Emily Ackerman. The Graduate Center, CUNY. Glamour/Photography: Edward Steichen, George Hurrell, and Nickolas Muray’s Celebrity Photographs, 1920–1935

The celebrity was born in the 1920s and 1930s. It was during these two decades that her image was codified into one of glamour, class, and idealized perfection that still informs mass culture to this day. It was also during these two decades that advertisers first began to utilize photographs of stars to sell products such as lotion, soap, and silverware. Photographic glamour, evoked through the pose, lighting, and shape of the female body, became the ultimate tool for persuasion in this era. From Hollywood to New York City, portrait photographers such as Edward Steichen, George Hurrell, and Nickolas Muray developed signature, yet widely imitated, styles for depicting the celebrity figure in magazine articles, film stills, and advertisements. This paper argues that these pioneering celebrity photographers were responsible for constructing a new, modern ideal for the representation of femininity. It also contends that the embodiment of glamour, though by no means limited to the photographic medium, was responsible for the ascendency and eventual dominance of photography in twentieth-century mass culture.


Largely ignored by the art world, contemporary Southern artists have often been considered subordinate to artists working in major metropolises because of the perceived lack of conceptual content in their work. To ameliorate this stereotype, it is necessary to redefine “contemporary” and “southern artist.” Hal Foster’s “contemporary” is an amalgamation combining historical materialism with interdisciplinary references while valuing heterogeneity; it is free from historical determination and an object of institutionalization. It is not just participatory, relational aesthetics but instead an expanded definition that esteems experimentation, contradiction, and endless references. Perhaps that is where the Southern artist fits best: between the contradictions, linking genuine Southern-ness to historical context, landscape, and place in a way that surpasses mimetic depiction of earlier work. Sally Mann’s photographs of Civil War battlefields exist within this crux. Titled Last Measure (2003), these site-specific markers deconstruct nostalgia while maintaining a slippery historicity that oscillates between mappings of narrative and fact. If we look at an unlikely precedent, Guy Debord’s The Naked City (1957), which considers space a social product, it becomes clear that Mann’s photographs map out a socio-contextual discourse to create an alternative Southern identity that considers the language of landscape, remembrance, and authenticity.

Brad Adams. Berry College. garden 65: apex

“The garden is the smallest parcel of the world and then it is the totality of the world.” Michel Foucault Garden 65: apex is comprised of fifteen paintings that mix the aleatory and the programmatic, essentially a grid of 4 1/8” x 4” rectangles whose uniform color (and concurrent values) is generated by atmospheric noise. The 108 rectangles that make up each painting are built from the same thirteen base colors, either singularly or in combination of varying proportions with each other. The location of each color and its value is determined randomly. The outcome, at 49½” x 36” each, is work that represents more its production than a particular image and is dependent on the context of the larger
Adams’s ongoing investigation into the idea of the garden would be augmented by translating the series from the wall (and acrylic on stretched canvas) to the format of Pecha Kucha whereby $12 \times 9$ becomes equal to $20 \times 20$.

**Roshi Ahmadian. Case Western Reserve University. Artistic Exchanges from the Apadana to the Parthenon**

The Parthenon frieze has been the subject of much scholarly literature in recent decades and remains an unanswered question to this day. Many have attempted to explain its iconographic program, publishing at times creative theories about what it represents. Since the Parthenon frieze was the first of its kind to be built at such magnitude in Greece, some have argued that it was inspired by neighboring examples, specifically the reliefs at the Persian Palace of Darius at Persepolis, the Apadana. This paper demonstrates that while similarities in treatment of subject matter, iconography, and function exist between the two friezes, it is perhaps more accurate to classify them as parallels rather than imitations.

**Chad Airhart. Carson Newman University. Southern Roots Stay Home: The Southern States Art League and the Push for Regional Art Awareness and Patronage**

In 1927, New Orleans artist and proselytizer Ellsworth Woodward castigated the current fashion to collect non-local art with a warning. “You will be the sufferer because you have failed to understand that art must always begin at home.” His remark echoed the mission of the Southern States Art League, a group he founded that encouraged regional art appreciation and patronage in the American South. To this end, Woodward and the league battled the trends that embraced internationalism and the recognized art centers of New York and Paris. The call for a new regionalism was inspired by a traditional, many times controversial, southern love and loyalty for home, as well as by the necessity to create regional art schools, galleries, and collectors. Indeed, the demand for southern art awareness was great and the cause rallied with rhetoric aimed to foster a profound sense of place. The essay surveys the important strategies and conflicts of the league and examine the most important artists, patrons, exhibitions, and cities of Dixieland’s burgeoning art scene.

**Kathe Albrecht. IDSVA and American University. Steampunk Art: Victorian Nostalgia or Machine Anxiety?**

Technological and scientific advancements greatly affected society in the late nineteenth century. Economic, social, and political changes revolutionized daily life. Factories fueled the economic engine, and widespread migration to the cities gave rise to a new urban culture. The late twentieth century experienced similar technological advancements that created tensions between the individual and society. During this period, the genre of steampunk emerged. Some consider steampunk simply costumed performance, while others feel that it is a philosophy and art form. Because steampunk blurs temporal lines by mixing Victoriana with futuristic fantasy, some consider it a pastiche. All agree that steampunk embraces the fantasy concept of time travel, has a particular focus on the Victorian period, a parallel interest in the future, and expresses a machine aesthetic. Albrecht argues that the genre of steampunk addresses late twentieth-century anxiety concerning science and technology. It does so by referencing the Victorian period, when man successfully conquered the threatening machine of the age: the steam engine. Steampunk rebels against a take-over by twentieth-century machines: digital media’s gripping manifestations, the powerful cyborg, and the eye of the all-seeing camera. Steampunk seeks to empower the individual within society by rehabilitating the notion of subjectivity, or human autonomy.

**Cristina Albu. University of Missouri–Kansas City. The Anti-Retinal Bias of Participatory Art Theorists**

The consolidation of the participatory art genre in the last two decades has expanded the notion of art spectatorship and the criteria for the evaluation of art reception. While Nicolas Bourriaud’s theory of “relational art” primarily focuses on art practices that catalyze convivial dialogue between art participants, Claire Bishop’s theory of “participatory art” highlights the potential antagonism subsistent in social relations triggered by artworks. The participatory art categories they define imply biased exclusions despite their apparent breadth and flexibility. Both Bourriaud and Bishop banish from their respective theoretical framework artworks that encourage interpersonal exchanges by functioning as visual interfaces between art participants. Their skepticism towards the participatory qualities of these
works carries the imprint of Marcel Duchamp’s anti-retinal attitude and Guy Debord’s critique of the society of the spectacle. In this paper, Albu examines works by Anish Kapoor, Olafur Eliasson and Rafael Lozano-Hemmer that have generally been associated with “interaction” rather than “participation,” although they trigger responses that depart from a binary dialogue between the viewer and the art object/art environment. This paper calls for a reconsideration of less immediate exchanges between art participants and less explicit socio-political implications of participatory art.

Kelly Rae Aldridge. Stony Brook University. Fruits of Empire: Michael Rakowitz and the Fates of Plates

The boundaries of art have expanded to accommodate myriad materials and practices, but remain circumspect of food unless blanched of its association with culinary art and reinscribed as still-life, performance, or found-art. Both museums and restaurants traffic in aesthetic consumption, but art institutions tend to mask the socio-economic underpinnings of objects more aggressively to retain a shard of the myth of autonomy. Aldridge contends artist Michael Rakowitz has received inadequate critical attention because he interjects directly into the social-economic structures of restaurants: purveyors, waitstaff, products, and customers. However, the refusal to distinguish art and cuisine allows Rakowitz to concretize socio-economic forces that traverse national boundaries (defined by Michael Hardt and Antonio Negri as Empire) through cooking and dining. In Spoils, guests were served formerly sanctioned Iraqi ingredients on chinaware from Saddam Hussein’s personal collection until the Iraqi government protested. The work transformed into a public repatriation of the plates back into Iraq’s borders. This paper examines how crossing into the space of the restaurant was integral to collapsing the boundary between American diners and the deposed despot and bringing the contested sovereignty over Iraq’s looted artifacts and cultural memory into sharp relief through the intimate space of the table.

James Alexander. The University of Alabama at Birmingham. The Art of Observation/The Art of Intention

Visual imagery is an integral aspect of cultural identity. It is the visual translation of each culture’s resolution to common daily necessities such as food and shelter, transportation and cultural practices like mourning the dead. These resolutions then form a contextual landscape within which a culture evolves as a reflection of its own geographic assets and deficits. What is common and mundane in one culture can be observed as unique and exotic when relieved of its function and observed through an outsider’s lens distorted by its own cultural prejudices and assumptions. Artists are collectors of visual imagery, translators of their formal application and interpreters of their cultural role. A vernacular resolution of one culture may be devoid of aesthetic intention in its own landscape, but its formal presence can be assessed and, when employed out of context, can be reinterpreted with aesthetic intention. This cross-cultural transplantation allows artists to expand the borders of their visual vocabulary while reconsidering the limits of their cultural identity. Alexander’s paper examines the formal relationship between intentional works of art of one culture which bear a formal similarity to elements of functional necessity of another culture.

Anne Allen. Indiana University Southeast. The Ethnic Dilemma: Ethical Quandaries in Teaching the Non-Western Survey

James Clifford in The Predicament of Culture asks, “Who has the authority to speak for a group’s identity or authenticity?” He is concerned with what happens to objects and their contextual “practices once they are re-located in Western museums, exchange systems, disciplinary archives, and discursive traditions.” However, Clifford does not consider at least one particular area of Western discourse: the college classroom. In considering the work of Clifford and others, Allen reflects on questions of voice, authority and authenticity as they pertain to the presentation of non-Western art in undergraduate surveys. What are the practical and ethical pitfalls of a white woman teaching a relatively non-diverse set of local students about cultures to which neither belong? How, if ever, does one compensate for the limitations and inequities inherent in such a process? As Baxandall asks in the context of museum display, “What is the exhibitor, who is charged with representing a culture, and with doing so to a viewer whose posture in the field of exhibition entails not so much that he should take artifacts as individual effects of general cultures, but that he should take individual cultural facts as causes for artifacts, to do?”
Pam Allen. Troy University. The Sketchbook “Novel” Project
Through the years teaching drawing, painting and printmaking, Allen has required students to keep sketchbooks and admits it usually is a lesson in futility. Students either take to drawing in sketchbooks, or they don’t. Drawing assignments for the sketchbook can be laborious and boring. The point of a sketchbook is to get students to practice drawing, so why not change the approach? Instead of issuing various assignments throughout the semester to be drawn in the “sketchbook,” Allen gives them one assignment due at the end of the semester. This sketchbook becomes the final project. Here is the assignment: students are given an old book (a novel without pictures) that becomes their sketchbook. This book—once a novel—is now the student’s personal sketchbook for the semester. The student may draw whatever he or she likes as long as every page is filled with drawings. The goal is to make this book from cover to cover a work of art. The student may not tear out any pages from the book but can glue paper on top of a page. Whatever materials are deemed necessary may be used to fulfill this assignment. Project results to come.

Jenna Altomonte. Ohio University. Digital Diaspora and the Global Community: Virtual Interaction in Wafaa Bilal’s Domestic Tension
The digital diaspora, defined as a space of geographically displaced individuals using cyber networks, serves as a mechanism for expounding connectivity and accessibility for the global community. Iraqi refugee Wafaa Bilal harnesses the digital edifice to expound his role as a diasporic artist working within virtual networks. The intent of this paper is to engage a performance piece by Bilal, entitled Domestic Tension, which encapsulates the role of the physical, diasporic body of Bilal in conjunction with the digital, global community. Altomonte postulates that the piece, which deals primarily with the role of violence and human suffering, serves as a platform for educating the global community about the accessibility of violence via modern technology. How is user participation within the virtual space of the Internet imperative to the methodology of Domestic Tension? As users access the performance piece via the Internet, their geographical locations are charted through GPS data-logs and archived via cyberspace. As part of the interaction with Bilal, users must choose to engage in violence by remotely shooting him with a paintball, or refrain from the sadistic act. Therefore, Bilal’s diasporic body becomes a site for interaction, directly linking the global participant within the digital edifice.

Jackson Pollock’s art has proven useful to many art historians and critics for the purposes of arguing for competing narratives on American painting. The historiography and exhibition history on Pollock are extensive and demonstrate the great number of art historical approaches employed in the interpretation of Pollock’s art. From initial criticism to revisionist approaches, Pollock scholarship has been polarizing through and through. This paper discusses the most recent major Pollock retrospective, held in 1998–1999 at the Museum of Modern Art, in order to determine the particular historical narrative the curators presented and to demonstrate the role played by the exhibition in the formation of current understandings of Pollock’s art. Through analysis of the exhibition and its reception, Alvarez argues that the historiographically ambivalent interpretation presented in 1998–1999 perfectly embodied the 1990s account of Pollock and his art. Paradoxically, however, the curatorial intention to refrain from exhibiting a polemical standpoint resulted in the deeper entrenchment of disagreements among other scholars in the field, as evidenced by discussions in public forums and subsequent publications.

Teaching drawing and printmaking, with a focus on the understanding and ultimate development of craft, perfectly parallels the goals of the liberal arts experience. This presentation highlights how manual processes such as paper cutting, stenciling and observational drawing help students find the synergy between historical and contemporary art, furthers their understanding and eventual mastery of materials, and enriches the ideas they wish to present. The frustrations and successes of learning or relearning dexterity can be a way to engage students in the philosophy of art and produce a greater engagement with the world in general.
Lisa Anderson. University of Saint Francis. REUSE, RECYCLE, REPURPOSE: The Lifecycle of Movie Posters
“Wait . . . Haven’t I seen that somewhere before?” You probably have. REUSE of pictorial content, themes, and typographical treatments in movie posters occurs more frequently than we realize. The imagery used to lure audiences to the theatre ranges from actors “running for their lives” to actors “looking back over their shoulder” with or without weaponry. Remakes of films often RECYCLE the old imagery replacing it with the new actors or updated storyline graphics. A kind of design remixing emerges with just enough of the old “melody” to be recognizable but contemporary enough to attract a new audience. International interpretations of the same film also reveal surprising results. In addition, some designers REPURPOSE the movie poster format and nostalgic design styles by applying them to other design projects that are unrelated to movie promotions. This paper explores the genre of the movie poster by examining its various configurations, manifestations, and intentions.

Scott Andresen. Louisiana State University. Make Do and Mend: The Art of Repair
Despite the vast amount of research into the histories of utilitarian objects, very little research has been done into the nature of how these objects are repaired. In many cases repairs do not adhere to a period, historic trend, or standardized method; more commonly they are one off responses to an individual set of circumstances that make widespread study difficult. The purpose of Andresen’s research has been for artistic inspiration and has allowed him to sample from a broad selection of sources. Over the last few years his studies have led to a variety of art historians, curators, blacksmiths, historic reenactors, ceramicists, interior designers, craftspeople, and artists, who have each brought unique examples of repair. The results of Andresen’s findings vary wildly in techniques and materials, some conforming to established historic trends and others remaining one-off reactions to a particular situation. Andresen aims to present his results to start filling in some gaps in regard not to how objects are made, but rather to how they are maintained.

Between the Thaw in 1953 and the Anti-Zionist Campaign of 1968, numerous juried competitions were held in Poland, seeking to create memorials at sites of Holocaust atrocities. In the unsuccessful competition for a memorial at Auschwitz in 1957–58, chaired by English sculptor Henry Moore, Oskar Hansen’s critically regarded ‘open form’ design was only rejected after much debate, despite deviating from the socialist realist forms that predominated public sculpture at the time. In tandem with Hansen’s design, this paper considers Alina Szapocznikow’s early career as a public sculptor and her many unsuccessful proposals (among them, a proposal for Auschwitz), which are nonetheless enthusiastically considered within her oeuvre. Where Hansen drew inspiration from sculptural developments originating from Western Europe, Szapocznikow embraced socialist realist practice; though she departed from this as her career progressed, echoes of her early figurative forms can be found in her aggressively bodily later works. Moore suggested that only “a new Rodin” could have undertaken the challenge of creating a memorial at Auschwitz. As Szapocznikow enters the Polish and international canon, it is a moment to reconsider the relationship between the public reception of an artist and that artist’s participation in public memory.

Kathleen (Kay) Arthur. James Madison University. Seeing and Touching the Bambino Cristo
The Poor Clare nun Caterina Vigri (later Saint Catherine of Bologna) was renowned in early Renaissance Ferrara for her medical knowledge and for “carrying the Bambino Cristo outside her convent to heal the sick or comfort the dying.” Her own fifteenth-century Bambino Cristo is preserved as a most sacred relic in Corpus Domini, Bologna. Christiane Klapisch-Zuber studied the holy dolls in Tuscan convents, associating them with nuns’ dowries and channeling the novices’ maternal instincts into private devotional practices. However, the case of Suor Caterina’s Bambino Cristo suggests another miraculous, thaumaturgic function, as well as a more public role for these images of the Christ Child. In fact, they may have been used earlier, since a “wooden infant Christ child dressed in multi-color satin” was found in the 1426 inventory of the house of Beguines, or lay religious women, living at Corpus Christi, Ferrara, before it converted to a Poor Clares convent. This paper investigates the relationship with Beguines in
Northern Italy, as well as other sculptured examples and accounts of healing through visual or tactile contact with infant Christ Child dolls.

Christine Bachman-Sanders. New York University. Portraits and Pornography, the Panopticon and the Dungeon
How different can a picture of a big penis and a picture of a little penis be, really? Two exhibits, both presented by the Leslie-Lohman Museum of Gay and Lesbian Art, helped Bachman-Sanders answer this important question. Del LaGrace Volcano: A Mid-Career Retrospective was being shown in the museum’s main gallery, and Art of Men by Men: Art Fair And Sale was being shown in Leslie-Lohman’s basement annex a few blocks away. Comparing these exhibits raises questions about what sex and the body say about docility, discipline, and shame. Both Michel Foucault’s theories about the docile body, discipline, and the Panopticon, and Michael Warner’s theories about sex, shame, and stigma provide a productive means to break down and understand the politics of both exhibits; and yet Bachman-Sanders argues that neither theoretical framework can be left intact in this context. These exhibits complicate both frameworks, demanding that we (uncomfortably) pry apart concepts from each to stitch together a new patchwork of meaning. In this paradoxical patchwork, we are left with two exhibits that suggest, through a combination of their presentation and their content, the possibility that sex and bodies can be both docile and unproductive, normalizing and shameless.

Stephanie Baer. University of Nebraska – Kearney. A Semester Outside the Classroom: Bringing Art Methods to Life
This paper describes the experiences of a group of art methods students and their instructor, as they spent a semester bringing art methods to life. Going outside the classroom, off the campus, and into the community, they learned to apply the ideas so many just talk about. Learn about different ideas concerning contacting, meeting with, relationship building, and utilizing community resources to enable greater partnership with institutional programs. Encourage advocacy and enliven the methods experience for future art educators through collaboration and community-based work.

Expanding downtown revitalization efforts in Raleigh, NC, bring potential opportunities as well as uncertainties for the neighborhoods in adjacent areas. Such is the case for the South Park–East Raleigh Historic District, the city’s largest African-American neighborhood, whose state-wide historical significance is notable for its onetime concentration of African-American owned businesses and largely still-intact late nineteenth- and twentieth-century architecture. Also at-risk is the general public’s awareness of these historical assets and their contemporary relevancy to Raleigh’s future. To address the problem, a series of knowledge maps were designed, evidencing some of the neighborhood’s many physical assets and highlighting the need to center their relevancy toward Raleigh’s future planning. As a collaborative-based creative effort, the maps represent results from a multidisciplinary team of designers working with citizens who carry the cultural memory of their neighborhood. Widely distributed to local residents (young and older) and city officials, the maps facilitate awareness. This presentation reveals evidence of faculty/design students, community stakeholders, and public officials engaged in a community-based process, facilitating designed artifacts. Methods and practices suggested yield insights of appropriate participatory techniques for service learning and research contexts.

Elizabeth Baltes. Duke University. Three Art Historians, a Computer Scientist, and a Computer Artist Walk into a Classroom
The Wired! Group at Duke University began with an experimental course in the Spring of 2009: five instructors, nine students, and a series of questions. How do we teach technology in the humanities? Which technologies will be most helpful in answering the kinds of questions art historians want to ask? How do we utilize digital technologies in a meaningful way, both in the classroom, and in our own research? That is, how do we move beyond the cool factor? How do we build and sustain inter-departmental and inter-institutional collaboration? Four years and several courses later, the Wired! Group is still exploring and refining the answers to many of these questions, but collaboration remains at the core of what we do and how we do it. As a current graduate student, member of the Wired!
Group, and one of those original nine students, Baltes’s intellectual pursuits have been profoundly shaped not only by the use of digital technologies, but also by the understanding of how collaboration, for all its complications, can enrich and improve research projects in unexpected ways.

Wanda Balzano. Wake Forest University. The Veiled Subject, from Ovid to Kristeva
The veil was originally a talisman that protected the wearer against the evil eye and the devils. Historically associated with women, in the West it became a symbol of constancy since early Christianity, where it was regarded as an indispensable accessory in the nuptial or widowed outfit. In the East, veiling is an aspect of the bigger issue of Purdah, the practice of secluding women, and it has become a token of fascination and entrallment. Based on the theory of philosophers and writers, from Starobinski to Derrida, from Ovid to Calasso, Balzano’s paper discusses how the literature of the veil converges with the theory and uses of the veil in art (Leon Battista Alberti) to highlight what Adorno believes to be human suffering (exemplified by works such as Giuseppe Sammartino’s Veiled Christ, where the heaviness of the stone is treated so as to turn into its opposite). The veil is a frontier, double-edged, Janus-like: for that reason, it is abject or sublime, as Balzano shows through the example of various artistic renderings and feminist imaginings (“The time of abjection is double: a time of oblivion and thunder, of veiled infinity and the moment when revelation bursts forth,” Kristeva).

In 1969, against the backdrop of the Vietnam War, multimedia Fluxus artist Yoko Ono and rock star John Lennon instigated a series of artistic events designed to spread a universal message of peace. Their self-proclaimed Year of Peace was a multi-pronged media campaign of which perhaps the most famous events were their Bed-In for Peace and the War Is Over (If You Want It) billboard campaign. The power and quirkiness of Ono and Lennon’s 1969 activities owe much to the couple’s romantic and intellectual fixation with each other. Their mutual obsession was a mark of an intoxicating relationship that caused them to search for ways to fuse their different artistic and musical interests into a united force. Because of this cross-pollination of talent and interests, problems arise when privileging one artist over the other. Yet both in popular media and scholarly studies critics tend to individualize Ono and Lennon’s artistic contributions rather than view these events as collaborative art, pitting the couple against each other in an art historical match-up that either lionizes or minimizes one or the other artist. Bari demonstrates the crucial role collaboration played in communicating Yoko Ono and John Lennon’s worldwide message of peace.

Catherine Barrett. University of Oklahoma College of Architecture. How I Pad My Survey Course
For twenty years, before the onslaught of i-objects, Barrett taught sketching to architecture students. Then as now, she thought that drawing in front of students, and encouraging them to draw with her, was a very effective pedagogical tool. Now she uses her iPad. She leads students of her Architectural History Survey Course in analyzing buildings by diagramming, often working thematically. For example, she might address “The Use of the Circle and the Dome” in architecture by including Buddhist structures in India, Islamic mosques, and centrally-planned Christian churches. As she sits at the front of the class and draws on her iPad, the image is projected on a large screen facing the class, and the students draw with her, either on electronic devices or in notebooks. Although she has tried many apps, she prefers Penultimate for its simplicity and sensitivity. Barrett finds that this process allows her to be both more entertaining and more effective in her teaching. She has no scruples about correcting her drawings and this helps the students realize that effort counts for more than end product. Students say that they love this approach, and so Barrett argues that it is a win-win situation. Let her demonstrate!

Roann Barris. Radford University. Painting Literature, Reading Art: 500 Years of Dante’s Inferno
The relationship between literature and art is familiar enough to be almost canonical when it comes to interpretation. As Jorge Gracia wrote in his book on visual artists’ responses to Jorge Luis Borges, “The artistic interpretation of literature is nothing new.” But the simplicity of that statement belies two things: first, should art interpret literature? And second, if we agree that it should, we may not agree on the question of how it should do this. Barris asks these questions to establish the difference between illustration, representation, and interpretation, and to do so in a way that might see the fate of narrative not as one of exclusion from the visual arts but as one of transformation. Somewhat providentially,
Dante’s *Divine Comedy* became impossible to ignore this year (see *Mad Men*, season 6, episode 1; also see Dan Brown). These reminders that one should be familiar with Dante pointed Barris in the right direction for an examination of the relationship between literature and the visual arts—to the “Inferno.” In an illustrious group that contains Botticelli, Gustav Doré, and Sandow Birk, Robert Rauschenberg may be the artist with the most idiosyncratic and transformative vision.

**Ashley Bartman. Case Western Reserve University. An Elephant in Medieval London**

In 1255, the people of London were treated to an unusual sight: an elephant, the first to arrive in England, floating up the Thames on a boat. The large pachyderm was a gift to King Henry III from his brother-in-law, King Louis IX of France. Henry, never a well-loved monarch, was struggling to establish his reputation as a religious leader as well as a crusader at the time. The elephant provided Henry with the opportunity to do just that. The layperson would only have known of the exotic elephant through its repeated depictions in public images like bestiaries and mappae mundi. Even the illiterate would know the symbolism of the elephant from sermons that used the bestiary as their source. The medieval mind was continually imprinted with the association between the elephant, the crusades, and Christ. Bartman demonstrate that King Henry III used his elephant to substantiate his connection with Christ and his ability to spread Christianity to infidels within his own society, as well as those of other countries, by exploiting medieval theories of memory and repetition.

**Mallory Baskett. Indiana University. Ben Shahn’s Alternatives at LeMoyne-Owen College: A Jewish Artist at an HBCU**

Ben Shahn is one of the most famous American artists to come out of the Great Depression. He is remembered for his FSA photographs, his Sacco and Vanzetti murals, and many other paintings from the 1930s, but his later works are often understudied and unknown. Among these is his mosaic mural *Alternatives* (1963) at LeMoyne-Owen College in Memphis, Tennessee. *Alternatives* is a masterpiece promoting unity and cooperation between races that celebrates the future of African-American scholars. The execution is consistent with murals present at other Historically Black Colleges and Universities, but it is unusual that the school selected a white Jewish artist to assemble the most striking piece of visual art on its campus. The work is unknown to many scholars of HBCU art, which is surprising considering the renown of the artist, who was a noted supporter of racial equality. This paper explores the question of how this singular representation of a mural at an HBCU could go unnoticed, and also considers why Shahn was chosen for the commission over African-American artists like Aaron Douglas and Jacob Lawrence. Additionally, Baskett addresses Ben Shahn’s previous involvement with African-American communities and the 1960s politics surrounding the work.

**Lauren Bearden. Georgia State University. Aniconism in Ancient Petra**

Islamic art has struggled with its identity in aniconic and figural representation. An earlier form of this struggle may be found in the past Nabataean culture at ancient Petra located in modern-day Jordan. Petra was inhabited by the mercantile Nabataeans as early as 312 B.C.E. It was located at the crossroads of Egypt, Greece, Rome, and the Near East and thus facilitated a transfer of not only goods but also artistic styles. Ancient Petra’s rock-cut facades are monumental works of advanced artistic style that display Graeco-Roman and Near Eastern aesthetics. The best artistic example of this cultural exchange is the Khazneh, a rock-cut facade dated to the first century B.C.E. that displays both figural and aniconic forms. Previous scholarship has focused mainly on the Graeco-Roman figural iconography, often overlooking the presence of Near Eastern aniconism. Bearden compares aspects of Graeco-Roman and Near Eastern aesthetics found in similar Nabataean ceramics and painting. Furthermore, previous scholars have focused their attention on the Graeco-Roman elements and found the presence of aniconism in Nabataean sacred stone betyls to be puzzling. Bearden argues that these contradictory aesthetics form a hybridity and, in doing so, demarcate Petra as a unique site for understanding later aniconic use.

**Kris Belden-Adams. The University of Mississippi. Intersections of Photography and Sewage: Three Strange and Stinky Stories about the Birth of a Medium**

On a trip to visit his brother in 1827, Joseph Nicéphore Niépce accidentally flushed his wallet—containing the correspondence and proof of his partnership with renowned Parisian diorama and
theatrical-scene painter Louis Jacques Mandé Daguerre—down a London toilet. This paved the way for Daguerre to become the celebrated pioneering inventor of photography. Niépce died penniless in 1833 and would not receive full recognition until his 1827 image “View from a Window at Le Gras” made its way into the hands of photography historian Helmut Gernsheim—who acknowledged Niépce’s role as a “founding father” of the medium—125 years later.

This paper explores that story, along with two others that involve the chance intersections of sewage and stench with the birth of photography: the role of horse excrement in shifting the interpretation of the shoe-shine customer and bootblack in Daguerre’s “Boulevard du Temple, Paris” (1838), and the startling aroma of the earliest prepared albumen-paper factories. Stories such as these, which usually constitute interesting footnotes or are omitted because of their scatological turns, will find their full investigation in this presentation.

Adrienne Baxter Bell. Marymount Manhattan College. Looking at Invisibility in Nature Representations
The notion of invisibility in art has, paradoxically, been present since art’s inception. The first primitive marks on a cave wall and scratches on a clay cylinder seal signaled the invisible presence of the artist as a creative force. When artists called into service images to evoke spiritual principles, the presence of the unseen divine became a form of reification of the invisible. Landscape artists have long conjured invisible—realms to allude to the existence of perfection in nature. Contemporary artists, particularly those interested in art-sci imagery, have extended and expanded this tradition. Inspired by such forms as infinitesimal numbers and the Doctrine of Signatures, they have brought to light the expressive power of invisibility through a new visual vocabulary. Bell’s presentation establishes an historical context for a more focused discussion of the powerful presence of the invisible in contemporary nature representations.

As with art, the personal and political are also entangled in design. And while graphic design is seen primarily as client-based, historical context and personal experience cannot be removed from the design process. This is exemplified in the work of Hungarian-born designer Tibor Kalman. Through his pioneering work as the editor-in-chief of Benetton-sponsored Colors magazine, Kalman’s subversive design went beyond its original purpose as fashion advertising to influence young consumers in malls across America. In choosing subjects such as race, poverty and AIDS, Kalman’s graphic style and sometimes shockingly straightforward approach brought politicized design to the masses. In this paper, Bellisio explores his work using four lenses: the personal (inspiration), the political (intention), the practice (technology), and the context (reception).

Annick Benavides. University of New Mexico. In Search of Ancient Pachamama: Uncoupling Ethnohistoric and Ethnographic Evidence
Andean art historians speak of Pachamama as Mother-Earth, a deity rendered homage via ritual behaviors that find their incipience millennia ago. Our tenuous understanding of the ancient Pachamama cult is entirely predicated upon colonial ethnohistoric sources. In order to assess the reliability of these sources, scholars integrate contemporary ethnographic observations in their discussions of Pachamama. The adverse outcome of this process is the conflation of the ancient and modern Pachamama. A rigorous juxtaposition of the Pachamama cult, as described in colonial chronicles, against the Pachamama cult documented today by anthropologists, yields evidence that Pachamama did not emerge from the vicissitudes of Andean history unchanged. Conceptions of Pachamama, and ritual practices associated with the cult, have evolved significantly. During the Late Horizon (1438–1534) veneration of Pachamama was never endorsed by the Inca state nor did the Pachamama cult possess regional breadth. The chronicles indicate that Late Horizon peoples did pay homage to the earth, but the deities and processes through which this was accomplished transcend one Mother-Earth cult. The Pachamama cult today is a pan-Andean phenomenon that incorporates various ancient Andean fertility rites—a remarkable act of religious syncretism overshadowed by the better-known coupling of Pachamama and the Virgin Mary.
Jim Benedict. Jacksonville University. Recent Works by Jim Benedict
In twenty slides Benedict’s work ranges from a milk carton recreating iconic moments in American history to public art projects that feature bronze cars parking on walls and ceilings and his face on twenty-seven electric billboards around Jacksonville, FL. In the last five years, Benedict’s eclectic studio practice has led him in a variety of directions, while still maintaining his artistic sensibilities. His work uses humor and refined craftsmanship to engage the audience and explores the evolving and expanding idea of what it means to be a contemporary American.

Benjamin Benus. Loyola University of New Orleans. Isotype, Internationalism, and Global Politics in the Interwar Period
This paper examines how, over the course of the 1930s, governments and organizations around the world utilized the picture-based method of information design known as Isotype (or International System of Typographic Picture Education) to promote a diverse set of ideological positions and political agendas. First developed in Vienna by an international team including the Austrian social scientist Otto Neurath and the German printmaker Gerd Arntz, Isotype was conceived as a “universal” picture language for making social and economic information accessible to mass audiences and fostering cross-cultural understanding. To this end, Isotype’s designers collaborated with a variety of international organizations, using exhibitions and publications to advance an internationalist vision. As the design method achieved widespread recognition, however, it was also appropriated by government agencies in a variety of countries and adapted to serve a diverse set of objectives, ranging from the propagation of the second Five-Year Plan in the Soviet Union, to the cultivation of Czechoslovak national identity, to the promotion of New Deal policies in the U.S. In recounting these varied applications, Benus considers why, in the decade before the Second World War, variations of the Isotype approach were embraced across the ideological spectrum as a popular mass communication strategy.

Meg Bernstein. University of California, Los Angeles. The Development of Blackfriar Architecture in England
In 1221, St. Dominic dispatched to England a group of thirteen friars from the General Chapter of the Order of the Preachers. Over the course of the thirteenth century, the order’s population in England increased manifold, and with the profusion of preachers came a need for supporting architecture. Given the relative youth of the order (the Order of the Preachers was established in 1216, only five years before the mission to England), there had been little time to develop a formalized architectural style and sumptuary regulations on the continent for the English group to follow. This paper examines what influences coalesced in the early English Dominican architecture, and whether the structures shared more in common with their continental brethren or with English architecture, either in the form of already extant structures or the emerging friaries of neighboring orders like the Franciscans, Austin Friars, Carmelites, and Crutched Friars. By looking in depth at the extant remains at Newcastle-upon-Tyne, Norwich, Bristol, and Gloucester, as well as plans and documentary evidence from friaries now lost or in only partial remains, Bernstein analyzes what influences coalesced in the establishment of an English Dominican style of architecture.

Scott Betz. Winston-Salem State University. Where is the Art?
Scott Betz collaborates with design intern Jasmine Jones of UNCG to research and report on the state of art in 3D printing. He contends there is little art to be seen coming from this print community. Many of the engineers and scientists who comprise the largest producers of 3D printing have co-opted the artists’ language (for example substrates, inks, and resolution) but more often the artists themselves are left out of these discussions and projects. In the hope of filling in the open art areas within the 3D print world, Betz and Jones take an original pop composition and, through surveying the Facebook community, Betz mines the dialogs in social media and the data of his music to create a 3D printed composition. But where is the art? Is it in the end product? Is it in the original idea? Or is it somewhere within the risky collaboration of friends and music? Betz documents the process of collaboration with his friends, children, Jones and the UNC Center for Design Innovation and will perform the piece on stage. Come see the art or just “fuck it and dance.”
Ronald Beverly. Howard University. The Wetroom Drought
One of the issues with photography was its lack of tangibility and immediacy. Nothing was artistic or creative about replicating the real world and, if one lacked interest in math, science or engineering, the quest to be a complete photographer was doomed to fail. None of these traits/descriptions would be appealing to the present-day student and, if it were not for the technological advancements of digital imaging and the social network, photography might have been lost. Beverly’s curriculum currently offers both wetroom and digital photography. The digital class is mixed with students having darkroom experience along with students picking up the camera for the first time. The conversations and point of views he has with them are stimulating as lines are drawn and sides are taken on this issue. Beverly attempts to strike a balance between conventional wisdom and digital capture efficiency, leaving room for interpretation, imagination, and creativity. He also relies on aspects of the history of photography to contextualize the relevance of what is being learned, while impressing the importance of being a practitioner and craftsman of the medium.

Laura Bickford. School of the Art Institute of Chicago. Well, Time Goes By: Obsolescence in Vollis Simpson’s Whirligigs
Vollis Simpson’s environment of twenty-nine monumental whirligigs, built on his former farm in Lucama, North Carolina, over the course of fifteen years, provides a tangible snapshot of the object landscape that populated this region of the country during his lifetime. Comprised of salvaged materials collected by Simpson over decades, the transformer-like kinetic sculptures constantly oscillate between being monuments to the past, markers of the present, and suggestions of what is to come. Obviously formed with some aesthetic intentions in mind but more closely aligned with machines, a fixed description of them seems almost impossible, and would necessarily come at the expense of a more nuanced analysis of the whirligigs. Frozen in motion, the pieces of the whirligigs and the whirligigs themselves are confounding in their state of permanent transition. By providing a material read of the whirligigs, this paper seeks to follow their modularity and kineticism and suggests that the problem lies in our very understanding of categories of division that come up when querying this subject, such as trash, waste, insider, outsider, useful, obsolete, artist, laborer, object, and subject.

Joshua Bienko. University of Tennessee, Knoxville. Collage, Art, Association or Digital Collage, Internet Memes and the Future of Painting
Photoshop and smartphone applications have made the process of collage accessible and streamlined for distribution. Images from website collaborations, like thejogging.tumblr.com, have made their way into galleries and exhibitions presenting precisely the same reexamination collage provided in the early twentieth century. Like wallpaper and the bits of newspaper originally adhered to paintings, digital collages provide reference to current events, politics, activism and popular culture, a responsibility Cornel West has assigned to artists and public intellectuals interested in maintaining our democracy.

Molly Boarati. Nasher Museum of Art, Duke University. Summer Reading: Combining Art and Literature at the Nasher
For the past two years, the Nasher Museum of Art at Duke University has created art installations based on the summer reading books selected for incoming first-year students. The project’s goals are two-fold: to make inspiring connections between literature and visual art, and to reach out to new students and the university community at large. This paper explains how two texts, Eating Animals by Jonathan Safran Foer and State of Wonder by Ann Patchett, served as springboards for thematic conversations across diverse time periods and artistic media. In both cases, works drawn from the permanent collection, such as Mochica stirrup-spout vessels, Greek terracotta figurines, and images by Rosa Bonheur, Winslow Homer, and Robert Doisneau, among others, brought literary themes to life while simultaneously extending the discussion beyond the initial reading period and intended audience. Involving faculty members, Duke classes, and even a local book club, these two installations serve as case studies of how “seeing the text and reading the image” can aid in developing not only more nuanced understandings of literature, but also visual literacy itself. Note: By the conference, another summer reading installation will have taken place and will be discussed in the paper as well.
Rachel Boate. Institute of Fine Arts, NYU. Eclipse of the Monument: Memory Sites in Post-Wall Berlin
The wave of collective optimism following the fall of the Berlin Wall quickly gave rise to graver discussion surrounding the reunification of a nation with a divided history. With the surge in proposals for state-sponsored commemorative projects, leaders in the early ‘90s grappled with the task of erecting monuments that venerated two former “Germany’s” with remarkably disparate pasts. For how can a conventional memorial speak to the incongruent historical conditions of both former East and West? While monuments historicize and memorialize the past, serving as material repositories that ossify temporal experience, memory sites operate as site-specific artworks, whose very forms echo the fragmented history they seek to evoke. By emphasizing absence and ephemera, these works of art reflect not only Germany’s divided past, but also its lack of a singular, collective memory. Reconsiderations of Christo and Jeanne-Claude’s Wrapped Reichstag (1995) and Sophie Calle’s Die Entfernung—The Detachment (1996) explore alternative strategies to memorializing a national heritage following 1945. They operate as memories of a divided past, rather than monuments thereto. By revealing the very process of time, incompletion of history, and fluidity of memory, they unify the German people as subjects of history, regardless of East or West.

Bryna Bobick. University of Memphis. A National Survey of Museum Educators
The role of museum educators has evolved over the past thirty years with changes in the educational function of museums and with the transition of museum education from a group of practices into a profession (Roberts, 1997; Ebitz, 2005). To shed light on contemporary museum education departments, a 17-question online national survey study was distributed to museum educators on the Museum-Ed (http://www.museum-ed.org) listserv in 2012. Sixty-eight surveys were partially or fully completed. The survey responses included both qualitative and quantitative responses. The survey addressed three areas: 1) How many of the museums have education departments? 2) How are these departments funded? 3) How do the departments meet current trends and needs of secondary education? Bobick provides an overview of the survey and discusses the results.

