then analyze the multiple meanings found in a selection of midcentury artists. From autobiographical readings to sociopolitical ones, the artists of the 1960s adopted clothing and other fabrics to replace the corporeal human body in a time when the human body was rife with political meaning.

Richardson, Margaret. Virginia Commonwealth University. Transformations of Public Art in the Digital Age. Throughout the 20th century, many artists created works that were intended to activate public space and engage the general public in political and social discourse. Since the 1960s, the concept of what constitutes public art has expanded or shifted to include not just permanent murals and monuments but also ephemeral site-specific projects that utilize the environment, performance, video, and digital media. While this change may be attributed to the mere logistics of many contemporary public art projects, it also signals an important conceptual shift. Video and digital media have broadened the potential for public art while also reflecting changes in the concept of community and the “public.” This paper examines the significance of this shift from permanent to temporal public art. Exploring contemporary artists who utilize newer media to create temporary public installations, Richardson examines how public art has evolved in form, concept and audience and will address the following questions: what role does art continue to play in creating a public sphere; what makes these newer methods appealing and effective; how has public involvement changed and what is its impact; and how do these works communicate a “common good?”

Robbins, Carrie. Bryn Mawr College. Lifelike: Modes of Realism in the Work of Thomas Demand. The Walker Art Center’s 2012 exhibition, Lifelike, featured works of art made since the 1960s that share a goal of realism, or resemblance of the observable world. The suffix “like” of the exhibition’s title signals that the works included exhibit a degree of resemblance, and indeed, a range in degree of lifelike-ness was on view. But in the context of this session, Robbins wonders how productive a blanket representation of realism(s) is. While many artists on view present meticulously re-constructed everyday objects in unexpected locations, hoping viewers will mistake them for the real thing, several others paint or photograph ordinary objects without that same degree of realism, hoping instead to celebrate the quotidian as art, much like the 19th-century painters of everyday life. The exhibition puts undue emphasis on the artist’s sleight of hand, sending viewers on a chase of phony astonishment at an artist’s skill, positing those artists not working toward verisimilitude as less accomplished, and limiting the meaning of the trompe l’oeil mode to the moment of its trick. By focusing on one exhibited artist, Thomas Demand, Robbins shows how different modes of realism within his work come to mean differently and why that matters.

Roberts, Perri Lee. University of Miami. A Late Trecento Image of the Veneration of the “Empty” Cross. Roberts examines a late trecento painting, attributed to Giovanni di Bartolomeo Cristiani (Pistoia, before 1366–after 1398), of the Man of Sorrows together with the rarely represented subject of the apostles adoring the “empty” cross. The original location and current whereabouts of the panel are unknown; however, its provenance suggests that it was painted for a church in Pisa. This discussion concentrates on the iconography of the Man of Sorrows and, in particular, on the less familiar subject of the “adoratio crucis”—its pictorial origins in the late fourth century in connection with St. Helena’s discovery of True Cross in Jerusalem; its liturgical importance in relation to Good Friday; and its significance within the context of contemporary mystical literature. Roberts proposes why this particular image was chosen for Cristiani’s painting, as well as how the late medieval worshiper might have interpreted the unprecedented juxtaposition of the suffering body of Christ in the Man of Sorrows and the “absent body” of the “empty” cross.

On December 15, 1860, Edwin Booth appeared as Iago in Shakespeare’s Othello at the Winter Garden Theater in New York City. Contemporary critics praised the performance as one of Booth’s finest. Approximately five months later, Thomas Hicks completed a portrait of Booth as Iago. Critics heralded the portrait as one of the finest paintings to come from Hicks’s easel because the artist successfully captured Booth’s psychological intensity. Booth’s popularity and the painting’s success resulted in Hicks creating at least three smaller copies of the full length, life-size original. This paper considers Hicks’s portraits of Edwin Booth as part of the artist’s efforts to market his work and increase his own fame. Robertson examines how Hicks and Booth organized exhibitions of the Century portrait at the National Academy of Design and local theaters in order to advertise the actor’s successful performance of Iago. She also considers Booth’s career in regard to his performances of Iago and explores the portrait’s relationship with theatrical photography and the popular pastime of collecting celebrity cartes-de-visite. She demonstrates how Hicks’s promotion of the Booth portraits is demonstrative of the artist’s efforts to remain competitive within the academy and the market for images of nineteenth-century celebrities.


Whether featuring images of unbelievable plays or violent collisions, the sports page is ruled by an aesthetic of shock. Promulgating a decidedly binaristic view of sports, the “action-shot” photograph captures crucial moments of ecstatic victory and agonizing defeat. But what do these images do to our understanding of individual players? And, more broadly, to what extent does the action shot block from view a more nuanced portrait of sports competition? In her series Wrestlers Love America (2002–2004), contemporary artist Collier Schorr photographs high school wrestlers at practice. Picturing players in training mode, stretching themselves to their physical limits, Schorr counters the logic of the typical action-shot. In Schorr’s minimalist photographs we do not find “winners” and “losers,” but rather outstretched limbs playfully set against flattened background spaces. By reducing the image to formal qualities, Schorr analogizes the field of photographic representation to the action on a wrestling mat. Crucially, she does not picture the decisive moment of a pin, but rather the evidence of a struggle, as well as surprising moments of tenderness. For these reasons, Schorr’s images shock the viewer, countering traditional notions of wrestling and problematizing stereotypical notions of masculinity.

Rogers, Eunika. See: Chavis, Ashley.

Rosati, Lauren. The Graduate Center, CUNY. Alternative Art / Alternative Economies.

In the late-1920s, the Romanian anarchist Marie Marchand opened a tavern in Manhattan. Designed by Buckminster Fuller and Isamu Noguchi, Romany Marie’s, as the restaurant was known, was a bohemian eatery, a social space for thinkers to discuss radical politics and a haven for artists who were fed for free during the Great Depression. In 1977, a collective of artists formed Colab (Collaborative Projects, Inc.) to provide a creative network and alternative financial economy for its members. Brought together by collaborative practice and a do-it-yourself attitude, and enabled by cheap rent and borrowed space, the artists of Colab organized exhibitions like the “Real Estate Show” and “Income & Wealth Show,” which critiqued the capitalist excesses of New York and the art market. In 2003, building on the legacy of artists such as Marcel Broodthaers, Filip Noterdaeme opened the fictitious Homeless Museum, an institution devoid of art, which mocked the corporatization and commercialization of the cultural establishment. Investigating these three New York “alternative” art spaces as case studies, Rosati’s paper explores the relationships between financial and social
“depressions” and cultural economy and the ways in which countercultural arts projects responded to economic crisis in the 1930s, 1970s and 2000s.

Rosefsky, Linda. Independent Scholar. Like a Machine: Warhol and the Copied Image. When Pop artist Andy Warhol expressed his desire to produce mechanically made paintings—to “be a machine”—the sensibilities of a 1960s audience accustomed to thinking of art as an intimate medium for conveying emotion were shaken to the core. Continually fascinated by simulacrum and the copied image, Warhol defiantly rejected the transcendental mystic of Abstract Expressionism and appropriated mechanically-produced images of Pop culture—signs of reality that were instantly recognizable, easily reproducible, and ready for consumption. Recent research shows that the processed food, alluring celebrities and corporate logos in Warhol’s paintings represent something far more personal than empty signs and shallow signifiers. Warhol’s entire body of work speaks of his cultural heritage and the religion he quietly practiced throughout his life. The son of Carpatho-Rusyn immigrants and a devout Byzantine Catholic, the silent veneration of icons, or holy pictures, lies at the heart of Warhol’s imagery. A consideration of the artist’s work spanning over thirty years will show that Warhol’s relationship with his Pop images is like the believer’s relationship with the Byzantine icon—it is transcendental.

Rosenberg, Capri. SCAD Savannah. Manufactured Culture: The Rise of the “Young British Artist” Phenomenon. This paper and presentation consider the ways in which the free market policies of Ronald Reagan and Margaret Thatcher radically transformed culture in the 1980s. Throughout the 1980s, Thatcher’s government emulated American-style enterprise culture while the art world of the Thatcher decade adopted brash American-style marketing and public relations strategies. Against this backdrop, advertising mogul, collector, patron, curator and dealer Charles Saatchi and his then-wife, Doris Lockhardt, opened their first private gallery space in London in 1985. In the autumn and winter of 1987–88, the gallery hosted New York Art Now, which brought the American Neo-Geo artists to England for the first time. The show included work by Peter Halley, Philip Taaffe, Robert Gober, Ashley Bickerton and Jeff Koons. New York Art Now piqued the interest of then-Goldsmiths student Damien Hirst, who curated Freeze in July 1988. Freeze has since achieved near mythical status as the retrospective origin of the YBA (Young British Artists) phenomenon as it signaled a change in the way art was shown and marketed. In this paper Rosenberg explores these changes in order to reveal the interconnections between contemporary art, conservative politics and big business.

Routh, Mitali, Duke University, and Jasmina Tumbas, Duke University. Reflections on the Mobile Image. This joint paper offers concluding remarks on the topic of the mobile image, taking into consideration theories of the photographic image, the importance of mobility within experimental art movements such as Fluxus and Mail Art, as well as situating the concept of the mobile image within the context of contemporary image-making platforms, for example the iPhone and applications such as Instagram. Serving as a central function of communication within “social media networks,” “mobility” has changed the ways in which art is produced, circulated and perceived, rendering Joseph Beuys’s statement that “everyone is an artist” an everyday phenomenon. Finally, Routh and Tumbas will comment on the papers presented at this panel.

Rundquist, Leisa. University of North Carolina at Asheville. Little (White) Girls: Racial Homogeneity and the Vivian Girl. In recent years, there has been growing scholarly interest in Henry Darger’s visual and literary sources. Moving beyond a discussion of the artist’s practices of appropriation, these studies have considered a broader spectrum of how his work actively engages with American culture. This paper contributes to this body of
inquiry by critically examining the representation of racial homogeneity in his work. Racial whiteness underscores Darger’s reverence for indisputably virtuous and beautiful girl protagonists within his art. His legions of child warriors, led by the Vivian Girls, embody a historically and culturally specific notion of aesthetic perfection. Existing scholarship suggests that child star Shirley Temple and literary character Little Eva set a precedent for Darger’s imagined child. Drawing from film studies and literary criticism, this paper contextualizes Darger’s Vivians within racial discourse informing the white identities of these girl icons. From visual markers of cuteness to a spiritual ideal that defies corporeal containment, unvarying whiteness allows the Vivian Girl to plausibly reach increasingly sentimental and saintly status. Functioning as an invisible yet pervasive hegemonic trope, little girl whiteness and all that it signifies—innocence, purity, and vulnerability—manifest as the defining and motivating features within the artist’s work.

**Russell, Charles. Rutgers University. The Self-Taught Artist as Contemporary Artist.**
This presentation questions how broadly Folk, Self-Taught, and Outsider artists working today should be considered contemporary artists who participate in or challenge the cultural and art historical dialogue engaged by the self-proclaimed mainstream art world. The concepts of self-taught and outsider developed throughout the twentieth century largely through a conflation of European and American challenges to the fine art tradition. In America, “folk” art provided a culturally embedded model that simultaneously challenged the hegemony of a European-based high art tradition and yet was seen to affirm that traditional, modernist formalist aesthetic. The European “outsider” or art brut orientation emphasized the supposedly anti-cultural status of isolate or psychologically distressed self-taught artists. Is either position appropriate or useful for analyzing contemporary self-taught artists, particularly when we consider the widely shared cultural framework of mass culture, the ubiquitous nature of “popular,” or “mass” arts, and the existence of an established artworld dedicated to the art of the self-taught? Russell considers the cultural frameworks of self-taught artists such as Doi, Hipkiss, Sampson, Widener, Grgich, Zindato, and Grimes—all self-consciously contemporary artists with gallery representation—to interrogate their contributions to a cultural discourse in which mainstream artists are also participants.