Lynn Book. Wake Forest University and Transart Institute. Escapes and UnReading for Future Bodies
Escapes is a 2012 video work conceived as a book of “poems” that emerged from a series of performance projects interrogating opera, Greek tragedy, media hybridity, performance, and what Book calls voicing bodies. In this presentation, Book shows excerpts from the video and discuss her approaches to undoing the narrative of the Phaedra figure across plays, stories, poems and operas in order to recuperate “her” as a sign of escape. She discusses how her treatment of this figure was not about character in the classic sense. Instead, “she” became a divining tool in search of new polyphonic bodies that perform meaning outside traditional narrative (and writing/reception) structures. These poems become shifting aggregates that dislocate and redirect reader/participant attention and decision making across different registers of affect and interpretation by virtue of “inter-textual” convergences of voice, text and image, as well as in the “hyper-textual” possibilities in the online format. The reinvention of reading and reception acts as creative action sites in a mediatized environment frame the overall discussion vis-à-vis the larger project Book is developing, UnReading for Future Bodies, that positions Escapes as volume 1 in a three-volume suite of videos.

Kimberly Bradshaw. University of Memphis. “Who Can Open the Doors of His Face?”: Hidden Hellmouths in Northern Renaissance Landscapes
Representations of the mouth of Hell in western art changed dramatically from the fourteenth to sixteenth century. While manuscript illuminations from the late Middle Ages depict a beast with gaping jaws that swallowed sinners whole, the early modern period saw this literal “mouth” disguised, often taking the form of a sinister grotto or cave in an otherwise tranquil landscape. This presentation explores the ways in which the disguised Hellmouth served as a devotional tool for contemporary viewers, a lesson about the importance of spiritual discernment. Paintings by Herri met de Bles, Joachim Patinir, and Hieronymus Bosch will be discussed, ultimately raising the question of whether a hellmouth is hiding in a depiction of Saint Anthony, attributed to Bosch, that is usually characterized as an idyllic, peaceful landscape from which all evil has been banished.
Frank Brannon. Southwestern Community College, Sylva, NC. Freeing of the Book Form: Traditional Processes in Book Arts Instruction
Most of us have an image of what a potter, a glassblower or a painter does. But what does a book artist do? Since book arts have been taught formally in academia only since the 1970s, we are witnessing the advent of a new discipline in art and fine crafts. The book form itself is essentially now free, no longer tied only to its traditional roles. We may express it, and its contents, in new ways, but may use traditional processes to achieve these goals. What are the traditional tools and skills that book artists may use to practice their discipline, and how does one provide instruction in these arts in a twenty-first century classroom? Ultimately, to what end may we aspire in this process? Philosopher and economist Bolívar Echeverría suggests that because of “new communications media” the contemporary book may now “…promote a creative, democratic re-reading of the cultural heritage.” How might we use these traditional processes, often time-consuming and at odds with our current larger culture, to accomplish this? Letterpress printing in the Cherokee writing system, producing contemporary work, will be used as a case in point.

David Brett. Stony Brook University. A Foggy Day in London Town, as Depicted by the Brush and the Pen
“This is a London particular, a fog,” wrote Charles Dickens in Bleak House. The pea souper fogs of industrial London became so synonymous with the city that an author could invoke the city with a brief mention of the effect. Claude Monet’s London paintings were almost solely concerned with the fog, to the point that without it he found the city dull and uninteresting. Monet’s conception of the fog was thoroughly different from that described by Dickens, Oscar Wilde, T.S. Eliot, or Willa Cather, and Monet saw beauty in it that was unexcavated by these authors. This paper explores the different ways that industrial smog transformed the city in the eyes of the painter and the writers. What was brown, yellow, grimy, and ugly for Eliot and Cather was green, purple, and inspiring for Monet. Only Hippolyte Taine seemed to see in the fog the same effects Monet did in his Notes on England. These varying views of smog create a very different understanding of nineteenth-century London, and of the process of industrialization, as it appeared to the great (visual and literary) artists of the day.

Laurel Brett. Nassau Community College. Photography and Fiction in Three Farmers on Their Way to a Dance
Richard Powers’s novel, Three Farmers on Their Way to a Dance, is inspired by the photograph of the same name by August Sanders. This metafictional work creates an imagined narrative, a speculative life for the three subjects of the photograph, that metonymically represents all World War I combatants. Powers creates a triptych, three separate narrations, a sort of three stories on their way to a novel, that also suggests the photograph as an inspiration for the narrative and as a link that connects the three different narrative strategies. This paper explores the relationship between the photograph, Three Farmers on Their Way to a Dance, and the novel it inspired. In naming his text after the artwork that inspired it, Powers conflates the boundaries between photograph and text and between an existing work of art and the creations that follow it. The central question the paper asks is if we can view the photograph in the same way after we have read Powers’s text or is our response inevitably and permanently altered. And if so, has Powers added to or subtracted from the authority of the photograph?

Emily Brink. Stanford University. A Novel Empire: Japan as Fiction in 1860s France
This paper analyzes how French audiences first imaged and imagined Japan at the end of the Second Empire. A culture that remained virtually unknown prior to the reopening of its ports in 1854, Japan was first understood in France through contact with its decorative objects. Looking to written criticism, published novels, and decorative imports in 1860s France, Brink examines how Japanese culture was first read through its objects and interpreted as a decorative culture suspended in time. The canonical histories of nineteenth-century art simplify Japonisme as a footnote to modernism or as a French fascination with an exotic other, a tendency that elides the historical complexity of Japan’s integration into French culture. By re-evaluating this period of cultural cross-pollination through the dual lenses of literature and art, this paper reveals the multifaceted nature of Japonisme and its relationship to a broader textual and visual culture in 1860s France. By situating Japonisme as an outgrowth of new
Amy Broderick. Florida Atlantic University. Artists and Leaders: Identifying and Cultivating the Meta-Skills Required for Art/Business Success
Creative professionals with MFA degrees are in increasing demand in the non-arts corporate sectors. This demand is synergistic with our imperative as academics to advocate for the ongoing relevance of our disciplines within the academy. Well-designed curricula educate creative professionals in their individual creative disciplines, while also embedding in that learning the meta-skills that will allow today’s students to become tomorrow’s business leaders. Whether they choose to apply their knowledge to an arts-oriented career path, or to a career path forged across other industries, artists make excellent leaders, because artists understand many of the things that effective leaders must understand. Artists and leaders know how to create cognitive and practical environments in which colleagues can feel free to be themselves and work from their strengths, and in which ideas can incubate. Artists and leaders challenge preconceptions, while encouraging risk-taking and bold failures on the way to success. Artists and leaders understand that revision and reworking are integral progress, in that they mandate identifying essential elements, conserving them while paring back everything else, and then moving forward. Finally, artists and leaders work flexibly across platforms and across disciplines, understanding that success requires talent plus tenacity, resilience, and persistence.

Kimble Bromley. North Dakota State University. Developing a Creativity Course for Tomorrow’s Creative Leaders
The description of this session, “Developing Future Creative Leaders,” states that “organizations and industries are increasingly seeking managers and leaders for their creative teams.” In this changing world art departments also have to change. In Bromley’s department, a new creativity course is being developed that will foster necessary change, giving students the tools to become tomorrow’s creative leaders. Student explore past and present creative leaders using the books The Artist’s Way, Sparkles of Genius, How to Think Like Leonardo da Vinci, Moonwalking with Einstein, Imagine, and Six Thinking Hats. A number of tools and creative thinking strategies are taught, including journaling, collecting, hypnosis, memory and mind mapping. Studying these creative leaders, learning about these tools, studying these creative strategies and processes gives students the knowledge and skills needed to become creative thinkers and leaders. Bromley reviews these leaders, tools, strategies and processes to be used in the course to foster tomorrow’s creative leaders.

Monuments, markers, bricks and parks tell a story and invite a discourse in, Savannah, GA, one of the first colonies of the United States. Centuries after Savannah’s inception, Westley Wallace Law (1923–2002), civil rights advocate and preservationist, revealed a story obscured by those who dominated centuries of public discourse. The visual communicator of the twenty-first century is integral in shaping the trajectory of public discourse—a discourse that helps create the “grand narratives” that encourage communities of goodwill. Discourse leading toward the development of such communities must adequately answer four key questions: 1) What is reality? 2) Who is successful? 3) Who is a good person? 4) How does one become a good person? Ten years after Law’s death, he is the sign of a new discourse—The WW Law Campaign. This campaign is a case study, centered around Mr. Law, which illustrates theory and praxis of public discourse for the visual communicator. It provides a basis for understanding: What is culture? How does culture fundamentally change? What kind of culture is contemporary western culture? How does one advocate for contemporary culture through communication media?

Joanna Burch. Columbia College. Experiential Learning Out of the Ordinary: Museum Internship in Germany
Burch interned at Museum Ostwall in the Dortmunder U in Germany for two semesters. While there, she was introduced to the field of archiving and had access to a whole archive of material from the artist
Hans Breder. Burch’s job involved cataloging all of his letters and articles into a database so that others researching him could quickly find what they were looking for. This experience gave her a firsthand look into what goes on behind the scenes at a museum and helped her grow as both an art historian and a student. She also got the chance to work on an exhibit showcasing Breder, as well as meet the artist himself. This opportunity afforded Burch the chance to view the process behind an exhibit opening as well as meet others in the art world. Initially, she was interested in curating or perhaps restoration. However, after this internship, archival work has taken precedence. Burch presents on both the actual work she did while at the Museum Ostwall and also explains what she learned and why she believes that experiential learning is so important.

Shelley Burian. Emory University. Quechua Scorpions and Aymara Stripes: Two Cultures Interwoven in Language and Cloth

Forms of textile production have always been closely connected to language in the Andes. This connection, little explored in modern textiles, has the potential to reveal the way in which the different cultures of nineteenth- and twentieth-century Bolivia influenced each others’ weaving styles. The highlands of Bolivia have been jointly inhabited by two different ethnic groups, the Quechua and the Aymara, since the Inka Empire. In certain areas such as Northern Potosí, extensive intermingling between the two groups has been relatively recent with Quechua overtaking the original Aymara as the predominate language. However, linguistic studies have shown that Aymara words still form the background of “indigenous” linguistic identity in the region. This paper demonstrates the potential for comparing patterns of mélange between the different languages currently spoken in the Department of Potosí with the different design styles displayed in a Bolivian Quechua liklla given to Emory University’s Michael C. Carlos Museum. This piece contains an interesting combination of the zoomorphic and representational imagery preferred by Quechua women with the type of extensive stripe patterning which is usually associated with Aymara pieces. These types of combinations potentially provide an important key to understanding intercultural artistic production in modern Bolivia.

Alice Burmeister. Winthrop University. Les Images de la Route: The Importance of Travel and Possibility in the Panoramic Landscapes of Jean-Marc Dallanegra

French contemporary painter Jean-Marc Dallanegra (b. 1964) is known for his panoramic landscapes, which capture the perspective of traveling straight ahead or at a slight diagonal, usually along a highway disappearing into the horizon below an imposing sky. Common themes depicted include desolate desert roads and urban highway scenes. These panoramic views first appear beautifully surreal, with an almost Zen-like emptiness and austerity. Deeper contemplation of these scenes, however, evokes a sense of unease and perhaps a feeling of restlessness, or even an ominous foreshadowing of what may lie beyond the horizon. Dallanegra loves traveling by car, and he uses these scenes to invite the viewer to embark on a journey with him. Rather than imposing a predetermined itinerary, he encourages the viewer to imagine for him/herself what may be found beyond the horizon. The feeling of restlessness is intentional, for one never knows what adventure may lie ahead. For the artist, it is the freedom of travel and its inherent possibilities that serve as the primary motivation behind the work. Burmeister explores these themes through a comparison with other works of travel-related art, bringing in specific life events and influences from literature that have shaped the artist’s creative production.

Ashley Busby. Susquehanna University. The Value of Experiential Research and Inquiry in Art History Curriculum

In undergraduate art history courses, it is not uncommon for a class to culminate in a lengthy research paper. While we receive some stellar examples of student scholarship, many students struggle to find their authorial voice and assert an original critique. How then can we help our students understand the challenges of research practice and the value of thoughtful scholarship? This talk examines case studies for alternate assignment types in an upper-level course on Contemporary Art and a model for student independent study. Both stress the value of inquiry and self-exploration over passive reception and ineffectual prose. Both models also respond to typical curricular challenges including cross-campus requirements as well as manageable models for independent work that also allow for the intellectual growth of majors. Assignments in both courses emphasize the process of research rather than a hastily crafted final paper. Students are continually challenged to define and redefine their projects while also
critiquing scholarship rather than reflexively accepting methodological models. In both cases, evaluation is based on written documentation of the research process. This talk provides a new model for critical inquiry in the art history classroom by outlining these assignments and their pedagogical value.


Considered the foremost forum for scholars, artists, curators and individuals in the field of African American art and visual culture, the Porter Colloquium was established at Howard University in 1990. It is named in honor of James A. Porter, the pioneering art historian and professor whose 1943 publication, *Modern Negro Art*, laid the foundation for the field of study. The 2013 program, “The Transitioning Role of Studio Practice in Modern and Contemporary African American Art,” focused on the ways artists have abandoned the traditional use of the studio—taking their work to venues where they engage with cultural and philosophical concerns, new media technology and especially with audiences/community. This paper considers the work of the 2013 keynote speaker, multimedia artist Paul D. Miller, aka DJ Spooky: The Subliminal Kid. Currently the resident artist at the Metropolitan Museum, Miller thoroughly involves the audience and presents himself as researcher and performer. Using an iPhone/iPad app, he investigates topics and experiences that allow him to remix music from Africa, Asia, Metallica, Bob Marley and classical/new music while simultaneously creating spontaneous expressions on a wall or screen.

**Barbara Campbell Thomas. University of North Carolina at Greensboro. Painting in Proximity (Materiality—Amplified and Expanded in Parts, and in Relation)**

This talk will mine popularized Internet memes and reblogged tumblr images within the context of collage in an effort to reexamine the lasting power of collage and painting in contemporary art. Campbell Thomas uses examples from contemporary painters, digital image makers, and memes in addition to content based on Nicolas Bourriaud’s *Post-production*, Hegel’s *Introduction to Aesthetics*, Cornel West’s *Democracy Matters*, Hakim Bey’s *Temporary Autonomous Zone*, and, of course, a smattering of thoughts and theories from a host of books written by Slavoj Žižek.

**Alisa Carlson. University of Texas at Austin. Keeping up with the Holbeins: Renaissance Portraiture from Father to Son**

When art historians and art appreciators hear the name “Holbein,” the individual that likely comes to mind is Hans Holbein the Younger (1497–1543), famous portraitist and court painter to King Henry VIII of England. Holbein’s father, Hans Holbein the Elder (ca. 1460/65–1524), although often forgotten or ignored, was a successful artist in his own right in the imperial city of Augsburg. Holbein the Younger and his drawn and painted portraits fit neatly within the modern conception of the “Renaissance,” especially in terms of the significance placed on the notion of individual identity in characterizing this era; however, Holbein the Elder is typically regarded in the literature as a traditional, “late Gothic” master, despite his innovations in the early history of German portraiture. By examining continuities and changes in the portrait drawings of both Holbeins, this paper considers the notable influences Holbein the Younger took from his father, with whom he trained. Carlson argues that Holbein the Younger’s preeminent achievements as a “Renaissance” portraitist were founded on practices and techniques he learned from his father. In short, renown in the name “Holbein” is the result of two generations of exceptional portraitists.

**Charles Carraway and Yumi Park. Jackson State University. Hidden Jewels of the Permanent Collection at the Art Department, Jackson State University**

Jackson State University, a state-supported HBCU, began developing an extensive permanent art collection under the guidance of artist Lawrence Jones, who founded the art department in 1947. Coming from a background at the Art Institute of Chicago and the Tallers Graficas in Mexico City, and based on his friendship with many Harlem Renaissance painters, Jones began to collect historically important paintings for the art department. Among these acquisitions were several of his own paintings, including *Portrait of Dean H.T. Sampson*, as well as notable works by others, including *Portrait of Governor Paul B. Johnson* by Hale Aspacio Woodruff and *The Plotters* by Frederick Flemister. Later, JSU’s permanent collection grew through the addition of works by formal faculty members, including
Landscape with a Bridge by Ronald Otto Schell, who was strongly influenced by German Expressionism and American Abstract Expressionism, and Untitled-Dress by Lynette K. Stephenson, whose style is reminiscent of Edward Hopper. Although the JSU collection holds so many valuable paintings, sculptures, and photos, it has not been publicly recognized or properly stored for many years. Carraway and Park provide a brief history of the collection, while also discussing how it needs to be preserved, restored, and properly researched.

Alexis Carrozza. The Graduate Center, CUNY. The Philosopher as Curator and the Gedankenaustellung: Jean-François Lyotard’s Les Immatériaux and Bruno Latour’s Making Things Public
The emergence of large-scale, global exhibitions of biennials and art fairs suggest that two issues require closer examination: the conceptual role of the curator and the resulting shape of the exhibition when aligned with a specific theoretical viewpoint. These issues are examined through an analysis of two exhibitions curated by prominent intellectuals, Les Immatériaux (1986) curated by Jean-François Lyotard and Bruno Latour’s Making Things Public: Atmospheres of Democracy (2005). In each case, the exhibitions were conceived, promoted, and received within a performative context, as extensions of Lyotard’s and Latour’s ideas. According to this logic, the exhibition constitutes a distinct mode of inquiry (Gedankenaustellung, or thought exhibition) in which a theoretical perspective is realized through the selection of objects and arrangement of space. However, it remains unclear if the exhibition format provides advantages over a text or lecture, both of which are traditionally associated with philosophical inquiry. This paper describes the exhibition’s curatorial decisions and critical reception before relating Les Immatériaux to Lyotard’s theory of the melancholic postmodern and Making Things Public to Latour’s formulation of Actor-Network-Theory. Against the continuum between theory and praxis, this paper ultimately addresses the capacity of the exhibition to function as a medium.

Deirdre Carter. Florida State University. Sustenance for the Gods: Turkeys in Mesoamerican Art, Ritual, and Daily Life
Turkeys played a significant role in pre-Columbian Mesoamerica, serving not only as a source of protein and feathers, but also as an important feature of trade, rituals, and funerary practices. Archaeological and ethnographic studies have provided a wealth of information regarding the presence and use of these birds within Mesoamerica, but art historians have yet to integrate this research into their understanding of the many artistic representations of the turkey. This paper examines the depiction of turkeys in sculpture, manuscripts, and paintings, especially those produced by the Maya, and sheds new light onto the way in which turkeys were utilized (for both ritual and consumption), raised and housed, traded, and domesticated. By drawing upon information provided by the archaeological and ethnographic records, as well as contemporary texts, trade practices, and the evolution of turkey domestication within this region, this paper demonstrates the value of interdisciplinary scholarship in the study of pre-Columbian art and culture. Furthermore, it demonstrates the way in which images are able to provide new evidence regarding the use and domestication of turkeys that has been unobtainable through archaeological and ethnographic studies.

Micah Cash. University of Connecticut. Permanent Floods: Tennessee Valley Authority and the Disrupted Landscape
For people living in the Tennessee Valley in the 1930s, the shifting meanings and power of landscape could be witnessed from their windows. The Tennessee Valley Authority (TVA) began construction of hydroelectric dams in 1933, forcing the relocation of over 16,000 families, forcibly and permanently changing the geography and culture of the surrounding areas. Through documentary photography of these annexed, demolished, and flooded locations, as they exist now, and in conversation with archival photo documentation, Cash explores the visual fissures that such disruption of landscape can cause. Despite the economic opportunity, modern agricultural practices, and promise of electricity brought to the six states surrounding the Tennessee River, the affected citizens’ lives were rearranged, not only physically but also visually. Specific to the construction of Norris Dam in 1933 and the Kentucky Dam in 1938, this paper considers the radical upheavals to the geography of the Tennessee Valley, and the altered identity of the dispossessed.

Drawing inspiration from multiple sources including philosophy, religion, and science, Castellan discusses her ongoing search for unsettled images. Mixing the intimate with the immense, the labored with the spontaneous, and the actual with the illusion, she seeks images that flicker back and forth between opposing states of being. In recent years she has gravitated towards the use of paint, fabric, and fiber processes (embroidery, knitting, and crochet) as a means of constructing tangible images that emphasize the tactile as well as the optical. In today’s digital age, where large amounts of information are received either optically or aurally as images and sounds, Castellan has become curious about the role of the tactile in connecting humans to sensations of empathy, wonder, and existence.

**Kevin Cates. University of Arkansas at Little Rock. The Inevitability of Trackpads and Whoopée Cushions: Symbiosis of Humor and Graphic Design**

Since beginning his tenure track position in 2006 as a professor of graphic design at the University of Arkansas at Little Rock, Cates has allowed humor to be a constant in his classroom. Some have accused him of cracking jokes and using sarcasm as a mask for some internal pain. Others have assumed it’s insecurity. Those may very well be why. Or it could just be that Cates likes to enjoy himself, have a good time doing the job he loves, and share that love with his students. Either way, Cates’s classes emphasize an enjoyment and excitement in solving visual problems. He wants the students to WANT to come to class. He wants them to want to STAY in class. In using humor, Cates hopes to create a comfortable environment. Sometimes that environment is a little TOO comfortable. However, it’s made clear that when the hammer comes down and it’s time for business, it’s time for business. Cates’s presentation cites specific stories of how personal interactions, videos, rampant use of sarcasm, and inadvertent public flatulence have brought about dialogue, camaraderie, and an overall stronger, yet some times controversial, classroom environment over the past nine years.

**Bill Cavill, Jr. University of Nebraska-Kearney. A New Tool for an Old Problem**

Despite intentions to do otherwise, instructors often judge student artwork with biases that muddy the waters of true assessment. In this paper, Cavill examines a possible solution to this problem in the form of a website that controls all of the personal information needed for a critique, scholarship application, or portfolio review and separates that personal data from the artwork that is to be judged. The pieces are then judged on a departmentally-developed rubric that represents the desired qualities and expectations of craftsmanship, creativity, and understanding of media that are valued by the department as a whole. In terms of assessment, data on each piece and each student is collected throughout various reviews and processes and then presented in a format that demonstrates whether or not skill is developing and learning is occurring. Students are given an opportunity to express their understanding through their physical pieces as well as through written commentary that they provide for their pieces. The amalgamation of their works and commentaries, in conjunction with the removal of instructors’ personal bias, may provide that seldom-attained synthesis to allow both students and teachers to gauge artistic progress.

**Chung-Fan Chang. Jackson State University. The Act of Drawing**

Drawing is a mediator between the spiritual and the physical world. In Chang’s studio practice, drawing is a major part of making that connected with the influences of her traditional Chinese ink and brush painting techniques, such as “cloudlike texture” (卷雲皴), “raindrop texture” (雨點皴), “ax-cut texture stroke” (斧劈皴), and spot-ink and iterative-wrinkle texture. This Pecha Kucha format of presentation comprises the research of the act of drawing in the East and in contemporary installations. Chang presents slides of her recent drawing exhibitions, 20 seconds video of the act of drawing as well as the meditative aspect of drawing. To conclude, she introduces her future project, *Drawing with Sound*.

**Eunjung Chang. Francis Marion University. Lesson Resources for Teachers: Arts Integration for General Elementary Teacher Education**

Teachers today are encouraged to differentiate instruction and to connect to diverse learning styles and multiple intelligences in order to engage the whole child in learning curriculum content. It sounds great, but in true practice, what does this type of teaching and learning look like? This session examines creative ideas and innovative lessons that teachers can use to address broader interdisciplinary themes in their classrooms. Using students’ exemplary projects and visual examples, Chang explores different
interdisciplinary lessons and strategies for making content connections (social studies, science, language art, math, and performing arts) through arts integration. Interdisciplinary art education encourages the challenging of artificial boundaries of arts disciplines and integrates the arts across multiple disciplines. According to Burnaford (2001), “When well planned and implemented, arts integration is one of the most effective ways for a wide range of students with a wide range of interests, aptitudes, styles, and experiences to form a community of active learners taking responsibility for and ownership of their own learning.” Participants will develop interdisciplinary art lessons for their students. This session also brings up discussions about what developments are needed for the better direction of teaching responsive interdisciplinary lessons through arts integration.

Peter Chanthanakone. University of Iowa. The Transformation of Words to Animation
The paper explores the adaptation of the script, The Last Dragon, by writer David Hayes, to the 3D animated short film, Death to the Different, by director and producer Peter Chanthanakone. From character design, script and screenplay, the story is transformed through the use of 3D animation. The transformation from script to animated screen begins from the character designs of the hero and villain, adds science fiction elements, and creates a nonlinear narrative. The thirteen-year-old boy becomes a doll-loving six-year-old with a heart on his shirt; the reptilian dragon becomes a prisoner chained inside a cave. The added science fiction element allows the hero to complete the narrative and the nonlinear story adds a final twist to the story, creating irony and colorful discussion to a shocking conclusion.

In 1936, Raymond and Jacqueline Patenôtre engaged French Art Deco designer Jean-Michel Frank to redesign Villa les Palmiers, the couple’s Belle Époque—era vacation home in Nice. Frank’s creation for the “great Riviera hostess” and her husband was a harmonious, modern home with classical undertones, which spoke directly to the place, the time, and the people. Through the use of whitewash and marble, Frank was able to recall the ancient history of the Côte d’Azur, visible outside the Patenôtres’ front windows. Through the use of simple lines, elegant forms, and bold colors Frank channeled the modern design aesthetic, the geometric shapes and the spirited hues characteristic of Art Deco. And through the quality of his materials, the refinement of his design, and the intangible mood which set his designs apart from all others, Frank created a private and secluded space where the elite Patenôtres could escape the newly-arrived vacationing masses and the impoverished local population and, ultimately, the relentlessly changing outside world that was 1930s France.

Lisa Victoria Ciresi. University South Carolina Beaufort. Barbarossa’s “New Rome” in Aachen: the Louvre Casket and Karlsschrein as Bearers of His Imperial Agenda
In 1165 Frederick Barbarossa canonized Charlemagne. A patron of the arts, he also emulated the munificence of his newly sainted forefather and endowed the Marian church in Aachen with gifts. These included a hinged casket to preserve an arm relic of Charlemagne that was most likely completed for the 1165 ceremony. Known as the Louvre Casket, the reliquary still bears its original program associated with Barbarossa, a program Ciresi believes greatly influenced that of the Karlsschrein. Made to preserve the remaining relics of Charlemagne, the Karlsschrein was installed in the Marian chapel in 1215. While Barbarossa’s influence in the Louvre Casket’s program is undisputed, his input in the Karlsschrein’s program is often dismissed by scholars despite its similarity to the Louvre Casket. This paper reexamines Barbarossa’s involvement with the Karlsschrein’s program—a program that also reflects the interests of the chapter, as both crown and church sought to exploit Charlemagne’s sainthood as the source of a sacred kingship and empire. Additionally, Ciresi posits a reconstruction for the unknown parts that once filled the empty roundels on the Karlsschrein and demonstrates further how they would have united the iconographic program to the Louvre Casket and therefore to Barbarossa’s personal agenda.

Katie Claiborne. The University of Tennessee, Chattanooga. Permeable Boundaries
There is a divide of intention in the history of painting people. Some seek to establish a fixed relationship between artist, subject, and world while others seek to destabilize these boundaries. Claiborne paints along with the dissenters. For her, painting is an act rooted in empathy. It demands something intimate, something specific. It demands that she call on her own physicality, and psychology
in order to find places of connection between the person she is painting and herself. Claiborne works with the same models for an extended time, making multiple paintings. She aims to create dense spaces that function as extensions of the figure and call attention to the relative distance between the viewer and subject.

Randall Clark. Clayton State University. Quality Work with the Line
The animated film Peurs du Noir (2007) was a remarkable attempt to bring together graphic and sequential artists from around the world and have them work together on an anthology film. The artists included Blutch, Charles Burns, Marie Caillou, Pierre Di Sciuol, Lorenzo Mattotti, and Richard McGuire. All the artists directed their segments and four of them wrote as well. The film’s producer explained that when searching for artists to participate in this project, he was looking for those who were capable of “quality work within the line.” The film attempts to work with two of the qualities that make animation different from painted art; with the film, the filmmaker can better determine where the audience gazes and how long they focus on a specific image. Clark discusses how these six graphic artists made the transition to animation, what the animation offered them that their usual media could not, and whether, as filmmakers, the artists did indeed manipulate the audience’s gaze and the duration of same.

William Coberly. Independent Scholar and Editor, The Ontological Geek. The Critic/Game Designer: Social Media and the Blogosphere’s Perpetuation of Persona
This paper discusses the work and public personas of two very different game designers, Anna Anthropy and Peter Molyneux. Their vocal engagement with and participation in Internet communities of game-criticism blur the lines among critic, artist and marketer, radically altering any discussion of their work. Both Anthropy and Molyneux have carefully-constructed personas generated from interviews, personal Twitter accounts, and blog posts/articles. Anthropy defines herself as a radical, working in stark opposition to mainstream development and its overexplored themes and ideas, while Molyneux is legendary for his unbridled enthusiasm for the games he designs, and for promoting his games as substantially more deep and complex than they usually are. These constructed personas often overshadow the actual games themselves—Anthropy’s games become necessarily political because of her strong and vocal commitments to queer game development, and Molyneux’s games are necessarily discussed in opposition to the way he talked about them before they were released. These designers exist at the intersection of critic, designer and celebrity, which constructs a powerful and Internet-based mythology coloring their work. Particularly relevant are the ways in which they use social media and the blogosphere, both directly and indirectly, to propel and channel critical discussions of their works.

Marie Cochran. Independent Scholar. Affrilachia, Notes of a Native Daughter
As artist and founding curator of the Affrilachian Artist Project, Cochran discusses her solo exhibition titled Testify Beyond Place at the WCU Fine Art Museum, March–May 2013. The artwork acknowledged the removal in 1929 of the Mt. Zion African Methodist Episcopal Zion Church and grave site to make way for the expansion of Western Carolina University in Cullowhee, NC. Through an evocative installation piece, images and words bore witness to the context and the legacy of this event.

Lisa Gail Collins. Vassar College. Love Lies Here: The Work of Quilts in Grief
How do we begin to reconcile loss? What is the role of creativity in grief? Engaging these core humanistic questions, “Love Lies Here” considers a worn geometric quilt created by Missouri Pettway (1900–1981) in Gee’s Bend, Alabama, in 1942. Weaving oral testimony, art history, labor history, and analysis of Farm Security Administration photographs of Gee’s Bend by Marion Post Wolcott and Arthur Rothstein with studies of region, religion, music, and grief, Collins contemplates a sturdy cotton quilt made from the clothes of Pettway’s newly deceased husband, as well as its creator, her family, and her farming community. From anguished creation to use and safekeeping, Collins unravels threads between the practice of quiltmaking and process of grieving.

The 1960s’ counter-culture hippies’ textiles have come of age and an unlikely alliance has been forged of the 1960s’ arts, ideals and values with 21st century business acumen in founding a California-based
textile art collective. Tie-dye has matured as an art form in the hands of these entrepreneurial art designers who have established a successful Haight-Ashbury area business. The art collective works to financially benefit its members while building a following for their textile work in fashion apparel. Textiles have typically been relegated to the minor crafts world of women and not generally accepted as a fine art form. Collins’s study examines the business of this art collective structure, its relationship to Renaissance guilds, and the quest to establish fiber tie-dye as an accepted fine and applied art.

Carlos Colon. Independent Scholar. Foundations For Everyone!: A Leader for Interdisciplinary Engagement
A Foundation Studies program is uniquely capable of becoming the “Central Station” of an institution. As an interdisciplinary platform, it anchors diversity, inclusiveness and engagement. It is indispensible to the experience of learning and the process of academic and professional attainment for students and faculty alike. A leader and resource for active learning, it shapes institutional identity by encouraging and enabling the meeting of minds, the creation of formal and informal networks that lead to collaboration among individuals and across disciplines. Foundations facilitate innovation. These comprehensive goals are achieved by focusing on the shared development of skills required for formative and professional success. Observation, composition, creative and critical analysis, problem solving, and aesthetics have applications in both the process and experience of learning. They are key to many disciplines and, for others, provide a continued advantage in future professional settings. Making basic courses goal oriented, rather than product oriented, allows space for real experimentation and meaningful learning to take place. Broadening the programmatic application of skills benefits all majors. It facilitates interdisciplinary engagement and allows for the implementation of strategies that provide incentives for exchange.

When we generally think of Venus, we imagine her nude rather than clothed, as in Titian’s Venus of Urbino where the goddess reclines languidly on a voluptuous bed, inviting the viewer to take pleasure in her naked body. Venus does, however, appear quite frequently in Renaissance art fully clothed, crowned or veiled, and ornamented with jewels. In fifteenth-century Florence, this Venus often personifies the planetary deity; however, she also refers to the adorned female body, as will be illustrated through an analysis of Sandro Botticelli’s Primavera, Birth of Venus, and Venus and Mars, all created in the 1480s. In this paper, Compton discusses the material culture of clothing and adornment in Renaissance Florence and its role as an art of love within the marital union. The paper seeks to answer such questions as: How does decoration attract visual attention and arouse desire? How does ornamentation characterize the female body as well as the art object? How is painting itself a form of adornment?

Kevin Concannon. Virginia Tech. Generations: Brian Eno’s Art of Sound and Light
Best known as a rock musician and record producer, Brian Eno studied art at Ipswich and Winchester Art Schools in the 1960s before launching a career in the music industry as a member of the glam-rock band Roxy Music. For much of his post-graduate career, he has worked in the fields of both art and music. Influenced by a copy of John Cage’s Silence, given to him by an art school tutor, Eno brought many of the latter artist’s ideas to a broader pop audience. In the late 1970s, Eno began working with non-narrative video, pairing inventive video installations with his ambient music, early variations of which used multiple layered tape loops on staggered playback to create perpetually different soundtracks. Over time, this tape loop process evolved into digitally created generative applications for video as well as sound. Installations such as Crystals (1983), Quiet Club (1986), and 77 Million Paintings (2006), which Eno also realized in a home computer version, demonstrate this evolution. Concannon’s paper considers the parallel evolution of Eno’s generative music and installation practices as well as his recent iPhone apps, and the signature sense of “place” that Eno creates across genres and platforms.

Scott Contreras-Koterbay. East Tennessee State University. Disgust through the Lamella
Lacan’s notion of the lamella is of an excessive desire external to the self, beyond our control, and incapable of being erased; what is interesting is that it first appears in Lacan’s seminars during an extended discussion of the skull of Holbein’s The Ambassadors, referred to as the “organe insaisissable.”
Žižek ascribes to the lamella a specific relationship with disgust as a representation of the repulsive form of desire, an abject object wanted and rejected simultaneously, resisting incorporation into our notion of self. Utilizing both Lacan’s and Žižek’s idea of the lamella, this presentation explores two categories of manifest disgust as either a visceral response (Cindy Sherman’s moldy vomit photographs, Vienna Actionists’ scatology, and Carolee Schneemann’s meat) or an existential and moral response (Chris Ofili’s The Holy Virgin Mary, Eric Fischl’s Tumbling Woman, Marcus Harvey’s Myra, and Marco Evaristti’s goldfish). Conceptually speaking, disgust is variably described as being either a response to something repulsive or an ethical judgment, with taste often included as a strange arbitrator. With a little help from Lacan and Žižek, this presentation explores how disgust is a two-sided concept, bound inextricably through a recognition of our occasional incompatibility with the world.

**Chloe Courtney. Auburn University.** *Craft in the Work of Frida Kahlo: The Retablo as Living Symbol*

Frida Kahlo famously incorporated aspects of applied arts and indigenous traditions in her work and also used Mexican crafts to establish her persona as an artist. Some scholars suggest that this incorporation of crafts typically seen as women’s work emphasized Kahlo as a female symbol of *Mexicanidad* and an exotic personality more than an artist in her own right. However, for Kahlo, craft and applied art elements were more than just a product of her marginalized status as a woman; they represented a creative decision integral to expressing new concepts of art within the context of Surrealism. Specifically, Courtney explores the significance of the retablo or ex-voto format in Kahlo’s work. By studying closely the formal qualities and religious significance of the retablo, she establishes Kahlo’s specific use of this folk tradition as a way to reify her paintings as living symbols vital to her identity as a female artist in post-Revolutionary Mexico. The works *My Birth* (1932), *A Few Small Nips* (1935), and *My Nurse and I* (1937) demonstrate the significance of the retablo format in Kahlo’s oeuvre.

**Jennifer Courts. University of Southern Mississippi.** *The Crucifixion of the Parlement de Paris: National Justice in Fifteenth-Century France*

This paper explores the renovation of the justice system in fifteenth-century France in the wake of the social and economic devastation of the Hundred Years War. As part of a dedicated campaign to restore confidence in the Valois monarchy and return the center of judicial authority to Paris, the national Parlement, the institutional enforcer of the king’s justice, revised the legal code and commissioned a large painting for installation in the Palais de Justice, the *Crucifixion of the Parlement de Paris* (1449–53; Paris: Louvre). Although the painting uses the theme of the Crucifixion, standard iconography for late medieval French justice panels, it innovatively adopts the oil medium, popular in contemporary Flemish painting. I argue that the Parlement panel creates a desired vision of reality by expanding on conventions that combine seeing and revelation to locate the center of royal justice in the capital city of Paris. By taking advantage of oil painting’s ability to reconstruct rather than represent reality, the panel provides an example of how the nascent medium was used as a tool of propaganda by the French royal court.

**Lily Cox-Richard. University of Michigan.** *Possessing Powers: Studio Premonitions and the Time Travel of Things*

In *The Stand (Possessing Powers)*, Cox-Richard explores the history of sculpture as it relates to the myths and allegories used to promote American national and artistic identity in the nineteenth century. Her series of sculptures is based on works by the American neoclassical sculptor Hiram Powers. In his works, idealized figures symbolize allegorical themes such as The Last of the Tribes and California, depicting America in stone, as imagined from his studio in Florence, Italy. Powers was a Swedenborgian (later, a Spiritualist) and his beliefs regarding the integration of spirit and matter greatly influenced his ideas about the relationship between the human form and spiritual body, and, in sculpture, the relationship between form and content. Cox-Richard is recarving Powers’s works in plaster without the clearly delineated body. In her sculptures, the focus shifts, illuminating elements that structurally support the figure and the provocative contact points where figure and ground begin to conflate, in an attempt to see what new content might be revealed and how this work can be transformed when it is reimagined through a contemporary sculpture practice.
Robert Craig. Georgia Institute of Technology [Emeritus]. Bernard Maybeck Encounters Frank Lloyd Wright “Almost”: Serendipitous Stories and Scholarly Research

Two serendipitous encounters shaped the final narrative of Craig’s recent book on architect Bernard Maybeck, and each sheds light on the significance of the incidental. At a dinner party in Atlanta in 2004, Craig was seated next to a gentleman in his 90s, whom he had never met. He disclosed that in 1931, at the age of 16, he had attended an event in St. Louis that Craig had just written about, a turning point in the history of a landmark architectural project Craig was due to publish, in book form, within a matter of months. Footnote 53, page 480, the last addition to the manuscript, documented what can only be considered a serendipitous encounter with history. The second story involves the discovery of a brief exchange of correspondence from Darwin Martin, an important early client of Frank Lloyd Wright. Martin offered to pay for a day’s consultancy with “his architect” intended to forestall the school’s rumored plan to construct “fake thatch” as roofing on their Tudor Revival college dormitories, buildings currently under design by Bernard Maybeck. The researcher’s interpretation of the serendipitous correspondence between Maybeck’s and Wright’s clients sheds light on the different design intentions of the two architects.

Allie Craver. Virginia Commonwealth University. Sock It to Me: Tracey Rose and Global Feminisms

South African artist Tracey Rose uses her own body as a means to display issues of violence and feminism. In her video installation TKO (2000), the nude Rose attacks a punching bag which features an embedded camera. Similarly, Rose’s photograph Love Me, Fuck Me (2001) displays self-inflicted violence: the work’s title is divided on two separate boxing gloves that Rose uses to strike her own face. Her selection for Linda Nochlin’s 2007 co-curated show, Global Feminisms, for the Brooklyn Museum’s Sackler Center for Feminist Art, was based on Rose’s embodiment as a non-Western feminist. Although this exhibition sought to deliver a response to Nochlin’s infamous question, Rose in her required gallery talk noted the failings of Nochlin and second wave feminism, stating “it was a movement for white women.” By analyzing video of Rose’s public talk turned performance art, The Can’t Show, in context with her displayed work, Venus Baartman, this paper posits that Rose’s supposedly comedic puppetry actually advocates a profound subtext. By accusing Nochlin and Barbara Kruger as murderers, Rose critiques the Western, white notion of feminism. With her hands placed in two colored sock puppets, Rose compels the feminist figureheads in attendance to “sock it to her.”