**Russo, Marc. North Carolina State University. The Four Horsemen of the Apocalypse: Time and the Relationship between Video Art, Painting and Film.**
Literally and figuratively, video art is not viewed in the same way as traditional forms of art. It is often relegated to its own room or corner of a gallery, and when we see video we think of film and conjure the idea of passively viewing a story with a set beginning, middle, and end. This is reinforced by the fact that most video art has a playing time listed or is viewed in a darkened room in the same way one would view a movie. Alternately, once a painting is hung the artist is no longer in control of the way it is viewed or the story. The viewer now determines the time and narrative. This paper looks at a new way of expressing video art by analyzing the installation “The Four Horsemen of the Apocalypse.” The animations that are part of the installation are edited as the viewer experiences it in an attempt to approximate how we view a painting. Finally, the impact of the installation is compared to a short film created from the same footage; this time it is viewed in a dark room with the artist in control of how the story unfolds.

**Ruth, Lauren. See: Hixson, Maiza.**

**Sachs, Daniel. Kennesaw State. Comic Book Art: The Modern Art of Storytelling.**
From the time that humans first felt the imperative to express their relationships to their environment, their fellow clansmen and what today we have come to term gods, they have not only been passing down stories to their children and descendants, in an effort to construct a cultural edifice, but have accompanied those
narratives with compelling and evocative illustrations. In fact, if we look at the history of art from a certain perspective, all cultures, both Eastern and Western as well as pre-historic, have been creating individual images but also serials, i.e. images that must be seen in sequence to tell and understand the story being told. Whether it is the cave paintings of Altamira and Lascaux, the cycle of paintings by Renaissance masters Masaccio, Raphael and even Michelangelo in his Sistine Chapel ceiling frescoes, artists have always told stories through pictures in sequence. While not all artists create serials, some of the most powerful images we have are just that. Some would say that the most compelling storytellers of our time are comic book artists, because of the strength of their narratives, usually exploring the age-old contest between good and evil, and the “awesome” nature of their accompanying illustrations.

Sadow, Samuel. The Graduate Center, CUNY. The St. Eldred and St. Nicholas Frescoes in the Chapel of St. Eldred at the Abbey of Novalesa.
The elaborate 11th-century frescoes that cover the walls and ceiling of the Chapel of St. Eldred in the Piedmontese Abbey of Novalesa pair a visual hagiography of Saint Eldred, a virtually unknown 9th-century abbot of the monastery, with that of the almost universally venerated Saint Nicholas of Myra. A close analysis of the murals in the context of the Benedictine monastery’s history reveals a program precisely tailored to the spiritual needs and terrestrial ambitions of a religious community attempting to recover from an existential threat. In 906, Saracen incursions forced Novalesa’s monks to abandon their home for Turin, an exile that would last a generation. When the monks returned, the monastery had not only been reduced to rubble, it had been relegated from an independent community with imperial Frankish patronage to a priory of neighboring Breme under the control of Italian kings. Novalesa’s monks enlisted Saint Eldred, most conspicuously in the murals that depict his life and miracles, as a key ally in their campaign to regain the monastery’s former glory. The campaign failed, Novalesa continued to decline, and Saint Eldred was consigned to obscurity.

Santana, Maria Cristina. University of Central Florida. How Do You Know If You Are Creative?: Interdisciplinary Publishing Class Takes on Non-Majors.
The class Desktop Publishing was offered three times as an interdisciplinary Honors seminar between the Art Department and the Nicholson School of Communication at the University of Central Florida. The class worked to create a magazine from inception to implementation. Santana’s contribution to this team-taught course was to coordinate story content and features photography. The experience took students to interview a newspaper reporter and to shadow a magazine writer before story assignments were given out. Once the final stories were decided upon, the writers were further divided as feature authors or writing coaches. Coaches gave support to writers, so that two students could work together in smaller group settings. This was efficient to a degree but not entirely successful, since the writing coach needed to have leadership and assertiveness, two traits not displayed by all students. Outside of class, weekly meetings were introduced as a check-balance mechanism to keep the class motivated and moving forward. The photography department was a smaller unit headed by a photo editor who worked closely with the art director. The talent was good in this area but only a handful of students could take on the creative side of the job.

The term “sustainable design” has gained a great deal of recognition and support in recent years, but can its definition be easily verbalized and explained? More important, do our students—our future!—truly understand what it takes to be sustainably conscious designers? Ask many and you’ll hear, “Sure, it means recycling and/or using recyclable materials.” While this is true in part, most students are still unaware that without the additional use of non-chemical processes and inks, renewable energy, or sustainable forestry, what seems to be such a simple task is actually quite counterproductive. With today’s society increasingly
passionate about creating and maintaining an eco-friendly environment, the need to integrate sustainable pedagogy into design curriculum is critical now. As this subject matter is relatively new to our field, however, committing to a topic where most have little or no previous experience can be challenging. Therefore, this presentation aims to introduce colleagues to a range of explored pedagogical methods, tools, and project examples with the goals of inspiring change—as well as a more sustainably conscious future—within the classroom.

**Schiller, Emily.** *Pennsylvania State University. Expansion Underground, Destruction Overhead: New York City in the 1930s.*

New Yorkers were surrounded by jackhammers, drills, and dynamite for the first half of the 20th century. The sensory onslaught culminated in the simultaneous construction of subways and destruction of elevated railways during the 1930s. A 1939 New York Times editorial cheered the removal of Sixth Avenue’s “dirty apron”—the overhead tracks previously considered the solution for dangerous, congested roads. The event (soon repeated on the Ninth, Second, and Third Avenue rail lines) exposed its businesses to sunshine for the first time since 1878 and concluded fifteen years of turmoil along the thoroughfare. Visual artists responded to the upheaval caused by transportation’s evolution. In addition to prints by Don Freeman, Louis Lozowick, and Abbo Ostrowksy, the replacement of raised trestles by subterranean tunnels appears in paintings by Reginald Marsh, Louis Bosa, and Cecil Bell. Artists’ views range from celebratory displays of men at work to somber comments on the price of progress. They incorporate the context of widespread unemployment, labor disputes, and LaGuardia’s anti-noise campaign. Improvements to mass transit necessitated closing roads, collapsing buildings, and blocking pedestrian traffic. These scenes of Manhattan’s growing pains reveal moments when public mobility was restricted, prevented, or stifled.

**Schmunk, Peter.** *Wofford College. Ut pictura musica: The Realignment of Painting in the Nineteenth Century.*

While claims for the primacy of music among the arts began to appear in the early nineteenth century, with music touted as a model for painting due to its intense expressivity and its freedom from reliance on narrative, the years around mid-century mark a turning point in the recognition of music’s importance and potential influence on the other arts. The inaugural issue of the Gazette des Beaux-Arts presented as its lead article in 1859 an essay entitled “Ut pictura musica,” which revised the Horatian dictum *ut pictura poesis* to assert that the future of painting had more in common with the abstract, form-centered nature of music, and less with the descriptive and narrative orientation of literature. Two years later Baudelaire published “Richard Wagner and Tannhäuser in Paris,” proclaiming Wagner to be “the most genuine representative of modern man,” whose art communicated “by subtle gradations all that is excessive, immense, [and] ambitious in both spiritual and natural man.” Schmunk’s presentation examines the arguments made by writers at this defining moment for the alignment of painting with music and considers a few exemplary works by painters of the 1860s who responded enthusiastically to the examples of Wagner and music.

**Schramer, Kristine.** See: Posey, Julie.

**Schroeder, Sue.** See: Seymour, Gayle.


More than twenty years before curator Nicolas Bourriaud coined the phrase “relational aesthetics” to define art based on human interaction and existing largely in the social sphere, Tom Marioni’s social art actions, such as “The Act of Drinking Beer with Friends Is the Highest Form of Art” (1970) and “Cafe Wednesday” (existing under various monikers from 1972 to the present), centered on the open exchange of ideas among artists,
often occurring in and around the context of the bar. To the San Francisco–based conceptualist, Cafe Society meant “drunken parties where ideas were born.” This project explores the precedent set by Marioni’s seminal social works, as well as the legacy of their influence, particularly as it relates to the rise and fall of a curatorial project-cum-tavern, established within the confines of academia, by two graduate students at The University of Iowa in 2006.

Ntonso, the tiny Ghanaian village where adinkra cloth is produced for the Asante people, their king, and for tourists, is a study in tradition and innovation. Calabash stamps are carved today exactly the same way as a century ago. Yet new motifs and meanings evolve by commission and at whim and some now represent technological developments. Each step of the adinkra blockprinting process has its own artisans, the equivalent of a mini-production line throughout the village. While villagers still travel far to gather bark to produce the dye, photographic transfers and silk screening methods are slowly penetrating the community of dyers, carvers, and printers in answer to tourists’ demand for the beautiful fabric. Laden with meaning, adinkra was originally a mourning cloth; today it is making its way into contemporary fashion. There are many lessons to be learned from these people and their cloth; motifs represent everything from philosophical proverbs to the commonplace. Symbols depict historic beliefs and illustrate the importance of using proverbs in Asante culture, considered an indication of wisdom. Schusheim-Anderson, a textile designer, has been to Ntonso eight times in the past seven years; she will share images taken in the village in conjunction with the presentation.

The post-WWII era in America was a time when society tested social and artistic boundaries. Through an examination of Jasper Johns’s work in relation to the scholarship of Julia Kristeva and Leo Steinberg, Scoggins examines the abject qualities of Johns’s work and argues the ways in which his materials and techniques exaggerate the absent human body through the creation of the remains of human existence. Johns uses his art as a platform in this environment to portray the absent human body through refuse, fragments, and artifacts. Johns’s use of newsprint as an allusion to the abstract body illustrates the classification of newspapers as metaphors for human information and eventual human waste. This categorization creates two varying yet complementary interpretations of the absent body in his works: absent subject and human excretion. Johns’s use of wax casts of fragmented body parts simultaneously suggests human presence through their form and exaggerates its absence through the impressions left behind. He depicts subjects such as coat hangers and targets that rely on humans to exist, which amplifies their absence. Johns creates the objects and materials of the human experience without representing the body.

Scott, Hallie. The Graduate Center, CUNY. Cars and Cameras: Conceptual Artists on Road Trips.
“Tourism, a by-product of the circulation of commodities, is fundamentally nothing more than the leisure of going to see what has become banal.” Guy Debord, writing in 1968, criticized the tremendous growth of the tourism industry in the postwar period. This growth was especially unprecedented in North America, where droves of families took to their cars, seeking freedom through visits to well-promoted tourist sites. The emergence of road-trip tourism has often been read as reinforcing the rapid spread of the consumer environment, rather than facilitating the road-trippers’ escape. The constructed authenticity of the sites and experiences of road-trip tourism became a major area of investigation for conceptual artists and architects in the 1960s and 1970s, many of whom employed the technologies of tourism—the car and the camera—to critically document landscape and the built environment. Scott explores this artistic strategy through three
projects, by Stephen Shore, William Wegman, and Ant Farm, which simultaneously frame and deconstruct the framing of North American tourism spaces. Scott discusses these projects as critiques of the reification of place by the tourist industry, but also posits that their use of humor suggests a way out of the limiting structuralist dialectic that dominates tourism scholarship.

Seigler, Jennifer. Emory University. The Strength of Chimú Culture under Inka Rule: Chimú-Inka Urpus. This presentation is an investigation of a diagnostically Inka ceramic form, the urpu, produced in the style known as “Chimú-Inka,” which blends the artistic traits of the expansionistic Inka with those of their former rival the Chimú. Studies on the provincial administrative policies of the Inka are increasingly important in understanding the pre-conquest Andes. However, there has been no study of the effects of the Inka on the art of their most powerful former enemy. Despite the imposition of the urpu vessel, a symbol of Inka control, Chimú artists overtly include elements of their own ceramic tradition. Comparative proportional and iconographic analyses of 90 Chimú-Inka and 50 Inka urpus introduce the distinctions and continuities between the pure Inka and the hybrid Chimú-Inka vessel form.

Seipel, Joseph H. Virginia Commonwealth University. US News and World Report, Just Like Football? In “Matrix-based Methods for College Football Rankings,” Vladimir Boginski, Sergiy Butenko and Panos M. Pardalos write: “Until several years ago, the rankings were decided purely based on collective opinion of press writers and coaches [substitute arts deans and chairs]. Clearly, these ranking principles are not acceptable, since people’s opinions are in many cases ‘biased’. For instance, a sports analyst [substitute arts dean or chair] might be impressed by the playing style of a certain team [substitute graduate program] which would affect his [substitute his or her] decision, moreover, many of those whose votes are considered in the ranking polls (especially, football coaches [substitute arts deans and chairs]) cannot see all games [substitute exhibitions and scholarly papers] of every team [substitute graduate program] during the season and rely on their personal perception or other specialists’ judgements.” Many arguments against the US News and World Report rankings sound curiously familiar. Does the current methodology produce the most accurate results? The interest of US News and World Report is to sell magazines; the interest of the graduate school applicant is to find the best graduate opportunity; the interest of the participating school is to build its reputation. We may need to huddle.

Seiz, Janet. North Carolina A&T State University. New Information on the “Chariot of Aurora” at Biltmore House. The largest Venetian ceiling painting in America has remained the most unstudied ceiling painting in America. This is not because of an obscure location: Biltmore House in Asheville, North Carolina, is the state’s top tourist attraction with over 1 million visitors per year. However, the double handicap of human difficulty in viewing ceiling paintings and the separation of the work from its original architectural context has caused this masterwork of Baroque illusionistic ceiling painting to be frequently passed by with barely a glimpse in its present location in Biltmore’s library, rather than the crown jewel of contemplation which it formerly was in the ballroom of the Pisani family in Venice. This paper, thanks to the cooperation of Biltmore House and the fine talents of student photographers at North Carolina A & T, recreates how this ceiling came to be formed in its original context. More than a standard Baroque family glorification painting, this masterwork by Gian Antonio Pellegrini was created at the height of the ambassadorial career of its patron, Alvise Pisani (later Venice’s 115th Doge), who desired the work to be a conversation piece for guests entering his grand ballroom in Venice in 1720.
Seymour, Gayle, University of Central Arkansas, and Sue Schroeder, CORE Dance Company.
Navigating the Gallery: Dance Responding to Art.
The Baum Gallery at the University of Central Arkansas, in collaboration with the Houston/Atlanta-based dance organization CORE Performance Company, has investigated the intersection of visual art and dance through a series of residencies dedicated to the question, “How can dance enhance the visual art experience?” In 2009, CORE created original choreography, Cardinal Points, in response to an exhibition at the Baum Gallery on contemporary Latino and Latin American art; in February 2012, CORE choreographed Body as Image, responding to a photography exhibition by Donna Pinckley; and in September 2012, CORE created site-specific choreography performed inside a giant inflatable Luminarium (designed by UK-based Architects of Air) in conjunction with an arts festival on the UCA campus. In all three instances, CORE creates a situation where the audience is led through the gallery (or Luminarium), following the dancers’ movements from room to room, not passively seated in front of an illuminated stage. This interactive assembly of motions, pauses, and passions provides a kinesthetic bridge for audiences to experience the artwork with fresh eyes through the immediacy of dance. This paper investigates CORE’s responsive choreography at the Baum Gallery, as well as work inspired by the artwork of Sol LeWitt and Jules Olitski.

A signature assignment for many art history survey courses is the formal analysis paper. Typically scheduled early in the semester in order to augment visual interpretative skills, the assignment requires a visit to an art museum or art institution in order to observe an art object or cultural artifact in person—not mediated by classroom technology. However, the assignment often neglects inquiry into the politics of the museum—how, why and where the artwork is located in the museum—and the museum architecture itself as an object of analysis. First, this paper addresses how to make the museum itself a relevant part of the formal analysis paper. Second, it provides strategies of engagement with course content in order to enhance the relevancy of the museum, including acquisition, collection and exhibition procedures, beyond the limitations of a single writing assignment.

Sheldon, Brittany. Indiana University, Bloomington. Marketing Culture: Adinkra Tourist Batik.
Sheldon’s presentation considers changes to the use of Akan adinkra symbols over time, specifically focusing on their contemporary application to batik cloth produced for the tourist market. Adinkra symbols originated with the Akan culture of southern Ghana, in the context of which their most traditional application was to funerary cloth. During the early years of independence, adinkra symbols were featured prominently by the government in its construction of a post-colonial national identity. They are now commonly found decorating items produced for the tourist trade, including clocks, aprons, and batik cloth. Brought to West Africa by Dutch soldiers in the mid-nineteenth century, Javanese batik cloth has also long been an integral part of Ghanaian culture. Specifically, “Dutch wax” resist-dyed cloth has long been the most fashionable dress for urban women in Ghana; patterns on this type of cloth, however, do not generally include adinkra symbols. Tourist batik cloth featuring adinkra symbols, therefore, represents a new cultural hybrid being produced by Ghanaian artisans. In this presentation, Sheldon asks what this new genre of textiles—specifically produced for and marketed to a foreign audience—means for the construction and presentation of Ghanaian national identity today.

Shelnutt, Greg. Clemson University. Dare the Academy Trust Nascent Modes of Creative and Scholarly Engagement and Assessment?
Maybe the question isn’t so much whether the academy should retain or eschew peer review, but rather a question of how one acknowledges and accounts for an increasingly diverse range of art and research activities. While peer review is, and will likely remain, an essential tool in the recognition of a faculty member’s
scholarly and creative activity, a dogmatic adherence to recognized standards can inhibit the very creativity it seeks to evaluate. It’s also as much a question of how one defines peer review as a process of evaluating the work versus evaluating the venue in which it is assessed. Many of contemporary art’s enduring aesthetic moments were either rejected by, or intentionally subverted, peer review. From the Society of Independent Artists’ rejection of Duchamp’s Fountain and its subsequent display and documentation by Stieglitz, to what Donald Wall terms Gordon Matta Clark’s “enriched autocriticism,” the process of peer review has, in many instances, failed to acknowledge and support work later acknowledged as iconic and transformational. This paper explores contemporary aesthetic and cultural initiatives outside the academy. Dare the academy trust nascent modes of creative and scholarly engagement and assessment?

Painting and walking are both ventures of sensation and perception, familiarity and discovery. Requiring an attuned physicality and heightened awareness, they are direct and intuitive, possibly primitive yet sophisticated acts. When walking one establishes a path while welcoming alternate routes, placing the body in motion with intention, poise and awareness. For some it is the same when making a painting. There is a compulsion and a satisfaction, a commitment to the present, a release from obligation and a simultaneous experience of being centered and exposed. Time adapts to the activity; one step leads to another; space, breath, exertion, the routine and the unexpected all come into play. This paper outlines the process and products of a focused examination of the multivalent relationship between painting and walking in Shineman’s personal practice. A body of work produced with the intention of exploring these two very separate yet interconnected acts is central to the conversation. Shineman supplements this with the writings of other painters and their experiences with walking.

Before Benjamin Henry Latrobe (1764–1820) became the “nation’s first professional architect” and made his name as the second architect of the United States Capitol, he penned what may well be the first landscape treatise concerning the United States. When the young British architect and engineer first came to Virginia in the 1790s, architectural commissions were not immediately forthcoming. One of the significant accomplishments of these “fallow” years was his two-volume work “An Essay on Landscape Explained in Tinted Drawings,” which he wrote in 1798 for Susanna Spotswood, who was his drawing and watercolor pupil. The text, which remained unfinished when Latrobe moved from Virginia to Pennsylvania, has received little critical attention despite its subsequent reprinting within The Papers of Benjamin Henry Latrobe series. This paper consists of a much-needed re-evaluation of the significance of Latrobe’s text. Through an analysis of the imagery and themes that Latrobe employs throughout the essay, Sienkewicz considers the ways in which Latrobe adapts European concepts of the theory and value of landscape to the Virginian scene. She also explores how this idiosyncratic text provides insight into ideas of landscape, history, and American-ness that would inform Latrobe’s subsequent, and more renowned, architectural work.

Silver Kohn, Romy. The Graduate Center, CUNY. Turning Maintenance into Art: Mierle Laderman Ukeles’s Early Maintenance Work.
Mierle Laderman Ukeles penned her famous “Maintenance Art Manifesto” in 1969 soon after the birth of her first child. The text, which promotes the repetitive, preservation-oriented acts of maintenance over a Modernist focus on individuality, both declared the invisible work of everyday life art and called for an exhibition in which she would perform this work at a museum. It was a few years, however, before any institution took up her offer and in the meantime she did the work of a Maintenance Artist at home. This
paper will focus on the works that she did at home, including her “Manifesto for Maintenance Art” (1969), “Maintenance Art: Dusting a Baffle, Rinsing a B.M. Diaper, Mopping the Floor and Pregnant Woman Cleaning a Chicken Foot,” all from 1969, as well as “Maintenance Art Task: Dressing to Go Out/Undressing to Come In,” from 1973. These works hinge on the photographic document in order to clarify the work of everyday life, particularly Ukeles’s tasks as a wife and mother, as performance, and more generally as art. They explore issues key to photography, performance and maintenance, including repetition and time, both task-based time and cyclical iteration.

**Simon, Miklos P. Columbia College. Jack of All Trades, Master of None.**
For last couple of decades, art departments have struggled to graduate critical thinkers as well as skillful creative problem solvers. Is this a shortcoming of higher art education or just another manifestation of an educational crisis? Looking at primary and secondary education, the difficulties experienced in higher education are not surprising. The first twelve years of education are designed around testing and meeting benchmarks. Similarly, in higher education, independent art schools and the art departments of large universities alike operate under a task-oriented educational style. In this milieu, students are already conditioned to look for the easiest way to receive a degree and, unfortunately, teachers are happy to oblige. Despite teachers knowing that students learn in continuum, they teach in a fragmented structural model. First, there is the dreaded foundation program. Next, there is the specialized training of majors, often with irreconcilable philosophical differences even within the same institution. Last, directed by administrations, credit requirements are being reduced to ensure successful graduation rates. How do we reverse this trend? Simon explores some of the directions and models to contemplate and to form a viable approach for cultivating artists for the present and the future.