Mark Creegan. Florida State College at Jacksonville. What If Louis C.K. Went to Art School?

The intersection between humor and art for Creegan is the element of surprise. Laughter generates from those brief moments when we are taken out of our normal pattern, when a new juxtaposition or view is proposed that jars us out of a stupor. The artwork he makes and is drawn toward all come from this desire to surprise or jolt himself and the viewer/experimenter. Creegan’s paper examines this tendency among artists to create surprise and questions at what point this creates real humor. He looks at cultural influences from print, sketch comedy and stand-up, as well as how characteristics of improvisation, satire, self-deprecation, absurdity, irreverence, and the grotesque are shared in comedic and art practices. Creegan also touches on the need for this surprise factor in the classroom and how “serious play” creates valuable learning.

Betty Crouther. The University of Mississippi. Lawrence A. Jones, Guernica, and the Modern Age

Lawrence Arthur Jones (1910–96) filled paintings and prints with symbols, images of the consequences of war, and the challenges of the modern, atomic age. The war images especially were informed by Picasso’s Guernica, especially his warrior clutching a broken sword sprawled underneath his warhorse. Jones used a version of this figure in his 1947 painting, The Rape of Ethiopia, which protested Italian expansionism and dominion in Ethiopia, and in his first print from an unfinished series on the Disasters of War (1971). These and others of Jones’s works examine humankind’s inhumanity, its fears, and its hopes in a modern, nuclear age.

Brian Curtis. University of Miami. In Search of Bicameral Balance: A Return to Art for Life’s Sake

The bicameral structure of the human brain is significant in our daily lives. The human brain is clearly and profoundly divided. While we once thought that that each hemisphere performed different tasks, we now know that they both contribute to everything we do. However, we are finding out that each of
the hemispheres contributes to our experience in radically different ways. It is not a matter of what the hemispheres do but of how they do it. The left hemisphere provides a narrowly focused, abstract, disengaged, static, self-reflective, language-based attention while the right provides a broad, vigilant, and sustained attention that emphasizes the immediate, the experiential, the interpersonal, flux, the metaphorical and the implicit. Human potential is best realized when both hemispheres function in a balanced manner, but we are, to our detriment, living in a time when right hemispheric modes of experience are being expunged from our cultural canopy. Curtis demonstrates the value and importance of direct, intuitive experience by combining recent discoveries in neuroscience and a survey of Western culture to demonstrate that art is a foundational human sensory-based mechanism that grounds us as beings in a lived, embodied world.

**Douglas Cushing. University of Texas at Austin. Female Fig Leaf: Duchamp’s Repeatable Original, or the Nude Infinitely Renewed**

In March 1951, over a decade after escaping occupied France, Man Ray boarded the De Grasse, preparing for his return. Waiting below, to see him off, was his longtime friend Marcel Duchamp with a parting gift: one of the originals of Female Fig Leaf. This paper posits that this object was a common conduit for a number of Duchamp’s concerns. It reifies his thoughts regarding the “infra-thin” difference between multiple casts from the same mold. Moreover, his simulated pudendal mold, presented as repeatable artwork, humorously and playfully vexes the categories of model, original, and reproduction. It also reflects Duchamp’s lifelong preoccupation with the erotic nude. Its form and titular reference suggest the simultaneous act of hiding and revealing the genitals, nudity’s conventionalized locus. As an artifact from Duchamp’s final posthumously revealed nude, Fig Leaf references the now-famous view through Étant Donnés’s peepholes. Finally, Female Fig Leaf is a reinvented nude that simultaneously exploits the cast’s reproducibility, and its subjective reception, while avoiding the academically-iterated nude’s imposition of taste. Each Fig Leaf is a metonymic mold for the unique nude that the spectator produces in response, cast in the material and space of pure thought, thus vacillating between original and reproduction.

**Mary Lou Davis. SCAD Savannah. Developing Assignments that Teach Creative Collaboration**

Traditional systems of higher education limit the development of assignments for group work. Often assignments define a specific outcome that needs to be accomplished without addressing the experimentation, deep conversation or transcendent thinking required for the more advanced dynamics of creative collaboration. Developing assignments from which students can appreciate and understand creative collaboration requires concentrated thought about what students are expected to achieve and the resources they might need. Also needed is deliberate planning for student reflection. Assignments must pose clear and meaningful challenges so students experience the creativity evoked by intrinsic motivation, understand how groups generate and select strategies for achieving creative goals, and learn about the dynamics involved in utilizing the best talents of members to achieve group goals. Without reflection students are likely to be so focused on the achievement of goals at the end of a project that they discount or disregard the value of capturing lessons they have learned. Davis presents principles for designing assignments that optimize student appreciation and understanding of creative collaboration. She also discusses challenges in compelling students to reflect on their experiences in collaborative projects and suggests strategies for overcoming them.

**Steve Deal. University of Northern Iowa. Building Skill Sets: Internship at the Waterloo Center for the Arts**

The University of Northern Iowa Permanent Art Collection has a strong collection of works on paper, including photographs by Barbara Morgan and prints from Romare Bearden’s Odysseus Suite. As preparator at the UNI Gallery of Art, Deal integrated his on-campus job with the requirements of an early twentieth-century art history course by researching six of Bearden’s prints. In 2012, Deal curated The Human Form in Color, an exhibition of photographs, for the gallery’s exterior display cases. He is in the process of researching Stanley William Hayter’s Death of Heckor, also from the collection. Based on these experiences, Deal obtained a three-month unpaid internship at the Waterloo Center for the Arts in Waterloo, Iowa, for the summer of 2013, and will compare the internship with his UNI experiences as part of his evaluation and reflection.
Paul Dean. Louisiana State University. Is there a Canon of Album Cover Art History?
Largely ignored by art and graphic design historians, illustrated album covers have reached a massive audience and profoundly influenced visual culture since the first illustrated album cover appeared in 1948. There is an audience for a growing movement in publishing towards books, often stunningly beautiful, that are patiently chronicling the history of album cover art. Some are merely visual recapitulations of the records of the past, but the best are passionate histories breaking new ground, such as Alex Steinweiss: The Inventor of the Modern Album Cover by Kevin Reagan (2011). A decidedly academic approach is used in Coverscaping: Discovering Album Aesthetics by Asbjorn Gronstad and Oybind Vagnes (2010). Particularly remarkable, whether or not one likes The Boss, is the essay ‘Bruce’s Butt: Masculinity, Patriotism, and Rock’s Ecstatic Body,” by Sheehy J. Colleen. Other notable books are The Art of the LP by Johnny Morgan and Ben Wardle (2010), R. Crumb, The Complete Record Cover Collection (2011), and most recently the 101 Essential Rock Records by Jeff Gold (2012). Dean’s talk evaluates these books and chronicles this developing canon.

Taylor Deane. Georgia State University. An Ancient Egyptian’s Worst Nightmare
The ancient Egyptian term for writing, medu netjer, means “word of the gods.” The function of the written word was to communicate information to the gods. In the realm of tombs, the writing on the walls served the tomb owner in his afterlife. Written words and imagery painted or carved onto the wall surface were believed to imbue with the power of the gods and come to existence in the afterlife. In addition to the written component, verbal recitation of the name and offerings were important for the tomb owner’s afterlife, as the spoken words contained the essence of what they represented. An essential component of the deceased’s identity was his name, to be spoken and written throughout the tomb. However, there are many instances where a tomb owner’s name and images are dutifully hacked out of the decoration program by the practice of damnatio memoriae. For this paper, Deane discusses instances of damnatio memoriae found in the Eighteenth Dynasty tombs in the Theban Necropolis of two High Priests of Amun and the contributing factors that resulted in the removal of their names and images.

Brent Dedas. Western Kentucky University. Animation: Extending Drawing, Painting and Narrative
All too often student artists create a narrow viewpoint of what drawing and painting are and what they can be. Animation can act as an extension of these and other disciplines. As both a process and product, animation reinforces many principles taught in foundations. In particular, animations stress a balance between the whole of a visual experience and its parts. Animation can also bridge elements of drawing, painting, photography, video and audio into one seamless experience. This platform proves exciting in an era when we encourage cross-pollination among artistic disciplines and champion students capable of connecting the dots. Dedas’s talk covers experimental approaches to animation in the classroom which are both high and low tech.

Kristy Deetz. University of Wisconsin, Green Bay. Folding and Refolding Ideas of Fabric in Painting
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. Deetz’s 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 her artwork, to show how the motif can remain productive for contemporary painting.

Melissa Derecola. George Mason University. Painting Optimism
In the 1930s Americans were struggling through the Depression, unemployment levels they never imagined, and mounting signs that—after “the war to end all wars”—another war was ahead. People were losing faith in the American Dream. What was left to be optimistic about? As an immigrant to the country, Peppino Mangravite personally experienced the American Dream, an idea that he believed represented more than economic prosperity. Mangravite saw the New Deal’s murals as important steps toward rebuilding the optimistic, entrepreneurial, can-do spirit of the American Dream. His Section commissions to paint the Hempstead, New York, and Atlantic City, New Jersey, post office murals
provided him with a place to refresh the public’s memory of the American Dream. Each of the two locations depicts a completely different subject, but in both, Mangravite looked to historical images of the communities and played on the contemporary ideas of airships and Miss America to avoid the present-day struggles. He wanted Americans to look past the current situation and see that the American Dream was alive. Looking at his murals, the viewer was to envision the United States overcoming the Depression. In these two murals, Mangravite painted images of American optimism.

Virginia Derryberry. UNC Asheville. Janus
Although Derryberry is primarily a painter, throughout her career she has utilized fabric either literally or illusionistically to offset figurative elements in her work. Inspired by an inherited crazy quilt, Janus became a series of fabric constructions addressing the commemorative and formal aspects of this richly embellished heirloom. Her overarching intent questioned the relationship between the idea of self and preoccupation with self (vanitas) with the idea of community and altruism (humanitas)—i.e., the “individual” was woven in different ways into the “field.” Rather than present this dialogue as she has in the past through narrative, figurative means, Derryberry explored abstract design, sewing and other hand-work to fabricate adaptations of crazy quilts as contemporary memento mori art.

Wendy DesChene. Auburn University. WYSIWYG
WYSIWYG is a collaborative traveling installation that uses interdisciplinary processes to bring together collective experiences from around the country using the aesthetics of cute. Children are given cute toys when born despite economic, political, cultural, or educational backgrounds, creating a universal experience. This forms a base to galvanize communities on a personal experience that is also non-threatening. Various communities play a vital role in the creation of WYSIWYG by donating materials and interacting directly with interdisciplinary projects in the installation process. These are the essential aspects to the contextual shifts in the work as it tours and allows for opportunities for interstate community collaboration. At every stop the installation grows in both size and universal significance. It becomes a Frankenstein, a B-Movie monster, eating away at audience, environment and perceptions of art while simultaneously bringing local and national communities into a conversation. The audience it visits not only provide the dismembered parts, but aids in the electricity that gives it life. Audience memories and lifelong perceptions of cute are re-presented in a fantastical event and exhibition using personal materials from their own life that clearly have universal meaning. More important, art peacefully brings everyone together. http://www.wysiwygexhibition.com

Debra DeWitte. University of Texas at Dallas. Variations of St. Veronica’s Veil by El Greco
This paper reveals the multivalent roles of the image of St. Veronica’s Veil as both image and relic during the Renaissance. By legend, St. Veronica took pity on Christ on the road to Calvary and offered her handkerchief to him so that he could wipe the sweat and blood from his brow; at that moment, the Holy Face was miraculously imprinted on the cloth. For several centuries, Veronica’s Veil was the most reproduced image in Christendom. El Greco is an ideal artist for a study such as this for his placement in time and his place at the crossroads of East and West. While the artist was born into an Orthodox background, he also lived in Venice, where he was greatly influenced by artists producing works to support the Catholic doctrine. El Greco then moved to Toledo, Spain, where he painted eleven representations of St. Veronica’s Veil. El Greco’s representations are of two types: one with the cloth by itself, and one in which the Saint functions as a mediator, both allowing and blocking access to the Veil.

Dan DeZarn. See: Thomas Sturgill

Elizabeth DiDonna. Florida State University. Material Call, Emotional Response
This paper explores the realm of material and its relationship to our emotional responses to works of art brought forth by our experiences of it, through seeing and other sensory information. Texts related to affect theory, in particular writings by James Elkins and Jane Bennett, provide a basis for this exploration and explain this recent interest in materiality and affect, both in science and in art. DiDonna’s talk examines artist’s manipulation of materials, such as Japan’s Gutai Art Association along with contemporary artists such as Janine Antoni. These examples provide a glimpse into the spirit of material
and how these artists have created potent, visceral experiences in art, empathetic both for the artist and for the observer.

**Daria Dittmeyer. Independent Scholar. Hans Kock’s Early Sculpture and the Influence of Heidegger’s Ideas on it**

German sculptor Hans Kock (1920–2007) is well known for his works located in the public space of the states of Hamburg and Schleswig-Holstein in Northern Germany. After World War II, when German artists had to find a new formal and ideological direction, he began to study architecture, but since 1948 he started studying sculpting at the Landeskunstschule Hamburg as a student of Gerhard Marcks. Symbiosis of stereometry coming from architecture and organic figure became characteristic for Kock’s work and led him to a specific abstract language of forms which was unique in the German post-war period. Kock was much interested in philosophy. He got to know Martin Heidegger, portraying him first in 1961. The sculptor and the philosopher had an intense exchange of ideas until Heidegger’s death in 1976. Their correspondence, kept by the Hans Kock Foundation at Gut Seekamp in nearby Kiel, has not been a subject of research until now. It contains valuable information about both the philosopher’s and the artist’s thinking. Dittmeyer sheds light on the development of Kock’s public sculpture in the early years, in particular the formal consequences for his art resulting from his contact with Heidegger and his own philosophical ideas.

**Elizabeth Donato. The Graduate Center, CUNY. La Quipu Feminista: Weaving as Resistance in Cecilia Vicuña’s Poetics**

On the day Michele Bachelet was elected the first woman president of Chile, the poet-artist Cecilia Vicuña (b. 1948, Santiago, Chile) climbed the Cerro El Plomo outside of Santiago to perform *El Quipu Menstrual*. Following the election Vicuña wrote a letter to Bachelet describing the performance: “A quipu dedicated to you, your triumph, so that you and us, women will remember the connection between water and blood.” The form and concept of the quipu—an ancient pre-Hispanic stringed recording device that reached its peak with the Inca—has formed a consistent point of departure for Vicuña’s varied poetic practices. Since the 1960s Vicuña’s work has centered around her close identification with indigenous Andean culture and weaving—with thread, cloth, and text—has deeply informed her aesthetic. For Vicuña weaving represents “an alternative discourse and a dynamic model of resistance” that extends beyond a mere appropriation of Andean visual culture. Weaving together indigenous and colonial histories with contemporary politics in Chile, Vicuña’s work represents a hybrid approach to feminism in Latin America which offers a poetic model for resistance.

**Lisa Dorrill. Dickinson College. Mules, Monsanto, and Modern Tennessee: Henry Billings’s Maury County Landscape**

In 1941, Henry Billings painted a mural for the new Federal Courthouse and Post Office in Columbia, Tennessee. Although Billings, a New Yorker, had no direct connection with the Tennessee Valley, he was aware of New Deal responses to agricultural, environmental, and social challenges facing this region. In 1936, Billings had produced illustrations for the book *Rich Land, Poor Land*, by Stuart Chase, an adviser to President Roosevelt and an outspoken supporter of the Tennessee Valley Authority; Billings would later publish his own, illustrated treatise honoring the TVA. In his mural, Billings portrayed Maury County at the crossroads of history, celebrating historic agricultural production, including burley tobacco and mule trading, while also highlighting modern industrial production made possible, in part, through New Deal developments. Thus he painted an imposing factory inspired by the new Monsanto Chemical Company, one of several phosphate mining companies in Maury County. In addition, Billings portrayed a gleaming electrical substation symbolizing the TVA, which supplied electricity to such factories and in turn relied on them for the production of fertilizer. This paper examines the complex intersection of agriculture and industry, past and present, as well as public and private, in Billings’s tribute to Maury County, Tennessee.

**Erika Doss. University of Notre Dame. Spiritual Abstractions and Desert Landscapes: Agnes Pelton’s Choices and the Construction of Modern American Art**

For almost forty years, American artist Agnes Pelton (1881–1961) painted highly symbolic abstract paintings, inspired by religious sources ranging from Theosophy to Agni Yoga, the occult, and the
spiritualist teachings of Dane Rudyhar and William Levington Comfort. Graduating from the Pratt Institute in 1900 after studies with Arthur Wesley Dow, Pelton was an accomplished portrait, landscape, and allegorical painter, included in the Armory Show, represented by Montross Gallery, and featured in multiple exhibitions during the interwar era. After embracing Theosophy, however, and moving to California in 1931, Pelton devoted herself to painting spiritual abstractions, which, she explained in a letter to Mabel Dodge Luhan, helped her convey her “light message to the world.” While she exhibited these works, they did not sell and she turned to desert landscapes for tourist dollars. Today, while Pelton is increasingly regarded and collected, as a “female visionary artist,” the spiritual tenets of her paintings are largely underconsidered. This paper considers how religious sources and beliefs shaped aesthetic styles and modes of production for modern American artists like Pelton, and further considers the art world’s disavowal of religion in the construction of modern American art, tracing the influence of secularization theories of modernity.

Catherine Dossin. Purdue University. The ART@S Project: Towards a Spatial (Digital) Art History
ART@S is an international, multidisciplinary project that promotes spatialization as a method of investigation and the anchor of an innovative, analytical approach. It relies on the spatial (digital) method to identify new sites of investigation, uncover unseen patterns of artistic circulation and distribution, open up different dialogues with artwork, dissolve the boundaries between art history and other disciplines, and rethink scholarship through a focus on learning by sharing. As such, it participates in the redefinition of the discipline of art history by embracing the theories and methods of the spatial, global, and digital turns that have challenged humanities over the past decades. Concretely, ART@S provides scholars with four interconnected digital environments: BasArt: a Post-GIS database, where they can store and share their data with other scholars; ART@S Worksite: a working space, where they can query BasArt and automatically generate maps and graphs; ART@S Website: a public interface that provides information on the project and its methodology; and the ART@S Bulletin, a scholarly journal devoted to the promotion of a spatial (digital) history. More information is available at www.artl@s.ens.fr.

Richard Doubleday. Louisiana State University. Gunter Rambow, The Visual Poet of Poster Design
Gunter Rambow, a willful proponent of social, political and cultural issues in postwar Germany, assimilated ideological principles, through the medium of photography, material objects and physical constructions, into the context of poster advertisements for cultural events beginning in the early 1960s. Rambow’s extensive artistic output is characterized by a unique approach to representing ideas and creative power with photomontage, unexpected and juxtaposed symbolic imagery, and innovative and collaborative image making. His work reveals potent political statements and a deep social commitment and poetic approach to graphic design that emerged in Europe, beginning in the 1960s and continuing into the 1990s. Rambow’s body of work, a documentary-style about the designer’s life based on his memory, digs deeply below the surface, with striking critiques detailing socio-political concerns within Germany. Rambow comes face to face with deeply encoded imagery, a continual visual vocabulary concentrated to a simple message, solving problems with social and political depth while commenting on the perplexities of modern society. His visual metaphors stimulate the senses and transmit coded footprints in the spectator’s mind. Rambow is undoubtedly one of the leading image-making specialists in the late twentieth century.

Craig Drennen. Georgia State University. The Death of Timon
Since early 2008 Drennen has structured his painting practice around one of Shakespeare’s most contested plays, Timon of Athens. The death of Timon occupies the entirety of Act V, Scene III. In that scene a soldier discovers Timon’s tombstone, carved by Timon himself in the last moments of his life. The common soldier is unable to read the inscription and so takes a wax impression to his more educated superiors for interpretation. This peculiar scene provides a useful allegory for the conventional clichés of artistic practice, wherein a doomed misanthrope creates work in isolation for an initial audience ill prepared to receive it, while a more sophisticated audience waits just off stage. The issues raised in Act V, Scene III from Timon of Athens informs Drennen’s own artistic decision-making as he navigate issues of production, intelligibility, and receivership within an art world that rewards guileless infantilism and overdetermined conceptualism in equal parts.
Michael Duffy. East Carolina University. Eugène Boudin and the Impressionists: Engaging a Broad Community of Interest
By 1862 Eugène Boudin developed a proto-Impressionist style of painting, originating in Le Havre and Honfleur on the Normandy coast of France. Intimately attached to the harbor, beach, and maritime culture of the region, Boudin developed a style of light tones, abbreviated brushwork and bright, fluid color that would closely resemble spontaneously painted and plein-air subjects of Claude Monet, Camille Pissarro, and Alfred Sisley that were identified with an early Impressionist style of the late 1860s. This paper explores Boudin’s relationship with Claude Monet, his student, and Boudin’s association with Impressionism, as a Parisian-centered movement of the 1870s. Boudin did not represent the Île-de-France countryside and small town subjects of other Impressionists, and his paintings of French north coast subjects maintained Impressionist interests in tourism and commerce but with his unique point of view informed by his own experience and grounding in the region. Duffy’s paper considers the reciprocal relationship of region and center in the example of Boudin and Impressionism in painting, and its connection with modernism as expressed in writings of Charles Baudelaire, Émile Zola, and Edmond Duranty. Duffy uses artist correspondence, exhibited artworks, journal art criticism, and information on artists’ lives, exhibition venues, and important collectors.

Laura Dufresne. Winthrop University. Chivalry and the Lady: The Nine (or Eighteen) Worthies as a Mirror of Gender in Late Gothic Art
Few medieval artistic themes are more responsive to the transformations accompanying power than that of the Nine Worthies. Written first as a poem by Jean de Longuyon in the fourteenth century, the original format consisted of nine warrior heroes held up as models of chivalry. The first three come from the Old Testament: Joshua, King David, and Judas Maccabaeus. The next three are classical warriors: Hector of Troy, Alexander the Great and Julius Caesar. The final trio—the most subject to alteration—celebrate Christian warriors: King Arthur, Charlemagne and the crusader Godfrey de Bouillon. In the late 1300s, Lady Worthies began to attend their male counterparts. They were not always standardized, and might vary by number, region, and artist. They often mirrored the Nine Worthies, and included three Old Testament women, three pagan women and three Christian saints or queens. Not all were warriors, but warrior women from all three areas were included. Together these Worthies became an enduring secular subject in European court art across a wide variety of mediums. Dufresne investigates variations on this theme, focusing on contradictory notions of heroism, chivalry, and societal values in the expression of the masculine and feminine ideal in late Medieval art.

Iara Dundas and Elisabeth Narkin. Duke University. How Can Visualization Technologies Help Us to Teach and Learn Architectural History?
The concept of “digital humanities” and the use of technology in teaching art and architectural history is an increasingly popular topic. This paper employs three brief case studies as examples of successful pedagogical applications of digital technologies and addresses issues raised therein, such as how to render ambiguities. Two case studies stem from courses in art and architectural history of Renaissance Venice taught by Dr. Kristin Lanzoni in Duke University’s Department of Art, Art History & Visual Studies, for which the co-authors served as teaching assistants. These analyses present some of the resultant student work accompanied by an explanation of the technologies employed, the research questions probed, and the projects’ pedagogical challenges. The third example addresses the issue of digital mediation from the student perspective, through the co-authors’ research project exploring Medieval sculptural fragments in Duke’s Nasher Museum. Consideration of the students’ own learning trajectory and how working with programs such as Sketchup, 123D-Catch, and other software altered their understanding of art historical objects. These examples consider the challenges and rewards of grappling with digital media to think differently about how we understand the past and how instructors communicate that knowledge to undergraduate students.

Paul Dunlap. University of North Georgia. Queer Appalachia
Southern Appalachia contains diverse people with a love of the land, a respect for independence, and a determination to thrive. It is steeped in a rich culture often overshadowed by stereotypes. The presence of a thriving queer community may be unexpected, but this region was settled by a melting pot of
fiercely independent Europeans, Africans, and Native Americans who hold fast to a “live and let live” philosophy. In this light, queer presence makes perfect sense. Queer Appalachians manage to plant roots among many who may misunderstand them as much as they are misunderstood by outsiders. They can be found in every walk of life and occupation, proudly “out” and quietly inconspicuous, young and old, men, women or comfortably identifying as a blend of both. Dunlap shares images of a series of photographic fabric portraits on wall-hangings inspired by quilt patterns. The portraits are of queer Appalachians who were photographed in environments that tie them to the land. Each wall hanging was then adorned with fabrics contributed by each subject, serving to further strengthen the subject’s presence. This body of work explores queer identity in an effort to teach others and ourselves of our history, place and purpose.

Heather Dyeling. Savannah College of Art and Design. The Expanded Field: From Painting and Drawing to Installation and Sculpture
Seeing and observing the often unnoticed in everyday surroundings has consistently influenced Dyeling’s studio work, which, until recently, consisted of abstract two-dimensional works. While living in Philadelphia, she began documenting urban overgrowth, trees and plants growing out of buildings, sidewalks, abandoned cars and even a partially sunken Hooters boat. In 2006, Dyeling moved to Georgia, where the overgrowth was more dense and lush. The invasive vine kudzu particularly fascinated her. A desire to break out of the confines of the canvas and address architectural space led Dyeling to installation. After several months of experimentation, she developed a process of cutting, staining, and joining organic felt shapes that, once installed, mimic the insidious growth of kudzu in the landscape. They may be attached to walls, ceilings, floors, windows and other architectural elements. Initially two-dimensional, the work evolved to include three-dimensional forms and continues to expand with each installation and architectural intervention. The ten-year process of developing this body of work, and transitioning from painting to installation and sculpture, continues as Dyeling observes, documents, researches and experiments with materials and space. She is never quite sure what will develop in her studio next, but looks forward to the process.

Amber Eckersley. Coastal Carolina University. Discrediting Aura: The Acceptance of Appropriation Art
Walter Benjamin outlines the concept of Aura in his essay, “Art in the Age of Mechanical Reproduction.” Aura is a property possessed only by original artworks and not reproductions. This essay seeks to discredit Benjamin’s concept of Aura through the writings of certain aesthetic theorists such as Jean Baudrillard, Roland Barthes, and Jacques Lacan. Such writings question the notion of the original as well as the position of the artist as the sole creator of an artwork. Eckersley makes the argument that the concept of Aura is a falsehood that alters the value of art and the recognition of this deceit will allow for the acceptance of appropriation art as a legitimate art form.

This paper provides an overview of the portrayal of the alter-ego and/or the mirror image in western art from the Renaissance to the present day. Edwards discusses mirror images of figures in a painting that reflect persons located on the viewer’s side of the picture plane gazing out from the work of art (Jan van Eyck, Velasquez). She also treats the theme of Narcissus contemplating his own reflection (Caravaggio, Dali), as well as that of a divine or human figure peering into a mirror to see something other than their desired reflection (Velasquez, Goya and Picasso). In addition Edwards considers double self-portraits (Helen Lundeberg, Frida Kahlo, Ilse Bing), as well as the concept of the alter ego (Marcel Duchamp and Rose Selavy). She then explores the doppelgänger in Alvin Albright’s Dorian Gray and in Boetti’s Shaman-Showman. Finally Edwards comments on Kokoschka’s famous doll—a life-sized replica in cloth of his lover Alma Mahler.

Robert Elliott. See: Janet Seiz

The longstanding association between Giotto and his primary assistant, Taddeo Gaddi (d. 1366), is one of the most familiar workshop relationships in Italian Renaissance art. In keeping with art history’s desire to mythologize the individual genius, over the past fifty years scholars have sought to separate Taddeo’s work from that of his master. However, Elston argues that such attempts to deny Taddeo’s repeated and profound reliance on Giotto’s oeuvre overlook the savvy and deliberate ways in which the younger artist linked himself to the established artist’s legacy. In order to demonstrate how Taddeo skillfully negotiated the gap between master and pupil, Elston examines one of Taddeo’s independent commissions, the painted doors of the reliquary cupboard in Santa Croce in Florence. Taddeo’s doors clearly draw upon (some might even say copy) Giotto’s frescoes in the Bardi Chapel of the same church, a formal choice that reflects not a lack of creative capacity but a sophisticated understanding of how visual echoes could facilitate ritual acts. This paper thus explores how dependence on a well-established master’s work need not always be viewed negatively and how privileging the innovative individual neglects the complexities of the early modern environment.

Travis English. Frostburg State University. Artist Must Be Beautiful: Forms of Violence in Yugoslav Feminist Video Performance Art
This paper examines the works of feminist performance and video artists working in Yugoslavia during the 1970s. With particular emphasis on Marina Abramovic’s Art Must Be Beautiful, Artist Must Be Beautiful and Sanja Ivekovic’s Personal Cuts, English examines the metaphors of violence that echo through these works, which focus their attention on the solitary figure of the artist and her repetitious activity. This paper argues that these video performances, in their focus on the solitary figure in a simple activity, open a critical and reflective space in which the viewer can analyze their own relation to violence, in turn interrogating the traditional notion of violence as an objective force by representing it as something easily and readily internalized and reproduced within the self.

Seo Eo. East Carolina University. Shibboleth
This paper addresses phenomena in the forming of one’s habits in the context of material and visual culture within which a shift occurs from adaptation to convention. It observes the intricate exchange with regards to materials, applications, and reassigned relevance specific to one’s immediate environment. Familiarity in activities often presents a level of rigidity within secured conventions, and this method of communication provides the participants with access to the intended narratives. Eo takes a closer look at the notion of interlaced shibboleths prevalent in the contemporary studio practices.

From mail art and photo-conceptualism, to experimental video and intermedia performance, an engagement with media networks was pervasive among the postwar avant-garde. In recent years, theories of mediation have thus become a popular paradigm for understanding artistic practice in the 1960s and 1970s. Indeed, experiments with electronic media and broadcasting technologies have been revealed as integral to areas once thought disparate, including earthworks and land art practices. Beyond serving as methods of documentation, media environments provided new models for producing and experiencing works of art beyond the confines of the gallery space. However, discourse surrounding the rise of mediation in postwar art is often reduced to the visual realm alone. Relegated to the transmission and shipment of images and objects, such accounts inadvertently silence simultaneous movements of sound through media networks. This paper thus proposes an alternative history of the mediated artwork, one primarily invested in the influence of sound environments and sound reproduction technologies. Specifically, experiments in radio broadcasting by pioneering installation artist Max Neuhaus will signal the formation of radically mobile, decentralized notions of site and place.

Rosemary Erpf. SCAD Atlanta. Rethinking Italian Neo-Expressionism, Art Historically Speaking
The term Italian Neo-Expressionism has become an accepted art historical designation for artists Sandro Chia, Francesco Clemente, Mimmo Paladino, Enzo Cucchi, and Nicola de Maria. This term presupposes that German Neo-Expressionists, American Neo-Expressionists and the Italian Neo-Expressionists are parts of 1980s movement and, as such, share common sensibilities and stylistic elements. But that is a

Following the 1902 death of Jules Dalou, France’s most celebrated fin-de-siècle monument maker, his estate contracted to cast over 200 distinct bronze editions of his works, most often after small terracotta studies left in his studio. The production of such an immense quantity of multiples marks a departure from the limited diffusion of editions of Dalou’s work during the artist’s life. Moreover, the transformation of terracotta studies into cast art objects, often betraying the material force of the sculptor’s original efforts and suggesting artificially-finished conceptions, seems to contradict Dalou’s dictums against exhibiting unfinished works. Yet the sculptor’s will, and specifically his need to raise funds for his institutionalized daughter, allowed for this massive production of the statuettes that now permeate museums and the art market, threatening to distort the sculptor’s reputation. Thus while the creation of the bronzes complicates Dalou’s modern reception, often obfuscating the social and stylistic complexity of his art, their initial castings reveal intricacies of sculptural economics in the first decades of the twentieth century. This paper considers the unique circumstances of Dalou’s multiples to probe broader questions about the function of sculptural editions, exploring the intersections of twentieth-century art and economics within a developing modernist framework.

Samuel Ewing. Harvard University. A Case Study in Breaking the News, or, Robert Heinecken’s Paraphotographic Docudrama in Works and Pictures

From the beginning of his career in the early 1960s, Robert Heinecken described himself as a “paraphotographer.” His media-critical works exist somewhere alongside photographic practice, deploying photography’s visual language while quietly subverting its ideological foundations. Heinecken utilized appropriation, dissimulation, and humorous critique as his preferred working methods. Carrie Lambert-Beatty, who identifies such methods within parafictional practice, suggests that the strategy is particularly suited to our current historical moment. Ewing argues, however, that Heinecken’s work provides a profound illustration of parafiction’s relevance to an earlier development, the growing media landscape of the Reagan era. Heinecken’s publication, 1984: A Case Study in Finding an Appropriate TV Newswoman (A CBS Docudrama in Words and Pictures), serves as a central artifact in Ewing’s study. The sixteen-page “brochure” claims to document Heinecken’s work as an advisor in the search for Diane Sawyer’s replacement on CBS’s Morning Show in 1984. With copious text and illustrations, Heinecken explains his method of superimposing the on-camera faces of various candidates in hope of finding the best match. Heinecken’s 1984, Ewing contends, represents a parafictional response to the growing intrusion of supposedly impartial newscasters into Americans’ living rooms, parodying photography’s early pseudo-scientific applications and its ability to persuade and mislead.

Naomi J. Falk. The College of William & Mary. Artistic Mischief: Out and About with One-Minute Sculptures

As one surprised student asked recently: You mean art can be funny?! Using Erwin Wurm’s One Minute Sculptures, Theron Humphrey’s Maddie On Things, planking, and photobombing as starting points, Falk’s presentation discusses an assignment that introduces beginning students to the idea of using their bodies as sculptural objects and acquaints them with performance art. Working collaboratively, students create two “warm up” One-Minute Sculptures reinterpreting Wurm’s works and two of their own devising. Exploring indoor and outdoor sites, students strengthen observational skills, consider context, composition, and intent, and often return with entertaining stories about making the work and how people responded when they did ridiculous, silly, or unusual things. They see themselves, their surroundings, and art, with a keener eye for artistic mischief.
The Great Gallery in Canyonlands National Park is one of the single most famous and significant ancient Native American rock art panels in the Americas. The panel dates between circa 4000 and 1000 BCE, is nearly 200 feet long by 15 feet high, and contains over 150 anthropomorphic figures ranging between 6 inches and 7 feet in height. Beyond its inherent original cultural significance, and in spite of (or because of) a continuing lack of precise archaeological data regarding its origins or purpose, the Great Gallery panel has spawned a burgeoning tradition of reproduction, replication and appropriation in various modern and often incongruous contexts, based primarily on its imposing visual and formal properties. Large, often full-scale reproductions have adorned various gallery walls around the country, and recent mainstream Hollywood cinema has included arbitrary scenes of the panel, strictly for romanticized visual effect. Farmer focuses on the inclusion of a full-scale replica of the panel installed in the 1941 MOMA exhibition, Indian Art of the United States, in New York City. This exhibition has received significant attention for its influence on the development of Abstract Expressionism, yet the massive Great Gallery mural’s presence in this show has received only passing acknowledgment.

Eve Faulkes. West Virginia University. Designing for Social Value: Three Projects
Designing for good, designing for social value, public design all instill a calling, listening skills, and a sense of interconnectivity of human, cultural and environmental factors—or, it could. Three community projects take on a basic need for a story to be told where there is also an audience reluctant to hear it. A Green-building conference is branded and programmed for a coal state; a museum exhibit is designed to bring a divided community and historic asylum back to a place of mutual acceptance; a revitalization plan for an impoverished former coal mining community is presented for investment and volunteer participation. These are not quite wicked problems, but certainly challenges for a design classroom. Design students attempt to innovate collaborative experiences that can bring desired outcomes. This paper presents what worked and did not work as well, what should be done differently, and how these experiences can work into a curriculum.

Jennifer Feltman. Young Harris College. Building Virtue at Amiens: Moral Theology and the Rhetoric of Construction in the West Façade Dado Sculptures
An ambitious cycle of 120 quatrefoil sculptures placed at eye level runs the entire length of the west façade dado at the Cathedral of Amiens (ca. 1225–40). Although their number makes attempts to suggest an overarching interpretive structure daunting, the visual uniformity provided by the quatrefoils suggests that their iconography should be understood as harmonious. In this paper Feltman connects organic and architectural themes—depicted in the cycle of Prophet quatrefoils—to moralizing themes in the Virtues and Vices quatrefoils located in the central Last Judgment portal. The organic theme of Viridity, which includes images of fruitful trees and vines, as well as its opposite, dry trees and dead vines, was combined with the architectural theme of the construction and destruction of man-made structures. Both themes of Viridity/Dryness and Construction/Destruction, illustrated from Old Testament prophetic literature, serve as metaphors of God’s blessing or judgment. Feltman suggests these themes were used not only to demonstrate the interrelationship of the Old and New Testaments, as Katzenellenbogen argued, but also to produce a unifying narrative, which employed contemporary moral theology as it wove together local Amiénois hagiography, the project of constructing the Cathedral of Amiens, and prophetic fulfillment in the Last Judgment.

Christina Ferando. Columbia University. Canova in Reproduction
This paper explores the many replicas, copies, and appropriations of Antonio Canova’s work and the effect they had on his reputation. During the sculptor’s lifetime, he regularly made replicas of works for clients which were highly valued for the way they bore the trace of the artist’s hand. In fact, Canova achieved fame for his carving that eclipsed the reputation of any other artist of the period. After his death, collectors continued to buy large-scale marble replicas of Canova’s sculptures made by former studio assistants. Likewise, many of Canova’s pieces were “domesticated” by diminutive copies in multiple media and often transformed into decorative objects for the home. The propagation of these works both signalled Canova’s success and distanced viewers from what had been his careful treatment of marble. At the same time, the solidification of art history as an academic discipline further shattered
Canova's reputation. These small-scale replicas, ornamental commodities, and tourist souvenirs had no place in a history of art that privileged the grand, the beautiful, the original, and, most important, the unique. Ironically, therefore, the popularity Canova achieved in his lifetime ultimately contributed to the downfall of his reputation in the early twentieth century.

Recent criticism on the uses of parafiction in contemporary art has conceived of it as new armament in the old avant-garde arsenal: abrading the barrier between art and life, it insinuates an interval of instability into a world of fact. Yet this analysis has yet to extend to artworks that intervene in systems no less unstable and deregulated than their own. Global finance capital is one such system. This paper develops new terms for art practices at the intersection of art and advanced capital’s narratives. In 2007, the Swedish duo Goldin+Senneby initiated Headless, a project investigating the cloak-and-dagger relationship between the offshore company Headless Ltd. and Georges Bataille’s anti-fascist secret society Acéphale. Headless narrates an ostensibly factual investigation of legal and lethal consequence through fictional writings and lectures, while cannibalizing any outside commentary into its parafictional frame. Rather than follow this foredoomed model of exegesis, Fiduccia’s paper pursues Goldin+Senneby’s research from the inside by considering offshore finance alongside Bataille’s concept of the labyrinth in the heightened context of 1930s France. She argues that the ideological precarity of both Acéphale and Headless is the source of their political resistance, which like parafiction itself, leaves no space for non-participation.

In February 1863, President Lincoln took a break from overseeing the Civil War to receive General and Mrs. Tom Thumb during their honeymoon visit to Washington, DC. Their celebrity was largely a function of photography. The explosion of cartes-de-visite and photo-albums circa 1860 had set in motion rituals of collecting and displaying photographs that intermingled close relatives with public figures, private memories with national events. Significantly, the rhetoric surrounding photography as a democratic medium that made portraiture a resource for the masses, rather than the privilege of the wealthy, coincided with that of photo-albums as potential spaces of social cohesion. This paper suggests that Northern audiences participated remotely in the Civil War through the arrangement and presentation of their photo-albums. Popular figures such as Tom Thumb were doing critical social and cultural work, communicating a liberal, pluralistic sensibility in which many New Englanders took pride. Paradoxically, as in the case of Thumb, this was on simultaneously elevating and demeaning terms. Despite presenting themselves as prophylactic enclosures from forces of war tearing the country and family unit apart, these photo-albums are enmeshed within larger debates about abolition as well as the construction of a specifically Northern identity.