**Sissia, Julie. Centre allemand d’histoire de l’art de Paris. The GDR at the Biennale de Paris: Between Individual Subversion and National Representation.**
While officially invited since 1972, the GDR waited ten years before participating officially in the Biennale de Paris. In the meantime, East Berlin—artist Hans Brosch managed to short-circuit the official GDR institutions: in 1975 his abstract paintings were shown at that international, pluralist event, causing a small sensation on the French art scene. At the Biennale 1982, the GDR confronted other nations in a common exhibition space, not as a single country in a solo show. For this artificial nation, the participation crystallized the problem of legitimating itself on the international art scene in a “national,” “closed” way, inconsistent, in appearance, with the very philosophy of the Biennale de Paris. This paper aims at giving a first impression of the complexity and diversity of “the other Germany’s” art’s presence in France. On the basis of unpublished French and German archive material, Sissia shows how the presence of the GDR at the Biennale de Paris is symptomatic of a political and cultural détente but also of a turning point in the Western arts in the ‘80s, questioning the avant-gardes—not only in West Germany’s Neo-expressionism—and posing the question of a revival of nationalisms.

**Skaggs, Greg. Troy University. Projekt Recon: Vandalism, Polite.**
Projekt Recon is an ongoing collaborative site-specific installation work created by Greg Skaggs and Sara Dismukes. Starting in 2008, this project has resulted in interventions in four countries and several U.S. cities, as well as presentations and exhibitions at regional museums. This ever-evolving project has also won several regional ADDY GOLD awards in self-promotion and non-traditional media.

**Skees, Alan.** See: Skees, Kristin.
Skees, Kristin, Christopher Newport University, and Alan Skees, Christopher Newport University. Redefining Foundations in a Small Liberal Arts Setting.
In a small department, at a small liberal arts university, with a high number of transfer students, we have found that our main challenge with our Foundations program is building a sense of community among our students and giving them the shared experience that foundations often provide. By utilizing Facebook to connect students and faculty, and by adapting our idea of Foundations education for a small liberal arts environment, we have begun to redefine the community-building experience for our department.

Slagle, Jim. Lander University. Plotting Creativity: Vinyl in the Art Department.
Experimenting with equipment and materials is a great way to break monotonous routines and habits. What happens when you take a traditional piece of equipment not traditionally associated with art, and turn it loose on a bunch of art students and professors to have their way with? Eyes are opened to innovative and exciting new possibilities for art making, and with surprising results.

The landscape of war is the ultimate physical manifestation of society run amok and politics gone awry. Out of Rubble addresses the terrain of deliberate destruction through the work of contemporary artists from Brooklyn to Beit Sahour who explore arenas of war from Nagasaki to Najaf through a variety of strategies. From ironic real estate ads for destroyed beachfront property in the Gaza Strip to the archeology of war over decades of conflict in Afghanistan, the images presented reveal the impact of human violence on the land. Remembering and recording ruin is prevalent, but several of the artists speak to the possibility (or impossibility) of recovery and regeneration. Through digital reconstruction of bombed homes, painted scenes of cultivation amidst the rubble, and revisiting scenes of battle now turned bucolic, some artists show how time might heal, but also how the damage is never forgotten. War is inscribed on the land both heaving and quieted, from Anselm Kiefer’s undulating concrete to Tomoko Yoneda’s forest pond created from a WWI mine explosion. Other artists discussed include: Lida Abdul, Taysir Batnijji, Lenka Clayton, Decolonizing Architecture, Jane Dixon, Andrew Ellis Johnson, Samina Mansuri, Simon Norfolk, Susanne Slavick and Elaine Spatz-Rabinowitz.

Slavkin, Mary. The Graduate Center, CUNY. Péladan, Painting, and Prose: Subjects, Styles, and Scales at the Salons of the Rose + Croix.
Symbolism began as a literary movement, and only afterwards moved into the realm of the visual. Likewise, the Salons of the Rose + Croix were a Symbolist group that was begun and led by writer Joséphin Péladan. In addition to his literary output, Péladan produced Rules and a Manifesto for his Salons, laying out his aesthetic theories and creating directives for the group. Although he sought to lead a visual movement, Péladan’s writings reveal a hierarchical view of literature over painting and subject matter over visual style. This presentation considers the place of the genres of literature, music, and the visual arts within Péladan’s theories as well as addressing Péladan’s own role as a writer leading practicing artists. Then it will turn to the works displayed at the Salons, exploring the ways in which the artists exhibiting at the Rose + Croix built on and broke from Péladan’s ideas and considering the disconnects between issues of style and subject matter in the author’s theories and the artists’ works.

One of the most famous and often presumed unfinished works by Titian is his Pietà. Owned by Palma il Giovane after Titian’s death, it bears an inscription: “What Titian left inchoate, Palma reverently completed, and dedicated the work to God.” It is well known that Palma desired to be seen as Titian’s artistic heir by his
contemporaries. This presentation argues that Palma’s intentions are more far-reaching, intended for posterity. The available evidence, albeit scant, suggests that he took advantage of the fact that the Pietà could be perceived unfinished (non-finito) by the standards of time if not by Titian himself. With minimal effort, Palma interjected himself into the work, forever preserving his place in Venetian artistic history through Titian’s renown.

Smith, Linda. KIST University (Kigali Institute of Science and Technology). The Arts and the Community.
Six years ago, Smith came to Rwanda on a photographic assignment for a non-profit organization. She was only there two weeks but it was during that time that her life changed. She discovered the beauty of children and the power of teaching photography to children in need of money, school supplies and food. Five years ago, she began a photographic project in Rwanda and Uganda called “Through the Eyes of Hope,” in which she teaches photography to orphan children as well as to adults who are survivors of war and genocide. Much of her time in Africa over the past few years has been spent living and working around children and getting to know their families and friends. Her life has been filled with the fruit of hope and healing which has come to these children and adults through the art of photography. After Smith’s initial trip to Rwanda, a few friends asked her to return for a few weeks to teach photography to some children from the Kagugu Primary School.

Rothko is most remembered today for his mature style: large blocks of vibrating color set one on top of the other. What is less often recalled is that many of his early paintings—including those that flirted with expressionism and surrealism—were primarily figural compositions. Rothko, however, soon became all too aware that depicting the outward appearance of the body was an inadequate way of capturing the essential human drama he was interested in. For Rothko, the condition of modernity had made it all but impossible to portray the body without simultaneously mutilating it. What he required, then, was not a way of representing the body that circumvented this disfiguration, but rather one that allowed him to exhibit the human condition without recourse to figuration. The only way to accomplish this feat was to depict the absence of the figure, to negate it in order to save it. What Rothko needed to do, in other words, was to render a sense of nothingness in paint. The absence of the body in Rothko’s signature style is thus, one could argue, not a rejection of the figuration that prevailed in his early work, but rather the natural evolution of it.

Post-war America saw a substantial increase in automobile production and the birth of the car-dependent suburb. This inaugurated a new era of vision, a world seen through the windshield of a car. This paper argues that Robert Frank’s The Americans (1958–59) and Ed Ruscha’s Every Building on the Sunset Strip (1966) are examples of a hybridizing of mobile automotive vision, photographic indexicality, and the book of photographs—all of which converge around a shared sense of movement and an inclination towards the future. As objects at the horizon approach the driver, come into focus, and are replaced, the reader is motivated onwards through the book’s pages. Recalling the previous image while looking at the present one and anticipating the next, the viewer of these works enacts the unique time of photography, its conjunction of here-now and there-then that implies an inevitable future. The works do not settle, despite being a series of discrete images, and are completed by the viewer only through that viewer’s own psychic and physical movements. In this, they accord with Katy Siegel’s understanding of post-war American art’s emphasis on non-completion, and point towards conceptions of “medium” that are only recently being articulated.
Sneed, Gillian. The Graduate Center, CUNY. Transcribing the Body: Performative Photography, Drawing, and Indexicality in the Work of Helena Almeida and Arnulf Rainer.
This paper examines the work of two contemporary artists—Helena Almeida (Portuguese, b. 1934) and Arnulf Rainer (Austrian, b. 1929)—who, through drawing and mark-making, bridge the gap between the real-time temporality of live performance and the static indexical nature of photography. Both artists perform quotidian movements for the camera, and then extend their performances through the performative gesture of drawing or painting directly onto the photographic surface. Like photography, drawing and mark-making serve as an archive of the residue of a live act, embodying and amplifying its essence by capturing its energy and rhythm and by enabling its extended temporal existence. Treating the inscribed photograph as a transitional object that mediates between a performance in the past and its re-performance in the present, these artists draw our awareness to a photograph’s indexicality through their performative gestures and marks, both within the frame and on it. Ultimately, this paper argues that these artists’ approaches to performance, photography, and performative mark-making enables the objectified index of a live performance to function as more than a reified object, indeed, as a haunting iteration of the performance itself.

Snyder, Janet. West Virginia University. Prestige by Association: Eastern Power Embodied in Appropriated Stuffs.
Campaigns that combined practices of pilgrimage and of holy war fought on behalf of the Christian religion, the Crusades, were initiated with Urban II’s speech at Clermont in 1095 and continued for 700 years. Some warrior-pilgrims never intended to return from the Crusades, while others meant to come home, bringing souvenirs. This paper proposes significances for Europeans’ appropriation of Byzantine and Islamic textile imagery that expressed associations with journeys to the Holy Land. Exotic luxury materials like silk and inscribed tiraz, transformed in their new contexts, indicated the wearer’s association with the East, signified power, and endowed prestige. Beginning in the 1140s, a new design formula revolutionized church façade sculpture programs in northern Europe: ranks of personages dressed as contemporary courtiers stood along the doorjambs as if in reception lines. The appearance of appropriated textiles and clothing represented in this sculpture corresponds to similar depictions in manuscript illustrations, metalwork, painted stained glass, and other decorative arts. In the 13th and 14th centuries the significance of represented eastern textiles in western European art modulated, with nuances indicating an increased sophistication of discernment as a result of increased trade and interaction between cultures.

In 1919, American artist Walt Kuhn completed a roughly rendered and garishly-colored portrait of a showgirl, his first major painting of a theme that would come to dominate his oeuvre. Kuhn titled this work The City. While the artist’s use of a female figure to personify the urban environment was part of a long artistic tradition dating back to antiquity, his choice of a debased showgirl rather than a noble, allegorical matron or virginal youth made his painting all the more shocking to viewers and specific to the modern city. In this paper, Spies examines the linking of the showgirl and the city as a standard motif of modern visual culture. Considered gaudy, brash and spectacular, the showgirl envisioned moderns’ ambivalence toward the metropolis, regarded as threatening yet also lively and energizing. Such images played on the destabilizing fear of women’s independence and sexuality, and additionally linked the rise of the modern city to the proliferation of mass culture. Ultimately, Spies shows that these art works helped Kuhn and others negotiate anxieties not only about the modern urban environment, but also about their own identity as avant-garde artists and heterosexual men in relationship to mass culture and the sexualized female body.
Spinney’s work focuses primarily on drawing-based narrative screenprints that examine and navigate questions of queer identity. She deals with topics ranging from the social mores that surround non-heterosexual relationships to the familial rejection that often accompanies the possession of a queer social identity. She is interested in exploring and questioning the likelihood of meaningful social change in these areas, the impact of today’s social climate on developments in the LGBT subculture, and the as yet embryonic visual vocabulary that exists to describe the issues of this community. More specifically, Spinney’s research examines the concept of the metaphorical closet as a social device deployed by individuals or communities who have something to hide from others or something to keep hidden from themselves. She is especially interested in making art exploring the keeping or not keeping of secrets, the mentality of concealment, what it means to be “closeted” or “un-closeted” about facets of one’s identity, and what it means to use a “closet” to attempt to escape social or internalized censure.

Among Spivey’s more senior colleagues, “service learning” has become a dirty word, conjuring up the barrage of requests they constantly receive for student design help. These “opportunities” typically offer little curricular benefit and ultimately boil down to free design labor. Rarely is there a design problem at all, but merely need for a particular software competency to execute a given (and weak) idea. In situations where students can work directly with clients in a course structure, various issues arise: are the goals of both solving a client’s problem and creating personal work for a professional portfolio mutually exclusive? Do the given problems provide students the opportunity to assess user needs and use real design thinking (versus just formally crafting a predetermined artifact)? Spivey intends to make “service-learning” a nice word again. She was recently designated a UGA Service Learning Fellow, based on a proposal using AIGA’s “Design for Good” initiative as a model to establish meaningful design learning experiences for students that involve civic engagement and working in interdisciplinary teams to solve broad community issues using design. This yearlong project will have just begun in October, but Spivey plans to discuss her goals, inspirations and related experiences from the classroom.

Steinberg, Monica. The Graduate Center, CUNY. Prank, Provoke, Shock: Strategies of the Los Angeles Avant-Garde of the 1950s. The use of pranks to provoke shock was a critical strategy evident in the work of the early Los Angeles avant-garde in the mid-1950s. Specifically, this strategy was exploited by curator Walter Hopps, artist Craig Kauffman, and poet-mathematician Ben Bartosh when they created the fictitious, prankster-provocateur identity of “Maurice Syndell” and established “Syndell Studio.” Working under an assumed name, these early founders, later joined by Ed Kienholz and Robert Alexander, restaged various Dada strategies through a series of pranks that shocked audiences and ultimately provoked municipal action, reaction, and censorship (for profanity). Existing scholarship on the early west coast avant-garde has called attention to the presence of Duchamp in Southern California, as well as documented Los Angeles’s conservative municipal policies toward “Modern Art.” However, literature has yet to critically examine how the emerging avant-garde of the 1950s directly engaged with, pranked, and shocked a conservative Los Angeles operating under the long shadow of the 1947 Hollywood blacklist. Using oral history and author-conducted interviews, as well as published resources and archival evidence, this paper explores how a 1950s Los Angeles avant-garde used the constructed identity of Maurice Syndell as an agent provocateur to critically and subversively “shock” a conservative Los Angeles.
Collaboration: An Environmentally Responsible Printmaking Initiative.
Collaboration, a joint printmaking initiative between an Ontario-based artist and an Alabama-based artist, generated a suite of large-scale, photo-based lithographs utilizing environmentally responsible studio approaches. Entitled Wetlands, the series derived its imagery from Ebenezer Nature Reserve, a protected wetland area on the University of Montevallo campus where Collaboration took place. The site provided a rich source of visual imagery for the project that connected with the artists’ shared interest in landscape-based themes. The methodology employed in this project was deliberate in its avoidance of photo chemicals, volatile organic compounds, acids and harmful cleansers. It provides a model for how artists and institutions can share information to integrate aspects of sustainability into their research. This project is part of a prevailing shift in studio practice where changing attitudes and an increased awareness for environmental responsibility are occurring globally. These changes are made possible by new technologies, alternative approaches and more accessible information that enable change without a sacrifice of quality or artistic integrity. As a result, the traditionally toxic print studio is being transformed with reduced exposure for artists and diminished negative effects on the environment.

Stevens presents four separate projects involving law and graphic design; the first three grew out of an interdisciplinary course in philosophy and graphic design, “General Studies 240: Civil Rights Struggles.” In the “Civil Rights Visual Timeline Project,” students visually explored the central tenet of America’s civil rights period—that separate is not equal—by chronicling events from 1954 to 1965 and by identifying a segment of the population for whom equal rights are still denied. In light of the Stand Your Ground Laws and recent events in Florida, students created “The Hate Crime Awareness Banner Project,” a banner that included hate crime victims from Emmett Till in 1955 to today’s recent victim Trayvon Martin. In the third project, titled “General Studies 240: Women’s Body Image in Advertising,” students wrote and designed books and collages that illustrate how our culture celebrates an unattainable image of perfection. The final project is from a course titled “General Studies 150: An Exploration of Washington, D.C., Exhibited in Verbal and Visual Expression.” From researching and touring Washington, D.C., students wrote and designed tour books of 12 to 24 pages that focused on monuments, museums and memorials.

Stewart, Beth. Mercer University. My Leonardo Moment: An Experiment in Teaching Creative Thinking.
Last fall Stewart tried an experimental course designed to see if creative thinking itself could be taught. Ken Robinson’s TED Talk on how schools were killing creativity was one of her inspirations. After reading intensively on creativity for two years, especially research by psychologists, sociologists, and other interested persons, with emphasis on what has been learned in the last 20 years, Stewart attempted to put to use directly what has been discovered about creativity. The course was a combined art studio and academic class entitled “Leonardo da Vinci and the Liberal Arts: An Investigation of the Creative Mind.” It assumed that a conscious understanding of what was expected and how people think creatively, together with the removal of classroom features that inhibit creativity, would unleash students’ creative energies, or at least set them on the path. About three quarters of the way through, Stewart began to think that Ken Robinson isn’t quite right about it and that instructional expectations need adjustment. This presentation describes what was done in the course, comments on student responses, and reflects on the results.
Stewart, David. University of Alabama in Huntsville. Remembering Contemporary Art’s Post-Apocalyptic Decade. Philadelphia Parenno claims that “apocalypse already happened and we are all survivors.” From Edward Burtnysky’s ship wrecking photographs, to China Tracey’s Second Life, and from Sara Vanderbeek’s newest photographs, and Richard Mirisch’s “Destroy this Memory,” to Charles LeDray’s miniature fleamarkets, and Mike Kelley’s ethnographic sock monkeys, and even Thornton Dial’s southern wastelands, we see art of a world that appears as irretrievably damaged. We might think that it is time to sit down and have a beer and some stir-fry with Rirkrit Tiravanija, as long as there is something still left in the fridge. Some say that hipsters and entrenched interests have good reason to love post-utopian aesthetics, and that these nightmare visions function as fatalistic gallery destinations for Bourriaudian hobos and flaneurs. However, we can see “the end of history” in a different way. Art of the impasse is what precedes a revolution. Ruptures follow logjams and abscesses. Today’s art is so current that we can sniff its sell-by date. It is time to imagine with Žižek that living in the end times is in fact living at a moment when history returns.

Stewart, Mary. Florida State University. Creative Inquiry Plus Critical Inquiry: An Essential Partnership. This presentation explores connections between creative and critical thinking. For students who have been trained to seek a single right answer to multiple-choice questions, expanding ideas through creative inquiry can be a new and challenging experience. The very idea of generating fifty potential solutions before beginning work on a final solution is astonishing to many. Stewart presents series of brainstorming exercises that can help students push well beyond their initial ideas. However, open-ended expansion without clear intention can lead to wishful thinking rather than effective action. Discussion of assignment rationale, criteria for excellence, and the role of preliminary studies and roughs can help students expand their creativity while simultaneously honing their capacity and enthusiasm for critique. Stewart also discusses team-based learning, the role of art history, and the uses of various forms of critique.

Stock, Karen. Winthrop University. The Dark History of Pierre Bonnard’s Bathtub. Pierre Bonnard was regarded, in the early twentieth century, as a harmless artist who painted happy pictures in a type of late-blooming Impressionist style. After his death in 1947, stories circulated regarding his troubled personal life with Marthe de Boursin, his companion of forty-nine years, and Renée Monchaty, his mistress for only a few years. One story is particularly disquieting: when Bonnard ended his relationship with his young lover, she committed suicide in a bathtub. This would therefore provide a traumatic narrative to explain the predominance of bathroom scenes in Bonnard’s œuvre. Renée did commit suicide, but not in the bathtub, only a month after Bonnard’s marriage to Marthe in 1925. Significantly, Pierre and Marthe were wed after cohabiting for thirty-two years. Another enigmatic layer to the bathing scenes is related to Marthe’s generally neurotic behavior and specifically her need to bathe constantly to alleviate illnesses both real and imagined. Bonnard’s large bather images are among the most powerful and haunting canvases of his career. That scholars were eager to attach a scandalous tale to these already compelling works reveals how much a titillating biography drives interest in an artist’s work.

Stokes, Emily. Northwestern College of Iowa. Crafting Creativity in the Liberal Arts College. Art faculty members teaching at liberal arts colleges face a unique challenge. Inherent within most liberal arts curricula is the goal of developing a well-rounded student. Students must juggle courses across many disciplines, which often results in art majors with limited Bauhausian technical prowess. The intentionality of forging interdisciplinary connections within the liberal arts, however, fosters a different kind of aptitude: a sense of creativity’s broader application. Stokes explores the potential for cultivating creativity within art majors and non-art majors alike in a liberal arts setting. For the art major, faculty must reconcile creativity’s
seemingly fluid timetable with the need to stress self-discipline and initiative. Faculty must also shape hands-on studio projects with the chemistry major or future law student in mind. Art faculty members serve dual roles as mentors to their majors and ambassadors of creative thought to those outside the discipline. While art departments cannot produce creative students, they can facilitate environments in which students are stimulated to think expansively. As an art professor at a liberal arts college, Stokes uses her personal experiences, interactions and scholarly insights to address creative education.


At the Walters Art Museum in Baltimore resides a boxwood statuette of a skeleton draped with traces of decomposing flesh. Known as a Tödlein or figure of “little death,” this statuette from the German Renaissance stands in classical contrapposto pose against an unfurling scroll, which reads in Latin, “I am what you will be. I was what you are. For every man is this so.” Between the threshold of life and death, presence and absence, this sculpted admonition seems to reveal a paradox. Statues are usually seen to conceal the decaying human process of death and hide the reality of the corpse. However, Figure of Death brings this concealment to the forefront, exposing the entropic reality of bodily death. This paper critically examines the intermediate presence of Figure of Death as one that resides on the margins of Pre-Reformation Catholic and Post-Reformation Protestant views on death and art.


After Josephine Baker settled in Paris in 1925, her performances won the hearts in the French capital, turning her into an icon of pop culture and the subject of erotic fantasies of the male audience. Appearing as a “black Venus,” she was admired by the artists active in Paris, who were fascinated with the beauty of her black body. But there were also works by Enrico Prampolini, who turned her black body into a muscular robot as if made from steel. Such visual representations of Baker’s black body composed just like a machine foreshadowed Jean Paul Goude’s representations of Grace Jones, who transformed her into a posthuman or transhuman being, a robot or a cyborg, transgressing the boundaries of gender and race. Strozek investigates the new recognition of the black female body, which emerged in visual art in the 20th century. He utilizes the futuristic representations of Josephine Baker and Grace Jones created by avant-garde artists to show the new imagery of the black female subject and to examine the transgressions of gender and race in the context of the cultural meaning of the idea of a posthuman cyborg.

Sullivan, Wanda. Spring Hill College. I’m an Artist, Not a Little Girl! But I Can’t Stop Painting Butterflies!

For twenty years, Sullivan’s sound bite in regard to her art was “my paintings are conceptually based on landscapes and landscape principles.” Her work was a conglomeration of weather, light, color and texture, all combined into an abstract pictorial space containing only vague references to organic shapes and fundamental landscape characteristics such as horizon lines. She regularly exhibited in respected venues and attained a tenure track position at a small liberal arts university that she loves. On April 20, 2010, the Deepwater Horizon oil wellhead exploded in the Gulf of Mexico, spilled 4.9 million barrels of oil, killed eleven men, devastated the local economy and caused her to rip the seams out of her art and radically change direction. She began painting butterflies that summer. In Sullivan’s mind, little girls painted butterflies, not serious artists. Nevertheless, the butterflies’ symbolism and exquisite beauty seduced her. Butterflies are silent, defenseless, at the mercy of their environment and ultimately mankind. She is still painting butterflies. Recently she has been presenting close-ups of wing patterns in unexpected formats and combinations. However, she is sheepish when people ask about her work now. She is forty-six years old and she paints butterflies.