Julia Fischer. Lamar University. To the Victor Go the Spoils: Looting in the Roman Empire
The looting of cultural and artistic objects is by no means new. Throughout history, in times of war and upheaval, governments and opportunistic thieves have often turned their attention to the lucrative business of looting. For example, amidst the chaos and uprisings in Syria today, smugglers are stealing ancient artifacts and selling them in order to buy weapons to fund the war. Likewise, the looting of Iraq’s and Afghanistan’s cultural treasures continues to finance terrorist activities. But the Syrians, Iraqis, and Afghans were not the first to cash in by turning their attention to looting. In fact, the Roman Empire was the first to rampantly loot the territories they conquered. This paper specifically explores the systematic looting that occurred during the Roman Empire. First, Fischer investigates the visual representations of looting by the Roman army, discussing the methods and motivations of the Empire. Next, she examines the actual art objects that the Romans stole and transported from their source countries back to Rome, such as the ubiquitous Egyptian obelisks as well as sculpture removed from Greek temples. Finally, she elucidates the status of some of these looted objects today, thereby contributing to the current debate in the field of art crime as to whether any should be returned to their source countries.
Joshua Fisher. Arkansas Tech University. Thomas Cole in Duanesburg: A Voice Crying Outside the Wilderness

In 1826, Thomas Cole traveled to Duanesburg, twenty miles west of Albany, to paint scenes of the estate of geologist and writer George Featherstonhaugh. This trip, Cole’s second major excursion to upstate New York, has been completely overshadowed in the scholarly literature by his first upstate trip, undertaken the previous year. While the paintings of unspoiled Catskill Mountain wilderness from the first trip launched Cole to fame when they were discovered by a group of artists and art collectors in New York City, Fisher argues that the Duanesburg trip was the more important influence on Cole’s intellectual development. Because Duanesburg presented him with a pastoral, not sublime, landscape, because it had a busy stagecoach route passing through it, and because his patron was in the process of securing a charter to build what would be the first railroad in the state, Cole was forced to consider the complex relationship between man and nature and, as a result, found his voice. His Duanesburg paintings introduce themes he explored later in works such as The Course of Empire and his later Catskill paintings, in which he takes an often ambivalent, but always moralistic, tone regarding the development of the American landscape.

Sheri Fleck Rieth. The University of Mississippi. It’s a Metaphor

Fleck Rieth teaches printmaking, drawing and book arts and encourages students to use concept in their work. What’s a concept? It’s an IDEA! Students often have trouble deciding on ideas for their work. Fleck Rieth uses a demo to assist them in finding concepts by using metaphor. To begin she sets a chair in front of the students and sits on it, saying to them “I am on the same level as you. Is my status higher?” The progression is made by standing in front of them, or sitting in front of them as they stand. After several “chair placements” she puts the chair on the table and climbs up to sit on it. Ah ha! The Game of Thrones! She then asks them “What a chair is for? Who uses a chair? The chair is above you and it has status. Even without someone sitting in it, it can stand for someone or something. For whom can it be a metaphor?” So, without making an illustration, students begin to understand that they can use another object as a symbol for something, and describe its status and meaning by placement. No more gnomes on mushrooms!


In the Spring of 2011, Ford was approached by the School of Business to aid in designing a new site for the school. She and her web design students began the design process, and, while their design was not selected, a new relationship was formed with the School of Business and Professor Andrew Feldstein. Feldstein, a very forward thinker in regards to technology, was taking the school online, literally. He obtained a grant for digital textbooks and developed a relationship with the organization, GoingOn, a collaborative project that began with the University of Pennsylvania in 2009 and which currently serves over twenty-five higher education institutions. GoingOn’s soul purpose is to build solutions for education in an effort to utilize the most effective social networking technologies and solutions for the academic environment. In Spring 2012, Feldstein and Ford combined their courses, Brand Management and Advertising Design. Here, the Department of Art & Design became immersed in this online community the School of Business created. They meet as an entire group twice a week. The community allows the students and faculty to communicate with one another from anywhere, at any time. That is what makes this course work.

Jonathan Frey and Amanda Sepanski. Pratt Institute. Transformation Design

Frey and Sepanski, MFA graphic design students at Pratt Institute, present their Transformation Design projects, dealing with the themes of public/private space and participatory design. Both projects take a critical look at the semi-public space of the Pratt Brooklyn Campus and the implications of the inclosing gate in relationship to the surrounding community. Frey’s project, Pratt Free Library: Book Exchange, reevaluates the Pratt Brooklyn Library’s history, noting that it was originally created as a public lending library but has since been privatized. His design solution creates a community annex that is housed on the private grounds of the institution but faces the gate, so it is only accessible from the public space outside. The neighboring community can donate and take books free of charge, but to do so they must reach through the bars of the gate. Sepanski’s project, Good Fences Make Good Neighbors?, poses this question by fastening large pink letters to the outside of the campus gate. Members of the community
Alexandra Fried. Göteborgs Universitet. St. Bridget: The Importance of One Pilgrim
Birgitta Birgersdotter was born in 1303. She became known as Saint Bridget of Sweden, classified as a mystic and saint, and founder of the Bridgettine Order. In 1316, when Birgitta was thirteen, she married Ulf Gudmarsson of the family of Ulvåsa, lord of Närke, to whom she bore eight children. In 1341, the couple set out on a pilgrimage to Santiago de Compostela which lasted for approximately one year. Shortly after their return, her husband died and Birgitta devoted the rest of her life to the church. This paper surveys the Madonna statues and wall paintings depicting the Virgin that were possibly seen by Birgitta and Ulf on their pilgrimage, from Sweden to Spain. Fried also examines how these works of art might have influenced St. Bridget’s revelations and descriptions of the Virgin, which consequently influenced Sweden’s visual understanding of the Queen of Heaven. Birgitta’s high standing in Swedish society most likely increased veneration of the Virgin in Sweden and, perhaps because of her own importance and her high regard for the Madonna and Child, many of them were spared during the Reformation.

Raymond Gaddy. University of North Florida. Sketchy Progress: Reevaluating the Sketchbook
Until recently every student in every class Gaddy teaches was required to own a sketchbook. These sketchbooks were treated as “visual journals,” providing space for sketches for assignments and a few observational drawings. However, too many times he caught them hurriedly doodling on empty pages in half empty sketchbooks minutes before they were due. Gaddy began to see that the sketchbook, a vital piece in his own practice, was nothing but tedium for students. He was due for a change. His solution came about while teaching abroad. Gaddy found that students needed to be flexible, but sketchbooks were so impersonal, inflexible and boring. In reaction, they started haunting art supply stores, tearing up paper and binding their own sketchbooks. These books became souvenirs, memories of their travels, and were always filled by the end of a month. Gaddy began to understand that his sketchbook ideal needed to be modified. The sketchbook needed to fit the purpose of his classes. A visual journal could be many things, a handmade object for drawing or an online presence for 2D-design. This paper covers the progression of Gaddy’s use of standard sketchbooks to a variety of sketchbook reactions for different classes.

Joe Galbreath. West Virginia University. Impact Printing: Examining the Legacy of the Great American Poster Print Shop
This paper examines the history and contributions of the American poster print shop, touching on themes of printing, advertising, typography, vernacular traditions and visual culture. Also known as show printers, these shops produced street posters, banners and billboards that dotted the American landscape for most of the twentieth century. These broadsides, often described as “boxing style posters,” were stapled, pasted and hung anywhere a passerby might catch a glimpse of their bombastic language and unpretentious visuals. Posters were an affordable alternative to advertising in newspapers, radio, or television, making them attractive to early rock-’n’-roll acts, circuses, speedways and movie theaters. In fact, Calhoun Show Print’s mailing envelopes once touted “Newspapers for the classes, posters for the masses!” As artifacts, the posters stand as cultural documents of bygone entertainment (“Come one, come all!”) and reminders of shameful social norms (“Balcony for whites only”). Most are familiar with Hatch Show Print, but this research goes beyond Nashville and examines other influential shops from all over the country. With just a few surviving operations remaining, this genre of design is on the edge of extinction and warrants examination as an influential and unsung visual force in graphic design history.

Sonja Gandert. Tufts University. El país de las maravillas: Alice as Allegory in Special Period Era Cuba
In the early 1990s, Cuba descended into economic distress with the onset of the Special Period in Times of Peace, a series of measures designed to curb the widespread shortages sparked by the dissolution of the Soviet Union in 1991. The Cuban cultural arena also experienced its share of significant shifts. Gandert considers two cases of cultural production, both making explicit reference to Lewis Carroll’s
novel *Alice’s Adventures in Wonderland*, and she discusses the range of significations that the figure of Alice and her story might take on in the context of Cuba’s Special Period. The recurring motif of Alice’s face appears in the printmaking and installation practice of visual artist Sandra Ramos, whose artistic coming-of-age was in the 1990s. Director Daniel Díaz Torres’s polemical 1991 film *Alicia en el pueblo de las maravillas* (Alice in Wondertown) envisions a fictionalized town based on Cuba. The apparently subversive use of Alice’s character is an allegory for the mutable nature of Cuban subjectivity. Both Alice as a subject and the story’s fluid narrative can be deployed in the visual and cinematic arts as ways to destabilize entrenched notions about Cuban society regarding preconceived normative structures, particularly those related to gender and sexuality.

**Héctor R. Garcia. University of Central Arkansas. Rafael Pineda (Rapé): Online Editorial Cartoons and Caricature as Activist Art Form in Mexico Today**

Garcia considers online editorial cartoons and caricature as an activist art form concerning the political reality of drug cartels in Mexico. His methodology includes the work of Rafael Pineda “Rapé,” in order to consider the function of his caricatures as an activist art form and political propaganda. In Mexico, activism is a potential death sentence. Activists have to find new ways to manifest in this political reality. The internet is the conduit to do so in most cases. Rapé’s work is keenly sensitive to the contemporary issue of narco-dependency in Mexico. The narco-dependency phenomenon is the economic and political structure that evolved from drug trafficking and is the context in which Rapé works. He includes in his cartoons issues of violence as consequence of the war on drugs; he critiques Mexican government officials for abuse of power, and he also has protested against censorship. Rapé’s portraitures could function to represent individual actors: his political satire includes the drug cartels, the army, the police, as well as Mexican and US government officials. The individuals that Rapé represents in his portraitures become both iconic and symbolic signs. Rapé’s portraitures not only critique the individual but also the public institution the individual symbolizes.

**Tessa Garton. College of Charleston. Romanesque Sculptors, Stonemasons, and Contractors in Northern Palencia**

The late Romanesque churches of northern Palencia provide rich resources for the study of workshop practices and sculptural programs, with clear evidence of the activity of well-established local workshops and skilled professional sculptors. Signatures, inscriptions, and representations of contractors or sculptors suggest an increasingly professional production system in the later twelfth century, with well-organized workshops of skilled craftsmen. Sculptors’ signatures are incorporated in prominent elements of decoration. Micaelis depicts himself seated beside the apostles while carving the *Last Supper* on the portal at Revilla de Santullan, while Juan de Piasca’s signature is the focus of a richly carved “showpiece” window, displaying his skillful carving and varied repertoire. This window’s motifs are repeated at many different locations, suggesting a system of professional production by a workshop engaged on multiple commissions, and the mass-production of “standard” motifs. On Micaelis’s portal, the sculptor has an open book beside him, implying the use of sketches or model books. While some sites must have required teams of sculptors to complete an extensive program of decoration, at others only a single portal, a few windows, or a series of corbels were needed, which could have been prepared at the quarries and delivered ready-made to the site.

**Dana Ezzell Gay. Meredith College. Thinking Design and Design Thinking**

As graphic design educators, our primary role is to shape knowledge. Our teaching methods directly affect how our students learn, how they perceive information, and, in turn, how they “make meaning” in their design solutions. How we engage our students in thinking, learning, and making is a crucial part of the design process. When thinking design, we are actively considering how to structure a working process within the mind. Design thinking is invaluable in building meaning and understanding when solving design problems. This presentation aims to make “design thinking” transparent. Gay discusses the search and research processes, the mind-mapping and visualization of ideas, techniques for framing problems, and how students can become active participants in the learning and making process. Discovering methods to make the research work for them and encouraging students to truly see the potential in their ideas is paramount. Gay shares student work that reveals how they embrace the process, take risks, and generate fresh ideas.
When New Zealand artist Felix Kelly traveled to America’s Deep South in 1947, he was immediately lured by the rural architectural charm and river culture that he discovered. Kelly’s frequent excursions to Louisiana, Mississippi, and Alabama became his main source of inspiration for many years to come. The artist’s Surrealist-inspired, mysterious images of abandoned plantation homes, banked steamboats, lone locomotives, and ferry boats chugging down the Mississippi offer sentimental visions of the region’s rich cultural history. This paper considers the intriguing reflections of life in the South from this rarely studied artist.

Mark Geil. Jackson State University. The Snapshot
One of Geil’s favorite assignments begins by asking students to select a snapshot from their personal archives, usually a family photo with something beautifully accidental about it: an aspect that captures the student’s gaze. He then asks each student to reproduce, in as exacting detail as possible, the scale, composition, angle of view, lighting and subject of the original snapshot, producing a digital replica of the original photograph. As they work through the rigor of reproducing the formal features of their snapshots, students are brought into contact with an uncanny sense of their own styles of seeing and making images. At times, Geil has asked students to do all of this in-camera, a process that possesses its own set of unique challenges. With this assignment, students are able to examine closely the artistry, the accident, and the emotional life of a particular snapshot. At the same time, it explores generally the notion of what photography accomplishes. This exercise is meant to put students in direct and careful contact with vernacular photography as it was practiced in an analog age. It also brings up a broader conversation about the tension between intent and accident in photography.

Mira Gerard. East Tennessee State University. From the Ruins
A slow, sloping field ends at a stone wall with a cool dark forest beyond it. A woman sleepwalks to the edge of a lake. In the studio Gerard is viscerally aware of the unknown, and her initial intentions often give way to risk-filled movements. Contrasting states of being and feeling are evidenced in her work, which utilizes variously sourced film stills, often from Gerard’s own staged shoots. Cinematic images have a voluptuousness about them that can be imitated in paint but are much more interesting when felt through paint. Vacillating between different entry points into the complicated idea of “image-making,” Gerard contends with conflicting fantasies of display and negation through the physical gesture and the cracks between depiction and experience.

David Gerhard. Clemson University. Hybridity of Belief: Shifts in Perception through Science and Spirituality
While neuroscience describes perception, it is embodied in art and spirituality. The spiritual dialogue of altered perceptions is present throughout the history of art from a myriad of cultures. Recent research has suggested that prayer and visualization can lessen or eradicate pain. Can contemporary art create a temporal bridge to transport the viewer outside of oneself? As an artist engaging Eastern and Western philosophies that relate to his upbringing in a spiritually diverse family where Hinduism, Buddhism, Christianity, and Judaism were intermixed, Gerhard presents the suspension of belief required to shift between one meta-narrative and another, and the confusion of this philosophical hybrid juxtaposed with loving tenderness of coexistent belief systems.

Diane Gibbs. University of South Alabama. Social Media as an Educational Platform for Graphic Design
This paper shares how Spreecast, YouTube, Pinterest, Facebook, and Behance is used to connect with students in and out of the classroom as well as alumni and potential students. Gibbs shares a few projects she created that force students to think about how businesses and other professional entities utilize social media for marketing and self-promotion. In addition, Gibbs shares how social media have revolutionized her research as a designer and allowed her to connect weekly with a variety of professionals in her industry.
Rosanne Gibel. Art Institute of Ft. Lauderdale. What Are You Trying To Tell Me? Developing Design Concepts through Storytelling
One of the most difficult areas of foundation studies in art and design is getting students to talk about their work. On the flip side, one of the best ways to engage the listener or viewer is to get them involved in a story. For those reasons, this case study of a first year course in concept development focuses on encouraging students to tell a story, both verbally and visually. The course includes students in graphic and web design, illustration and advertising and the occasional elective student from an unrelated major. Projects include long term assignments developed over several weeks and exercises where students are thrown into random groups and asked to create something or individually brainstorm. Industry examples of creation stories, character advertising, use of relationships in ad series, web pages and graphic novels are used to inspire students to create and present their own narratives to support their art and design. The principles of design and color are discussed in terms of their ability to reinforce the story. Examples of course work include 50 Views of an Everyday Object (with backstory), Opposite Perspectives, and Development of A Series as well as a variety of in-class exercises.

Sybil Gohari. Independent Scholar. A Critical Contrast: Gender and Reception in the Art of Helen Frankenthaler and Joan Mitchell
Utilizing the paradigm of gender, this talk explores how critics and scholars have received two nonfigurative artists working in similar idioms, during overlapping periods and with common approaches to painting, in both overlapping and divergent ways. As such, it probes the reception of Second Generation Abstract Expressionists Helen Frankenthaler and Joan Mitchell. The talk maintains that gendered notions have permeated the reception and have been recycled throughout the artists’ careers. Analysis of their reception shows that in the reviews of Mitchell and her output, critics and scholars have often employed adjectives, generally reserved for white male artists, that implied coveted cerebral or action-oriented qualities. Critics and scholars have also used gendered notions about Frankenthaler’s life in their interpretations of her output; however, these analyses take on a different tone altogether. At times, critics and scholars have spurned what they understood to be soft, indirect, and weak components in Frankenthaler’s work, primarily due to the connection between such notions and stereotypes of feminine qualities. At other times, they have lauded her use of bold, rich, and direct features, often associated with beliefs about masculinity. This talk examines the gendered nuances and fluctuations in Frankenthaler’s and Mitchell’s reception.

Although Moscow is most associated with the 20th century Russian Avant-Garde, young artists working in St. Petersburg were exposed equally to the stylistic developments of European Modernism while steeped in the traditions of Russian art. In the studio of Mikhail Bernstein, Russian masters from the World of Art (Mir iskusstva) circle fostered in the younger generation a love of Russian folk traditions infused with Modern style—a characteristic usually applied to the Neo-Primitivism of Mikhail Larionov and Nataliya Goncharova. The result is a collaborative combination of ideas, content, and style, which took root well beyond Moscow and St. Petersburg. Two artists working in Bernstein’s studio from 1910–1912 later established themselves in modern-day Tashkent, where they became the leaders of the Uzbek Avant-Garde, fundamentally identified by folk subjects infused with Modern style. Mikhail Kurzin and Alexander Volkov spent the majority of their careers in Uzbekistan, each demonstrating remarkable mastery of skill, technique, and creative ingenuity comparable to any well-known artist loosely defined as Modern. Drawing on the fruitful environment of Bernstein’s studio, this paper explores Russian Modernism on the periphery in works by the self-identified “Masters of the New East,” Mikhail Kurzin and Alexander Volkov.

Natasha Goldman. Bowdoin College. Berlin’s Holocaust Memorial: Imagination and Memory
Completed in 2005, the Berlin Memorial to the Murdered Jews of Europe (hereafter referred to as the Berlin Holocaust Memorial), designed by Peter Eisenman, was a watershed in memorial architecture. Walking around the sculpture becomes a part of the work itself, which, in turn, is a catalyst for memory. The invocation of bodily movement among stelae, in turn, triggers the possibility of memory. Here, Goldman analyzes the ways in which theorists of memory invoke bodily perambulation in order to
better understand the function of the visitor among Eisenman’s stelae. Henri Bergson’s *durée*, which embraces past, present, and future, emerges as a vital concept. Paired with the walking city dweller of De Certeau, *durée* becomes manifest in the space of a sculpture. This text joins an ongoing debate about the role of abstraction in art after the Holocaust. Goldman hopes to show that walking “and even stumbling” on, over and through memorials, generates a flow of memory that encounters past, present and future.

**Sasha Goldman. Temple University. The Meteoric Pope: Understanding Pope John Paul II through Maurizio Cattelan’s La Nona Ora**

A dream of a life of fame is not why men join the priesthood of the Roman Catholic Church. Maurizio Cattelan’s sculpture *La Nona Ora* (1999) of Pope John Paul II depicts a scene where the Pope has been struck down by a meteorite that has crashed through a skylight from the heavens. This is a particularly apocalyptic fate for a figure who, during his extremely long tenure as Pope, reached an unparalleled level of celebrity in his native Poland and worldwide. However, this status of fame, which manifested itself in depictions of this holy figure in mass media representations, paraphernalia and cheap souvenirs, is problematic for an individual whose life and spirit are meant to be devoted to the Church. Cattelan’s extremely controversial installation of the sculpture at the Zacheta National Gallery of Art in Warsaw called into question the nature of the unprecedented meteoric rise of this religious leader and aimed to draw out the issues surrounding the celebrity status of this figure, especially in his native Poland. This paper examines the problem of celebrity in the figures of the Catholic Church through an in-depth analysis of Cattelan’s work and the role of the modern Pope.

**Carl Goldstein. University of North Carolina at Greensboro. When Is a Van Gogh Not a Van Gogh?**

The answer: when it is a color aquatint and etching by Jacques Villon. Made around 1927 and ostensibly a copy or reproduction of *The Peasant*, Villon’s print is, Goldstein argues, an original supported by a numbered and signed edition, in today’s terms not a copy but an appropriation. Related examples range from outright forgeries by the sixteenth-century engraver Hendrick Goltzius that, even after exposed, were admired as though original, to the nineteenth-century reproductive engravings of such works as the Mona Lisa, celebrated not as excellent copies but as print masterpieces in their own right. The Western print tradition was restricted, too, to black-and-white images, color, when attempted, limited and no match for paintings. Villon’s print asks, therefore, that we move away from a single and popular understanding of what an original “is” in favor of foregrounding more local and genre-specific models. Goldstein’s talk reconstructs and interprets the relation of Villon’s print to its painted model within the context of this history, into the twentieth century, and Villon’s print output, both his own designs and his appropriations.

**Stephen Goldstein. Fitchburg State University. Extraordinary Realities: Gunter Rambow’s Poster**

For forty years Gunter Rambow has created poster designs incorporating challenging visual messages in photo-montages, collages, or cut paper designs that create word/image signs that demand unequivocal attention and our total emotional involvement as viewers to decipher complex messages, with few words as counterpoint to direct our thought or explain meaning. Gunter Rambow has carried forward the visual language of Dada and Surrealism in his work and brought a strong, humanist, social consciousness to a dialogue of visual language. Whether making photo-montages or cut paper illustrations, his juxtaposition of visual elements speaks directly of the visual language signs of socio-political and ethical issues and invites us as participants to see and experience a deeper meaning beyond the pictures themselves. Like others, such as Luba Lukova and Jan Van Toorn whose theater or film posters contain visual messages that extend beyond the events into social life, Rambow’s posters confront us with ideas we must deal with beyond the worlds of theater, film, or publishing. Goldstein’s presentation examines Rambow’s inspirational sources, unique photo-montage, and illustration methods to explore his iconic approach to poster design and his place in the aesthetic movements embodying and simultaneously reinventing the legacy of Dada and Surrealism.

**Rae Goodwin. University of Kentucky. Help Wanted, a Performance Strategy Based on Not Knowing**

As a socially engaged performance artist Goodwin often employs a practice of asking for help from the audience, the community, etc. This request can come either in the making, during the performance itself
or as a response to the work. In one project based on solo-hiking in the hills of southeast Kentucky, Goodwin asked over 130 people for advice on how to walk alone in the woods. She enacted their advice in a series of five “solo-hikes,” titled I refuse to hike this way! Burdened with the weight of their suggestions for safety, which included many supplies, the company of many people, dogs, and even a police officer, Goodwin hiked the hills as an ironic exploration of women’s safety. In another series, she looked for her grandmother and asked for help looking for her. In displaced, a relational tableau, Goodwin asked people “would you tell me about grandmother?” In others she asked the audience to sew things for her, braid her hair, etc. Asking for help has been a powerful strategy for many in performance art and socially engaged works. Sometimes we ask verbally and at other times with a gesture, in the participation, the work is fully formed.

The Bureau of Visual Instruction began with the flea market acquisition of a box of spectacularly destroyed glass slides; the crumbling emulsion revealed little, but the slides had been released under the aegis of a school district’s evocatively named Bureau of Visual Instruction. Already working on a series of photographs of analog camera viewfinders, a body of work that sprang directly from in-class interaction and observation of the mediation of the devices, Gould became interested in further examining the possibilities within the technologies of vision themselves, and in the disciplinary structures surrounding how we are taught to, and teach, the use of various optical technologies. Gould discusses her own current work, which examines photographic processes and the potentials within misusing/exploiting them, subverting their conventional uses to create a hybridized analog-digital celebration of vision, as well as her struggles with both teaching and creating work in our contemporary state of technological choices and angst over commitment to process.

Reni Gower. Virginia Commonwealth University. FABRICation
The exhibition and panel FABRICation was conceived as a pilot project in support of curatorial aspirations by SECAC members in conjunction with the annual conference. FABRICation features works of art that incorporate a textile sensibility through elements of fabric and fabrication. Works are inspired by a rich array of historical, ethnic, and decorative textiles that are also “fabricated” in multiple parts or created through arduous process. Revealing slow work wrought by hand, the works range from delicate illusions to layered constructions to architectural interventions. Including insights into Gower’s artistic and curatorial practices, this presentation offers an overview of this pilot project as a traveling exhibition.

Erin Grady. Meredith College. Painting and Prayer: Discerning the Connection Between Art and Spirituality in the Frescoes at San Marco
One of the most acclaimed Florentine painters of the fifteenth century was the Dominican friar Fra Angelico. Though many biographical details are lacking, Fra Angelico’s adherence to the Dominican way of life might supply an insight into his artistic choices. Through a close reading of early Dominican texts and hagiographies as well as those contemporary with the artist, this paper develops a lens through which the Dominican historical subjects presented in the artworks of Fra Angelico can be understood as a reflection of the spirituality and theological thinking of the Order. Through this research, it may be possible to gain a clearer insight into which aspects of Dominican theology were presented to the friars and thereby discern a pattern or plan governing the choice of Dominican and biblical subjects in Fra Angelico’s series of frescoes executed in the Dominican convent of San Marco in Florence.

Glenna Gray. Randolph College. The Truth Beyond the Loss Register: An Examination of the Economic and Political Factors Behind the Pillaging of Iraq’s Cultural Heritage
Antiquities looting and trafficking has been a lucrative criminal industry since ancient times, depriving countries and their people of their history and cultural identity. The practice of looting in the modern era, now facilitated by technological and transportation advancements, continues to be a systemic dilemma in the art world. Countries, their heritage sites, and objects are particularly susceptible to looters and pillaging during and after times of conflict, whether the conflict is military, economic, political, or some combination thereof. This paper investigates Iraq’s cultural heritage and the losses sustained, such as the looting of the Baghdad Museum, during and after the end of the Saddam Hussein
regime and the American intervention. Gray examines the security frameworks for Iraq’s antiquities as they relate to the country’s precarious political and economic climate. The paper also examines existing legislation, conventions, and initiatives concerning the protection and management of Iraqi cultural heritage. Gray concludes with proposals for realistic solutions that could be implemented, while maintaining sensitivity to the infrastructure and culture of Iraq.

**Kate Green. University of Texas at Austin. Vito Acconci and 0 to 9: Page and Action in the Late ’60s**

In 1967 Vito Acconci, then a young downtown Manhattan poet, co-founded 0 to 9, the mimeographed magazine that he would co-edit and contribute to until its sixth and last issue two years later. 0 to 9 was a do-it-yourself, anti-establishment affair that provided an outlet and context for experiments with the page, so it is telling that from the start the magazine’s mailing list included not just poets, but also artists. Though 0 to 9 would not feature significant contributions by the latter until its final issues, from the beginning Acconci wanted it to reach beyond the poetry world and toward those playing with language within the context of conceptually-oriented visual art. This paper tracks the trajectory of 0 to 9. It shows how contributions increasingly shifted weight off the page until the final issue, which contained only traces of real-time actions that had taken place in the streets. Ultimately, Green suggests that by the end of 0 to 9, efforts by Acconci and his conceptually-oriented peers were grounded in aspirations for dematerialization while also accounting for the difficulties of altering the object-driven art world without leaving a material trace.


The Wichi are an indigenous people from the Chaco forest of northern Argentina. As a marginalized community in Argentina, the Wichi have long struggled to survive and to maintain their culture. In addition to Spanish, they speak their original Wichi language and follow a traditional way of life. This presentation focuses on a Community of Wichi, in General Mosconi, Salta, Argentina. As they attempt to maintain their identity, one of their chief forms of income is selling textiles made from the fiber chagaur, a plant native to the region. The women make bags called yicas, whose designs and shapes reflect their origins in a semi-nomadic life style. The women spin the fibers by hand and dye them using the natural dyes in the area. These crafts feature geometric designs that represent animals, each motif having a name and a meaning depending on its form and color. This paper examines the complexity of these designs and as well variations on the traditional designs created by the artisans as a form of artistic expression and community.

**Matt Greenwell. The University of Tennessee at Chattanooga. Design Inquiry: Expanding the Field**

The contemporary notion of designer as problem-solver has its roots in avant-garde ideology and practice from Constructivism to the Bauhaus, and has formed the foundation for design practice and pedagogy for nearly 100 years. Yet, in the context of contemporary studio art pedagogy, this model has led to false presumptions about the divergent nature of art and design inquiry. Collectively, we have over-worked the once fertile soil that meaningfully and constructively mapped the distinctions between art and design, a disservice to our students and to our profession. As many studio programs are shedding traditional material constraints in service to a more critically based and interdisciplinary studio practice, design thinking can provide an invaluable key for students to engage broadly in contemporary art production and discourse, a discourse that is increasingly invested in social commentary and in an engagement with the forces that shape contemporary culture. The design program at The University of Tennessee at Chattanooga has developed specific strategies that leverage the potential of design thinking and problem solving in service to a broad-based and self-sustained studio practice. Upper-division student outcomes demonstrate a range of critical and material experimentation as an extension of each student’s interests and motivations.

**Stamatina Gregory. The Graduate Center, CUNY. Brian Weil: An Ethics of Ambivalence**

Photographer Brian Weil (1954–1996) was a member of ACT UP and the founder of New York City’s first needle exchange. His late work reflected his activism: sixty-five self-reflexive portraits whose subjects struggle through the emerging AIDS pandemic. Both the AIDS work and earlier series (including projects on Hasidic communities and on homicide scenes in Miami) emerged from a methodology of spending
years immersed in the lives of his subjects. Also, Weil’s process of overprocessing, scratching, or otherwise mediating his prints produced work utterly distinct in its materiality and unique relationship to the prevailing politics of representation in play in the 1980s. Weil’s practice and discourse ran counter to his contemporaries, contributing to both his delayed recuperation and his overstated dismissals of the viability of photography as a political tool. He initially showed with members of the Pictures Generation, but vehemently rejected his resulting contextualization within photographic postmodernism. While he shared affinities with “New Documentary” and participant-observer photographers, his lack of empiricism and refusal to document his own life elided both camps. Through an analysis of unpublished writings and transcribed exchanges, this paper unpacks blocked reception of Weil’s practice, suggesting that it proposed an alternative, prescient model for documentary ethics.

The purpose of this lecture is to discuss collectors’ process of collecting and similarities to art education. Art educators often teach based on collectors’ selections, their ways of seeing, and understanding of the world. Art collectors do their work in the same multifaceted world of the art community and our global society that we as art educators work. Surprisingly, little research has been done to explore the relationship between art education, collectors, and collections, nor have we given consideration to the idea of art collectors and art educators, and whether commonalities occur in their respective process. Like art educators, the art collectors in the study engage themselves in serious looking, are focused on making critical judgments, and concern themselves with issues of our time. Filmed interviews on the subject with notable collectors will be shown. Relevancy for teacher education will be examined and discussed based on research of notable collectors; it reveals that there is an opportunity for art educators to consider the visual in our multicultural world by looking at collectors’ process in a fresh way, as a lens for teaching and learning about appreciation and criticism.

Dori Griffin. University of Southern Mississippi. Useful Histories: Relating History to Practice in the Design History Classroom
Undergraduate design history students struggle to build relationships between history and practice. As a design educator in both the studio and the design history classroom, Griffin prioritizes opportunities make this relationship explicit. The most significant and sustained assignment in this regard is the self-directed research paper that her graphic design history survey students write. The assignment summary reads: “Choose a contemporary design problem that is of interest to you. Then, locate an historical model that would be useful for today’s designers to consider as they solve their problem. The historical model does not need to solve the contemporary problem entirely, but you should make a strong case that understanding it would assist contemporary designers in their problem-solving practice.” Griffin has taught this assignment in design history courses at research, comprehensive, and teaching universities. First, she offers student examples from all three instances, highlighting a wide range of results that demonstrate the ability of the assignment to usefully engage a broad student population. Next, she explores common difficulties students have encountered in the process of writing the paper. Finally, she reviews student response data, documenting how students conceptualize the relationship between the assignment and their studio practice.

Stephanie Guasp. Art in Limbo. Alison Knowles: A Study on Feminism & Family
Women artists of the 1960s who crossed boundaries of “proper” bodily contact, such as Carolee Schneemann and Shigeku Kubota, were acknowledged as critical precursors of feminist art, yet rejected from the Fluxus group by their contemporaries. Conversely, artist Alison Knowles’s performances did not sufficiently employ her body in an explicit way, thus excluding her from feminist literature and gaining her acceptance into Fluxus. This proves a problematic and narrow approach to early feminism. A significant part of Knowles’s art involved her Fluxus family, husband Dick Higgins, and twin daughters. Her career provides an excellent example of a correlation between concepts of the feminist “personal is political” and the Fluxus “everyday.” Knowles’s unconventional family dynamic and Fluxus performances are an abiding example of art merging with life. This can be viewed as a type of feminist model, with Knowles’s familial relationships and influences serving as the vehicle through which these artistic goals were realized. By examining her oeuvre through this lens, Knowles’s work can be interpreted as proto-
feminist, as her very withdrawal from the overt aspects of the movement compels a feminist reading of her subtle approach.

Juan Guerrero. Stony Brook University. Modesty and Betrayal in Seventeenth-Century New Granada: On Vásquez’s Martyrdom of Saint Catherine
Gregorio Vásquez (1639–1711) is the best Colonial painter in New Granada. His undated Martyrdom of Saint Catherine is a very unusual and complex rendering of her martyrdom. While most paintings represent her decapitation by either depicting her about to be decapitated or the aftermath, Vásquez’s represented a degüello (a slit of her throat), an open wound. Moreover, he did not include a crown, stones, a broken wheel, and a multitude witnessing. His representation departed from how her martyrdom was traditionally rendered in Europe and New Granada between the fifteenth and seventeenth centuries, particularly by artists and engravers like Murillo, Zurbaran, Wierix, and Sadeler, widely copied and known in New Granada at the time. Guerrero studies this exceptional work by means of a formal analysis, identifies an intricate system of couplings at play, and argues that the uniqueness of the composition must be understood in relation to Vásquez’s involvement in a case of abduction from a convent that shocked the society, sent him to jail and destroyed his life. The paper argues that Vásquez’s influential work is not derivative, discloses him as a perhaps controversial commentator of the society he lived in, and can be dated between 1701 and 1710.

Emily Gumpel. Pratt Institute. Manet’s Modern Interpretation of Piety and Sensuality
Edouard Manet’s painting Jesus Mocked by the Soldiers was first exhibited with Olympia in 1865. Arguably, the painting was influenced by French literature, the philosophy of Arthur Schopenhauer, and contemporary medicine. Manet juxtaposes piety and sensuality to comment on the state of Paris and the inevitability of pain. Schopenhauer’s view on human suffering and sexual love met a great visual expression in Manet’s painting. Manet’s Christ is free from the delusion of principium individuationis while Olympia is mired in it. Despite this, both characters suffer and, therefore, the redemptive act has lost meaning in the modern world. Manet uses gender-bending to emphasize these views on sensuality and piety. Ultimately, Manet’s Jesus is a colorful Parisian street-type, one of many chronicled between 1859 and 1867, that was being pushed out by industrialization. As Olympia and her clients took over the city, Jesus and the working class lost their foothold. This pairing reveals a significant amount of information for Jesus Mocked by the Soldiers and displays political, geographical, scientific, and sexual dichotomies.

Jenny Gunn. Independent Scholar. Language and Schizophrenia in Cassavetes’s A Woman Under the Influence
Drawing on Lacan’s theory of schizophrenia, which he argued results from the failure of an infant to accultmate to language, this paper considers the 1974 film A Woman under the Influence, by John Cassavetes. Mabel, the protagonist of the film, exemplifies Lacan’s theory of the schizophrenic. Cassavetes’s film in fact primarily defines her mental illness in terms of her failures to communicate, with specific emphasis on her inability to follow the sequence of time. Through analysis of the film’s dialog, language can be identified as a form of violence to which Mabel is repeatedly subjected. Although Mabel is subjected to actual physical violence in the film, it is primarily language itself that is portrayed as a form of patriarchal oppression and violence. Thus, her refusals as a schizophrenic to submit to the conventions of language may be interpreted as potentially meaningful acts of feminist protest. The paper concludes, by point of comparison, with a brief review of films including Vertigo, Persona, and Mulholland Drive where female protagonists are similarly portrayed as schizophrenic in a Lacanian sense. Furthermore, Gunn considers how a particularly precocious brand of female sexuality is commonly, and problematically, displayed in these films as symptomatic of schizophrenia.

Melissa Gustin. Art Institute of Chicago. Hiram Powers’s Creation Myths: The American Lysippus and the Greek Slave
While Hiram Powers no longer enjoys the recognition he did in his heyday, during his lifetime his work was supposedly known by everyone from school children to robber barons. This was in large part due to Powers’s self-promotion and the widespread publication of his biography and mythos in the public sphere. The legend of his “untaught” natural genius was repeated in almost all his biographies, with
parallels being drawn early in his career to Alexander the Great’s court sculptor Lysippus. This paper suggests that Powers’s popular biography mimics that of Lysippus, whose myth included the untaught, naïve genius of superior sensitivity and skill. Powers used the press to emphasize those parallels in order to fulfill two related purposes: first, to connect Powers and his work to an accepted classical artistic precedent and thus legitimize his work, and, second, to develop the narrative of the “self-made man” as a fulfillment of an American ideal. Gustin discusses Powers’s training and the progression of his career, and takes as an object study Powers’s most famous work, *The Greek Slave*, as a prime example of Powers’s tendency to mythologize and romanticize his own creative process.

Lee Hallman. The Graduate Center, CUNY. Skies, Streets and Buildings: Leon Kossoff’s London Landscapes
A central figure in postwar British art’s so-called School of London, contemporary painter Leon Kossoff’s longest running subject is the English capital itself. “London, like the paint I use, seems to be in my bloodstream,” he has said. “It’s always moving.” From his thickly impastoed depictions of the Blitz-torn city in the 1950s to the present day, from bustling railway junctions to quiet street corners, Kossoff has captured and artistically transfigured his evolving experience of the London landscape over the past six decades. His dynamic painterly surfaces emerge, however, through a remarkably slow process of daily, repeated encounters with specific sites over weeks, months, and years. His recent series depicting Nicholas Hawksmoor’s iconic seventeenth-century Christ Church in Spitalfields presents the monument as a beacon rising up amidst the city’s chaotic, perpetual energy, precariously arrested within heaving impasto and swirling oil skeins. In process and product, Kossoff’s works probe the tensions and connections between the pulsing vitality of the contemporary city and the deep-seated currents of its historical past.

Erin Hanas. Duke University. Enhancing the Survey with a Collaborative Timeline
Hanas incorporated a collaborative, semester-long timeline project while teaching the art history survey at Duke a couple of years ago. The small summer class was ideal for testing a new idea intended to complement the more traditional lectures and discussions that proceeded chronologically and, like the assigned textbook, focused on the “Western tradition.” Using BeeDocs Timeline 3D, Hanas’s students created a timeline together, including the artworks they covered in class, along with political events, inventions, literature, and works of art and architecture of other regions. After presenting the completed timeline in class, each student selected a fifty-year period of the timeline and, in place of a final exam, they wrote a chapter for a new art history textbook based on the timeline. Hanas had fewer hours to teach material because she allowed students one day every week in the computer lab, but the students seemed more engaged with art history. This paper elaborates upon Hanas’s experiences using BeeDocs and considers its general usefulness in making the survey more participatory and more expansive in terms of material covered.