An artist makes art through a series of aesthetic choices and decisions. Images, materials, objects and more may be combined to construct compositions and narratives that are his/her artwork. When asked, the artist may tell others what the meaning of the artwork is, what it addresses and how he/she came to make it and how it was made. These answers can depict a surface story of the artist’s process and practice, but the artist may not truly know how and why he/she makes his/her art. How does the artist truly tell the story of his/her studio process and practice? How does the artist begin to make meaning and gain understanding of his/her studio process and practice? This paper presents firsthand experience of the development and use of reflective visual inquiry in the studio process and practice. It discusses the investigation and development of a personal method of reflective visual inquiry. Swift shows the application of this process in researching the influence of familiar and unfamiliar experiences upon material and object meaning, choice, use, narrative construction and artistic and aesthetic development, as well as the subsequent intersections where meaning is made and understanding gained.


The Italian artists Maurizio Nannucci, Franco Summa and Ugo La Pietra embraced a radical attitude during the 1970s by choosing to work beyond the “white cube” and directly engage with the urban environment. More than merely critiquing art’s commodity status, as members of Arte Povera had done in the late 1960s, they wanted to reconsider art, architecture and design through radical participatory interventions in the city streets. They aimed to create art that politically engaged audiences in the spaces where everyday life unfolded. Their work transformed Italy’s medieval centers, such as Florence and Pescara, into activated sites for artistic experiments, connecting local histories to global political concerns. The democratic space of the street, as opposed to the exclusivity of gallery, offered a leveled platform for audience participation. This paper contextualizes these alternative artistic practices within the broader social and political context of the turbulent decade of the 1970s. In addition, it considers avant-garde models of agency (and their spaces) as artists moved towards a decentralized working method, striving for cultural relations and power dynamics that were lateral rather than hierarchical. The street, a public space at its core, became de rigueur for this artistic endeavor.


While parenthood may superimpose rhythms and fragmentation, it can also inform creativity, research and pedagogy in both tangible and intangible ways. This paper reflects on the role of parenthood in academic life from diverse perspectives: research interests, pedagogical approaches in the classroom and working within fragmented allotments of time. The author considers her own scholarly interests informed by her role as a parent (the representation of nursing and children in ancient visual culture), conscious and unconscious shifts in pedagogy resulting from parenting and the negotiation of creative/scholarly time within the context of parenting.

Terrasi, Tore. University of Texas at Arlington. Type in Time: Rethinking Animated Typography.

The written and implied forms of texts and the visual aesthetics of typography and design have yielded especially fertile ground for Terrasi’s amalgamations. His ambitions as a communicator are to reconsider the conventional patterns of experiencing text and images by exploring the aesthetic and conceptual dimensions of words and language. Terrasi’s animated typefaces illustrate this point best as they bring attention to the formal characteristics of reading texts, not just the content contained within the text. Here a bridge is formed
between poetry and Graphic Design. As such the process, format and aesthetic of his creations influence the content of the text and vice versa. It is unlikely Beckett agonized over the design of the typefaces he used or considered the communicative possibilities of color and texture in his writing. Saul Bass did not design his motion graphics to explore existentialism or express everyday observations. This approach to communication is closer to the work of avant-garde playwright Richard Foreman, where an array of visual stimuli works in conjunction with the spoken text by the players. The end result offers a multiplicity of interpretation. Terrasi's work necessitates that the audience form a synthesis between verbal and visual.

In his revisionist study on French history, Pierre Nora articulated the concept of “memory sites” (lieux de mémoire), spaces that carry meaningful associations that transcend time and have continual appeal to those that interact with them. One such site, at Wyman Park in Baltimore, is marked by Laura Gardin Fraser’s equestrian statues of Robert E. Lee and Stonewall Jackson, the only monument in the city funded entirely by a private bequest in the will of prominent Baltimore banker J. Henry Ferguson, who wished it to be an everlasting and visible manifestation of his life-long admiration for the generals. Conceived in the 1930s, the monument was not unveiled until May 1, 1948, at which time officials remarked on its didactic potential for younger generations and proclaimed the two generals as the “glorious heritage of all freedom-loving people,” while the monument was deemed as a most effective antidote to the rising communist threat. The paper provides insights on the commission of the monument and the multifaceted political underpinnings that defined its reception at mid-century and in subsequent decades.

The paintings of Carroll Cloar (1913–1993) rank among the most haunting and beautiful images ever made of the American South. During the 1950s, these richly painted works based upon family stories, photographs of ancestors, rural scenery, small town life and childhood memories of Arkansas farms met with critical acclaim and great popularity. Major museums, including the Metropolitan, the Whitney, the Museum of Modern Art, and the Hirshhorn, added Cloar’s works to their collections. Very quickly, however, Cloar slipped from national recognition as the Abstract Expressionist movement gained momentum. Nonetheless the artist enjoyed a long and very lucrative career, albeit in Memphis. Here Cloar continued to paint in the same distinctive and complex Realist style that blends Regionalism, Pointillism, and Surrealism. This paper considers Cloar’s art as a reaction to the growing taste for Abstract Expressionism, and examines how his paintings, and those of some of his contemporaries, represent a conscious choice to paint in a more traditional but no less nuanced or impassioned manner. These works, often ignored and marginalized, represent a uniquely Southern view of American modernism.

Thornton-Grant, Stephanie. Northern Virginia Community College. New Media vs. Old School: Modernizing the Art History Classroom.
Art history students of the late 1990s or before probably have distinct memories of sitting in a darkened classroom listening to a professor lecture to the clicks and whirrs of a slide projector. Clearly, technology has progressed at warp speed in the last 10–15 years, and with that progress comes a whole generation of students who are constantly plugged in to the digital world. Today’s instructors have a unique challenge. How do we reconcile our past with our future? How do teachers engage a diverse, media-centric 21st-century student body? Is technology the most effective means to that end? We’re at a crossroads between the traditional lecture-based art history classroom and new media resources and multi-media classroom features. But as an inherently image-based discipline, the art history classroom is the perfect forum in which to
experiment with new ways to make material relevant and applicable to today’s student. This presentation examines a recent classroom experiment wherein students created their own online exhibitions using the Omeka software. The goal of the presentation is to highlight both the failures and successes of exploring a non-traditional project format, but ultimately to make the case that technology and pedagogy can go hand in hand.

Tifentale, Alise. The Graduate Center, CUNY. Unconventional Art: The Emergence of New Photographic Art in Post-Stalin Soviet Union.
In the postwar Soviet Union, photography as a legitimate profession was limited to journalism and applied photography. However, during Khrushchev’s Thaw (mid-1950s–early 1960s), the term “photographic art” started to emerge in the official discourse, inspired by such events as staging of The Family of Man during the American National Exhibition in Moscow (1959). Although lacking unequivocal definition, the term “photographic art” designated a specific creative movement outside the official Soviet art establishment. This paper examines the unexpected avenues of creative freedom opened up by the positioning of this movement outside and below the official art hierarchy. The avant-garde of this movement largely originated in the Baltic countries, where remnants of the rich cultural life of interwar Europe survived the Soviet occupation. Borrowing heavily from the debris of modernist aesthetics, this new photographic art flourished in the atmosphere of the Cold War, providing a visually enticing escape route into cinematic narratives and private visions, often with erotic undertones. Finally, Tifentale addresses difficulties faced by art historians today when trying to interpret the works this movement produced, as critical approaches created around the western canon of photography may not always be applicable directly.

In the current climate of student demands, changing economic markets, globalization and flexible education sites, more educators are turning to technology-based solutions to imagine and design new teaching and learning opportunities for the future. During this session, Tillander presents some of the digital technologies implemented within the art education program at the University of Florida to innovatively balance interactivity and engagement and to promote a professional learning environment and real life activities for UF art education students. Today’s digital visual experiences are ubiquitously embedded in our physical environment, invisibly integrated into our everyday tasks and increasingly mobile and interactive within our culture. This positions art educators to creatively repurpose strategies for instruction and learning—especially as each new generation of students investigates and uses technologies for their own creative and expressive purposes. Tillander’s online interactions, as well as her face-to-face experiences, continue her exploration, research, and use of digital tools for teaching and learning of visual arts content and pedagogy as part of preparing future art educators entering a 21st century art classroom. In addition to providing examples, she reflects on lessons learned from her research and experiences with digital tools.

Timpano, Nathan J. University of Miami. Puppets, Playwrights, and Painters: The Doppelgänger as Avant-gardist Motif in Fin-de-siècle Vienna.
In this paper, Timpano examines Wilhelm Worringer’s influential, early twentieth-century text Abstraction and Empathy and triangulates the choreography of the Viennese marionette theatre with the contorted gestures painted by expressionist artists, arguing that such corporeal gestures were critically recognized as doppelgängers for the hysteric patient, enacting through their comportment a psychopathology that could be mapped onto the body. It is not surprising then that a striking similarity exists between Egon Schiele’s painted “puppets” and the puppets that appear in Oskar Kokoschka’s and Arthur Schnitzler’s respective plays. Schiele, as artistic voyeur, thus becomes the agent responsible for manipulating his figures and their bodies by means
Tkacs, Joan. University of Georgia. Letters and Legacy: Saints Cyril and Methodius Come to America.
In 1887, Alphonse Mucha created a painting of Saints Cyril and Methodius for a Czech community in Pisek, North Dakota. When Mucha made this painting, he had not yet moved to Paris, where he spent his most successful years. He was still a student in Munich, and he made this painting for a family friend from his home in Ivančice, Moravia. Saints Cyril and Methodius were popular subjects of Slav paintings and had their own iconography before Mucha chose to depict them. The brothers traveled to Moravia in the ninth century, under the orders of the Emperor of Byzantium. Their mission was to disseminate a translated Bible among the polytheistic Moravians and thereby promote Christianity. To accomplish this mission, Cyril created the Glagolitic alphabet, which became widely used in the region and facilitated the spread of Christianity to neighboring lands. In his painting of Cyril and Methodius, Mucha conspicuously omits the alphabet that figured prominently in the legacies and iconography of these two saints. This omission is not the only way that Mucha deviates from traditional images of the sibling saints. Tkacs’s paper examines implications of the changes that Mucha makes to the image of Cyril and Methodius.

Tollefson-Hall, Karin. James Madison University. Intergenerational Art Experiences and Teacher Preparation.
What can pre-service teachers learn from making art with senior citizens? How can an intergenerational service-learning program be integrated in an art education methods course? Building social relationships, confronting stereotypes and practicing teaching skills are just a few of the benefits of intergenerational service learning when university students are paired with retirement communities to make art.