Cherl Harrison. High Point University. The Traditional Wet-Darkroom and the Twenty-first-century Student: A Personal Survey
By careful observation and consistent questioning, Harrison has examined the attitudes of current students in wet darkroom courses. Comparing today’s students’ remarks to hundreds of students over decades of teaching this course has been enlightening. Harrison’s experiences of teaching both wet-darkroom and digital darkroom have provided opportunities to know a wide variety of students including art majors and general college students. The wet-darkroom has been extremely popular in all of her thirty-seven years of college-level teaching. There have been obstacles such as the skyrocketing prices of silver (1970s) and later the dwindling of photographic supplies as industries switched from analog to digital. And yet, the enthusiasm among students in wet-darkroom classes did not waiver. Her current students have expressed valid reasons for electing to take wet-darkroom photography. Harrison shares some of their comments. In her experiences, college administrators have sometimes dismissed the importance of the wet-darkroom and probably would have abolished the course if the student demand were not high. Realizing that her experiences could differ significantly from other wet-darkroom teachers, Harrison conducted a survey. Fifty randomly chosen darkroom professors in the southeast region were invited to share their thoughts with this panel. The results are the following.
Benjamin Harvey. Mississippi State University. The Artist at Work in British Pathé Newsreels (ca. 1920–1950)
The British Pathé archive contains some 90,000 newsreels and documentaries made between the 1890s and the 1970s. Dozens of the films feature the visual arts, and many of these draw directly on footage of artists painting, drawing, and sculpting. The films of the 1950s—and especially those of Jackson Pollock and Pablo Picasso—have been crucial in establishing the cinematic image of the modern artist. But by focusing on earlier films, such as the pre-1950 films in the Pathé archive, we can begin to grasp how these famous films share many characteristics with their lesser-known cousins, and how they emerged from broader cinematic conventions of depicting artists at work.

Cindy Hasio. Valdosta State University. A Collective Case Study of Veterans Inside an Arts and Crafts Room and Their Perceptions Regarding Empowerment
This research examines to what degree art making, and in what ways a community of learning, contributed to veterans’ self-worth and empowerment through their creative activities and interactions inside an arts and crafts room at the VA hospital in Dallas, Texas. Furthermore, an essential reason for this study is to examine veterans in the arts and crafts environment to explore whether their experiences were important, meaningful, and empowering. Especially important in this regard are the interactions among veterans. Empowerment in this context is defined as gaining self-esteem and motivation within oneself. This includes becoming more confident and positive, as well as gaining the ability to learn about one’s own identity. It also described how the interactions between the participants are shaped by the social contexts within which they come together. Using post-modern feminist theory, narrative inquiry and care theory, Hasio describes the ways that the processes and products of creative activity bring empowerment through dialogue and personal stories while using the component of caring during teaching and learning.

Ken Hassell. Elon University. Window Dressing the Body
The body is both place and space—Nietzschean arena and Foucaultian archive—for taming the vicissitudes and multiplicities of the natural world into a single narrative that is the infrastructure for power and knowledge. Adorning the body with garments and cosmetics both disrupts and reifies this power by engaging bourgeois tensions between the visually inscrutable and the explicit, normativity and the exotic, proprietary aesthetics and fetishism. Although Barthes and Benjamin bring complexity to understanding garments, their structuralist perspective marginalizes the role of the gendered, aestheticized and objectified body in the performance of fashion in the West. Hassell presents a post-structuralist view that while fashion constantly changes and hybridizes, it often essentializes through notions of what is an “ideal” and, thus, “normative” body from a Western male gaze, one that objectifies the female body to satisfy the desire for the exotic and carnal knowledge. In contrast, iconoclastic Japanese designers such as Rei Kawakubo, Yohji Yamamoto, and Junya Watanabe create insurgent garments that often obscure or reshape the form of the female body. And Muslim women design and wear hijabs and layered clothing that incorporate different fabrics and colors worn in a variety of styles while still expressing devotion to Islam.

Elizabeth Hawley. Graduate Center, CUNY. Borderline Brits: Race, Class, and Nationhood in the Work of Chris Ofili and Gillian Wearing
High art lite has coasted along for ten years without any theoretical support. Tied into the zeitgeist and efficiently serviced by more popular writers, it is a consumer article that requires only the usual puffery. This is how Julian Stallabrass describes Young British Art (YBA), in one of the few academic attempts to date that grapples with assignations of theoretical implications in their art. While Hawley agrees that “theory,” in Stallabrass’s terms a melding of philosophy with literary and cultural theory, grouped about the work of a constellation of European stars and their US interpreters proves problematic for interpretive stances taken both in defense and denigration of the works, other methods of analysis should be explored. Hawley unpacks the implications of the rise of YBA, an ostensibly national art movement, in the context of postmodern art criticism, a criticism dominated by American academics. After outlining the significance of the US-UK relationship in terms of “theory,” she examines selections from the oeuvres of two YBA members, Chris Ofili and Gillian Wearing, whose works assert a national
and socially marginal character that exists outside the boundaries of the very criticism that has been used to contextualize them.

Travis Head. See: Pete Schulte

John Hebble. Virginia Commonwealth University. Exhibiting Apartheid: Charles Sekano and the Contemporary African Art Market
In 2011, the London gallery Ed Cross Fine Art opened the show Charles Sekano: The House of Women. Comprised of mainly recent works by Charles Sekano, the exhibition focused on the South African–born painter’s use of women in his figural works. For Sekano, however, the paintings are of more than just figures. He uses his paintings of women to combat the ideological and institutional racism behind apartheid. Sekano explains, “I decided to destroy the apartheid in my thoughts by using colour, by breaking the colour bar. So I just fused everything. I made a red woman, I made a blue woman, a green woman.” Forced to flee his native Johannesburg in 1967, the artist took refuge from the brutality of apartheid in Nairobi, Kenya, until 1997. Now residing in Pretoria, South Africa, Sekano exhibits his work internationally. Through an investigation of Charles Sekano’s career, this paper discusses the international reception of work shaped by South African apartheid. Furthermore, it contrasts the marketability of anti-apartheid imagery among African, European, and American buyers and patrons. Finally, this paper looks at the relationship between race and nationality in the contemporary art market.

Lindsay Heffernan. The Barnum Museum. Forbidden Playgrounds: Depictions of Pygmalion across Time
Drawing on notions of play and the performance of play, this paper explores three iterations of the Pygmalion myth in art. Beginning with Jean-Leon Gerome’s Pygmalion and Galatea, moving to Paul Delvaux’s painting of the same name, and finally to George Cukor’s film version of My Fair Lady, Heffernan charts the use of the myth as a playground—a forbidden space made acceptable by the framing or fencing of the situation (the artist’s studio, a dream, and a gentleman’s agreement). Within this framework, we see how the artists within the myth and the artists creating the work are able to push the myth into varying degrees of sexuality and voyeurism, a feat not possible if the story were coded differently.

In a 2011 article, art historian Judith Rodenbeck asserts that the theatrical theory of French director Antonin Artaud operated not through science, but through “empathy itself,” while the critical teachings of German playwright Bertolt Brecht followed a purely scientific approach. Current research, however, tells us otherwise. The discovery of mirror neurons anchors empathetic response securely in neurological science, demonstrating that Brecht’s notion of theater finds little scientific basis in its position, whereas Artaud’s theories about objects and performance are paradoxically grounded in science. In this comparative analysis of theatrical theory, Heinrich’s paper considers how mirror neurons discern actions encoded in objects and, through “mirroring,” create a neural representation of these behaviors in the brain. Mirror neurons elucidate not only the reason certain items create a visceral response in the observer but also reveal why particular objects command a certain presence in artistic representations. Additionally, the mirroring system teaches us that our understanding of implied action is not simply a function of human intuition but a neurological process that can be precisely located in the brain. This empathetic mechanism informs our perceptions of reality and illuminates the ways in which human beings perceive and experience art.

Anne Herbert. University of Alabama. The Place Where Things Fall Apart
Like images passing outside a car window, memories, or dreams, Herbert’s paintings pursue temporary and elusive spaces. Working wet, employing the effects of gravity, and painting on both sides of the canvases allow the paint to bleed and drip, emphasizing materiality. The spaces produced and actions recorded in the paintings work together to create spaces that appear to be paused in an instance of transformation. As the painted spaces begin to break down, bleed together, and obscure each other,
they reveal vulnerability, and place an emphasis on the nuance of a moment. Because of this, the spaces maintain a sort of discomfort and tenuity, which brings them closer to the temporality of lived experience.

Elizabeth Heuer. University of North Florida. Ready, Aim, Fire!: The Development of Landscape-Targets in WWI
In 1918, as part of the broader Art War Relief effort, American artists produced hundreds of large-scale landscape paintings for use as training targets in artiller
y schools across the country. Developed by National Academy painter and Princeton art professor Howard R. Butler, the American landscape-target offered a novel method for training recruits in range finding, topographical observation, and map drawing. While created for their tactical value at military camps, these paintings featuring scenic views of the French countryside were also exhibited in art galleries. In this respect, this paper considers how civilian and military spectators read landscape-targets. These works represent a unique type of landscape art that engages the viewer as an active participant. Indeed, “war landscapes” generally recall events by depicting views of the aftermath of battle. Rather than recalling experience, these landscape-targets invite viewers to interact with the painting as well as project battle narrative onto the image. Further, how do these works represent a complex negotiation between military strategies of observation, war propaganda, and the conventions of landscape painting? Finally, Heuer asks how landscape-targets promote or protest the defense of French cultural heritage while engaging the ideology of American exceptionalism in the early twentieth century?

For many contemporary photographers, operating the mechanics of a camera and pressing the shutter are of minor significance in an image’s creation. Planning phases and digital editing are increasingly more important than mechanical mastery, and the ability to easily manipulate an image after capture stands in contrast to Cartier-Bresson’s emphasis on the “Decisive Moment.” Recent photographic trends of fabricating imagery continue the historically preceded conversation of truth versus fiction, which is a fundamental, conceptual component of the photographic medium. There are technical aspects of traditional photography, such as lighting, that are still necessary to control viewer perception in a final image. However, interdisciplinary techniques of staging and construction continue to subvert what photography’s perceived original purpose is: to accurately document a moment in time. Hider highlights examples of artists like herself who are working with photography as a means for creating two-dimensional images, to support the importance of interdisciplinary practices over “medium-identification.” Artists such as Robert and Shana ParkeHarrison, Laurie Simmons, James Casebere, Gregory Crewdson, Ruud Van Empel, and Annie Liebovitz’s recent fairytale reproductions, perpetuate the tension between fact and fiction in photography, which Henry Peach Robinson, Julia Margaret Cameron, and F. Holland Day began provoking in the late 1800s.

Currently textile collectives/cooperatives are on the rise around the globe in developing, emerging and even industrial countries, creating opportunities for artists/artisans to create fair-trade studios and/or companies that provide economic benefit through sales of the artwork of the collectives. These textile collectives are typically women and often the textiles are created in their homes. Typically the women pool their economic resources or finance through micro loans for start-up capital. As in Renaissance guilds, stronger lead artists have emerged who have begun their own collectives. This study looks at three women in three different areas of the world who have a passion for preserving the indigenous textiles of their culture and an eye on contemporary trends in the world textile market.

Mary Lou Hightower. University of South Carolina Upstate. Signs of Life: Five Universal Symbols
In her 1992 book, The Signs of Life, Angeles Arrien identified five universal symbols that can be found in the art of most cultures around the world. These five symbols are the circle, the square, the triangle, the spiral, and the cross. Her research found that these shapes have similar meanings in different cultures. The circle symbolizes wholeness, the square indicates stability, the triangle represents goals and
dreams, the spiral means growth, and the cross stands for relationship. This paper discusses each symbol, its significance to cultures around the globe, and how it relates to the symbols of today.

Timothy Hiles. The University of Tennessee. Shifting Perception: Photographing the Disabled during the Civil Rights Era
During the civil rights era, there was a shift away from stereotypical and monolithic photographic approaches toward disenfranchised groups and a general trend toward recognition of individual perception and presentation within society. This trend parallels such noteworthy studies as Maurice Merleau-Ponty’s *The Phenomenology of Perception* (1945), Erving Goffman’s *The Presentation of Self in Everyday Life* (1959), and Beatrice A. Wright’s *Physical Disability: A Psychological Approach* (1960). This paper discusses the corresponding shift that occurred in photographic perception away from archetypal constructs and theatrical reconstructions of the disabled as worthy of pity and thus conduits for the psychological empowerment of the abled—rooted in a colonial mentality—to an awareness of social isolation, enfreakment, and, ultimately, individuality. Among the works considered are photographs by Garry Winogrand, whose images of the disabled are a complex balance of isolation and inclusion as well as social and individual identity; the confrontational yet inclusive photographs by Diane Arbus; and images by David Hevey, who countered what he considered to be Arbus’s enfreakment with sympathetic but seemingly virtuous photographs of the disabled.

Elsie Hill. Georgia Southern University. Safety 1st ... Doesn’t Have to Cramp Your Style
A sustainable studio practice is directly related to materials and techniques education. This is especially true in an oil painting studio, where certain safe practices are mistakenly correlated with tight technique and limited expression. However, the manner in which a student is introduced to the medium is key to both safe practice and creativity. Students who have a depth of knowledge of oil paint properties, including issues of safety and toxicity, are more empowered to explore technical and expressive breadth while protecting their health. How we teach health, safety, and environmental practices without “cramping” style or exploration starts with a change in attitude about the relationship between studio practice and creativity. This education goes beyond the obligatory MSDS manual and eyewash station and promotes student engagement through research of materials and techniques. Hill presents a case study including course structure, discussion and pretest materials, materials and equipment alternatives, and lessons in which safe practices are integrated.

Heather Holian. University of North Carolina at Greensboro. The Dynamics of Collaboration and Collective Imagination in Contemporary Animation: Pixar’s Brave as a Case Study
Animation is arguably the most prevalent art form of our age, employing hundreds of artists in a complex collaborative environment, which creates a final, monumental work often impossible for a single artist working alone. This paper explores the dynamics of large-scale collaboration and collective imagination at the Pixar Animation Studios, by focusing on the production of *Brave* (2012), the studio’s most recent award-winning feature-length film. As such, this study investigates the important, seemingly contradictory, but in fact complementary nexus of individual inspiration and artistic agency on the one hand, with group-oriented experiences, collaboration, and director-driven aesthetics on the other. Through author interviews with Pixar artists, producers and directors, as well as an analysis of standard production components such as research trips, art reviews and concept art, Holian’s paper ultimately reveals the great dependence of Pixar productions, such as *Brave*, upon dozens of strong, individual artistic personalities dynamically blended through the experience of camaraderie, shared experience, and a carefully cultivated collaborative studio environment. More broadly, Holian challenges traditionally held notions of “commercial collaboration” and situated animation within the larger discussion of collaborative art making.

Images of justice abound in the lavish *Morgan Picture Book*, a mid-thirteenth-century illuminated cycle of the biblical history of the Jews, probably made for a royal patron. While one expects justice Bible-style to be awe-inspiring, the dense, impacted compositions and shockingly violent treatment of the subject matter here continue—unaccountably—to be ignored in favor of traditional art historical issues
already well served by scholars. Indeed, the ways in which biblical vengeance is wrought and justice served via the weapons and methods of knighthly warfare have been more studied by military historians than art historians. There is more to be prized from this material, however, than the expressions of royal and Christian ideology that have been amply demonstrated. For instance, there are many scenes connoting ignominy on the part of non-Israelite rulers and even tragic Jewish figures such as King Saul and Absalom. This paper focuses on the justice of God as the manuscript presents it working itself out through the lives of fractious, fallen human subjects: it is a messy history but one rich in the nuances of human intention, action, and repercussion implied by the economical source text, especially in the all-important relationship between fathers and sons.

Woodrow Holliman. Meredith College. Paradigm Lost: Rethinking Graphic Design History
Many of us fall back on the traditional, slide-lecture format for teaching graphic design history, in spite of its undue emphasis on memorization and its tendency to caricature design history as a simple parade of stylistic innovations, disconnected from social, political, and economic realities. As an alternative, Holliman has developed a student-centered, project-based workshop in which class members curate a comprehensive, online slide collection (via Flickr). When this collection is shared via social media, it becomes a resource for the local design community; it may also spark thought-provoking dialogue between students and other designers around the globe. In determining which designers, design movements, and ideas merit inclusion in their collection, students are forced to rethink the pronouncements of professional historians—looking beyond the canon of mostly European and American graphic designers favored by scholars such as Philip Meggs to consider design practitioners from other parts of the world whose work has been overlooked. This hands-on approach to design history encourages critical thinking and self-reflection: challenging students to examine the limitations of their own cultural perspectives, think critically about the changing role of design in the world economy, and ponder ethical challenges they may face as professional designers.

Ron Hollingshead. West Virginia University. Taking the Piss—Relieving One’s Self from the Burden of Failure
Hollingshead uses humor to diffuse fear and allow the message in his artwork and in his teaching to be fully accessible. In the gallery, he tries to allow even the most naive viewer to lose their fear of “not getting it.” This doesn’t mean he spoon-feeds, though, if appropriate, he is not above doing so. The themes in Hollingshead’s artwork are not readily approachable. He often draws from hilarious topics such as disability and chronic pain. He uses humor, usually through wordplay and one-liners, to gain an immediate connection with the viewer. After he has their attention, they can choose to look deeper if they want. They are freed, then, from the fear of looking foolish to try multiple possible interpretations. In a similar way, Hollingshead uses humor to allow his students not to fear failure. In fact, he sometimes encourages it. In the classroom, failure’s power is fear. Fear impairs creativity and learning. However, humor relieves the impact of failure and allows play without anxiety, and play is where some of the most intuitive, ingenuous learning happens. In a classroom where there is no fear, with students who are fearless, anything is possible.

Jessica Hong. Institute of Fine Arts, New York University. Traumatized Skin: Alina Szapocznikow and Her Awkward Objects
Healing for the sick occurs underneath the physiological skin as the body biologically heals itself. In the case of trauma, an event that overwhelms and disables the psyche, it is an invisible and at times eternal illness. Polish-born artist Alina Szapocznikow (1926–1973) created her “awkward objects,” as she termed her sculptures, as manifestations of her inner trauma. Szapocznikow, taking uncannily corporeal casts of her own body, causes the viewer to witness what she endured in Nazi concentration camps and the personal traumas she experienced throughout her short life. These works, then, represent her actively “working through” her trauma, applying Dominick LaCapra’s concept. Szapocznikow’s self-portraits, resin casts of her mouth and chin, purposefully exclude the upper half of the head. In lieu of portraying the cerebral internalization of memory, she points to the mouth, which speaks on the mind’s behalf. Being casts from her own body, they act as her secondary skin and, as Didier Anzieu contends, skin is the primary site of communicating with others. Referencing the site of trauma, the body, which
ontologically internalizes trauma, Szapocznikow exposes herself to communicate with and reach out to
the audience in order to heal and work through collectively.

**Rocky Horton. Lipscomb University. Gimme that Old Time Religion**

“Gimme that old time religion
Gimme that old time religion
Gimme that old time religion
It’s good enough for me.”
--Unknown

One of the most discussed aspects of contemporary Southern culture is the pervasiveness of
conservative Christianity. It dominates the news media, political discussions, and a variety of social
issues. In fact, conservative Christianity is one of the most typically, or stereotypically, Southern
attributes. Where then, O brethren, are the contemporary Southern Christian artists? This paper
attempts to introduce the audience to a select few contemporary artists of the South who are
addressing Southern religious tradition. While much attention has been given to religious outsider
artists of the South, notably Rev. Howard Finster, these artists are decidedly “insider.” Artists like Rev.
Ethan Acres, Jonathan Gillette, and Rocky Horton make use of, poke fun at, and pay homage to the rich
religious tradition in the South.

**Christopher Howard. College Art Association/Independent Critic and Curator. A Brief History of the
Jean Freeman Gallery**

From September 1970 to March 1971, the Jean Freeman Gallery in New York placed half- and full-page
advertisements in two magazines, *Art in America* and *Arts*, for seven solo and group exhibitions. The
gritty subject matter and serial nature of the photographs promoting the work indicated that the gallery
specialized in Earthworks and Conceptual art. As it turns out, neither Jean Freeman nor the address of
the space, listed as 26 West 57th Street, actually existed. The advertisements were concocted by the
artist Tery Fugate-Wilcox, though over the past forty years his project has largely been forgotten. Is this
because it remains invisible as art to someone flipping through back issues of those magazines today? Or
because the artist is considered too marginal, too far off the Seth Siegelaub/Lucy Lippard axis that
dominates thinking on art from this period? Howard’s paper contextualizes Fugate-Wilcox’s project
among better-known examples of contemporaneous magazine-based work by Dan Graham, Mel
Bochner, Robert Smithson, and Stephen Kaltenbach. More generally, it explores how photographic and
textual documentation not only changed writing and publishing on art, but also how it altered the visual
landscape of gallery advertisements.

**Karla Huebner. Wright State University. Poesie 1932: Surrealism Comes to Prague**

Surrealism has been a major force and influence in the Czech cultural scene since the 1930s. However, in
1932 no explicitly surrealist group had yet formed in Czechoslovakia. For most of the 1920s, Czech
artists and intellectuals had been skeptical of surrealist reliance on the unconscious. Yet certain former
members of the avant-garde group Devětsil had become increasingly sympathetic to the movement
following the publication of the second surrealist manifesto in 1928, and various other artists and
writers were also turning in a surrealist direction. This swell of interest led to the creation of the large-
scale, surrealist-focused exhibition *Poesie 1932* at the Prague headquarters of the artists’ organization
Mánes. The exhibition, which featured much work by Paris surrealists and others close to that group,
also included work by Czech modernists Filla, Hoffmeister, Janoušek, Muzika, Šíma, Toyen, Šyrtisky,
Wachsmann, Makovský, Stefan, and Wichterlová, all of whom had affinities with surrealism.
*Poesie 1932* prompted lively interest. Within a very short time, an active surrealist group formed, and
surrealism quickly grew to be a major current in Czechoslovak art, literature, and theater. This paper
examines that exhibition and its impact.

**Carlton Hughes. Independent Scholar. Michelangelo, Bacchus, and Theater**

Michelangelo first came to Rome as the guest of Cardinal Riario, the city’s chief patron and revivalist of
ancient drama. The *Bacchus* was made for the courtyard which gave access to the Cardinal’s own
theater. In this image of the god of tragic drama, can we look beyond the drunken stance and leering
mask to reveal a paradoxical, *culto* truth? Key sculptural motifs point to similar themes in ancient plays:
revelation, the moment of truth in tragedy, and the recognition of Self in Other. In the way the Bacchus dynamically balances control with lack of control, engagement with distance, and vulnerability with threat, it is an inventively cathartic structure, seemingly designed to compete with ancient drama in terms set forth by Aristotle’s Poetics. Literary critique of the Bacchus leads to more general speculations about the inherently theatrical nature of sculpture.

Vida Hull. East Tennessee State University. Christus Medicus, Maria Medicina: Their Function in the Hospital Context of Hans Memling’s Paintings for the Hospital of Saint John in Bruges

Memling’s paintings for the Janshopitaal reflect the essential roles of Christ and Mary in the context of a late medieval hospital. Three out of four of these works focus on central images of Christ and Mary. The fourth, the Ursula Shrine, includes the Virgin and Child although they are not part of the narrative of the virgin martyrs of Cologne. The main function of the hospital was care for the destitute sick, succoring their spiritual as well as bodily health in preparation for death. Since both disease and death were results of original sin, the best medicines were spiritual: participation in the sacraments, proximity to relics, prayer to Christ and the saints. Paintings provided patients and staff with visual images of these saints. Individual saints had their healing specialties, but Christ was the divine physician and remedy from sin. The suffering patient was likened to the suffering Christ, as an exemplar to both the sick and to the religious staff, who by caring for “the least of these” earned entrance to heaven. Images of the holy infant and his nurturing mother suggest her compassion and intercession, her roles in salvation. Her relics, within the Ursula Shrine, exercised healing power.

Raluca Iancu. University of Tennessee, Knoxville. The Destructivist Manifesto

Time and again, Iancu finds herself attracted to images of destruction. Just what is it about twisted metal that makes it so appealing? Gustav Metzger wrote the Auto Destructive Art Manifesto in 1959. This Pecha Kucha presentation looks at the resonances of Gustav Metzger’s work in contemporary art as well as in Iancu’s own studio practice.

Marcela Iannini. Miami International University of Art and Design. Turning Design Management Departments into Centers for Socio-Economic Leadership

Universities have traditionally been idea centers, where solutions to the most pressing needs of organizations and governments are developed. Through time, the pressures of the free market have weighed down on educational institutions, creating a need for standardization in educational processes that foster economies of scale. In this process, we forfeited the opportunity of engaging students in the type of discourse that leads to debating the viability of ideas. Design Management departments can contribute to regenerating the education industry by becoming centers for leadership that, through the development of new teaching methodologies, engage creatives in making effective use of their divergent thinking capabilities to developed targeted solutions.


President George W. Bush quipped, “mission accomplished,” on May 1, 2003, to announce the conclusion to the conflict that began on September 11, 2001. A decade later, the United States continues to exact vengeance upon Al-Qaeda. Despite achieving every discernable objective, the clandestine nature of terrorism and guerrilla warfare denies a satisfying end to fighting. Ibarra posits that Rome experienced a similar scenario in its war with Dacia (present-day Romania). The purported Dacian threat led Domitian to invade Dacia (AD 86–88). Evidence for the result of Domitian’s Dacian Wars is contradictory. Nevertheless, Trajan justified his own Dacian Wars (101–102 and 105–106) as revenge for a Domitianic defeat. The Romans waged two bloody campaigns in Dacia and declared “mission accomplished” in August 106. To mark his accomplishment, Trajan dedicated a temple in Rome and a cenotaph in Dacia to Mars Ultor, Mars the Avenger. Despite Trajan’s ostentatious declarations, revenge continued to be carried out in Dacia for 165 more years. Dacia becomes a territory defined by a culture of vengeance. Ibarra presents the manifestation of this conflict in the material culture (marching camps and stele) of a population denied expressions of Roman-ness or Dacian-ness for fear of vengeance.
Katherine Inge. University of Arizona. The Complicated Character and Duality in John Everett Millais’s Death of Ophelia

In Shakespeare’s Hamlet, the character Ophelia is shrouded in mystery. She represents a duality of ambiguity and tension, forcing the reader/spectator to be concerned with the internal struggles she feels towards her father and Hamlet, as well as to question who she is as a person. Ophelia’s virginity, sanity, and possible suicide incite questions that the reader/spectator cannot concretely confirm or truthfully determine. John Everett Millais’s Death of Ophelia not only depicts a rare version of Ophelia’s death, but he also was able to capture this multilayered character’s complicated life and struggles. Through a close inspection of Hamlet focusing on Shakespeare’s language and details in regard to Ophelia, along with an examination of Victorian society and its views on femininity, compositional design, formal qualities, and comparisons to earlier French depictions of Ophelia, this paper explores how John Everett Millais captured this character’s duality within the painting. Its controversial reception in the Royal Academy of 1852 may not only have occurred to the public’s shock of seeing Ophelia’s death instead of the standard representation of her moments before her death. Instead, these stunned individuals might be frustrated by forcing them to reexamine their own knowledge of their beloved Ophelia.

Elizabeth Ingram and Colin Tury. Herron School of Art and Design. Redefining Craft: Tradition and Technology

Throughout time, craft has relied on the ethics of tradition. Technology, however, is changing daily and process has become an opportunity for craft to evolve. This presentation explores the adaptation craft has undergone in two specifically tradition-based fields: printmaking and studio furniture. In the age of the computer, one must decide what is acceptable as tradition but also not limit oneself to the burden of tradition. This presentation discusses how technology cannot only expedite mundane tasks in the studio, but also exposes the maker to innovative processes. Within both disciplines, the hand remained the primary component to create work; now, with modern process, we can introduce factors like scale, volume, and repetition. This talk also addresses how the artist is in control of the technology and how he/she has the capability to introduce his/her own artistic language into the work.

Susan Iverson. Virginia Commonwealth University. The Persistence of Obsessions

While Iverson’s studio work is always about her current obsession, her ongoing passion for pre-Columbian Peruvian textiles generally insinuates itself into each series. From 2000 to 2008 she worked on a series that investigated her obsession with dreams and the process of dreaming. Useless Dreams I–VI (from the exhibition) was a central work in the series and expressed the fear, hope, frustration and longing that dreams provoke. Iverson discusses this work in the context of a long career and includes examples of ancient Peruvian textiles that influenced this work.

Callie Jackson. University of Central Arkansas. The Shared Ideal: The Interplay between Henri-Edmond Cross, Paul Signac and Henri Matisse

This study focuses on the shared preoccupation of color and idyllic theme found in works by Henri-Edmond Cross (1856–1910), Paul Signac (1863–1945), and Henri Matisse (1869–1954). Within the œuvre of each artist a clear connection can be seen that ties their idyllic imagery together. This interplay is seen between figure types, figural groupings, composition, color theory and the overarching theme of a utopia. Through this exploration Jackson uncovers how their shared ideas and techniques mutually influenced each other to inadvertently aid in the start of the Modern art movement. For this study she introduces, discusses and compares Cross’s La Ronde and La Clariere as it relates to Matisse’s Bondeur de Vivre, and Cross’s L’Air du Soir in comparison to Signac’s Au Temps d’Harmonie and Matisse’s Bondeur de Vivre.


In the Bull of Donation, the Catholic Church entrusted the Spanish Crown with the responsibility of the Christianization of the new-found Americas. This responsibility was not to be taken lightly, and in a matter of twenty-five years, mendicant missionaries had converted virtually the entire indigenous population of central Mexico. The apparent success of the spiritual conquest of New Spain had much to
do with those in charge of the mission. The sympathetic nature of the mendicant friars and the overall power and freedom they enjoyed allowed them to carry out then-controversial conversion techniques. Parallels between the Catholic and Mesoamerican faiths were often emphasized to give the impression of native spirituality. These parallels were also drawn upon in the construction of the church complex, affecting its general appearance and resulting in the addition of a number of unprecedented structures that reflected native elements of worship such as the open chapel, posa chapel, and patio cross. Furthermore, they represent a blending of Mesoamerican and Spanish ideas, syncretic composites that can be called Mexican. This paper examines how church architecture constructed during this era, built jointly by the friars and the indigenous population, became a key tool in the conversion process.

Michelle Jackson. Independent Scholar. Reading the Romantic Landscape: Paintings, Literature and Glass in Nineteenth-Century Bohemia

The relationships between Central European notions of regional identity and the Bohemian landscape are explored in the nineteenth century through diverse outlets: paintings, literature, and glassware are the focus of this paper’s discussion. Vistas of mountains and chalets, tucked into green valleys, are two of the most prevalent visual tropes depicted on presentationl spa glasses and in Romantic paintings and literature. Austrian author Adalbert Stifter’s novellas are one example of the convergence of fine arts and literature in this region: his descriptions of the landscape are the literary counterparts to the natural imagery depicted on spa glass surfaces produced in Bohemia. The visualization of geography in Romantic paintings calls to mind Caspar David Friedrich’s work; however, Stifter is a lesser-known participant in this visual tradition of landscape painting. This paper explores Stifter’s visual and textual interpretations of Bohemian topography, and makes connections to regional and cultural identity. By relating the experience of the landscape to aspects of cultural identity inherently woven into these novellas, Jackson argues that the literature, painting, and objects contribute to a hybrid regional identity. This research considers a facet of art history through theoretical perspectives, ultimately engaging with design history and literature from an interdisciplinary angle.


sound cells: FRIDAYS (2010), Egyptian sound artist Magdi Mostafa’s contribution to the 2013 Sharjah Biennial, reproduces the soundscape of the artist’s Cairo neighborhood, Ardellawa, as heard on Fridays. The work consists of a number of old, hand-fashioned washing machines that are timed to spin at various intervals. Amplified by microphones and speakers, the sounds of the devices are interwoven with recordings of a Friday sermon held at a Cairo mosque. In the recording, a sheikh describes women as vessels used for procreation and household tasks as the chorus of washing machines whirrs in the background. Jakubowski’s analysis of Mostafa’s work explores the politics of cultural representation and art exhibition found at the Sharjah Biennial. sound cells: FRIDAYS, like much of Mostafa’s work, teases out the complicated knot of gender, religion, and labor relations that materializes in Egyptian urban spaces such as Ardellawa. Publicly acknowledged as a day of rest and prayer, Fridays are often slated by Cairene women for household chores that cannot be finished during the rest of the week. Jakubowski explores how these specifically Egyptian discourses of gender and labor are evoked and critiqued by Mostafa’s work in the cultural and institutional setting of the Sharjah Biennial.

Earnestine Jenkins. University of Memphis. Muralist Vertis Hayes and the LeMoyne Federal Art Center, Memphis, Tennessee

In 1938 a “Negro Art Center” under the auspices of the Works Progress Administration was established at LeMoyne College, a historically African American institution in Memphis, Tennessee. The best known of these art centers were the Harlem Community Art Center and the Southside Community Art Center in Chicago, which is still in existence. The Memphis CAC was headed by artist Vertis Hayes, already well known for his work on the Harlem Hospital murals with Charles Alston, one of the first important mural projects directed by African American artists. After the demise of the WPA Hayes remained at LeMoyne and established the Fine Arts Division in 1940, which endures today as the Department of Art at the HBCU, now known as LeMoyne-Owen College. This reseach examines the impact of the WPA “Negro Art Center,“ focusing on the unique examples located at HBCUs. The paper argues that the art centers at
HBCUs played a critical role in the introduction of formal, academic arts education in African American communities in the South.

**Kaleb Jewell. Virginia Commonwealth University. Piecing Together the Remains: The (Mis)Informed Iconoclasm and Reconstruction of North American Rock Art**

The rock art of North America was often created by cultures without written languages; thus the art historian of today has no written accounts of artist statements, contemporaneous critiques, and patronage from which the interpreter may extract meanings. This paper uses the Chumash rock art tradition of south-central California as a case study in examining the obstacles and outcomes of documenting, reproducing, and interpreting rock art held victim to the ravaging effects of erosion and iconoclasm—graffiti and gunshots superimposed over paintings are not unheard of in the California area and elsewhere. Extracting meanings from desecrated imagery may have limitations but, with the use of available ethnographic materials, archaeological excavations, and pre-iconoclast photographs and drawings, a significant prehistoric aesthetic is able to be reconstructed.


David Rosand has demonstrated how Titian's panoramic woodcut of *The Submersion of Pharaoh’s Army in The Red Sea* (c. 1512) served as an allegory of wartime anxiety in early sixteenth-century Venice. This episode from the Book of Exodus symbolized the Republic's miraculous deliverance during the War of the League of Cambrai (1509–17). Insulated by its treacherous lagoon, the city was ultimately spared from invasion. While much emphasis has been placed upon Titian's seascape, other equally dynamic images produced along this theme have received little attention. This paper analyzes the politically charged overtones of numerous Red Sea images produced from 1480–1530. Jewitt examines how these aligned with the Venetian State’s environmental policies emphasizing manipulation of the lagoon, its hydrology, and the terra firma. By commissioning paintings of this subject for the Palazzo Ducale and various civic guilds, a practice private collectors quickly emulated, Venetians underscored the Republic’s mythical control over the environment that saved the city from sack. These images helped reframe the local ambient as a highly symbolic commodity of political power. Jewitt concludes that landscape painting served a key role in civic mythmaking in which Venetian liberty was predicated upon a unique relationship with the natural environment.

**Jason John. University of North Florida. The Veil and The Representation of Identity**

As a painter, John represents figures wearing veils made of trash and consumer products such as cardboard boxes. Painting an individual with a veiled or concealed identity can give a viewer a portrayal of a person in between stages of identity development. Such representations could lead to many exciting interpretations portraying individuals both inside and outside of the picture window. Writers such as Judith Butler explore how identity could be shaped as much by our relationship with our outside world as with our own personal experiences and dialogue with others. Obscuring the features and expressions of a figure entices the viewer to place his or her own values and narratives onto the figure(s) represented in the painting or image. The veiled figure could take on a new or parallel identity with the viewer. As an artist, John uses this panel not only to discuss his use of the veil in painting in relation to identity development, but also to discuss how other artists who use the veil in their work open a dialogue about identity.

**Amy Johnson. University of Central Oklahoma. The Fast and Slow of Letterpress**

In many ways, letterpress and the look that can be achieved with it can be seen as a reaction to the slick design and flat vector graphics that permeate today’s design world. Letterpress offers a tactile quality that can’t be achieved with any other technique. Today, many designers are returning to the craft of letterpress—printing from metal type and custom engraved plates—as a unique option to offset printing. The advances in technology that led to the near extinction of letterpress printing have also enabled its revival. Photo-polymer plates, the solar responsive plastic developed in the 1960s and perfected for letterpress in the 1980s, allow images designed using the computer to be made into plates for impressions. This innovation freed letterpress from the confines of movable type, which has significantly broadened its uses and audience. This presentation will explore the seamless blending of
the “fast” technology of digital design, platemaking, inkjet printing and the “slow” tactile process of letterpress in graphic design pedagogy.

Danielle Johnson. Museum of Modern Art. Belgian Surrealism at the Center
Studies of Surrealism in Belgium emphasize its ideological differences with the dominant narrative of Surrealism in France. By examining the work of the two major figures of Belgian Surrealism—artist René Magritte and writer Paul Nougé—this paper shows that this peripheral group informed and affected the center. Johnson first examines Magritte and Nougé’s initial reception of French Surrealism in Brussels from 1924–1927. These friends and collaborators (or “accomplices” as they called themselves) questioned the efficacy of early Surrealist theory, specifically automatism. Magritte and Nougé did not dismiss the unconscious, the touchstone of Surrealism internationally, but they insisted that it must be related to the objective, real world. The paper then studies Magritte and Nougé’s relationship with Surrealism in 1929, a year of crisis within French Surrealism, and then throughout the 1930s, when the dominant movement re-orientated toward the interaction of the unconscious and reality. Self-observation during the creative process, of which Magritte and Nougé were long proponents, also became a tenet of French Surrealism. By considering how the two leaders of Belgian Surrealism affected French Surrealism, this paper ultimately provides a richer understanding of the changes within the entire Surrealist movement after 1929.

Since 2004, the anthropomorphic avian sculpture Bird has frequently inhabited installations by Jane Alexander. Like all of her sculptural creations, it is evocative and ambiguous, defying concrete semiotic significance. Instead, contemplation of Jane Alexander’s work conjures the same complex, even seemingly contradictory, notions that surface in lived experience and linger in disquieting memories. What would eventually become Bird would first be seen in the photomontage Landowner, created in 1995. Bird, as a sculpture, would appear within various iterations of fenced works from 2004 to 2012, featuring chain-linked security enclosures. Bird would also feature in other installations within the cathedral Saint John the Divine in New York City, in 2004, titled The Sacrifices of God are a Troubled Spirit, and Durham Cathedral, in 2009, in the installation titled On Being Human. In these two works, it is surrounded not by chain-linked fencing, but by humanimalistic revenants that linger in its midst, amid the edged implements and the pooling accumulation of red industrial gloves. By following the different incarnations and installations of Bird, the paper reveals how it represents positions of power within environments marked by violence, fear and memory.

Jerry Johnson. Troy University. Ideas Need Leaders: Managing Cultural and Creative Industries of the Southeast
This presentation provides data and analysis from current cultural and creative industries of the southeastern United States. The presented evidence of trends and issues related to “leadership” roles within creative industries should empower art and design educators in designing curricula that connect with the contemporary marketplace of ideas and products. A stronger understanding of the market, stakeholders, and trends of key industries will better equip art and design educators to aggressively and relevantly guide their future creative leaders.

Katie Johnson. University of North Carolina Asheville. Dissolving Boundaries: Internship and Research Experience within the Museum Context
While a student at the University of North Carolina Asheville, Johnson had invaluable experiences interning at the Asheville Art Museum as well as working as a research assistant to Dr. Leisa Rundquist for her guest curation of the upcoming exhibition Social Geographies: Interpreting Space and Place. These opportunities have both provided professional experience as well as shaped Johnson’s own academic research. She has been able to travel with Dr. Rundquist to the Outsider Art Fair in New York City as well as to the Souls Grown Deep Foundation in Atlanta with the goal of gathering research on the life and artwork of Thornton Dial, Sr., and the implications of his placement within a variety of competing categories: “self-taught,” “outsider,” and “southern vernacular.” These travels, as well as her experiences as an intern at the Asheville Art Museum, have helped Johnson to understand the ways that
research can go beyond the realm of an academic paper and manifest itself within the context of an exhibition or other professional opportunities.

Alexandra Jones. SCAD Savannah. Annie Sprinkle’s Performances: When Too Much Is (Not) Too Much
Annie Sprinkle (b. 1954) remains an iconic feminist. Her performances have raised conflicting opinions within feminism, and her work has been integral to the debate known as part of the Feminist Sex Wars, intertwining matters of identity, the body, and aesthetics. Some authors have considered Sprinkle a disgrace to feminism; others have taken her as a woman who has used her experiences to discover her own identity, promoting that there is nothing to hide about sexuality. Since no serious art-historical approach has been taken towards her artworks, it seems that criticism has only been made based on her background as a former prostitute, porn-actress, Ph.D., ecosexual, and educator, but forgetting that she is also an artist. It is important to question if feminist prejudices on both sides of the debate have obscured the insight and freshness of Sprinkle’s artworks. She has not been taken seriously as an artist, which has created both praise and vituperation of her artworks with little regard for the works themselves. This paper proposes a much-needed reconsideration of Sprinkle’s artworks based on her own conceptual justification, and it challenges, from an art-historical approach, the myth of the whore that evolved into an artist.

Jeremy Jones. Vanderbilt University. Where I Am Now: One Year after an MFA
As a mixed-media sculpture and hybrid ceramic artist, Jones presents his current body of work and discuss his anticipated trajectory as a working artist/educator. He discusses some of his preconceptions, the realities associated with receiving an MFA in sculpture, and where he resides in the academic system.

Hanna Jubran. East Carolina University. Professionally Speaking—Hands On
As an active professor, Jubran has previously received the SECAC Artistic Achievement Award and this year received the SECAC Artist’s Fellowship for a second time. He has been awarded five research grants in the last six years. These have helped him generate work to exhibit; over the past five years, he has participated in 162 exhibitions, including seven one-person and six international exhibitions. During this time, Jubran has received seventeen national awards. In addition to a presentation about his activities and productivity as a sculptor, Jubran addresses the demanding physical and monetary effort that is often necessary to apply for research grants and fellowships to continue the creative process.

Christina Jurasek. Neue Galerie New York. A Taxonomy of Egon Schiele’s Responses to Fin-de-Siècle Occultism
Vienna at the turn of the twentieth century experienced a social, political, intellectual, spiritual, and aesthetic crisis of epic proportions. Simply stated, the fin-de-siècle was the fin-de-stabilité. Amidst this Zeitgeist of palpable disequilibrium, artists sought equilibrium. Egon Schiele invented an expressive aesthetic that pursued stasis via the pictorial field, stripping it of decorative handling. His methods directly confronted the dualistic nature of existence, transcribing highly personal insights that assume the power of evoking common experiences. This paper explores Schiele’s artistic impetus as what I have termed an “aesthetic of hybridity,” and re-investigates Schiele as thinker and Schiele as artist. His visual language hints at a Gegenweltbedarf, a desire for a world apart from the rationally perceivable (and chaotic) one—a desire Occultism seemingly could fulfill. By highlighting key parallels, Jurasek argues that Schiele’s mythology and work were subtly imbued with the legacy of occult-related ideas. The adherence to these alternate ways of thinking and knowing allowed the artist to visualize—and cope with—what had previously been relegated to a most private domain or shunned altogether. Jurasek outlines an original taxonomy, establishing a lens through which to view Schiele’s worldview, methodology, and oeuvre anew.

Ann Pegelow Kaplan. Elon University. Moving Forward/Standing Still: Multiple Perspectives in Time-Based Arts
While the world seems to move ever faster in a whirlwind of media saturation, recent work in contemporary film and video is slowing down to explore the quiet complexity and resonance of single evocative moments. In their capacity to represent temporal and multi-sensory experience, time-based
arts occupy a unique position in the exploration of experience and consciousness itself. As an photographic and video artist, Kaplan addresses the relationship between neuroscience research on our human experience of time, two major artistic influences on her own work, and the ways in which we each stretch time within our work to simultaneously reveal multiple positions, perspectives, or histories. This presentation explores the relationships among the works by three contemporary film/video artists: Tacita Dean, Claudia Joskowicz, and Kaplan, each of whom dwells upon seemingly small but ultimately significant moments to question, shift, and intervene in human ways of seeing, experiencing, and constructing the world.

**Bob Kaputof. Virginia Commonwealth University. The Planet Bob**

When Kaputof was in his early 30s, he painted the house of his neighbor Mike Finnegan, a man in his late 70s/early 80s. Whenever he took a break, they would sit in the kitchen as Finnegan told stories about his travels, while feeding biscuits to Kaputof’s dog, Ruby. Finnegan had been in the Merchant Marines and had sailed around the world. He impressed Kaputof so much that it became his dream and goal to travel around the world. Another reason might be that the suburbs of San Francisco, once a nice place to grow up, filled with beautiful walnut orchards, had become a place of strip malls, supermarkets, fast food chains—it had become a place to leave. Years later, when Kaputof left to be an artist/teacher on the East Coast, he thought often of traveling around the world; circumstances and his university contrived to make it possible. This presentation is about that monumental trip, about those walnut orchards, those strip malls, his dog and about Mike Finnegan; it’s about what happened in Tokyo, Beijing and Doha. The Planet Bob will eventually be a performance/presentation/video.

**Paul Karabinis. University of North Florida. Primitive Cool: The Chemical Print in a Digital World**

In the wake of expanding digital technologies, traditional and historical photographic processes have garnered new interest because they connect practitioners with early notions about photography as a hybrid printmaking process that relies upon light sensitive substances rather than etching acids and inks. One might even argue that this new interest also reveals the reemergence of a traditional, if not ancient, sensibility about making art that does not significantly inform digital practice. Most working with analog processes are drawn to the rich possibilities and physical aspects of the hand-made, chemical print. This presentation focuses upon a working sensibility and range of pedagogical strategies that inform and invigorate the growing interest in historical photographic processes. Notions of immediacy and ease are replaced with an appreciation for the pleasures of process and a working sensibility that broadens the territory of how a photograph can be made, how it can look, and how it might function as a picture.

**Samantha Karam. Virginia Commonwealth University. Beyond Gender: A Historiographic Analysis of Dorothea Tanning’s Artistic Practice**

In recent decades, the labels “woman artist” and “woman surrealist” have recurred in the scholarship on surrealism. From Whitney Chadwick’s renowned 1985 book, *Women Artists and the Surrealist Movement*, to the 2012 exhibition “In Wonderland: The Surrealist Adventures of Women Artists in Mexico and the United States,” the unique ways in which surrealist women used art to express feminine and female-related concerns remains a hot topic in art history. Among the artists included in both Chadwick’s book and the 2012 exhibition—and nearly every study of “women surrealists” in between—is Dorothea Tanning. It is no secret among Tanning’s scholars, however, that she was adamantly opposed to the label “woman artist,” and repeatedly asked to be excluded from these studies. Nevertheless, many scholars continue to search for ways in which Tanning’s art addresses—sometimes explicitly, sometimes unconsciously—specifically female issues. Consequently, the existing scholarship on Tanning’s oeuvre is largely one-sided; it remains to be seen how she created art as an intellectual and independent thinker, and not specifically as a woman, to grapple with larger world issues. Karam’s paper examines this tension in Tanning’s scholarship in order to open up her work to more comprehensive and far-reaching interpretations.


“One Marina Abramović: The Artist Is Present,” held at the Museum of Modern Art in spring 2010, marked a groundbreaking institutional acceptance of Performance Art as a medium of contemporary practice,
Anne Keener. The Ohio State University. Performing Intimacy: Cultivating Phenomenological Method

A phenomenological approach to the analysis of artworks depends to some degree on the ability to perform a “phenomenological reduction,” which involves the very human capacity for reflexivity. This way of gaining intimacy with the focus of one’s analysis becomes an avenue toward encounter with pre-objective experience. Rosalind Krauss describes Richard Serra’s work, Shift, (1970–72) in such terms. According to Krauss, bodily movement engaged with an abstract “spatiality without things” becomes the subject matter of the work. Abstract and spatial transitivity allows for a crossover or mutual interaction between people on the level of pre-objective experience. A work like Shift actually guides the viewer through the necessary movements to bring such an experience in and out of focus. This paper explores the notion of pre-objective experience as it relates to abstraction and spatiality in Serra’s work. In addition, the question of performance of a phenomenological reduction is taken up in the work of experimental biologist Francisco Varela. Varela identifies the field of neurophenomenology, which expressly depends on phenomenological method in order to study consciousness. For Varela, there is a need to develop praxis for encounter with pre-objective, abstract and spatial experience.

Gary Keown. Southeastern Louisiana University. Loi sur la liberté de la presse ... Poster Design after 1881

In the streets of Paris after the French freedom of the press law was enacted, poster design flourished. Other conditions made this boom palatable as well, including the Arts and Crafts movement that promoted a respect for the applied arts. As a result, artists, designers and printers joined this energy to perpetuate a new communication freedom. Jules Chéret was a leader in this poster design force along with others in Paris, including Eugéne Grasset and Toulouse-Lautrec, during the early to mid 1890s. At this same time in Britain, the use of the figure in flattened reductive silhouette approaches with poster design, similar to that of Toulouse-Lautrec, was seen by the Beggarstaffs: James Pryde and William Nicholson. In Germany, a flat-color design school began called Plakatstil (Poster Style). Two of the leading figures there were Lucian Bernhard and Hans Rudi Erdt. This paper examines poster design in France, Britain, and Germany during the late 1800s and those influences into the twentieth century.

Mahera Khaleque. The University of Georgia. The Veil in Art: Shirin Neshat’s Early Photographs

Women in chador in Iran have become an iconic presence in the Iranian-born New York–based artist Shirin Neshat’s photographs, films, and video installations. This paper particularly investigates varying discourses around the veil as a visual symbol in Neshat’s Women of Allah, a black and white photographic series, created between 1993 and 1997, inspired by the 1983 Mandatory Veiling Act of Iran. Few garments have proven to be as controversial and have elicited so much attention with conflicting political opinions as the veil has. Throughout history the veil has been weighted with symbolic meanings regarding women’s presence in public. These meanings and perceptions have changed as the political or religious agendas have changed. The fascination of Western writers, artists, and photographers with the veil reflects the voyeuristic nature of their interest in what is strange and the “other.” Through a careful examination of multiple perceptions surrounding the veil, Khaleque demonstrates that these photographs destabilize the stereotypical assumptions about veiled women as being only passive or lustful. She points out that the veil is not only a powerful semiotic and political icon, but also a dynamic instrument of feminine power for what it conceals and for how little it reveals.
Meena Khalili. Virginia State University. Entropic Design as a Method of Visualizing Cultural Impermanence
Dadaist Jean Arp demonstrated formal aspects of entropy through his paper collages as a way to eliminate what he called “the burden of personal experience.” Entropy is a process of gradual decline as a system loses the strength to maintain itself. It begins with disorder and results in complete transformation. As a first generation Iranian-American, Khalili understands that the maintenance of her Iranian heritage parallels this concept. Methods of visual communication that incorporate entropy are able to express notions of impermanence, disorder, and transformation. This presentation focuses on employing entropy in the process of design and image making by using the transformation of cultural identity as primary content.

Rebecca Kielty. Independent Scholar. Youtorial: Satire from the Peanut Gallery
The internet has provided a platform for unprecedented amounts of user generated content. Video sites, such as YouTube, thrive on their ease of access approach to both submitting and digesting media. This paper looks at how one type of video, the web tutorial, has become a standard now subject to satirization. Transition from “serious” instruction to satire occurs when (1) video viewing websites are widely accessible in a shared content community, (2) tutorial format is used and disseminated popularly, and (3) the technology that enabled viewing facilitates video uploading from viewers inundated with tutorial-style content. Methods for analysis include critique of videos, examination of labels including “performer” and “performance artist,” and discussion of the internet/user relationship. When viewers become performers, the concept of audience as receptor to performing artist/s generator gets bent into a circular relationship. Whether discussing videos promoted by popular websites (e.g., FunnyorDie.com), those on sites that allow reposting and the exchange of commentary between viewers and posters (ex: YouTube, Reddit), or those hosted on personal or artist blogs, the common geography of the internet and its available technologies unite videos in a new space where viewers become performers within the shared content community.

In the late 1950s, Ray Johnson (1927–1995) initiated a new form of artistic practice called “mail art,” in which participants receive a letter or object in the post, add to or subtract from that item, and then mail it onward to another participant. Through this process Johnson and his collaborators established a network of artists called the “New York Correspondence School,” which they greatly expanded through their participation in art reviews and small press periodicals during the 1960s. This paper therefore examines the ways that Johnson and his peers used the pages of small-run art magazines like Floating Bear, Culture Hero, Art-Rite, File and Vile, as alternative sites for the exhibition of their work. By instructing readers to tear out pages, add to them, and send them onward, Johnson employed magazines in a way that destabilized the hierarchy between original and reproduction. Furthermore, by adopting a parasitic relationship to more mainstream art presses and using fragments of art criticism as fodder for collages, Kienle argues that Johnson made his own critical reception part of the work in order to mark art’s contingency upon networks of critics and dealers.

Jennifer Kim. The Graduate Center, CUNY. Tradition and Innovation in the Italian Renaissance Workshop: From Pietro Perugino to Raphael
Throughout Pietro Perugino’s career, pupils, assistants, and collaborators associated with his shops in Perugia and Florence were critical to his highly productive enterprise. The drawings of Perugino and his Florentine and Umbrian associates are a unique source of linear genealogy documenting the role of the master, the contributions and participation of the workshop, and the artistic exchange that occurred in the process. Using evidence furnished by workshop drawings, this paper examines the formative influence of the practices of Perugino on artists trained in his workshop. The careers of two significant pupils, Berto di Giovanni in Perugia and Raphael in Florence and Rome, demonstrate the transmission of the experience of Perugino’s workshop through two very different career trajectories, and are used as case studies. Characteristics of their practice that reflect the heritage of Perugino—such as the systematic use of drawings, employment of tools and techniques of replication and the master’s
exemplum, and principles of organization—are evaluated to trace continuity and innovation in workshop practice.

Graphic design has served to elevate social awareness and effect change in the past and has helped to solve some of society’s trickiest problems. Design is not just a way to decorate a surface or add trendy style to an object; it is a way to find real content for a better life. This paper introduces a case study engaging design students to help communities and effect social change in the world. This social practice will help young students develop the social awareness for the public good as good citizens. The project begins with discussing social issues and community organizations. Once they understand about social issues, students analyze the cause and effect of social issues around the world. After analyzing, they conceptualize and visualize social issues using tools of visual communication. The digital result fits into social media platforms such as Facebook, Vimeo, and YouTube. Through practical studio practice, students understand how graphic design can make positive behavioral change in the community. This very practical activity helps cultivate dynamic and strategic partnerships to effect positive change and help communities thrive. The concept can be applied in products such as video, multimedia, web design, motion graphics, infographics, and commercials.

**Clive King. Florida International University, Emeritus. Leave Your Boots Outside**
King’s session statement can be also applied to drawing and, as drawing is now regarded as a prime mode of expression rather than a support, he would like to approach the topic from this direction. A combined emotive and physical response to creativity is fundamental to King’s work and has been for over twenty years. During this time he has designed and run intuitive imaging making workshops for students originally in England and now in the US. These are intense, absorbing experiences, which initially demand a total physical and mental commitment. The first part creates the condition of work, the pace, channeling, automatic response, given momentum by the shared experience of the “group dynamic.” The second is about an individual work direction and resolution. Drawing is the engine that drives the workshop, but most of the works turn into multimedia concepts. These experiences cannot be “simulated”: the experience is intense and questions what is personal creative commitment. Students initially leave the studio exhausted and dirty but always return for the duration. This presentation explores these workshops and the results they produce.

**Elliott King. Washington and Lee University. The Tragic Myth of the Two Dalís: Re-considering “Late Dalí”**
Few artists were “self-mythologizers” on the level of Salvador Dalí. From his claim to remembering his own “intra-uterine memories” to later fabrications revealed through three autobiographies, Dali fashioned an eccentric image that continues to color his reputation. This paper focuses on Dalí’s “myth” that he abandoned surrealism in 1941 to “become classic.” This division is fraught with inconsistencies, as Dalí’s art and ideas in 1941 were neither particularly new nor especially classic. Still, the “shift” is fundamental to Dalí scholarship; even the Fundació Gala–Salvador Dalí describes the artist’s work after 1941 as based on “a new classicism.” In distinguishing his surrealism from later “classicism,” Dalí effectively established the framework for subsequent admonishments of his so-called “late” work. However, the “classic” rupture is, in King’s estimation, a “tragic myth”; it is insubstantial, and yet it has encouraged an undue bias against what amounts to the latter two-thirds of Dalí’s production. Paradoxically, historical efforts to rehabilitate “late Dalí” have been similarly flawed, based as they are on the premise that “late Dalí” differs significantly from earlier work. The “myth of the two Dalís” has meant accepting oversimplification and failing to recognize how segments unite to form an uninterrupted “and consistent” oeuvre.

One of the most controversial positions ever taken by W.E.B. Du Bois, as editor of the NAACP’s *The Crisis*, was his full support for American involvement in World War I. As did contemporary observers, historians still bitterly debate Du Bois’s “Close Ranks” editorial in July 1918, which urged that blacks “forget [their] special grievances and close ranks” with white Americans and the Allies for the duration
of the war. Du Bois regularly used illustrators and painters to help support his viewpoint in The Crisis. This paper examines the images Du Bois selected, which emphasized his view that black patriotism and loyalty to the war effort would be rewarded with an end to segregation and discrimination. Du Bois chose images that affirmed African American loyalty to the United States, while he maintained a critical edge in his editorials. Images of war were often tied in with issues of freedoms denied at home, and of economic and labor issues. The images included soldiers with broken shackles of slavery, and armed soldiers, wounded, fighting to the bitter end. Du Bois wanted black soldiers to have the “privilege of dying” next to their white comrades.


Though she agrees with Lacan’s classification of the mirror image as an ideal self-image which is never in accordance with reality, Klacsmann questions the correlation of multiplicity with fragmentation. While he supports the existence of many ideal self-images over the course of a person’s lifetime, Lacan explicitly rejects Aufhebung, sublimation, the integration of independent, coexistent identities. Following Freud, Lacan assumes that multiplicity develops from the fragmentation of a more unified whole. Klacsmann proposes accretional identity as a form of identity creation based on the assumption of movement, not from unity toward irreconcilable multiplicity, but from multiplicity toward a unity of presentation. Like Lacan, Klacsmann proposes that this unified image is a form of misrecognition, but, unlike Lacan, she believes that multiple parts may continue to co-exist despite a coordinated representation. To demonstrate this model, she analyzes Julie Heffernan’s 2003 oil painting on canvas, Self-Portrait as a Wunderkabinett, showing how in this painting multiple ideal-selves coexist and overlap to form a coordinated presentation which is, nevertheless, not clearly delineated or finalized.

**Anne Knutson. Independent Scholar. Apolitical or Scared? American Artists and WWI**

Virtually every American artist who lived and worked during WWI produced imagery for or against this deeply divisive war. Some, like Norman Rockwell and Childe Hassam, used art to make plain their feelings about the conflict. Others were more circumspect and ambivalent. This paper questions whether artists like Alfred Stieglitz, Georgia O’Keeffe, John Marin and Charles Burchfield were as apolitical and unengaged with the war as the secondary literature and Milton Brown would suggest. A close study of their letters and journals reveals that they were deeply engaged and conflicted by the war. Moreover, they produced art between the years of 1915 and 1919 that was profoundly shaped by wartime events. One reason for the public silence of these artists may have been the Espionage and Sedition Acts of 1917 and 1918, which provided the Department of Justice with sweeping powers to effectivelly silence opponents and even criticisms of the war. The artist-type was considered particularly prone to unpatriotic activity and was targeted by a massive volunteer army of zealous patriots. Knutson also addresses how outspoken anti-war artists like Rockwell Kent, Kenneth Russell Chamberlain and others negotiated this government-created culture of threat.


Luke Haynes, who grew up in Asheville, North Carolina, has created more than 100 quilts that link generations of quilters and often transcend spatial parameters through anamorphic perspective. Combining traditional designs, materials, and techniques with newer methods, his bold graphics—self-portraits, representations of friends and family, celebrities and everyday objects—have elicited interest from curators, collectors, and scholars. Through a form customarily practiced by women, Haynes challenges gender and identity myths, reinterprets designs, and brings quilts into the contemporary world. His work blurs the boundaries of art and craft, decorative and fine art, art and technology, and self-taught and academically-trained artists.

**Matthew Kolodziej. University of Akron. Projecting Painting Practice: Journeys into Digital and Real Space**

In 2010, Kolodziej received an honorable mention for his SECAC Artist’s Fellowship proposal. This recognition provided encouragement for his studio practice and led to funding opportunities. Applying for the fellowship was a means for projecting his future work and reflecting on what he had done. Since that time, Kolodziej’s studio practice in painting has expanded into wall drawings; travel to see the rich
tradition in Mexico has informed this work. His process combines site research, digital translation, and reconstruction with paint. Working in a manner akin to an archaeologist, Kolodziej creates photographic documentation of construction and demolition sites. This source material is translated into digital composites in the computer. His paintings reference architecture in order to project a sense of dislocation, change, and compression of information. In these paintings, there is a tension between solid and dysfunctional structures negotiating space. Forming and deteriorating synapses are present in the fragments, fissures, and residues on the surface of the paintings. There is a constant dialogue between the original sense of place and the translation into the medium of paint.

Irina Kovakh. SCAD Savannah. How Much Structure is too Much Structure? The Role of Instructors in Directing Student Collaborative Efforts
One of the challenges of organizing collaborative efforts among students is knowing how much structure to provide, when and how to intervene, and when to step away and allow student groups to manage themselves. Behaviors and psychological processes arising in the context of collaborative efforts are dynamic and student group needs for guidance change as groups develop. Theory and research in Psychology and Organizational Behavior propose that groups may go through identifiable stages of development across time, each stage posing its own challenges. This paper discusses how the challenges student groups face transform throughout the duration of collaborative efforts. Moreover, it will shed light into how the role of the instructor may adjust to more effectively address the varying needs of student groups and to encourage groups to eventually manage their own efforts.

Thomas Koole. Piedmont Technical College Center for Creative Economies Professional Pottery Program. Drawing as Action
Drawing is the minimal delineation of image, relying on interpretation and imagination to complete what has been created in the abstract, in that it is in conceptual relationship to what it implies, as is all art. Neither line nor surface is necessary for drawing, only suggestion and implication. Drawing is unique as the first visualization of the artist’s vision. Drawing’s relationship to the idea is expression at its most pure form, the “prima facie” response. Subsequent visualization may be more refined, more elegant, more substantially realized, but never so immediately and closely aligned to the original thought. It is the first physically enacted gesturing of the immaterial image. Subsequently, historically, culture has categorized its value-function in relationship to imagery that followed it: as preliminary sketch, study, preparatory drawing, and as subservient to more culturally valued media forms, forgetting the primary function: first revelation. This shadow of subservience colors our perspective and devalues connoisseurship; drawing, in the broadest form of definition, is the most valued expression of artistic activity. It might be more useful to think of drawing only as a verb, a unique activity that directly expresses human thought in visual symbolic images—the first interpretation of thought.

Kristen Korfitzen. George Mason University. Bringing the Outside In: Mr. Brainwash and the Gallery
This paper examines the consequences of moving street art into the gallery space, with a particular emphasis on the work of Mr. Brainwash (MBW). The recent practice of displaying street art in the gallery is inherently problematic, stripping the work of its basic function: the juxtaposition of the everyday with the traditionally ritualized high-cultured artwork. The work of MBW, created almost entirely for traditional exhibition, yet labeled street art, challenges conventional notions of high and low art and provokes the viewer to question the value street art without the context of the street. When relocated to the gallery, street art becomes compromised. Exhibition “etiquette” coerces the viewer to approach and evaluate street art in a way that was never intended. The sale of street art to private collectors inhibits the work’s ability to communicate with the public, voiding its original purpose. By examining the work of MBW as the manifestation of the tension created by the legitimization of street art as fine art, this paper argues that MBW’s art, from conception to display, can be considered a strategy for addressing the problems of displaying street art in the gallery while questioning how space changes meaning and purpose.

Claire Kovacs. Canisius College. Degas and the Ottocento: Recentering (?) Nineteenth-Century Art
This paper considers the means by which Edgar Degas interacted with contemporaneous Italian artists, including Giovanni Boldini, Telemaco Signorini and Giuseppe De Nittis, while in Italy and in Paris, and
how these artistic exchanges functioned within a multidirectional give-and-take between the ostensible center (Degas/Paris) and periphery (nineteenth-century Italian artists/Italy). The complexities of these exchanges are varied, and Kovacs considers examples such as shared subject matter and experimentation in media to examine the means by which artistic reciprocity functions as a theoretical model of dialogue between the two poles, problematizing the conceptions of re-centering nineteenth-century art historical discourse. Any society, including ottocento Italy and nineteenth-century Paris, is a complex network in which one finds loci of focused culture. In the world of Degas and his Italian contemporaries, travel was of the essence, providing conduits between these loci for conversations and catalysts for artistic experimentation. These modes of communication provide the means for Degas to examine his artistic practice in novel ways and for his Italian colleagues to engage with concepts stemming from the advent of Modernism, as mediated through Parisian and Italian lenses in their own work.

Rachel Kreiter. Emory University. Usurpation in Ancient Egypt and Egyptology
Reuse of objects was a common practice in ancient Egypt in both the royal and private spheres. From 3000 to 30 BCE, temples were dismantled and their blocks reused in new building projects; wooden coffins and tombs of the elite were subject to secondary interments from persons unrelated to the initial burial; statues of kings were recarved to reflect the names, titles, and visages of successive rulers. Scholarship on ancient Egyptian art most often considers these actions to be usurpations, assuming that such reuses were against decorum or motivated by economic duress rather than, or with greater emphasis than, ideological factors. This paper problematizes the usage of the term “usurpation” in Egyptological literature, establishing how the word has been employed to describe appropriations that vary in context and in regard to a diverse array of media. By considering and complicating “usurpation” in Egyptology, Kreiter demonstrates how the use of this term reflects modern Western beliefs about commodities, rather than illuminating ancient Egyptian beliefs about life and death, decorum, or religion.

Jennifer Kruglinski. Stony Brook University. Martha Rosler’s Aesthetic Disruptions of Tropes of Femininity in the 1970s
Within the context of the 1970s women’s movement, artists like Martha Rosler utilized the immediacy of video and performance, as well as the reproducibility and accessibility of photography, to deconstruct tropes of femininity in mass culture. The myriad images circulating in print and on television directly informed Rosler’s examinations of gender inequity as it was propagated by the mass media. Kruglinski addresses how Rosler aimed to disrupt the typecasting of femininity in mass culture and elicit a reconsideration of gender—its representation and construction—through her multimedia artwork from the 1970s. Rosler revealed the symbolic capital the tropes and images of femininity carried, by alienating these themes from their original context within mass culture. Despite the intervening decades, her works continue to compel viewers to question their immediate context, as similar stereotypes of gender persist in contemporary culture. Kruglinski shows how parallels in the cultural contexts of the 1970s and today, “particularly the underlying currents of conflict and struggle,” reveal the relevance of Rosler’s critiques and interruptions to the contemporary conversation about gender and mass culture.

Sarah Kugler. Independent Artist. Is That a Picture or a Word?: Tensions between Definitions of “Image” and “Text”
Words and images often work together. Street signs use symbols along with text to relay information; memes combine pictures and words to often comedic effect; and, perhaps most notably, comic books and graphic novels rely heavily on the interplay between text and image in their storytelling. However, sometimes separating “word” from “picture” becomes difficult. Consider the Book of Kells, on whose pages drawings of animals, humans, and angels twist with intricate Celtic knots to shape letters. Tughras, the calligraphic monograms of Ottoman sultans, operate as legible symbols of power and identity in addition to carrying visual symbolism in their lines. Graffiti demonstrates perhaps the most complete hybrid of text and image—some of its words embellished and distorted to the point of illegibility for non-graffitiists. No category exists for thoughtfully designed text which retains the content, graphemes, and morphemes of written language but also embraces formal, pictorial elements usually discussed in conjunction with “high” art, line, positive form and negative space, shape, and texture
among them. Kugler argues that these “word-images” prove most efficient as visual and textual communicators when read by those possessing the socio-political knowledge to understand this balance between word and image.

Pierette Kulpa. The Pennsylvania State University. Institutionalized Art Looting Under Mussolini: The Case of the Pietà di Palestrina
On December 29, 1938, formal approval of the legal acquisition of the monumental, multi-figure, marble Pietà di Palestrina was published in the Gazzetta Ufficiale. This law sanctioned the purchase of the Pietà by Mussolini from the Barberini proprietors and its subsequent resale to an anonymous (and rich) Fascist for three times the original price. The famous sculpture, then attributed to Michelangelo Buonarroti, was then surprisingly gifted to Mussolini, who had arranged to publicly and ostentatiously re-donate it to the Italian people. The work had, for the last three centuries, served as an altarpiece for the Barberini family mausoleum in the small town of Palestrina twenty miles southeast of Rome. The subject of this paper is the appalling effort to which Mussolini, his Ministry of National Education, and museum officials in Florence went to acquire this statue, an endeavor that essentially amounted to institutionalized, legalized looting. The twentieth-century provenance of a spurious statue and Mussolini’s desire for it altered the future of a small town and a huge Tuscan collection. Kulpa examines this incident and its relation to the so-called “Bottai Law,” which assigned governance of all Italian works of art to the Ministry of National Education.

Lily Kuonen. Jacksonville University. PLAYNTINGS: Crossing Categorical Structures
Kuonen makes PLAYNTINGS. They are the synthesis of painting with additional forms and actions. She plays within an intermediary level, where wood, canvas, paint, and all the scraps and tools of the studio can combine to explore beyond categorical structures. Kuonen works within a standard language of form and familiar material, but as she equalizes the purposes of these materials, a chance for hybridization occurs. It is no longer how one material is on top of the other, but rather how each is related to the other. This playful integration of materials enables interpretation and promotes interaction. In very specific terms Kuonen’s studio practice requires material research and development, investigatory drawing, fabrication and production, and re-purposing. She observes as materials mingle and react. As she builds and shapes them, Kuonen discovers just what these materials are capable of as combined structures. This investigation encourages resulting outcomes in her work, like the need for modular constructions, timed applications, labor exchange, creative problem solving, and re-purposing. Kuonen’s practice subsequently is a chain linking materials from process to process. As works are re-purposed back into raw materials, the waste and by-products present new opportunities, creating a genealogy within her practice.

Bonnie Kutbay. Mansfield University of Pennsylvania. The Healing Sanctuary of Asclepius at Pergamum
In ancient Greece and Rome, patients seeking treatment for various illnesses journeyed to healing sanctuaries (asclepieia) presided over by Asclepius, the god of medicine and healing. One of the most famous of these was located in Pergamum, Turkey, where the cult of Asclepius flourished from ca. 400 BCE to the third century CE. The most renowned physician, Galen (ca. 129–200 CE), practiced here. At Pergamum, the temenos, or sacred area of the sanctuary, was occupied by several buildings that were designed to create a holistic environment of exercise, relaxation, and healing. Some of these included a temple of Asclepius, a library (Asclepius encouraged reading as a form of treatment), a theater for entertainment, a gymnasium for exercise, therapeutic springs for soaking, dormitory incubation rooms where the patients slept overnight waiting to receive a message of healing from Asclepius in a dream, and a circular treatment center. This paper explores the sacred architecture of the Asclepieion at Pergamum and how it facilitated a holistic healing experience.

Amelia Kutschbach. Hunter College. Frida Kahlo and the International “New Woman”: Feminism, Popular Media, and the Avant-Garde
Focusing specifically on Kahlo’s painting My Dress Hangs Here from 1933–38, Self-Portrait with Cropped Hair from 1940, and Self-Portrait on the Borderline from 1932, this paper shows Kahlo’s dialogue with the many versions of womanhood propagated through mass media, such as the pelona (Mexican version
of the Flapper), the hombrunista (female following male-ism), and the Hollywood starlet. These paintings exhibit Kahlo’s exploration of the various women’s identities that she experienced through popular culture in both Mexico and the United States, especially as they relate to sexuality. Kahlo’s work addresses and complicates the concepts of objectification, flapper-ism, and cross-dressing, among others. In Mexico, photo-essays in popular illustrated magazines, such as El Universal Ilustrado, Revista de Revistas, Jueves de Excélsior, and Vea, were sources of disparate proposed models of female identity. An alternative feminine discourse was enacted within their pages, giving voice to the marginal that proved an alternative to machista nationalistic post-Revolutionary rhetoric. Furthermore, Kahlo’s paintings also engaged with politics and female discourses in United States, represented by film posters, newspapers, and movies, showing US influence on Mexican perceptions of women’s roles and that the dialogue of the “new woman” was international.

Lauren Lake. University of Alabama at Birmingham. A Model for Health and Safety Training
This presentation shares as a model highlights from the training session introduced annually to all instructors and graduate students in a studio art program. In addition, a health and safety handbook model will be shared with attendees.

Ron Lambert. Watkins College of Art, Design & Film. Without Means
This presentation is a lecture on Lambert’s recent body of work. The concept behind this work has to do with the culture’s aims toward a sense of perfection. Lambert sees this in how we construct the landscape: by making it manicured we believe it is under control. The more we try to force our environment into submission, the more we are faced with the futility of imposing a system. His work is an attempt at beauty and perfection that understands the failure of that effort. He equates it to the way in which we start a process and, once we are invested in it, we find a problem. Instead of starting over and admitting the idea was unsuccessful, we put a patch over the issue. We start putting patches on patches and after a while the process is more about the attempts to repair than the original goal. In the end it might be the patches that are more beautiful than the goal of the original plan.

Greek clothing was ubiquitous in late nineteenth-century American art circles. Female models donning chitons and posing as Parthenon Fates appear in the studios of artists such as Thomas Eakins, Augustus Saint-Gaudens, and Abbott Thayer, whose completed paintings and sculptures feature women wearing loose classical gowns in a variety of contexts and settings. The artists themselves were sometimes similarly arrayed, as in the masques performed at Saint-Gaudens’s summer artist colony in Cornish, New Hampshire. It is tempting to read such sartorial displays simply as references to a classical past that reflects the European training of this generation of artists, but the renewed interest in Greek clothing speaks to something more particular as well. Amidst a late nineteenth-century Olympic revival, the rise of physical culture and the campaign for women’s dress reform, classical clothing takes on meanings specific to modern American debates on the body, sport and health. This paper explores the ways in which artists using Greek dress in their painting and sculpture intersect with these debates. In doing so, it offers a new approach to reading the classical body in late nineteenth-century American art.

This paper explores the visual effects of painted fans and their participation in the games of seduction of eighteenth-century European women. Lee examines the formal qualities of painted fans and their various pictorial representations in portraits and genre paintings to argue that, to seduce, fans trap their onlookers in constant oscillation between attraction and denial. In doing so, fans protect the female user from an unwanted gaze of others while charging her own gaze with stunning powers. Painted fans also manipulate the holder’s appearance and disappearance behind them, withholding and arousing the onlooker’s ocular desire. With these functions, fans perform the mechanism of pictorial and sexual seduction, a process of suggesting a promise of satisfying desire while betraying such a promise. Enacted in the visual effects of spatial illusions and papillotage, fans’ strategy of seduction mirrors and enhances the erotic game of push-and-pull in which they participate. By harnessing the visual effects of fans to her
seduction, the fan-wielding woman carefully fashions her image as a powerful subject whose deliberate looks grant her control in erotic encounters. The case of the seductive use of painted fans reveals the intricate relationship between pictorial principles and material practice in gendered self-representations.

Jason Lee. West Virginia University. The Modular Environment
As the 2008 recipient of the SECAC Fellowship, Lee had proposed the largest single project that he had ever undertaken. He created a series of large sculptural lightboxes depicting a running stream, or “crik,” as they are called in West Virginia. For this piece, Lee incorporated fabrication techniques he had used in the past as well as pushing his craft further through the use of cast plastic elements. The scale of this work was also much larger than anything Lee had attempted in the past. This piece functions within his larger body of environmental installation work. He has continued to work with the modular environmental work and has added a number of pieces influenced by his SECAC Fellowship work. Lee found invaluable both the experience of creating this piece as well as showing it at the New Orleans SECAC conference. He looks forward to sharing this experience at the current SECAC conference.

HPSCHD is a computerized abbreviation of “harpsichord” and the title of an inter-media performance co-produced by John Cage and Lejaren Hiller. This remarkable event in Cage’s oeuvre was performed at the University of Illinois at Urbana-Champaign Assembly Hall in 1969, and has the distinction of being Cage’s first music composition using computer programming. This paper investigates how Cage’s philosophy and methods of new music, which had already embraced computation aesthetics, were immensely augmented by using computers in HPSCHD. Specifically, Lee underscores how Cage’s musical regimes of Indeterminacy and Chance Operation were intensified by using computer programming to create, in Cage’s terms, a “total sound-space,” in which countless relations were created between space and sound, sound and image, artist and engineer, artist and audience, audience and the other audience, and eventually machine and people. Thus, Lee also discusses the spectatorship of HPSCHD with a focus on its creative structure between composer-performer-audience in the unique audio-visual space. In this respect, how the composer’s power of authorship and control was dismantled and the listeners’ or audiences’ experience was emphasized in this total sound-space of openness and connectivity will be closely discussed.

Kate Lemay. Auburn University—Montgomery. The Fall of the “Arrow Man”: John Singer Sargent’s Gassed
Before John Singer Sargent created his tribute to the American soldier dead of World War I in the Harvard Murals, the British government commissioned him to paint the mural-sized oil on canvas Gassed (1918). American Marines had just achieved victory at Belleau Wood (Aisne) and the British government attempted to pay tribute to the Allied effort with this work. Sargent’s finished mural, however, depicts only British soldiers, highlighting wounded victims of mustard gas. To complete it, Sargent made studies of the formerly vigorous men as they recuperated in the battlefield’s surgery, painstakingly recording the effects of warfare. This paper endeavors to uncover Sargent’s process and present him as more complicated by his witness of war than assessed by previous scholarship. Though Bruce Cole describes Sargent upon completing this work as “a Victorian who still saw nobility in war and in the sacrifice it required,” the painting cannot be dismissed as merely an elegant composition. As Sargent painted the blind leading the blind, bloody battles were fought in the Marne and Meurthe-et-Moselle. Lemay suggests that this kind of confrontation with war’s realities would have been ill received by American audiences and, as a result, the painting has remained in relative obscurity.

Alex Leme. University of Arkansas at Little Rock. Documentary Photography and Surrealism in Interwar Paris: A Dialectical Resolution
The origin of Surrealism can be traced back to early twentieth-century Paris, where it began as a literary movement. Surrealist writers sought to free the subconscious from mediated responses through the concept of automatism. In 1924, with the publication of the Manifeste du Surréalisme by André Breton, the Surrealist movement was officially launched. Surrealism in photography was hitherto performed
mainly by darkroom manipulation of the images. For that reason, numerous studies have already scrutinized several aspects of manipulated or staged photography produced within Surrealism. Little, however, has been explored surrounding documentary “straight” photography. Therefore, this paper endeavors to disassemble the barriers between “the real and the surreal,” ultimately striving towards their dialectical resolution. Underpinning this study is the premise that a single photograph may shift meaning as it moves from the place where it has been taken to the place where it is published or viewed. It is assumed that the articulation of the work within the context of its reception can unveil its Surrealist dimension. It also entails probing into what the Surrealists might have said about photography or how one might read an image through Surrealist lenses.

Karen Lemmey. Smithsonian American Art Museum. Direct Carving: Singularity in a Sea of Replicas
In the early twentieth century, several American artists, including Robert Laurent, William Zorach, John B. Flannagan, and Jose de Creeft, independently experimented with direct carving. This new approach foregrounded the sculptor as the sole creator of his work and privileged the uniqueness of the medium, which was usually wood or stone. Forms inherent to the raw material informed the direct carver’s aesthetic choices, as did particularities, such as a burl in the wood or veining in the stone that added to each sculpture’s distinctiveness. This paper considers the singularity of sculptures produced through direct carving and examines this technique as a counterpoint and challenge to age-old studio practices whereby sculptors relied on numerous foundrymen and artisan carvers to translate clay and plaster models into finished bronze or marble artworks. In eliminating the countless hands and industrial support historically required to produce a finished sculpture, direct carvers also abandoned the mechanical means—such as mold making and pointing machines—that had allowed late nineteenth-century sculptors to replicate their work in increasingly larger editions. In the wake of decades of seemingly limitless replication, direct carving promised to restore to each sculpture the hand of the artist along with uniqueness.