While there is no one-size-fits-all approach to memorial making, there are certain qualities that help honor a life, achieve closure, and comfort the bereaved. Toppins spent a year researching American funeral and memorial customs in search of ways that design can add value to memorial objects and experiences. She interviewed more than fifty people from different walks of life about their personal experiences with death and memorial. They told her what they needed and valued. She also spoke with funeral-industry professionals and consumer advocates. These testimonies, combined with her own first-hand knowledge, gave Toppins new insights. She synthesized those insights to create design prompts. People often memorialize through storytelling, placemaking, and crafting. With storytelling in mind, Toppins designed a concept for an app called Elegy, which allows people to make curated memorial albums and share them via social media. With placemaking in mind, she designed an interactive urn in the form of a music box. With crafting in mind, she designed a funeral that would require guests to build a fire together and burn paper versions of worldly possessions. All of Toppins’s research, writings, and design projects for The Good Service are viewable at www.thegoodserviceonline.com.

Toub, Jim. Appalachian State University. The Landscape in Ruins: Paintings of Mostar during the Bosnian Civil War.
In 1994, the Scottish artist Laura Buxton went to Mostar to paint the ravages brought about by the civil war raging in Bosnia-Herzegovina. During her four months in Mostar, she painted more than 60 pictures of the city.
after the Croat army had bombed it for nearly two years. The subject of her landscapes, mostly devoid of people, included everything from the vestiges of the famous Stari Most Bridge to mosques, churches, and commercial and residential buildings in various states of destruction. Based upon his interviews with the artist, photographs he took of the motifs she painted during his time in Mostar, and archival photos of the town before and after the war, Toub examines how visual representations of the city have been used and abused for political, religious and/or humanitarian causes. As Mostar had been among the most architecturally significant Ottoman-built towns in Bosnia-Herzegovina, the built environment has played a vital role in cultivating its multiethnic identity as well as defining the town’s image for a growing tourist industry. Buxton’s paintings, graphically illustrating the deliberate and heartless destruction of this once proud cosmopolitan city, may also aestheticize the horrors of the war her paintings depict so well.

Tran, Ha. See: Lowe, Kelley.

Tullis, Matthew. Western Kentucky University. Eliminating Barriers between the Fine and Graphic Arts. Although Tullis received his training in the “strictly design” program at Temple University’s Tyler School of Art, he now teaches in an integrated fine-and-graphic arts program at Western Kentucky University. Just as the principle of integration enriches his pedagogy, it also informs his creative work. For this conference he proposes to: share instructional theories and client-based, service learning projects that bridge fine and graphic art sensibilities; offer a strategy to implement team taught courses that leverage the skills of graphic design and fine art instructors; reveal a visually unique way to present instructor’s research for formal review; and demonstrate ways to create art that feature the cross-pollinating of art and design. Tullis has attended dozens of portfolio reviews at various institutions and has observed that, if a program has erected barriers between the fine and graphic arts, portfolios are at risk of having a generic look: digitally slick and trendy. He argues that the integration of traditional methods and works of art results in portfolios that are personal and memorable—and hold their own in a gallery exhibition.

Tumbas, Jasmina. See: Routh, Mitali.

Turan, Eileen. University of Louisville. British Nationalism: Agricultural Landscape and the English Georgic, 1690–1850. Influenced by the political environment, social conditions of the laborer, increasing industrialism, and contemporary taste, British agricultural landscape painters adapted the georgic poem to the painted landscape. A revival of the georgic form of poetry found great popularity in Britain during the 17th and 18th centuries. The sentiments expressed in georgic poetry were adapted to visual form in agricultural landscape paintings by Turner, Stubbs, De Wint, and Carmichael among others working between 1690 and 1850. In these agricultural landscapes, the architecture, the figures, the representation of farming techniques, and the landscape itself are suggestive of a correlation between agrarian life and the health of the British nation, whether a rejection or embrace of change. The essence of the georgic form is didactic, extolling the virtues of labor and patriotism. With these correlations, the landscapes are no longer simply representations of the laborer’s plight, but also a reflection of British nationalism.

Valdes, Marius. University of South Carolina. No Context: An Experiment in Making Graphic Images. This past spring during a junior sabbatical at the University of South Carolina, Valdes undertook a creative project to produce a daily cartoon called “No Context,” using a methodology of combining fashion photography, comic book text bubbles, and hand-drawn cartoon characters. His objective for the project was to experiment in creating something that was an evolution of, if not departure from, the visual style he has
developed in the past ten years. Images had to be created in one hour using only recycled images and text from Valdes’s childhood comic book collection and current men’s fashion magazines. Finally, the work was posted immediately online. Using his background as a graphic designer, Valdes created a new body of work consisting of one hundred original works, utilized new methods of making images, and discovered a new way to express himself through found text. He developed images that are visually graphic and humorous by using the unpredictable process of sifting through hundreds of comics to find just the perfect mix of found image and text. Valdes’s presentation documents this self-initiated creative project from concept to completion and his future plans for the project.

Vangen, Michelle. The Graduate Center, CUNY. Picturing “Reality”: Multiple Realisms in Weimar and Nazi Art.
In his canonical study Esprit de Corps, Kenneth Silver argued for the reactionary nature of the return to figuration in post-WWI France, noting its correlation with the conservative rhetoric of the political right. Scholars have interpreted German figurative art from this period in a similar manner, linking it to the consolidation of capitalist and bourgeois values during the Weimar Republic (1918–1933) and even reading it as a forerunner to the fascist realism of the National Socialists. As Vangen demonstrates, however, artists working in postwar Germany adopted a variety of “realist” styles as a result of different political intentions. Her paper analyzes the multiple interpretations of “realisms” that appeared in Weimar and later Nazi art by examining the work of three artists from widely divergent political spectrums. Otto Dix, a well-known Verist, produced paintings that offered a snapshot of contemporary urban life while also containing a leftist socio-critical edge made evident through his use of exaggeration. Georg Schrimpf, a leading Classicist, created idyllic rural imagery that expressed his utopian anarcho-socialist ideals. Richard Heymann, a popular painter working during the Third Reich in close conjunction with Nazi nationalist ideology, produced idealized oils in order to heroize German identity and reality.

Vantrimpont, Julia. Pace University. Finance and Education in the Museum.
In 1880, the Metropolitan Museum of Art opened its doors in New York and began expressing its mission statement of being an institution for the advancement of public knowledge of art. Of late, the Metropolitan Museum of Art and other museums have been directing their outward image in favor of more attendance, leading to a function that does not always match their mission statements in order to keep their doors open. The Metropolitan Museum of Art was judged by what its mission statements from 1880 and 2000 expressed, as well as by a general public’s understanding of what the function was of the actual museum. These statements were then posited against the annual reports and observations of education and visitors in the museum. While money cannot measure the happiness or satisfaction levels of the visitor, willingness to pay provides a means for calculating how much visitors appreciate their time at the museum. The museum is still an intrinsically academic institution, but its methods of attendance attraction are diminishing the access of the institution as a foundation of knowledge.

Veller, Alena Pletneva. Stony Brook University. Searching for Ireland in Battery Park City: Brian Tolle’s Irish Hunger Memorial as a Site of Memory and Action.
Brian Tolle’s Irish Hunger Memorial in New York City is a monument that strives to commemorate the Great Irish Famine, celebrate Irish-American relations, and stand as a symbol of the continuing battle with world hunger. However, at its core, this public artwork is an Irish landscape that has been removed from its native surroundings and inserted into the urban environment of Lower Manhattan. This paper examines the role of the Irish Hunger Memorial as a commemorative object and as a symbol of Irish heritage in America. Through its alleged authenticity, the dislocated landscape both mirrors the experience of Famine-era Irish immigrants
understanding of the principles of musical composition as a nuanced armature for the dot paintings.

Common among all academic institutions is the expectation that the faculty remain active scholars in their disciplines. The emphasis on research is generally greater at Carnegie Tier One research institutions than at smaller liberal arts colleges, but the expectation remains at both institutions when evaluating faculty for promotion and retention. While expectations of scholarly excellence are similar between like institutions, the support for that research varies dramatically between various disciplines within the same institution. Although few small liberal arts colleges provide individual studio space for art faculty, most of the same colleges provide research facilities for science faculty. At a Tier One research university science faculty are commonly provided with research labs, equipment and materials while art faculty are often left to their own resources to facilitate creative research. It’s time to level the playing field of opportunity between disciplines and academic institutions.

Natural history refers to a field-based scientific practice that relies on direct observation and study of the natural world. Around the turn of the 20th century, scientific practice shifted toward specialization and experimental laboratory-based methods. Since then, natural history has been in sharp decline and recently a number of biologists and ecologists have grown increasingly concerned that specialists lack the ability to deeply understand natural systems. Naturalists, the practitioners of natural history, have come to be seen as anachronistic amateurs and have been pushed to the margins. As if in response to the adage that nature abhors a vacuum, a significant number of contemporary artists have stepped into this void. This presentation will focus on work by contemporary artists who, like naturalists, are deeply interested in the biotic world, as well as the places where nature and culture meet. Often inspired by the practice of natural history, their work is derived from firsthand knowledge, sustained observation, and research. It also reflects a tradition of experimentation in the oldest sense of the word: as understanding derived from direct experience.

This paper examines the roles of sound and music in the dot paintings of color field painter Larry Poons. Poons created a visual system, using vibratory color combinations and irregularly placed dots and lozenge shapes, that mimicked sounds of a musical composition and the visual systems of unconventional written musical scores. Poons studied composition at the New England Conservatory of Music in Boston and in John Cage’s experimental courses at the New School for Social Research, but also performed avant-garde music as a co-founder of the bohemian Epitome Coffee Shop—a site for Beat poetry readings—and as a member of Dick Higgins’s and Al Hansen’s New York Audio Visual Group. As a painter intimately involved with innovative new music and musicianship, Poons developed a performative working process for both his paintings and their preparatory drawings that reflects musical concepts of time, harmony, repetition, and diatonic scales. This paper traces the cultural context for a musical interpretation of Poons’s dot paintings, revealing Poons’s understanding of the principles of musical composition as a nuanced armature for the dot paintings.
Watts, Barbara J. Florida International University. Minos, Sin and Salvation in Michelangelo’s Last Judgment. This paper offers a new interpretation of Michelangelo’s representation of Minos in his Last Judgment (1536–41, Sistine/Vatican). This figure from the classical underworld appears in the fresco’s lower right, at the end of a dynamic diagonal that descends from the judging Christ. It long has been cited as an example of the influence of Dante Alighieri’s Inferno 5 and, especially in view of the serpent whose mouth engulfs Minos’s penis, has been interpreted as a symbol of carnality, bestiality, malice, or depravity. These observations, though perhaps apt on a literal level, fail to recognize the allusive significance of Minos and the serpent. Dante cloaked his text’s literal meaning with poetic imagery that veiled its more significant, underlying message. Michelangelo did the same. In short, Minos and the attached serpent are tied to the underlying theme of Michelangelo’s representation of the Last Judgment, which, as Marcia Hall, followed by others, has shown, is the resurrection of the flesh through Christ. Veiled beneath this literal image of bestiality, Watts argues, Michelangelo represented hope and a means of salvation. For the penitent and faithful viewer, the dynamic trajectory from Christ to Minos may be one not of descent, but ascent.

Wehby, Emily. Independent Scholar. Unexpected Modernity: Bouguereau and the Photograph. Scholars have widely denigrated William Bouguereau and the art he produced as emblematic of the decline of nineteenth century academic art—shallow, stagnant, and sentimentalized. By contrast, Edouard Manet is recognized as the turning point in the rise of modernity that defined itself against conventions of the Academy. Wehby argues, however, that these two artists had many shared artistic qualities, specifically in terms of color palette, certain choices in subject matter, and a mutual fascination with the medium of photography. These elements lead to strikingly similar formal qualities in their paintings and reposition Bouguereau as an artist who was admittedly conservative but nonetheless mirrored key modernist trends.

Wei, Chu-Chiun. The Graduate Center, CUNY. Restaging the Avant-Garde: Subjektive Photography, 1951–1958. In 1955, Albert Renger-Patrzsch asked Lucia Moholy, the wife of Lászlo Moholy-Nagy, “What do you think of Dr. Steinert? What your husband and the Bauhaus people in 1925 did much better is now being propagated as brand-new.” Otto Steinert, whose second exhibition of Subjektive Photography had recently closed with an enthusiastic reception earlier in the same year, was at this time at the height of his fame. Steinert’s postwar restaging of prewar avant-garde photography must have seemed to Renger-Patrzsch nothing more than plagiarism. The present paper examines Subjektive Photography as a postwar movement in West Germany whose goal was to redeem photography as an art form and to reclaim the legacy of the experimental photography in the 1920s—considered to be the highest standard of German photography. Wei then compares Steinert’s three Subjektive Photography exhibitions in 1951, 1954, and 1958 with the 1929 Film und Foto Exhibition in Stuttgart as well as The Family of Man at MoMA in 1955. In order to understand Subjektive Photography as a response to the postwar conditions of German photography, Wei addresses two themes emerging from Steinert’s definition: the emphasis on individual subjectivity and the postwar skepticism of technology.

Weintraub, Maxim Leonid. Hunter College. Uncanny Objects: Bruce Nauman’s Aesthetic Anxiety. Drawing primarily upon Sigmund Freud’s 1919 essay “The Uncanny,” Weintraub argues that Nauman’s Doppelgänger/UFO is indeed a work that functions in significant ways as an uncanny object. He examines the complex relationship between Doppelgänger/UFO and Green Horses—one that compels us as viewers to perceive the former as an object that is paradoxically both inseparable and at a remove from the latter. Specifically, Weintraub posits that Nauman’s Doppelgänger/UFO, like much of the artist’s work, effects an experience in which we can only apprehend the object at hand as representation, which is to say that we are
put in relation to a work that functions according to the logic of the signifier. Exploring further our relationship to a work structured as such, and reconsidering in this new context the meaning of the work’s evocative title, Weintraub takes up one last time Freud’s notion of the uncanny and concludes by exploring how, as a work constituted by lack, Doppelgänger/UFO dislocates us as spectators by positioning us in a precarious and destabilizing site of viewing.

Wenttrack, Kathleen. Queensborough Community College, CUNY. Ulrike Rosenbach: The German Feminist Art Movement.
The German artist Ulrike Rosenbach has received minor scholarly attention despite her prominent position as a crucial figure in the early feminist art movement in Europe and her wide exhibition history, which includes the Biennale des Jeunes (Paris, 1975), the “Künstlerinnen International” (Berlin, 1977), and the “Feministische Kunst Internationaal” (Amsterdam, 1978). Rosenbach took risks with her body in her video and performance art work, interrogating traditional images of women as well as accepted norms of female behavior. The artist studied under Joseph Beuys in the late 1960s, exhibited in shows curated by Lucy Lippard, and replaced Judy Chicago teaching video and performance art at CalArts in 1975. She noted how the American feminist art scene was an integral element of avant-garde art activity that she felt was missing in Germany. Back in Cologne, Rosenbach established the Schule für Kreativen Feminismus (The School for Creative Feminism) in 1976. This paper, therefore, develops connections to European and American contexts in which Rosenbach exhibited as a groundbreaking artist among early feminist art activities in her home country to provide a broader cultural and art historical understanding of feminist art in Germany.

Westerman, Jonah. The Graduate Center, CUNY. The End of Ephemerality: Reproducible Performance and Collective Reception.
Since the 1960s until very recently, the discourse surrounding performance art centered on questions of presence and absence. The ephemerality of live performance has been its most characteristic, potent and difficult attribute, prized for its ability to derange viewers’ aesthetic expectations as well as their ideas about reality and the social world. In the last ten years, however, artists have begun to produce works that exceed this language of presence. Whereas performances once involved a set of actions undertaken by the artist, they now more often entail delegating the work’s execution to relatively anonymous participants. Whereas critics once obsessed over the difference between the live and its document, we must now come to terms with the way works are designed for travel—either as museum-based re-performances or for international festivals. This paper discusses how recent performance works that use people as a medium in producing installations, photographs and videos mobilize new conceptions of subjectivity and mediation, reflecting changing ideas about what art should accomplish in a rapidly globalizing world. By privileging reproducibility and spatial dispersal, these new works trade a concern for influencing individuals for an interest in identifying and describing the natures of collective social experience.

Wetzler, Rachel. The Graduate Center, CUNY. Art and Real Estate in the 1970s.
This paper considers the theme of art and real estate in New York in the 1970s, focusing on several artists’ projects that take real estate as their subject and, in some cases, primary material. In a period of severe economic crisis, in which the city of New York was on the verge of bankruptcy, artists such as Gordon Matta-Clark, Hans Haacke, and the collective Colab used their work to explore the relationship between urban space, capital, and power, highlighting the ways in which a consideration of urban space is inextricable from questions of ownership and transaction—issues that come to the fore particularly acutely during periods of financial crisis. Projects such as Matta-Clark’s “Fake Estates” and his New York building cuts, Haacke’s “Real Estate Holdings,” and Colab’s “Real Estate Show” all use art as a means of posing trenchant questions about
the financial underpinnings of the city and its failures. Given that the current economic crisis is directly tied to the real estate market collapse, and there have been global confrontations regarding the right to occupy urban space, the questions and issues raised by these artists seem particularly timely, and might offer a contextual framework for the present.

Wiedenfeld, Grant. Yale University. How “Rocky” Neo-liberated the Individual from Industrial Precisionism.
There is no doubt that “Rocky” (1976) heralds the emerging neoliberal hero while inaugurating the prominence of sport in American cinema. Less obvious is how the film applies this ideology to the urban landscape, self-consciously denigrating Precisionism in favor of a cinematic neoclassicism. The film re-situates Sheeler’s and Demuth’s industrial Philadelphia in a narrative of class entrenchment, dehumanization, and moral decline. Monumental metal encroaches on the individual. Wage labor brings no redemption. Athletics, however, afford competitive opportunity, personal achievement, and embodied relationships. Wiedenfeld connects these protestant attitudes to sociological studies of American masculinity and de-industrialization. The epic narrative of “Rocky” offers liberation from the daily grind. Whereas the Depression sparked a movement to social unity culminating in labor unions and state-supported heavy industry, the 1970s recession folded counter-cultural criticism into the creative destruction of late capitalism. In this new spirit, “Rocky” appropriates the mobility and introspection of postwar art cinema to revive Classical dramatic form. In Deleuzean terms, time-image reverts back to movement-image. Yet from Classical to New Hollywood, the individual’s relation to the state has changed significantly.

This talk discusses a course developed for design students at the University of Missouri. Over the course of the summer session, students study the history of Letterpress printing and design history through a variety of projects. The projects focus on the work of the Russian Constructivists, Italian Futurists and the work of Dutch artist/designer H.N. Werkman. Students design and produce broadsides, brochures, posters and books that deal with the early expressions of Modernism in the Letterpress Studio. The class culminates with a group show of the semester’s work at a local gallery space.

Since its origination in the late 20th century, Oaxacan woodcarving has become one of the most popular examples of Mexican folk art. Known as alebrijes, these lively figurines serve no cultural or spiritual purpose to the community; instead, they represent an invented tradition and mass-market commodity. Paradoxically, the production of alebrijes has been critical to both the expansion and restriction of the Oaxacan community. This paper examines the self-conscious practice driving the Oaxacan alebrie program. Through an analysis of the creation and production of alebrijes, Wolff explores the complexities of this object as the construct of a fictive past and the perpetuation of pseudo-indigeneity.

While we live in a time dominated by global capitalism, philosophers like Slavoj Zizek highlight signs of its impending decline. Providing possibilities to begin anew, his critique of capitalism leads to imagining less individualistic, more social forms of exchange. Within the contemporary art world, art is still inextricably tied to the market (hence institutions, capital and politics). However, artists have been resisting market interests, integrating art and social life at least since the 1960s. Departing from current social and philosophic theories critiquing capitalism and other power structures, Yontz presents arguments for socially motivated and engaged arts practices as fundamental to defining contemporary art. It is no surprise that institutions and individuals
with power rarely relinquish it voluntarily. So we can imagine any change in how art works will come from the artists, not the institutions. The proliferation in recent years of books and articles on socially motivated art and artists’ collectives points to artist interest in expanding the role of art into the social realm. The art world and artists are not socially or politically neutral and have not just the ability, but also the responsibility to construct socially conscious practices. This is what makes art work.

Young, Lisa J., SCAD Savannah. On the Ground.
What happens when anthropologists and art historians collaborate in the classroom? This presentation explores collaborative projects by students—half enrolled in Falls’s Urban Ethnography and half in Young’s Madness of Photography. The goal of the collaborative effort was to produce a series of photographic and text-based artworks through student partnerships, exhibited in May 2012 at Creative Coast Alliance. The subject of the series is Waters Avenue, a neighborhood in Savannah, Georgia, currently struggling economically and under consideration by the Waters Avenue Revitalization Project, organized by the City of Savannah for the re-building of community partnerships and local businesses to strengthen vitality in this area of the city. The student interdisciplinary partnerships examine the ways that urban anthropology can unite with the history of photography to foster creative visual and textual responses outside the classroom. Young and Falls examine the intersections of areas such as: street photography and photojournalism, ritual, signage and the semiotics of place, portraiture, and the trace-based notion of evidence, among other areas of investigation. Student projects engage in old and new alternative photographic processes. This presentation focuses on the exhibition and the pedagogical questions that arose during this process of interdisciplinary and inter-community exchange.

In his 1971 essay “For a Metahistory of Film: Commonplace Notes and Hypotheses,” the American avant-garde filmmaker and photographer Hollis Frampton identifies two fundamental moments in the development of the tradition of film. This tradition, he states, emerges on one hand from the technology of the phenakistoscope, declared by the artist as “the first true cinema,” and on the other, from the emergence of film as an art form in 1943, corresponding to Maya Deren’s film “Meshes of the Afternoon” and Willard Maas’s “Geography of the Body.” In identifying this two-part conception of the tradition of film, Frampton grounds this tradition upon photography, perception, and the agency of the human body. This paper presents a sequence of related projects by Hollis Frampton—a photographic series, a film, and unpublished project notes—that demonstrate the artist’s attempts to work through the photographic, perceptual and bodily grounds of the filmic tradition. Zaher demonstrates the shared logic of the phenakistoscope (alternatively named the stroboscope) that operates across the artist’s work in film and photography, and argues for an alternative nature of photographic media, contingent upon the body and perception and relevant to both still and moving images.

Although not considered a Symbolist artist, Jean-Léon Gérôme (perhaps unwittingly) created several works in a Symbolist mode. Foremost among them was the fantastically bizarre sculpture of the fierce goddess Bellona, exhibited in 1892. This paper examines the combination of Bellona’s artifice and iconography that reflected a Symbolist aesthetic. For this life-size warrior, Gérôme revived the ancient practice of chryselephantine sculpture. He combined bronze, ivory, glass paste, and precious stones to create a life-like warrior whose emerald-green eyes and bared ivory teeth, visible in her screaming mouth, mesmerized contemporary viewers.

What led this formerly Néo-Grec, then Orientalist painter to create a Symbolist work? How did Symbolist motifs impact this “traditional” artist’s sculpture? Was this menacing goddess the antithesis of the pervasive femme fatale?