Danielle Lenhard. Stony Brook University. Gendering the Sublime: The Hidden Phallus in Fragonard’s Le Verrou
The hidden genitals in Fragonard’s Le Verrou signify the sexual act and the merging of opposites, possibly a third sex. Not only do the genital forms make the work pornographic, but the very placement of the genitals in the composition reflects the opposite gender’s pose: the phallus parallels the diagonal of the woman’s body, while the curtain vulva reflects the staunch pyramid stance of the young man. Created in 1778 for the patron Louis-Gabriel, the marquis de Veri, the work takes part in homosocial men’s culture, modes of genre disruption like the mock encomium and rhapsography, and a critique on the Church, with a likely connection to franc-maçonnerie. In its disruption of high and low, Fragonard appeals to ancient forms of rhetoric which collapse the boundaries, making the low appear the high. Lenhard argues that the work is inspired by John Cleland’s Memoirs of a Woman of Pleasure, which veils the low in high terms and contains within it a reversal of gender roles, as Fanny Hill is the seeker of pleasure, often achieving it through and despite her own pain and fear. Fragonard’s and Cleland’s play with binaries of gender, genre, and pleasure parallel the discourse on the sublime.

Earlier attempts at an all-embracing explanation for the ten Old Testament subjects and individual episodes represented on Lorenzo Ghiberti’s Gates of Paradise have focused on typological analyses linking Old and New Testament incidents, and by extension on the theme of salvation. The Krautheimers, however—followed by others—demonstrated how the final panel, representing Solomon’s reception of the Queen of Sheba, embodied renewed plans to reconcile and reunify Eastern and Western Churches under papal authority. Behind this objective lay the desperate situation of the Orthodox Byzantine Empire confronting the threat of Islam. The notion of ecclesiastical reconciliation embraces the Gates’ other panels, too, incorporating themes of familial and especially fraternal conflict, the rewards of communal endeavor, and salvation. The initial triad highlights family disagreements while presaging reconciliation and salvation. The following quartet addresses God’s covenant with His people, familial disputes undermining it, but ultimately a new covenant auguring peace. Again, reconciliation and salvation are embedded in each. The final three panels concern the hard-won
attainment of peace leading to salvation through unity within the Lord’s family, betokening both the West’s desired reconciliation with Eastern Orthodoxy and the anticipated subduing of Islam and presumably its absorption into an expanded Christian community.

Eunhee (Maria) Lim. University of North Carolina at Greensboro. Community Mural Project as Meaning Making
This paper reviews a collaborative mural project as a meaning-making process that fostered a constructive partnership between the university and the local public school and promoted pre-service art teachers’ positive attitudes toward community service-learning art projects. The study’s purpose was to share a review of current community art education programs and correlated curriculum and then to open pragmatic dialogues relevant to community art initiatives among art educators. The paper concludes with a call for action. Lim explores four guiding questions: In what ways do community arts serve pre-service art teachers? In what ways do pre-service art teachers prepare for community service projects? What kinds of benefits can pre-service art teachers achieve through community involvement and outreach? In what ways do art educators connect the community projects to the regular curricula, which are the art teacher education courses in higher education? By exploring these questions through community service projects, art educators can envision meaningful projects and programs that are enriching and educational for their students as well as for their communities.

Marlene Lipinski. Columbia College Chicago. Expanding the Skill Sets at the Foundation Level
This presentation identifies new skills sets that need to be introduced at the foundation year to meet the needs of the art and design curriculum. Lipinski covers pedagogical approaches to implement this new value set. Examples of student work and assignments will aid the audience in moving from theory to application.

One of the subjects in which Sir Edward Burne-Jones most invested his energies was a modern version of Ovid’s Pygmalion. Each of Burne-Jones’s two series, titled Pygmalion and the Image, captured the metamorphosis of Pygmalion’s ideal woman from sculpture to flesh. The earlier of these, created around 1868–70, became part of the Joseph Setton Collection in Paris, while the second series dates to 1878 and is part of the collection at The Birmingham City Art Gallery. An examination of these works reveals a theme of similitude in Burne-Jones’s œuvre, which reverberates in his treatment of reflections, mirrors, and the human figure. While scholars have often noted that his figures look alike, few have put much effort into explaining this phenomenon. Reading the Pygmalion and the Image scenes in Burne-Jones’s work in conjunction with a review of his journals and sketchbooks held at The Birmingham City Art Gallery and the Victoria and Albert Museum in England, Lippert addresses how the mirror-like sameness of Venus and the Image epitomized Burne-Jones’s efforts to outdo Ovid.

Dominic Lippillo. Mississippi State University. Fifteen Homes: An Exploration of Domesticity Using Found Photographs
Lippillo addresses what it means to be an artist working with found photographic images by discussing his project Fifteen Homes. In this body of work he explores domesticity as it is depicted in vernacular photography. As he approaches this project, Lippillo searches through his family’s archive of photographs from the past thirty years to (re)remember and (re)visit the fifteen houses his family inhabited during his childhood. By scanning each image and using digital techniques, Lippillo removes the depicted persons (the intended subject) from the photographs to question if photography has the ability to capture significant details of a place (the unintended subject) without the photographer’s intent. After the images are edited they are enlarged and printed for a closer investigation of the houses to which he no longer has access. As Lippillo works with the images he preserves their aging aesthetic by limiting retouching to retain the noticeable blemishes, dust, and scratches to lend the work an air of authenticity. Like Roland Barthes searching for the essence of his mother through photographs in Camera Lucida, Lippillo is searching for the essence of home as it is depicted in the most innocent form of photography, the family snapshot.
Christopher Lonegan. Loyola University in Maryland. Imaging the Trace: Frau Roentgen’s Hand (1895)
In this paper, Lonegan examines the first X-ray, a new technology of representation that appropriated the aesthetics of another nascent technology, photography. Derrida’s concept of the “trace” and Barthes’s Camera Lucida contribute to his analysis of the animating “style” of this seminal image in the history of science. Barthes’s “punctum” and Derrida’s “trace” contribute to the significance of this seemingly inexplicable image: this X-ray displays, Lonegan contends, a trace of the invisible, a recording of the passage of electromagnetic wavelengths and the play of discursive regimes “developing” upon the photographic plate. This X-ray “photograph” emerges against the backdrop of the history of medical illustration and an entire legacy of drawn, printed, and painted body images, as well as the discourse of photography. As a “snap shot” of bone, flesh, precious metal, and the reception of electromagnetic wavelengths on a photographic plate, it is at once anatomical specimen and diagnostic tool, an empirical validation of particle physics and, for some, through the appropriation of the aesthetics of photography, a record of the intangible substance of human Being.

Alan Longino. Hunter College. Towards a New Mississippi Aesthetic: Mississippi’s Avant-Garde and Its Implications
In order to better understand contemporary art in the South, it is important to note the role of institutions as cultural arbiters. Longino examines the effect the 2013 Dixon Gallery and Gardens exhibition Present Tense: The Art of Memphis, 2001–Now has had on diverse Memphis communities’ perceptions of contemporary art. The exhibition seeks to pay homage to artists and others who have had an influence on defining and shaping contemporary art in the city of Memphis. Naturally, there have been reactions for and against Present Tense which have resulted in emergent exhibitions throughout the city. More important, the show has encouraged conversations about what contemporary art is and should be in Memphis. It also raises questions about the effect of economics and social strata on inclusion into formal cultural institutions. By examining Memphis museums, galleries, non-profits, and institutions of higher learning, one can establish what contemporary art means to the larger Memphis community and provoke discussion about the accuracy of the definition.

Ranelle Lueth. University of Iowa. Behind the Lines: U.S. Combat Art Featured (or Not Featured) in Magazines
Within a year of the U.S. entering World War I, eight illustrators joined the American Expeditionary Forces (AEF) as the first official combat artists for the Army. Commonly called the AEF 8, these illustrators created hundreds of images that were to serve as an historical record of the Great War and as pro-war propaganda by connecting the American population “over here” with the work of the soldiers “over there.” As patron for the AEF 8, the War Department also served as censor, exhibition organizer, and distributor of the official combat artworks, coordinating with the Committee on Public Information (CPI), a specific wartime public relations division, to solicit the images to magazines with the hope of wide dissemination. Art editors, however, hesitated to publish the artworks, as only ten percent made it to the pages of the popular press. Although the image-hungry public desired more art in magazines, several reasons contributed to this lackluster circulation of the AEF artworks, including their mediocre quality, Army inefficiency, an already saturated art market, and a shift from war-related articles. The AEF 8’s artworks failed as propaganda, but today they reveal the struggles that the illustrated arts endured on and off the battlefield.

Christopher W. Luhar-Trice. University of North Florida. Teaching (and Learning) the Creative Process
Developing a personal creative process can be quite a challenge. Helping students to do so can be even more challenging. The student who chafes against the “restrictive” parameters of introductory projects sometimes becomes the student who has no idea what to do when asked to pursue his own ideas and creative agenda. Even the best of students will sometimes experience the dreaded “creative block.” At times like these, Luhar-Trice sometimes tells students “that’s the one thing I can’t teach you to do” (to have ideas), but that’s not completely true. Luhar-Trice’s formal education provided him with many manual skills, but the most valuable benefit of his education was a nascent framework for generating and exploring ideas. As an educator, he now strives to provide opportunities for his students to explore and express their own growing interests, and he is careful to provide prompts and opportunities—not simply to saddle them with his own ideas. As much as Luhar-Trice strives for clarity and completeness
Jeremy Lupe. The University of North Texas. Race and Rockwell: Representing Whiteness in America during World War II
This paper explores the social and political significance of the representation of only white figures in Norman Rockwell’s *Four Freedoms*, 1943, a series of four oil paintings later reproduced in the Saturday Evening Post and as a major poster campaign initiated by the federal government, as it contributes to the formation of a stereotype relating to profiles of American citizenship during World War II. Lupe argues that the inclusion of only white figures in these four well-circulated images created boundaries around not just a racial group, but also a construction of national “self” at a crucial moment in American history. The light-skinned figures in the four images simultaneously contribute to the construction of white identity and American identity by displaying economic status, civic responsibility, religious practice, and familial values, while implicitly establishing a connection between the two trajectories. What Lupe intends to reveal by looking exclusively at the *Four Freedoms* is a situation where art contributes to identity formation in terms of race and national identity at a specific moment in American history, in ways that resonate yet also depart from existing scholarship on whiteness and art.

Elaine Lutrell. Columbus College of Art & Design. When I Grow Up I Want to Budget: The Connection Between Non-Art Tasks and a Successful Art Career
As far as anyone knows, “when I grow up, I want to budget” was never uttered by a single child, ever. And yet, managing financial aspects of our lives is central to almost all we do, both personally and professionally. Entrepreneurs—even artistic ones—spend upwards of 50% of their time on administrative tasks related to running a successful business. These tasks include engaging with the professional community, attending meetings that may or may not result in work, sending emails and follow-up emails, promoting a professional accomplishment or a show, reviewing contracts, paying taxes, and, yes, budgeting. All of these tasks are vital to sustaining a career, and yet our educational system relegates these skills to a fraction of our education, usually in the form of one required professional practice course led by someone with personal experience but perhaps not business credentials. This paper addresses the importance of introducing students to entrepreneurial and professional practice skills in a coherent and accurate manner, to help them prepare for the realities of sustaining a creative career. It also addresses what Lutrell has found to be the most effective way to present these skills to students to maximize relevance and retention.

Regina Lynch. Independent Scholar. To Print or Not to Print: Questions of Politics, Art and Theatre in the *Cranach Press Hamlet*
In 1929, Count Harry Kessler and Edward Gordon Craig collaborated to create a limited edition, luxury version of Shakespeare’s *Hamlet* in German and English. Lynch explores the following respective purposes this work held for each man: the documentation of Craig’s theatrical innovations and interpretation of *Hamlet* and the promotion of Kessler’s aspirations for Germany’s future. Prior to the work’s publication, Craig directed a renowned version of *Hamlet*. Although the production was considered successful due to Craig’s technical innovations, he was never satisfied with the production. His illustration of the *Cranach Press Hamlet* allowed him to preserve and experiment with his original concepts. For Kessler, the publication extolled the intellectual connotations of Shakespeare’s work. Additionally, by employing a traditionally German mode of expression, namely the printing press and images printed in relief, Kessler also placed the work within Germany’s scholarly past. By combining an intellectual text, a German process, and Craig’s connections to the modern world, Kessler manifested his own vision and hopes for a new Germany. With its political and artistic implications, the *Cranach Press Hamlet* is a captivating display of the ways in which text and illustration can function in tandem to record a political and artistic moment.

Beauvais Lyons. The University of Tennessee, Knoxville. The Hokes Archives
Lyons’s studio work over the past thirty years has explored various forms of academic, discipline-based parody. Through the institutional voice of the Hokes (sounds like “hoax”) Archives he has fabricated and
documented imaginary but plausible forms of archaeology (Reconstruction of an Aazudian Temple), folk art (The George and Helen Spelvin Folk Art Collection), medicine (Hokes Medical Arts), and most recently natural history (The Association for Creative Zoology). These projects have been presented both within and outside of gallery and museum settings, and have included the construction of imaginary biographical narratives. Additionally, they appear to be science or history, using documentary and academic tropes to occupy a liminal territory that is not immediately considered to be art. Lyons treats the exhibition as a performance space in which he assumes the role of museum director and curator. In this paper Lyons provides an overview of his practice, noting several historical and contemporary influences including H.L. Mencken’s A Neglected Anniversary, Norman Daly’s The Civilization of Llhuros, Richard Purdy’s Corpus Cristi, and David Wilson’s Museum of Jurassic Technology. Lyons also touches upon the artistic and epistemological implications of these forms of parafiction. For more information, see: web.utk.edu/~blyons

Shona Macdonald. University of Massachusetts Amherst. Slow Drawing
Drawing is simultaneously noun and verb, practice and metaphor. Drawing is to “draw upon” a surface, the net result being a “drawing,” an object. But to “draw upon” is also, metaphorically, to draw upon memory, to enable ideas and images to seep through from this imaginative space. We speak of “drawing out” ideas to demarcate and inscribe them on a surface. Within this process, we “draw out” or extract ideas from the mind. This “long drawn out process” is often mentioned in relationship to making drawings. We “draw from” objects, photographs, still life, while we also “draw from” experience, life and memory. This paper provides an in-depth exploration of the work of a number of artists working in drawing in which Macdonald identifies what she calls a “slow drawing” sensibility that is then linked to memory. She relates this “slow drawing” to process and materiality: how do these artists build up these works? She then links this to “drawing out” experiences from memory, imagination, and place. Macdonald describes “drawing out” in both form and content and the malleable ways in which drawing allows for this, as opposed to the more materially wrought processes of painting and sculpture.

Erin Machado. Case Western Reserve University. Manufactured Heir: Charles V’s Campaign for Philip II
During the Middle Ages, stand-ins were often hired during funeral processions to wear the armor of the deceased. Armors of great military heroes were collected and displayed, the embodiment of the wearer, including their martial prowess and skill. A suit of armor was meticulously constructed to fit every inch of the wearer’s body. The decorations of the armor were carefully selected to represent the wearer, his position, lineage, and beliefs. A man’s armor became synonymous with himself, revered after his death, representational of all he had been in life. For many early modern rulers, armors became costumes to communicate positive qualities to the public. Charles V, an accomplished ruler, sportsman, and military leader, commissioned several armors for his son, Philip II, before and during his campaign to secure votes toward Philip’s election as emperor after his death. Although Philip did not possess the desirable qualities his father did and was ultimately unsuccessful, Charles’s attempt to present his heir in a specific way through the use of armors as costume was a unique use of the body as propaganda. This paper examines this use of the body as a vehicle for spreading information and implying power and knowledge through costume.

Norman Magden. University of Tennessee. Experimental Film and Sound Art: Theoretical Commonalities
Since the Futurists Luigi Russolo and his assistant Piatti created their Noise Instruments in 1914 and Bruno Corra and Arnoldo Ginna created the first non-camera abstract films between 1910 and 1912—which were made on clear celluloid with transparent color—a trajectory was started that would ultimately marry sound art to experimental cinema. This association became a recurring tendency for artists concerned with abstract film who wanted their work to embrace a musical analogy. Many of these earlier experiments adopted more sonorously-based sound tracks, as in Oskar Fischinger’s films that were accompanied by symphonic music. Even Fernand Leger, who produced the iconic experimental film Ballet Mechanique, rejected the percussive sound work of the same name by George Antheil as being too radical. However, it would take almost forty years for the legacies of Russolo, Corra, Ginna and Anteil to culminate in a robust era of unprecedented and reciprocal influences between sound art and experimental film production. As time arts “buddies,” so to speak, such examples would
Amelia R. Mañas. Universidad Autónoma de Madrid. Image in Motion: From Written Words to Painted Views
Many, encouraged by Horace’s words *ut picture poesis*, have initiated a comparison between poetry and painting. If, as Barthes said, every artwork operates as a text organized around Sign, we should recognize which ones are characteristic of each language. Painting and poetry convey the sensation of movement, as they translate it into their own way of expression. In order to understand how Signs work, it is important to analyze and discover how image has been built in poetry and painting. Whereas for Octavio Paz poetry was originally rhythm, “a charming force, a flowing that obliges words to place themselves in correct order,” Apollinaire’s experiences brought us a new dimension in the spatial disposition of the poem. Avant-garde movements worked on the word and the verse architecture to break them, as other painters did with the plastic image. Heinrich Wölfflin realized that the principle of movement in art was closely connected from the beginning with the spirit of certain ages. Deleuze also paid attention to the theory of moving images. What was the difference between these arts? Which mechanisms do they employ to transfer this sensation? Mañas begins with previous examples to reach and focus on the twentieth century.

Marina Mangubi. The College of Wooster. Infinitesimal Detail in Painting and Mathematics
The landscapes on two-by-fours are inspired by the Northern Baroque tradition of melding seamlessly the observed and the imaginary. In Mangubi’s paintings, to appear continuous, a sequence of discrete segments recorded from life necessitates transitions that are simultaneously highly distorted and believable. This insertion of segments that are impossible to observe engages the mathematical notion of continuity in a sequence. With the increasing spatial complexity and abstraction of imagery, the paintings, while remaining approachable, become glimpses into what we know exists that cannot be described using conventional pictorial systems. A close look at Jacob Ruisdael’s heightened realism, which upon scrutiny turns out to be largely fabricated, and transformations emerging in Mangubi’s paintings prompted her to think about the discovery of calculus in the late seventeenth century by Newton and Leibniz. Leibniz hypothesized the existence of infinitesimals, quantities less than any positive number but greater than zero, which cannot be represented by a point on a standard real line. Considered radical and even absurd in his time, Leibniz’s intuitive idea of an infinitely small number was not understood until the twentieth-century discovery of non-standard reals by a logician Abraham Robinson. The paper considers infinitesimal detail in painting and mathematics.

Mary Manning. Rutgers University. Impressionism’s Queer Gaze? The Case of Frédéric Bazille
Speculation about and suggestions of the artist’s homosexuality have remained latent in the literature on the early Impressionist Frédéric Bazille and his paintings and drawings, a number of which depict nude, semi-nude, or compromised male figures in strikingly vulnerable poses. These male figure paintings, however, represent a small portion of Bazille’s nascent *oeuvre* of carefully-observed modern life scenes, cut short by his early death in the Franco-Prussian War in 1870, an event which served as a watershed moment in the history of French masculinity. Borrowing from Diana Fuss’s conception of the homospectatorial look, and other expansions of Laura Mulvey’s formulation of the gaze, Manning parses the significance of men looking at other men in 1860s France, as the Impressionist circle began to form. This paper argues that Bazille’s tenderly painted portraits of his closest male friends and his more monumental experiments with multi-figure compositions represent a continuum of homosocial, homospectatorial looking that reveals how the artist conceived his own masculinity in relation to the social and cultural contexts in which he moved.

Though histories of twentieth-century art frequently mention the productive artistic friendships fostered by the experimental Black Mountain College (1933–1956), the significance and dynamics of collaboration at the school have yet to be fully explored. This paper argues that joint ventures were fundamental to the articulation and advancement of singular creative enterprises at Black Mountain, by
examining a 1951 multidisciplinary collaboration called the “Glyph-Exchange.” This event involved poet Charles Olson, painter Ben Shahn, composer Lou Harrison, and dancer Katherine Litz exchanging artistic gifts, each a meditation on the glyph’s status as both image in itself and symbol for something outside itself. Necessarily, each artist approached the common theme through the lens of his or her own artistic agenda, yet each contribution also responded to the other gifts. By examining the gifts as well as works made in the exchange’s aftermath, Markoski claims that what each artist took away from the exchange pushed his or her creative work in new directions. The paper closes by positioning the “Glyph-Exchange” as a vital precursor to other multimedia collaborations in postwar American art and, further, by considering the interpretative ramifications of understanding collective projects as catalysts for individual, idiosyncratic work.

Jeff Marley. Southwestern Community College. Change as Preservation in Cherokee Art
The Cherokee people have existed in the Southern Appalachian Mountains for centuries. In the Cherokee language, there is not a word for art, as art, decoration, craftsmanship, and function were all seen as synonymous. The Cherokee way of life, culture, and traditions remained relatively unchanged for the better part of 10,000 years, until the colonization and encroachment of European settlers. Through the processes of colonization, cultural production began to change. From early trading with Europeans, to the forced removal on the Trail of Tears, and even the Indian Boarding School, Cherokee cultural and craft traditions were placed under tremendous negative forces to change or were annihilated altogether. Several key developments in the twentieth century laid the groundwork for preservation efforts today. Throughout all this adversity, however, these traditions have changed and grown not only to survive, but in such a way as to prepare their knowledge for future generations. In a contemporary context, it is important to look back upon these these developments as modes of preservation, as a way of carrying the Cherokee culture through difficult times and beyond.

Victor Martinez. University of North Carolina at Chapel Hill. No Relief(s) for Roman Scholars, or the Holes in the Early Augustan Sculptural Narrative
Since the discovery of a series of terracotta plaques on the southeast brow of the Palatine Hill in Rome by Gianfilippo Carettoni in the late 1960s, these tiles have been associated with the Emperor Augustus’ renovations of the hill. Although physically fragmentary and programmatically incomplete, the tiles have been identified as part of the decoration for the Temple of Apollo and its associated structures. Scholars have long connected the tiles to a narrative and allegorical iconography, which they argue alludes to the young emperor’s defeat of Antony and Cleopatra in 31 BCE and to Augustus’ subsequent ideology of peace and prosperity. Recent re-examination of Carettoni’s excavation notebooks, new archaeological discoveries, and changing archaeological philosophies have resulted in an upheaval of the established interpretations. In this paper, Martinez lays out some of the problems associated with linking these tiles to a post-Actian ideology as well as considers some of the proposed solutions to address these problems. Finally, he contextualizes this problem and its implications not only for understanding early Augustan sculpture, but also for interpreting new archaeological finds, including the terracotta tiles from the Palatine East Excavations, which he is in the process of publishing.

Russell Maycumber. Flagler College. Humor in Solution, Boundaries in Dissolve
Places we intend to be egalitarian enclaves of culture and learning often fall subject to habits and practices that may exclude or diminish valuable contributions. This is where humor can go a long way to reducing tension in those relationships. Specifically, this presentation attempts to reveal the prejudices found on both sides of the issue with regards to “low brow” and “high brow” market concerns. The use of humor in one’s personal studio practice installed in a traditional gallery format can dispel misconceptions of propriety, which creates a more diplomatic venue. Maycumber’s tendency to include this sentiment in his work finds its way into his instructional environment as well. Tempering the frustrations of unfamiliarity or fear of inadequacy with jest or wit can pull down barriers to understanding, delivering access to resources that empower people who might otherwise be intimidated or socialized to associate the workshop environment with traditional gender roles.

Justin McCann. Rutgers University. Tailoring Identity: Whistler, Body/Dress, and Victorian Performance
Thomas Carlyle remarked that Whistler, the epitome of Carlyle’s “clothes wearing man,” paid more attention to painting his coat than anything else. Carlyle reduced dandyism to a set of clothes, but for Whistler the “clothes” and the “man” were entwined and operated together in the enactment of his artistic identity. Through an exploration of Victorian tailoring as well as period theories of anthropometry (the geometry and measurement of the body), McCann investigates how Whistler used dress in conjunction with his body to perform his identity. Victorian conceptions of performance, discussed with tailoring diagrams and illustrations, show how the body acted as a foundation for identity projection. Dress and costume complemented and enhanced the form, character, and beauty of the human body. McCann analyzes Whistler’s performance at his *Ten O’Clock Lecture* in 1885, along with contemporary visual representations and written descriptions of the artist, to explore how Whistler tailored his clothing to suit his body’s gestures, poses, movements, and even his speech pattern. A tailor himself, Whistler collaborated with Bond Street tailors to create a wardrobe not for ostentatious preening but one functioning as part of a larger orchestrated performance, creating a public persona rivaling anything seen on the Victorian stage.

**Phillip McCollam. West Virginia Wesleyan College. The Citizen Web Designer**

The topic of social responsibility and universal design is ubiquitous within design practice and pedagogy, from Herbert Bayer’s “towards a universal type” to the original “First Things First” manifesto of 1964 and Steven Heller’s and Véronique Vienne’s seminal “Citizen Designer.” However, these quintessential works frame the concept of “responsible design” as the ethics of client choice and “using one’s services for good.” This becomes problematic in an age where design has moved beyond the static passivity of more traditional practice, as audiences interact with and generate their own content online. McCollam’s presentation addresses the role of the “responsible designer” within online media, focusing on the ethical impact of best-practices within web design. McCollam examines the case of Maguire v. SOCOG 2000 as an example of how foundational curricula, such as the basic development of code, can address social awareness beyond the surface visibility of clients and messages. He argues that teaching universality and responsibility within web design cannot be limited to traditional discussions about what makes “good” social design. This presentation, by examining “new” requirements for ethical and universal design pedagogy within online media, revisits and revises the battle cry of the Citizen Designer in a web-based world.

**Seth McCormick. Western Carolina University. The Fetish and the Ornament: Barnett Newman and the Ethics of Spectatorship**

The works shown in Barnett Newman’s 1950 and 1951 exhibitions at Betty Parsons Gallery scandalized many of his erstwhile allies among the New York School. In their eyes, Newman’s signature “zips”—vertical stripes of paint that punctuated his monochromatic canvases—suggested a return to the regimentation of geometric abstraction and an abandonment of automatism. A younger generation of artists, however, recognized in Newman’s work a double-edged critique of modernism that implicates both the existentialist heroics of Abstract Expressionism and geometric abstraction’s fetishism of the visual fact. For the existential drama of the action painter, Newman’s paintings substitute the crisis of a spectator confronted with the mute alterity of the artwork; in his art, as in his written manifestos, a primitivist aesthetic of sensory violence dethrones the autonomy of pure visual form. In this way, Newman’s work foregrounds the ethical dimension of art’s address to the community of spectators, even as its conflation of traditional philosophical distinctions between beauty and the Sublime, reason and sensation, form and matter, obscures the factors of social and anthropological difference that condition both the viewing of the work of art and its distinction from other modes of spectatorship, including popular entertainment and the mass media.

**Jason McCoy. Georgia Southern University. Safety in the Sculpture Studio**

McCoy’s goal as a studio technician is not to restrict or strangle the creativity of the artistic process. Rather, he wants to help faculty develop safe studio programs. We live in a litigious society in which there is a need to protect ourselves from the ignorance and actions of others. For this reason we have regulations and rules to protect us. McCoy’s presentation reviews some of the rules and regulations that govern studio and laboratory practices. While these regulations are ever-evolving and constantly being amended by multiple entities such as the EPA, OSHA, our own universities, and a multitude of
government organizations, there are policies and procedures that he presents for sculpture programs in the hope of assisting the greater goal of safe teaching and working environments for educators.


John Baldessari’s Blasted Allegories (1977–78) investigate key issues of the 1960s and 1970s relating to the intersection of words and images and the variable readings available in these works of art. At first sight, the Blasted Allegories appear as colorful photo-and-text units structured into simple grids, four-squares, or sentences. Yet these texts belie a complex engagement with the cultural context of the late 1970s. Investigating systems art, Baldessari builds a system where television images are photographed, assigned a color, named, and filed into dictionaries. In addition to these categories of image, color, and word, the artist selects three models and their implicit rules to structure these photo-text units: the grid, four-square, and phrase forms appropriated from Structuralist theorists Claude Lévi-Strauss, A. J. Greimas, and Noam Chomsky. Addressing the legacy of rule-based approaches to composition, Baldessari develops rules for each of the later Blasted Allegories that are applied to the combinatorial system to generate each work of art. After presenting the compositional strategies, this paper addresses how the determined methods of rule-based composition, systems-based art, Structural models, and everyday television images transform into colorful heteroglossic texts that veer towards abstraction in a cacophony of signification.


From 1940 to 1941, the Museum of Modern Art in New York staged and presented Organic Design in Home Furnishings, a competition and exhibition that charged designers with the task of creating better environments for living, thus illustrating the museum’s institutional belief that modern living should determine the forms of modern furniture. While this event appears frequently in design scholarship, historians usually consider it only briefly in terms of the objects the competition produced, particularly highlighting the prize-winning chair by Eero Saarinen and Charles Eames that boosted the two designers’ careers. Accordingly, this paper contends that the overall competition and its exhibition of prize-winning objects are not yet well understood. McKellar examines the ways in which MoMA promoted the competition objects via retail partnership, thus popularizing them, and exhibited the objects to so demonstrate their “flexibility,” that is, their ability to adapt to human needs and environmental concerns. In this respect, this paper probes Organic Design as a significant early moment in the reappraisal of modernism’s tenets that would take place on a wide scale in post-1945 architecture and design. By executing this groundbreaking event, MoMA sought to shift modernism’s center from Europe to the United States.

Colin McLain. University of Arkansas–Fort Smith. Objectively Evaluating Design Projects: Let Me Explain Why I “Gave” You This Grade

How does a professor evaluate the success of student projects? What defines the difference between an A or a C? Should assessment be broken down even further, and, if so, how does one determine if a project merits a B, B-, or B+? Students depend upon professors, as gatekeepers to successful completion of the course, to evaluate their projects and provide accurate feedback regarding the success or failure of the work they turn in. The evaluation and feedback process should be as objective as possible in an effort to eliminate any instances of miscommunication or confusion on part of either the student or the professor. One effective way to eliminate miscommunication with regard to project grades is the use of rubrics that include clearly defined learning objectives, project parameters, and well-defined competencies that can be evaluated. But while clearly defined parameters, objectives and grading criteria help in the evaluation process, what are the possible drawbacks? Should everything be so concretely defined? Can students grow with regard to their education and their work if everything is spelled out for them?

Erin McNeil. SCAD Savannah. The Artist at Work in the Digital Environment

This paper explores the phenomenon and tension between machinima and filming the screen from the avatar’s point of view in the work of Mary Flanagan and Jon Rafman. Machinima uses gaming engines
and their rendering processes to create “animated” shorts, full-length films, and documentaries, but, to the untrained eye, it can provide misleading information about how such digital environments work. Strategies which employ screen filming from the avatar’s point of view, McNeil argues, can constitute deeply meditative pieces of performance art. In line with the panel theme, this paper stresses the importance of understanding these different types of artist videos/documentation, how such creations lead us to understand the people who choose to inhabit these virtual spaces, and helps us to better understand the arguments about the preservation of these digital environments.

Paula McNeill. Valdosta State University. From Plains Indian “Parfleches” to Handmade Containers for Kids
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 “parfleche” (folded, rawhide containers) 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 “parfleches” into art projects for elementary students. In an attempt to teach understanding and empathy for Native peoples, fourth and fifth grade students created their own “parfleches” based on their daily lives and the Plains Indian abstract painting tradition. In a nineteenth century context, geometric designs used on “parfleches” constituted an abstract painting tradition that existed centuries before Euro-American artists tapped into the idea of abstraction as visual expression. Today contemporary Native American artists like South Dakota–based artist Dwayne Wilcox have revived the “parfleche” form in their own art.

Daniel McReynolds. Princeton University. The Sacred Past: Reinterpreting the Cappella Emiliana in Venice
Situated on the periphery of the island of San Michele in Isola in the Venetian lagoon, the Cappella Emiliana has long been recognized as one of the most singular buildings of the Venetian Renaissance. Scholars have focused in particular on the formal aspects of the funerary chapel, constructed by Guglielmo Bergamasco in 1528–1543. With its hexagonal plan, profuse ornament, and unusual masonry dome, the structure exhibits characteristics that attest to Venice’s unique vision of antiquity. Consideration of the plan of the chapel—and of the small pentagonal chamber joining the chapel to the church of S. Michele—suggests that the building’s architect drew not only from the classical forms and vocabulary then in vogue but from previously unrecognized scriptural references to the Temple of Solomon as well. This interpretation also finds support in the intentions of the patron, who provided funds for the chapel a century before construction began and whose wishes were scrupulously followed by the executors of her will. It is the purpose of this paper to provide a new interpretation of the chapel through an analysis of the church’s design, setting, and iconography as they relate to a uniquely Venetian sense of the past.

Meanley’s work depicts spaces and moments of reflection. Her most recent collages and prints are striated by light and color which function rhythmically and luminously. These elements denote places of reverberation in which people and animals appear and reappear in various permutations of themselves, often created from parts suggesting a common origin or source. In this way, collage functions as the material embodiment of form, as much as it operates as a cognitive space, similar to that of memory, in which residues and fragments potentially accumulate and entwine. In most of her work, Meanley approaches the use of form and imagery as a method for organizing the picture plane. She conceives of a painting as having unfixed “parts” that are in fact mobile until, directed by interaction and configuration, they identify themselves as necessary to a meaningful arrangement. Collage has become integral as a method for thought and imagination in which a lexicon of forms is defined and added to through time. The repetition of forms, beginning with the simple sensations suggested by shape and color, are clarified by progressive attempts at specificity and description. In this way, the collaged worlds become identified slowly through time, and understood implicitly.

Joe Meiser. Bucknell University. Inquisitive Inventiveness: the Artist’s Ideation Process
Fully-formed ideas seldom if ever fall into an artist’s lap. An artist must foster a particular environment in the studio and work like a farmer to cultivate habits of mind, such as proactive curiosity, tolerance for ambiguity and boredom, critical self-reflection, and acceptance of failure. Artists can gather ideas by journaling, wandering attentively, reading, sorting through images, or, as Ray Bradbury suggested, creating lists of important experiences, aversions, desires, and unanswered questions. Initially, an idea is often bland and must be synthesized with diverse elements through multiple iterations. Daniel Johnson observes that most great inventions in history have come about by borrowing from other contexts and disciplines, so exploration surely has something to do with effective ideation. Occasionally an idea can arise suddenly in an artist’s mind as an irresistible and urgent apparition, and the artist is compelled to make it physically real. The artistic process is murky, complex, and incredibly varied from person to person, but stripped to its core, it seems to be marked by an inquisitive inventiveness. This presentation attempts to give some elucidation of the artist’s ideation process while showing appropriate respect for the mysterious nature of the dialogue between the maker and the made.

Linda Merrill. Emory University. The Lost Symphony: Whistler and the Perfection of Art
In 1868, James McNeill Whistler began work on The Three Girls, a painting intended to be his fourth Symphony in White. He labored over it for nearly ten years, far longer than on any other project in his career, producing reams of preparatory sketches in pencil and pastel attesting to his labors, along with a series of six related “projects” in oil and a specially designed and richly decorated frame for the picture. It was probably because Whistler meant for the Symphony to become “the perfection of art” (as his mother put it) that he was never able to bring it to completion, and after a serious altercation with his patron he destroyed the painting, retaining only an unattractive copy that gives a misleading idea of his aspirations. Because of the wealth of surviving visual material and a large body of supporting correspondence, researching this lost Symphony is not difficult, but organizing an exhibition around it presents a special challenge: How can a museum, which is by definition object-based, celebrate a work that no longer exists?

Christina Michelon. University of Minnesota, Twin Cities. Charles Sheeler’s “Power” and Fortune
This paper examines “Power: A Portfolio by Charles Sheeler,” a nine-page spread in Fortune Magazine’s December 1940 issue, featuring six large reproductions of Sheeler’s paintings that the magazine commissioned in 1938. Sheeler’s narrative of industrial progress began with a humble, overshot waterwheel from Hamilton, Alabama, and then moved to monumental sites such as the Hoover Dam and a hydroelectric turbine on Tennessee River, part of the TVA, among others. Michelon’s paper plays with the multiple meanings of “power,” such as physical force, which Sheeler depicts in his paintings of machinery in action, as well as political influence and military action, which she argues is implicit in the images that insinuate the United States’ potential for combat at the beginning of World War II. She analyzes both Sheeler’s “Power” paintings and the adjoining text, where the author emphasizes the idea of a “greater power,” conflating the majesty of new machinery and the rhetoric of religious divinity while anthropomorphizing the machine, but as something greater than human. In the context of Fortune, Sheeler’s “Power” paintings became beacons of progress at a time when the United States was transitioning from a recovering nation to an international superpower.

Rob Millard-Mendez. University of Southern Indiana. Holding Patterns: Contemporary Iterations of Flying and Falling in Greek Mythology
Greek mythology has long been a source of inspiration for artists (especially visual artists). Greek myths about flying and falling have been particularly influential, spawning many works in a wide range of media. Millard-Mendez’s presentation focuses on how he has used a number of Greek myths as jumping off points (pun intended) for sculptural works about flying and falling. The presentation explores a range of tones from serious to humorous, and it touches on themes like technological hubris and flight as a metaphor for transcendence.

Liz Miller. Webster University, Worldwide. A New Structure, a Stronger Foundation, a Braver Art Future: Towards a New Model for Foundations Curricula
A re-structured and updated foundations curriculum is not only better able to satisfy the evolving skill-set needs of artists, designers, and media-makers, it can also incentivize small but powerful, and
positive, effects on art and design curricula at-large. Strategies include the re-framing of skill sets along a technological continuum, from analog and manual dexterities to digital and electronic tool-sets, a reflection in the curriculum of (more contemporary) multi-modal approaches to practice and work-flow, and the introduction of a core course which teaches personal creative process as course content. Multiculturalism, individual 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 incorporated with skill-based content, towards a new model for foundations curricula with inbuilt sustainability for future growth. With fresh structure and content in place in our foundations courses, colleges and universities can act on their obligations and opportunities to further the strength and shape of tomorrow’s makers.

**Philip Miller. University of Louisville. necessary action**
The process by which Miller’s scrollwork is created can be summarized by the following passages from the Bhagavad-Gita:

3.19
Without concern for results,
perform the necessary action;
surrendering all attachments,
accomplish life’s highest good;

4.19
With no desire for success,
no anxiety about failure,
indifferent to results, he burns up
his actions in the fire of wisdom.

The inked line is an extension of Miller’s meditative process. The physical nature of the scroll lends itself to a series of continuous actions. The drawing accrues over time in a fluid manner. This scrollwork is a manifestation of meditation performed under the parameters of the stated passages and within lunar cycles of the Hindu calendar. Each scroll is drawn within a new moon to full moon phase. The concept of moksha factors into Miller’s drawing process as well. The exhaustion of confusion leads to liberation or moksha*. For him, the act of drawing exhausts confusion.

*Hinduism & Jainism: release from samsara and liberation from karma together with the attainment of Nirvana for the Hindu or kaivalya for the Jain: salvation from the bondage of finite existence.

**Tami Miller. Krasl Art Center. I Love It; I Hate It: I Don’t Know What To Do With It: Audience Responses to the artlab**
In 2011 the Krasl Art Center launched the artlab, a 367-square-foot gallery dedicated to experimental installations, time-based media, and sound and light projects by emerging artists. Its goal is to provide a dedicated venue for contemporary art practices that may be linked historically and theoretically to the art center’s permanent collection of object-based sculpture.
The artlab provides a consistent venue for the Krasl Art Center to present contemporary art practices to its audiences, including immersive and participatory projects. artlab installations are frequently paired with exhibitions in the art center’s main galleries with which contextual or material connections may be made, adding depth and layering to interpretive programs. This paper examines three specific artlab installations for the unique connections and responses they elicited in art center audiences. Susan Li O’Connor’s installation in January 2011 used common materials, including shredded papers, twist ties, cardboard, and wire, to create an immersive environment that was extremely accessible and popular. Mandy Cano Villalobos’s 2011 political investigation of missing peoples under Pinochet’s dictatorship in Chile elicited responses including confusion, disgust, and profound connection. Lastly, Jesse Potts’s June 2013 time-based installation is reviewed for its ability to produce participation and repeat interactions.

**Kristen Miller Zohn. Columbus Museum. Fanny Price and the Family Profiles: The Reading of Character in Jane Austen’s Mansfield Park**
In Mansfield Park (1814) by Jane Austen, Fanny Price’s east room is decorated with various keepsakes, including portraits of family members in profile, a type of portraiture that was very fashionable at the time. Profiles were linked to the study of physiognomy, a popular pseudo-science that contended a
person’s character could be ascertained through the study of their facial features. Not only did the theory affect the visual arts, but physiognomic descriptions were included in novels, and Austen knew both visual and literary examples. Fanny’s possession of the family profiles reflects the fact that she is able to read the characters of those around her. This paper explores the history of profile portraits, the impact of physiognomy on literature, and Austen’s use of physiognomic theory in her work, particularly *Mansfield Park*.

**Julia B. Monroe. Virginia Commonwealth University. Bubble Busting: Julie Mehretu and Goldman Sachs**

In 2007, Goldman Sachs commissioned Ethiopian-born artist Julie Mehretu for a five million dollar, 23 x 80-foot painting for the front lobby of their new office building in lower Manhattan. In 2008, the United States stock market crashed. Financial institutions like Goldman Sachs came under a huge amount of scrutiny for corporate greed and the dismantling of American financial security. In 2010, Mehretu’s painting was completed and installed. Because the financial tides had dramatically changed in the three years between commission and installation, the painting became a source of conflict and controversy. Employees reportedly disliked the painting, and many members of the public spoke out against Goldman Sachs’ extreme spending during our nation’s “great recession.” This paper first positions *Mural* within the large contexts of Mehretu’s artistic program, multicultural identity, and Ethiopian heritage. Then through close iconographic and formal analysis, Monroe’s paper asserts that *Mural* depicts an economic portrait of the 2007–2008 financial crisis, of which banks like Goldman Sachs were major culprits. In the painting, the world economic bubble is literally busting—ripping apart barriers between past and present, first and third world, and finance and life.

**Catherine Moore. Georgia Gwinnett College. Facial Expression as Key to Narrative Portraiture**

We create narratives out of abstract imagery all around us, especially through our tendency to attribute qualities of the human face to abstract visual stimuli, seeing human faces in everything from electrical plugs to the burns on a piece of toast. In Molly Bang’s book *Picture This*, the author shows how, by ascribing human qualities to abstract shapes, we can use design elements such as color, proximity, size, and shape to create narratives from these shapes as we form them into designs. Furthermore, this manipulation of abstract shapes through design is key to creating effective facial expressions through portraiture. This allows artists to design the abstract forms within their portraits in order to convey a human emotion or human narrative. This paper examines the caricatures and portraiture of contemporary illustrators such as Hanoch Piven in order to demonstrate how the design of a face can form the story of a person.

**Megan Moore. University of South Alabama. Botanically Restructured**

This work is an investigation of the effect of restructuring a collection that occurs through the process of collage. Moore’s collages contain elements of nature-based imagery that through a process of sampling, deconstruction and reconstruction, come together to form something new. Moore has been interested in nature since she was young, when free time was spent exploring the garden or biking through orchards to get to the river. This interest is ever-present in her work. Through continual drawing and research of historical scientific illustration, she has amassed a library of imagery, especially botanical references. Moore turns these drawings into printmaking plates and later turns her prints into collage material. Moore’s collages are assembled much like how dreams are formed from snippets of images previously experienced. Dreams seem to progress at times out of order, in varying degrees of clarity, with details shuffled and rearranged. Moore finds that her collages grow in a similar fashion. As she conjoins fragments, she creates constructions that are not quite as straightforward as they were previously. In one sense, her process is an attempt to reorganize and contextualize the world while the conglomeration of images she uses are the pieces of an unconscious narrative.

**Peggy Moorhead Seas. The Graduate Center, CUNY. Monticelli: A Painterly Painter Between Paris and Marseille**

Adolphe Joseph Thomas Monticelli (1824–1886) studied in Paris but returned to his native Marseille in 1870, where he spent the rest of his life. His years in Paris were formative, however, including study at the Ecole des Beaux-Arts; hours at the Louvre, where he digested the courtly *fêtes galantes* to which he
aspired; and such shaping events as the posthumous studio sale of Delacroix in 1864. This paper explores the tension between this important Parisian formation and his enduring identity as one of the so-called maîtres provençaux, whose thick, rough, impasto-rich work was a far cry from the academic and self-effacing surface that continued to reign in Paris. Seeking to trace not only the development of his painterly style but also the construction of his posthumous reputation, it ultimately asks if Monticelli is an example of a marginalized regional painter who, only following his death (and in this case his influence on such painters as van Gogh), became a celebrated painterly painter, avant la lettre? If so, to what extent was it precisely his move out of the artistic capital of Paris that allowed his style to develop in such a manner?

Michael Morford. Borough of Manhattan Community College, CUNY. Pontormo’s Sculptural Mark-Making
The paintings of sixteenth-century artist Jacopo Carucci da Pontormo are anything but “impasto” in its traditional definition for the thick application of paint to a surface. If, however, the term is simplified to gestural, or even sculptural, mark-making, his brushstrokes and rapid pen, chalk, or charcoal lines show a varying thickness and intensity to define light and shadow that create similar effects. This mark-making enhanced the already popular desires to create believably three-dimensional painted figures in his compositions, the results of which are often described as providing a tactile, sculptural impression to the viewer.

Mey-Yen Moriuchi. La Salle University. Nineteenth-Century Mexican Costumbrismo
After independence was achieved in Mexico in 1821, there was a movement known as costumbrismo that lasted several decades, from the 1830s through the 1880s. Costumbrismo, which manifested itself through both the visual and literary arts, sought to capture the customs, costumes, and traditions of everyday people and their lives. It garnered particular momentum and prominence in the nineteenth century as the nation’s leaders tried to stabilize the country politically and economically. Moriuchi argues that costumbrismo played a significant role in the construction of racial and social popular types and contributed to notions of Mexican identity. This paper examines the interconnectedness and interchange between costumbrista literature and costumbrista paintings. These two forms of costumbrismo have long been held as parallel—not intersecting—movements, isolated within their separate disciplines. Moriuchi posits that a more comprehensive view of the movement and its impact on nationalist discourses must take into account the interaction between art and literature. She seeks to examine the movement’s intertextuality and instead situate costumbrista literature and costumbrista pictures as complex interweavings of multiplicity.

Anthony Morris. Austin Peay State University. The Democracy of Urine: Reading Iconography in Andy Warhol’s Oxidation Paintings
Andy Warhol famously produced his Oxidation paintings (1977–78) by instructing assistants to urinate onto supports coated with copper-based paint, forcing oxidation of the metallic surface. These works are frequently described as gestural, abstract, and in opposition to the pristine, expressionless surfaces of the Pop Art paintings for which Warhol is best known. The series is considered important in Warhol’s oeuvre because these are the most non-representational paintings of his career, as the artist’s 1980s Rorschach and Shadow paintings never completely relinquish subject matter. This paper rereads the Oxidation paintings in the context of Mikhail Bakhtin’s 1965 theory of the carnivalesque. Bakhtin argued that bodily functions such as eating, defecating, and sex are universal to humanity, whereas intellect is determined by social class and privilege. By treating urine as subject matter, the distance between Warhol’s Campbell’s soup cans and the Oxidation paintings is shortened. The series vulgarizes the abstract surfaces and pouring techniques of artists like Jackson Pollock and Helen Frankenthaler through a carnival material common to all humanity. Unlike post-war non-representational painting, the bodily material of the Oxidation paintings becomes a form of iconography which transforms the work so that it is both (and neither) representational and formally abstract.

Camouflage is associated with military entities, but its function extends beyond concealment to a larger purpose of unification. Mougel’s interest in the uniform stems from his service in the U.S. Marine Corps, and ideas of conformity and identity within the tactics of war continually filter into his artistic practice. As a motion media specialist, Mougel learned the practice of photography in the context of military operations, capturing images that celebrated the missions of the Corps, as well as recording evidence of operations gone awry. After leaving the military, he has pursued a career as an artist and educator, but experiences from his time in the service remain ever present. Mougel returns to moments from his past, with the white washed soldiers in his series Blanc revisiting the act of transformation he experienced as a new recruit, and the tableau Images that Comprise Rabbit to Bee examining his transition back to civilian life. Mougel recognizes the value of the challenges he encountered as a veteran, and he embraces the traits of discipline and camaraderie that he now carries into the classroom. This presentation addresses lessons from Mougel’s transition from soldier to artist and professor through the medium of photography.

Meredith Mowder. The Graduate Center, CUNY. The Politics of Silent Space: Architecture and the Acoustic Void
Theodor W. Adorno’s famous dictum, “To write poetry after Auschwitz is barbaric,” is, essentially, silencing. His pronouncement extends well beyond poetry, affirming the problem of artistic representation after the Holocaust. Daniel Libeskind tackles this challenge in his design for the Jewish Museum of Berlin, which includes a void, an imageless, silent space. Libeskind also contends he designed the building as an instrument—yet one that plays no music. Furthermore, Libeskind asserts that his built environment for the Jewish Museum, which includes the void, operates on the visitor acoustically in terms of memory. For Libeskind, it is the parts of history that you cannot hear and see—the voided aspects of history—that are essential to understanding history. Indeed, this paper discusses how the concept of the void—as absence and silence—becomes the acceptable mode for dealing with the Holocaust and the Nazi past in Berlin in the late 1980s. This paper is the continuation of a project which examines Libeskind’s plan, the architectural void, and his use of Schoenberg’s opera Moses und Aron as inspiration for the design of the museum, yet with keen attention to the implications and functioning of an acoustic void in architecture.

Ellen Mueller. West Virginia Wesleyan College. Performing Help
The idea of social practice has been widely discussed in the field of performance art, with scholars such as Nicolas Bourriaud and Shannon Jackson examining subversive resistance to social conformity. However, these perspectives have not specifically or directly addressed the growing collection of artists satirically performing help or instruction as social critique. Mueller examines these artists, their inspiration, creative approaches, and methods of disseminating work.

Debra Murphy. University of North Florida. Jim Draper’s Feast of Flowers: A Cautionary Tale
During 2013 a number of ceremonies commemorated the five hundredth anniversary of Ponce de León’s landing on the shores of Florida on April 2, 1513, which began the first detailed exploration of the peninsula. The explorer named his discovery Pascua Florida because it coincided with Easter. Conceived to complement but not quite celebrate this event, Jim Draper’s Feast of Flowers, a series of large-scale paintings that captures and confronts the diversity of the state’s ecosystems with its stunning variety of flora and fauna, comes with the underpinnings of a cautionary tale. Part avid naturalist, part knowledgeable art historian, part ruminating philosopher, and part zealous advocate for environmental causes, Jim Draper is one of the state of Florida’s preeminent artists. Born in Kosciusko, Mississippi, he adopted Florida and its environment with a sustained passion. Feast of Flowers was featured in the Cummer Museum of Art and Gardens in Jacksonville from December 18, 2012, through April 7, 2013. Draper’s series encompasses the characteristic habitats that make up the twenty-seventh state as it incorporates references to an interdisciplinary world of history, science, politics, ethics, and art. Draper glorifies what was here before the arrival of the Spanish and what he hopes will endure.

Judi Murphy. University of West Georgia. Tools of the Pre-Columbian Mayan Painter
During the most primitive of times and in the most hostile environment, Mayan painterly artists produced works of art, some of which endure to the present day. These painters created both works of
wonder, that still decorate walls of their former world, as well as books. What tools did they use to produce these works of art? What materials did they use as surfaces, papers, brushes, and paints that still remain vivid after a thousand years? This paper explores their surfaces, brushes, and papers as well as the tints and the chemistry involved in their paint processes. Murphy discusses Mayan Blue and Yellow, the two most lasting and vivid colors in their employ. The creative element of the artist looked to the environment as well as to trade goods in their thought processes, for an outside-the-box approach to their creative process.

Althea Murphy-Price. University of Tennessee, Knoxville. Genesis=Matrix
In printmaking the genesis exists as the matrix. Murphy-Price’s creative approach allows the matrix to exist as image, material, and object. In doing so, the source is gifted with a responsibility far beyond simple replication, equally reflecting metaphor and ideas of cultural and personal experience. Object and material serve as the generating forces of Murphy-Price’s creative practice. Hair is the genesis of her artistic expression and inspiration. She uses this material to create deceptive imagery that attempts to challenge the fact or fiction of its nature through reenactment. Using this approach, the source of the work can be interchangeably discussed as the matrix. She utilizes photographic processes to reactivate the object into printed form. In this work, her original also exists as object. It is then transferred into the reproducible format of a matrix, before existing as its printed form. The source and the copy come into question. Does the authenticity reside in the physicality of the original object or in the authority of the final creation? As a participant in this session, Murphy-Price shares her own creative practice as well as that of other artists with a similar sensibility in which matrix and image interplay between reflection and imitation.

Allison Myers. University of Texas at Austin. Breaking English: Language and Materiality in the Work of Guy de Cointet
Referred to as the “missing link in the history of Conceptual art,” French artist Guy de Cointet arrived in New York in 1965, barely familiar with the English language. Already interested in cryptography and coding, his work soon began to investigate the malleability of language through its visual and material qualities, particularly in terms of the misconstrued or misunderstood. This is particularly visible in a set of drawings from 1971, in which he used mirrored handwriting to distort and play with the legibility of found phrases. By combining handwriting, the physical trace of the artist’s hand, with conceptual strategies like found language and the application of systematic processes, Cointet’s drawings complicate the standard account of conceptual art as a dematerialized, analytic practice. In this paper Myers examines these drawings through the concept of “broken English,” a term used pejoratively to describe a non-native speaker’s inability to conform to the rules of the English language. Through Cointet’s work, Myers shows how the act of “breaking English” can also be understood as a productive and critical act, a transformation of language from a transcendental system of given rules into a malleable material able to be broken, shaped, or transfigured.

Roja Najafi. University of Texas at Austin. The Existential Location: Evocations & Objects in Dubuffet’s Hourloupe Pieces
From 1962 to 1974 Jean Dubuffet turned mainly to spatial public sculpture. This shift began with his interest in experimenting with the new sculpting material, polystyrene. Sculpting urged Dubuffet to address the ambiguities between the object and the figuration of the object. This is not the first time that Dubuffet’s art tackles the boundaries between man-made aesthetic reality and the real world. His materiality constantly engages one’s eye-body-mind in an endless commute between the abstract material and the referential figure. The Hourloupe series challenges the viewer in a new special locus: the abstruse space between evocations and objects—imaginary and real. On its most elementary level, sculpture is the exposure of our eye-body-mind with things: our being-in-the-world, as Heidegger and Merleau-Ponty describe. Merleau-Ponty’s *Phenomenology of Perception* explains the ontology of the body as a “strange object, which uses its own parts as a general system of symbols for the world.” If we accept this as an idea of sublimation, the physicality of Dubuffet’s Hourloupe pieces de-sublimates the accepted aesthetic forms, especially that of a figure. This paper explores the nature of Dubuffet’s Hourloupe pieces in relation to their abstracted objective reality within the existentialist backdrop of the postwar period.
Elisabeth Narkin. See: Iara Dundas.

Linda Neely. Independent Scholar. ReHab: Art Elements Addiction and Recovery
This session addresses sober consideration of what popular literature (The Power of Habit: Why We Do What We Do in Life and Business, by Charles Duhigg) suggests for marketing innovative art education curriculum to art teachers who are consumers and dealers with an elements-and-principles habit. Neely provides an example of practice with specific application to staff development.

Erika Nelson. The Graduate Center, CUNY. Border Intelligence: Guillermo Gómez-Peña and the Navigation of Collaborative Border Art
The Border Arts Workshop and La Pocha Nostra, two collaboratives founded by Guillermo Gómez-Peña, have used radical performance art to promote cultural cohesion between Mexicans and Chicanos from the 1980s through today. The Border Arts Workshop, established in 1984, provoked issues of immigration and human rights through its cross-cultural performances centered on the San Diego/Tijuana area until the group’s separation in 1989. Guillermo Gómez-Peña, along with the other founding members, attributed the group’s disbanding to the coadaptation of “border art” by large museum institutions and big-box galleries. His new group, La Pocha Nostra, was founded in 1997, and centers on performance education to promote the same ideals that The Border Arts Workshop once supported.

Eating disorders can wreak havoc on the body and yet many young women repeatedly and explicitly document their extremely thin bodies, posting photographs online and dissecting them in message boards. These websites are absolutely dependent upon the documentation of thin female bodies. Not just the girls’ bodies appear, but the sites showcase pictures of models that can serve as inspiration. Artists like Laia Abril and Ivonne Thein explicitly address these concerns in their work. Abril collects images from these sites, reproducing them and contextualizing them with text culled from message boards, while Thein photographs models who are already skinny and then photoshops them to make them impossibly thin. Additionally, Vanessa Beecroft and L.A. Raeven have also used photographs of anorexic bodies as parts of their larger projects. By examining the work of these artists, as well as the pro-ana websites, Newman investigates the way that eating disorders are created and viewed, while also mimicking fashion magazines and images that are heralded as models for women. The thin female body becomes a site where value is assigned and where worth is determined, and these artists force us to consider what cultural expectations have done to young women.

Jeanette Nicewinter. Virginia Commonwealth University. Interactions, Exchanges and Ceramics in the Jequetepeque Valley, Peru
The Jequetepeque Valley in present-day northern Peru was an important region of interaction between the highland Cajamarca culture in the east and the coastal Moche and Sican cultures to the west. Interactions between these cultures are inferred through the recovery of Cajamarca ceramics on the coast and in mid-valley sites; however, these findings are not reciprocated by coastal ceramics being prominent in highland contexts. Technologically and aesthetically different from their coastal neighbors, the art of the Cajamarca culture has been previously depicted within scholarship as an anomaly. By utilizing archaeological data from sites in the Jequetepeque Valley during the period between 600 and 1460 CE, an analysis of the geographic range of Cajamarca ceramics, as well as a consideration of the exotic materials recovered from highland and coastal sites, is utilized to extrapolate the possible interactions between these cultures. Consequently, a more comprehensive understanding of the relationship between peoples in the Cajamarca regions and those in surrounding areas enables art-historical questions concerning stylistic and aesthetic preferences and iconography to be examined. This paper argues that Cajamarca ceramics were not produced within a cultural vacuum, but were instead depicting cultural and intellectual exchanges in their artworks in previously unrecognized ways.
Art historians have shown that Conceptual artists never completely abandoned the object. Artists exploited photography, video, and other time-based media to work through larger ideas. Noonan shows how printmaking—often overlooked—and lithography in particular, allowed artists to further Conceptual art practices. Noonan argues that the lithographic matrix became a location for artistic activities because it was sensitive enough to receive marks of artistic presence, and yet it transformed those signs during reproduction. In other words, traces of artistic presence shifted during reproduction into language and through it issues of subjectivity were negotiated; grappling with such identity issues defined many of the broader discourses of the late 1960s and 1970s. This shift was possible because the matrix and the reproductive process operate in that interstitial space between the self and Other; it cleaved the body of the artist from the Other while producing a remainder of that encounter. The remainder—the print—produced during this process recalls the remainder defining subjectivity. Thus, the mediated aspect of printmaking allowed artists to reconstruct the subject as mediated. Noonan addresses reciprocal relationships between the print process and subject formation to show how the print formed and informed the self as a social construction.

Toby Norris. Assumption College. Shaping an Art of Democracy
During the 1930s France, alongside the other major capitalist democracies, struggled to give shape to a democratic vision of art in the international arena. The urgency of this task increased with the tempo of a decade accelerating towards war, and with the growing evidence of the political instrumentalization of art in the Soviet Union, Germany and Italy. The difficulty of the task was particularly great in France because the new vision was built on unstable foundations: throughout the decade French cultural policy wavered between its long-standing commitment to artistic pluralism (held to exemplify the economic and political liberalism of the Third Republic) and the tentative beginnings of an official endorsement of modernist art. This paper examines French participation in successive International Expositions—Barcelona in 1929, Brussels in 1935, Paris in 1937—arguing that these were potent sites for the international presentation of a national artistic identity rooted in democratic principles.

Rod Northcutt. Miami University. pandekegedialogerne
Northcutt always tries to get to the bottom of things with his work. He is most effective when he can convince others to join him to talk, eat, and drink. Artists, flying the flags of “dialogical, relational, and situational,” work to communicate directly with a participatory audience. Criticized for “just hanging out and talking,” the most impacting and compelling projects employ strategy: artists must provide good food and drink, make a comfortable place to talk, ask guiding questions, document it all, and exhibit the results. Importantly, they cannot claim to change society. Northcutt discusses dialogical strategy by surveying seminal public projects and by enlisting audience participation. He introduces his pandekegedialogerne project, performed in Copenhagen for one month during his residence at Christiania (which ended just before the conference) during which he traveled by (Danish) kitchen-bike to city centers to exchange pancakes/drinks for dialog on a specific topic, document the interaction, and create an interpretive installation featuring the content of others, thus showcasing the “bottom” of an issue. Northcutt is also in residence in Greensboro at Elsewhere during SEAC, so he will ride my (American) kitchen bike to the panel with free food (homemade pretzels/sauces).

Lauren Norwood. Independent Scholar. Body Doubles: Representation and Portraiture in Lagunillas Style E Figurines from West Mexico
In the scholarship about West Mexican ceramics, Lagunillas Style E figurines have often been casually described as portraits. Norwood’s paper argues this point, validating the claims made by previous scholars. She proposes that Lagunillas Style E figurines represent a highly stylized form of portraiture in which the representation of physical likeness was unimportant. Instead the artists communicated the identity of the sitter though the depiction of adornment such as tattoos and body paint, relying largely on the viewer’s memory of the subject. The depiction of cranial deformation, piercings, and tattoos or body paint on ceramic figurines not only communicated to the viewer the identity of the sitter but also the biography of the wearer. Their placement in shaft tombs—likely tombs that contained the individual they represent—relates to the figurines use in ancestor ritual. Norwood proposes that Lagunillas Style E
figurines were used as a vehicle for continued communication with the ancestors. The display of adornment served the deceased in the afterlife, validating their position in their world as fully-formed adults who in life, and now in death, were capable of acting at the behest of their living relatives who in turn legitimized their status through them.

Marjorie Och. University of Mary Washington. Seeing Students as a Community of Thinkers
With greater competition for both entry-level museum positions as well as fellowships to support graduate education, undergraduates are in need of more opportunities for professional experiences that demonstrate their knowledge of the discipline, their writing and speaking skills, their ability to articulate a research project, and their engagement in collaborative learning and research. Internships are typically the chosen course for what our students might call “real life experience.” But internships can be brief and, while sometimes offering hands-on experience working with objects, internships do not generally require students to produce something that is both academically rigorous and indicative of their work as part of a collaborative team. This paper explores developing online exhibits in 400-level art history seminars. In presenting their work online as a collaborative project, students quickly discover that their audience is as open as the internet, and the results are exciting. A seminar of individuals becomes an exhibit team and a community of thinkers where no single project stands alone. Och presents lessons learned from several online exhibits together with suggestions for incorporating such projects throughout the art history undergraduate curriculum and expanding such work beyond one’s home institution.

Jinah Oh. SCAD Savannah. Process or Outcome?: Constructing Collaboration Syllabi and Overcoming Challenges of Assessment. What are the Learning Objectives that Work?
Collaborative learning environments are dynamic and changing as collaborative projects develop. However, the classroom environment and course framework appear to be static. As instructors, we are facing new challenges as we encourage collaborative efforts and implement collaborative projects into our courses. How can our syllabi be a roadmap to guide these dynamic learning environments and embrace organic changes? How should individuals and groups, process and outcomes be evaluated? This paper discusses different expectations of instructors and students in collaborative learning environments (compared to traditional learning environments) and the variables that need to be considered when assessing student performance in collaborative learning environments.

Sean O’Hanlan. Stanford University. Except by Fragments: Narrative and Inscription in the Civil War Scrapbook of Oliver Wendell Holmes, Jr.
This paper performs a close reading of the “history of fragments” found within Supreme Court Justice Oliver Wendell Holmes, Jr.’s Civil War scrapbook. In 1926, echoing the words of his mentor Ralph Waldo Emerson, Holmes wrote: “Men carry their signatures upon their persons, although they may not always be visible at the first glance.” What are the ethical implications of the historian’s endeavor to give voice to the “invisible signatures” inscribed by trauma? To what extent can one locate the interior history of a text or a work of art? In studying Holmes’s personal record, O’Hanlan explores phenomenologies of encounter. More specifically, he examine Holmes’s later encounter and imposition of narrative upon his past in the structuring of a personal history.

Trenton Olsen. Brigham Young University. Anna, Sonya, and the Unknown Woman: Navigating Spaces of (Fallen) Womanhood 1863–1883
While some critics condemned Ivan Kramskoi’s work, Unknown Woman (1883), for what they saw as a poor composition, one art critic praised the artist for using a fallen woman to turn a critical eye towards society. Kramskoi’s image highlighted a substantial yet marginalized aspect of nineteenth-century Russian social fabric, “the growth of prostitution in the modern city.” There was no precedent in Russian painting of the period to broach the topic of female sexuality, and, perhaps for this reason, the work has been associated with Anna Karenina. While there are no literal connections between the two characters, examining Kramskoi’s Unknown Woman within the context of literary and social discourse of the period concerning prostitution and adultery informs our understanding of Kramskoi’s heroine. Olsen argues that whereas the fallen woman is often presented as the femme fatale or as sexually dangerous...
in the West in works such as Zola’s *Nana* or Manet’s *Olympia*, Russian texts such as Dostoevsky’s *Crime and Punishment* and Tolstoy’s *Anna Karenina* give depth, complexity and power to the fallen woman.

Curator and critic Nicolas Bourriaud coined the phrase “relational aesthetics” in his eponymous 1998 book to describe emerging thematic and programmatic unity in the works of many contemporary artists. Responding to the setting of the Club 5th Season and the inclusion of Art in Odd Places at the Greensboro conference, this joint presentation offers a mashup of relational art projects and samples of EDM (Electronic Dance Music) analyzed through Bourriaud’s concept of “postproduction.” These contemporary artists and DJs re-conceive, as he states, the exhibition location as “a space of cohabitation, an open state somewhere between décor, film set, and information center.” This discussion and performance examines projects that transgress distinctions between artist and audience, using postproduction techniques such as sampling, appropriation, and looping. Examples include artist Cyprien Gaillard and composer Kudlum’s “Desniansky Raion,” architect Bernard Khoury’s hypogeal Beirut nightclub B 018, and the dance music of DJs Kaskade, Beardyman, and Miss Kittin. Borrowing the strategies of re-mixing deployed by these artists, this investigation alternates between images and sound clips to demonstrate how relational artists working today fulfill Bourriaud’s goal of navigating a “path through culture.”

This presentation focuses on how the Wired Lab at Duke University is leveraging new technologies in the study of historical material culture. Our approach to exploring the “social lives of things” couples hands-on research with training in an array of emerging twenty-first-century literacies in the humanities: geospatial mapping, 3-D modeling and acquisition, digital reconstruction and interactive simulation, as well as critical thinking about these modes of visualization. Olson uses as a case study a series of interdisciplinary courses involving the Brummer Collection of Medieval Sculpture at the Nasher Museum of Art. The project will culminate in an interactive, multimodal exhibition of the collection in 2015.

Christopher Olszewski. SCAD Savannah. Sketchbook: No Place For The Weak
Living in a Red Bull–driven, media-saturated society, it is difficult to keep up with all the visual information being thrown at us. The rich textures of advertisements, bold colors of junk-food wrappers, and the seduction of fast food make it difficult to focus on one thing. Sketchbooks are a way to embrace the madness and allow everything to happen at once. In Olszewski’s most recent project, *No Place For The Weak-Jeep Cherokee Project*, he retraced the Trail of Tears (Indian Removal Act 1830) in his 1992 Jeep Cherokee, from New Echota, Georgia, to Tahlequah, Oklahoma. The experience was visually overwhelming and he collected everything. One year later, he is still sifting through receipts, junk food litter, fast-food wrappers, pamphlets, museum handouts, maps, and bits and pieces found on the ground. All of this information is being slowly integrated into Olszewski’s sketchbooks and order is starting to take place. This presentation addresses how the sketchbook is a place for disseminating visual information, generating ideas, expanding creativity, cultivating curiosity, and the foundation for inspiration. Olszewski also shares some historical references and how the sketchbook/visual journal is translated into the classroom experience.

Elizabeth Olton. Independent Scholar. From the Historical to the Sacred: A Study of Maya Royal Portraiture Scratched on Walls and Carved on Lintels
The ancient Maya recorded their past in hieroglyphic inscriptions, narrative scenes and in funerary architecture. In contrast, unofficial imagery scratched in the plaster walls of Maya buildings has long been viewed as a-historical musings, the work of children or the result of a hallucinogenic trance. Uneven lines, vague caricatures, foggy compositions are apt descriptors of this type of imagery. Lacking both the artistry and the permanent context of canonical Maya imagery, these scenes appear to have been made by unskilled hands with arcane messages in ephemeral environments. Neither historic nor artistic Maya graffiti is viewed today as a liminal expression, however; imagery scratched on walls from Tikal suggests that certain graffiti may have functioned as eyewitness accounts of historical events. One
such example comes from the series of images titled *Lord and Palanquin*, found incised on walls. The same subject has been found expertly carved on a wooden lintel inside a royal burial monument. The ruler and palanquin portrait is seemingly the only feature these disparate objects have in common, as their genres, contexts, and chronologies are different. By closely examining these “paired portraits,” this paper complicates our notions of how the Maya recorded their past through so-called liminal imagery.

**Kofi Opoku. West Virginia University. Using Empathy in Design to Foster Interest in Social Issues**

Design has changed from being merely a product-oriented discipline focused on the promotion of consumer goods to become a goal-oriented practice seeking to address the needs and challenges faced by people in their communities. Conventionally, most designers have engaged various processes that help identify the real needs of an audience in order to develop effective solutions. Designing for social change presents the interesting challenge of reaching audience members who may not be directly affected by an issue but who then may become invested in community-led transformations. This research uses the context of homelessness to examine how empathetic techniques can be employed to simulate experiences that foster interest in social issues. It presents a model for generating empathy through design and explores how understanding can lead to emotion and subsequently to a desirable action.

**Claire Orenduff-Bartos. Valdosta State University. Articulating Modernism at the Edge of Empire: Polish Symbolism and the Sztuka Group**

Polish modernism emerged under the aegis of the most prominent artists’ association in *fin-de-siècle* Polish territory, the Sztuka Society (1897–1918), which positioned itself as an openly nationalist artistic association in a regional center of the Austro-Hungarian Empire. In an age of international modernisms, Sztuka’s artists hoped to establish themselves as the normative standard bearers of Polish art. As well, Sztuka charged itself with the task of proclaiming a culturally, if not politically, autonomous Polish identity within the context of empire and Europe at large. The incorporation and transformation of the stylistic and philosophical stances of Western European movements such as Symbolism had significant implications for the form and organizational practice of Sztuka. This paper examines the ways in which the intersection of Sztuka’s concerns about regional identity and the international Symbolist language of some of its most prominent members provided a fruitful platform with which to address issues of modernism, cultural identity, and nationhood. The Symbolist elements in Sztuka’s group show in various international venues and their engagement with both regional and international identities offer a glimpse of the ways in which mainstream modernism could be reexamined and reconfigured in a context of ambiguous regionalism.

**Quintin Owens. University of West Florida. Aesthetic Predicaments**

The work is a manifestation of place conceived through the provocative and chimerical nature of memory. Associations of landscape as beautiful, ideal domestic spaces are juxtaposed with personal, fragmented experiences and unresolved moments of bewilderment. Owens gathers past memories and experiences, then bundles them into placeholders that help him recall a sense of a moment that can never be had again. There is a struggle to make sense of the disconnectivity between seemingly mythic experiences in nature and the familiar, domestic, everyday of living. This process of exploration opens the opportunity to think about how we assemble our lives and idealize our environment or, maybe better yet, how we idealize our lives and assemble our environment. Collapsing the two reveals the domesticated maintenance of incongruities that arise between ourselves and the world in which we live.

**Susan Harbage Page. University of North Carolina at Chapel Hill. The U.S./Mexico Border Project: Borderlands, Story, and Performance**

Page interrogates the physical and psychological space of the U.S.-Mexico border. Since 2007, she has traveled each year to work in Brownsville, Texas, and Matamoros, Mexico, where she walks the border and photographs objects left behind by individuals who swim across the Rio Grande in their attempts to enter the United States. In 2009, Page began a series of annual site-specific art interventions, working both communally and alone. With artists from the United States and Mexico she created *Crossing Over: A Floating Intervention* (2009), a temporary floating bridge created from colorful, plastic children’s inner tubes. In 2010, Page created *Loss*, a giant wreath that was placed on the newly erected border fence. In
2011, she changed the landscape and meaning of the objects left behind by encircling each artifact with protective blue lines in Blue Circle Project, Laredo, Texas. In 2012, Page produced, among other performances, My Mother’s Teacups, bringing her mother’s bone china teacups to the U.S.-Mexico border. Page’s mother carried these cups to the United States from England, her family’s country of origin. This piece examines Page’s immigrant origins and speaks to the collective immigrant experience of millions of Americans.

Periklis Pagratis. SCAD Savannah. Art and Flying: From the Cockpit to the Studio
This presentation explores the common ground between two seemingly unrelated forms of human endeavor: flying and art. Most artists, including art students, understand the notion that the reconciliation of opposing forces results in a work of art. Similarly, people involved with flying understand a similar process of reconciliation of opposing forces that sustains flight. Insights gained from years of study dedicated to learning to paint and learning to fly have proven productive for the evolution of art students’ abilities. These insights are the main focus of this paper. Note: The presenter is a foundation studies professor at SCAD and a licensed private pilot.

Katherine Morrow Ford’s obituary described her simply as “wife of architect” and “writer,” yet she had a long and successful career as an architectural critic for House & Garden magazine, columnist for the Los Angeles Times, and as co-author of several architectural books and domestic advice manuals. Though her accomplishments were omitted from her obituary and her life was framed in reference to her husband’s career, Ford remains one of the most instrumental female critics who promoted both modern architecture and modern architects in the mid-twentieth century. This paper highlights Ford’s work and analyzes her impact on the field of mid-century modern architecture. Like other female architectural critics of the twentieth century, Ford occupied a strategic position in the art world. She continued to navigate the male-centric world of architecture and design while taking a decidedly “feminine” approach by focusing her writings on home design and interior decoration. Her career also speaks to the larger disciplinary questions of gendered roles and the ability of women to achieve success while operating and negotiating the “socially constructed views” of mid-century America.

Ki Ho Park. Louisiana State University. Social Media as an Educational Platform for Graphic Design
This talk explores different methods and procedures for utilizing social media as a teaching platform for design education and the practice of contemporary graphic design. Park shows examples of how we can take advantage of these digital tools to enhance graphic design pedagogy and strategies for building networks as well as enhancing our professional profile towards developing a client base and strengthening business practices. The presentation shows examples of portfolio sites, tutorials, video as a vehicle for sharing ideas, and commentary. It aims to inspire and enhance our learning experience and harness the power of the Internet as a digital network for connecting to people and building online communities.

Yumi Park. See: Charles Carraway

Jennifer Parsons. University of Virginia. Regional Consciousness and Representation: John Sloan’s Aesthetic Choices in Philadelphia and New York, 1892–1907
Although Philadelphia was considered the capital of the American art world in the eighteenth century, it had lost that title to the burgeoning metropolis of New York by the 1890s. The young artists of the so-called Ashcan School began their careers as students and newspaper illustrators in Philadelphia before moving to New York around the turn of the century. Unlike his colleagues, however, John Sloan failed to adjust to the metropolis during an initial ten-week sojourn in 1898 and returned to Philadelphia for five more years. This paper examines Sloan’s earliest newspaper illustrations and paintings in light of his pivot between his hometown of Philadelphia and the new art center of New York. Taking local constraints and regional identity into account, Parsons considers the inherently local medium of the daily newspaper in light of the artist’s aesthetic choices—namely the internationally popular Japanese print–inspired style of his illustrations for the Philadelphia Inquirer and Philadelphia Press in comparison

The most prevalent theories regarding the presence of boy/boy relationships (yaoi) in Japanese comics for girls (shojo manga) uphold that romance between and among feminine boys replaces female sexual agency. In this context, girls consume yaoi manga because males embody full sexual freedom and equality, implying that girls are inhibited by their biologies; however, the existence of girl/girl relationships (yuri) in manga is virtually absent in the scholastic discourse on same-sex couples in Japanese sequential art. This paper examines the reasons for the exclusion of the yuri genre from academic discussion as well as the function and significance of the female-on-female gaze in Japanese pop culture. Same-sex relationships between girls are accepted in Japan only when they are perceived as rites of passage into adulthood in which girls are expected to replace their pseudo-lesbian girlfriends with men. When lesbian relationships are not terminated by maturation, however, girls’ love is considered a danger to motherhood, continuity, and male power. The yuri genre, thus, asks the question: what happens to the male gaze when the sexual experiences of lesbians are universalized?

Maria Clara Paulino. Winthrop University. Paula Rego: (Un)familiar Stories

Born and raised in Portugal during a fascist dictatorship, Rego has produced work with narrative content since her student days at the London Slade School of Fine Art. A long-time resident in England, she studied with Lucien Freud and was the first artist-in-residence at the London National Gallery. Her drawings, prints, collages, acrylics, and pastels are often inspired by folk and fairy tales, as well as literary classics, of which the Jane Eyre and Other Stories series (2003) is an example. The museum dedicated to her work, near Lisbon, has been aptly named The House of Stories. Robert Hughes argues that Rego “isn’t on the curatorial radar in America” partly because “she’s simultaneously an ‘old-fashioned’ painter, obsessed with traditional art from Balthus to Courbet, and unfamiliar.” This “unfamiliarity,” the paper argues, resides in content rather than in form. Rego’s powerful, provocative, often shocking canvases tell stories in their absolute rawness and explore undomesticated versions. She wishes, she states, “to give terror a face.” Now in her 70s, she has done just that with her series based on an eleventh-century Portuguese folk tale, The Dame with the Goat’s Foot (2013).

Louly Peacock. Independent Scholar. I’m With the Band: From Art Historian to Rock and Roll Mamma

Writing a punk rock anthem about love in the twenty-first century requires a whole different set of skills from those used to teach art history. For many years, Peacock was an art history scholar and academic. But lurking behind her more academic pursuits was a mod rock mamma. This paper tells how Peacock went from being a mild-mannered art history teacher to a “bad ass” keyboardist and singer in a large Punk/Ska group called Una Buena Band. As an art history professor she sought to convey women artists’ voices, while in the band, she has come to project her own voice as a woman, mother, and lover by writing and performing her own songs, two of which she performs in this session. Sister mamma rock and rollers such as Patti Smith inspire Peacock to learn how to project her own voice; she sings excerpts of their work as well to demonstrate influences. Unlike in art history, Peacock found that in a large rock band, you’ve got to get your point across quick and easy. This was her “Fuck Art Let’s Dance” moment, or liberation from the citation. Escape the life of the mind and embrace the chaos.

Brooke Falk Permenter. Rutgers University and College of Charleston. Persecution or Retribution? Defending Christianity and Avenging Christ in the Late Medieval Fortress of Faith

The late medieval period witnessed the development of countless religious allegories. Personifications like the Church, the Vices, and Death were means of approaching abstract concepts. Since Christ was a physical person who fulfilled a spiritual ideal, worldly symbols often replaced his human appearance to communicate specific ideas about him. In the fifteenth-century Fortress of Faith, or Fortalitium fidei, the body of Christ is transformed into an impenetrable tower surrounded by the greatest enemies of Christianity. The text’s scathing list of crimes allegedly committed against Christianity by heretics, Jews, Muslims, and demons reignited the fervor for crusade and called upon Christian knights to avenge their Savior. Simultaneously, its manuscript images reinforced the strength of the Church against the attacks
of its opponents. This paper uses the *Fortress of Faith* to explore the perceived legitimacy of Christian vengeance enacted upon non-Christian neighbors at the end of the Middle Ages. Recent scholarship argues that negative characterization of non-Christians was an effective mode of translating Christian doubt about doctrine and religious practice to outsider groups. Given this theory, do *Fortress of Faith* illuminations of heretics, Jews, Muslims, and demons sieging a late medieval tower, representative of Christ, encourage healing retribution or irreversible persecution?

**Caroline Peters. Colorado State University Pueblo. Killin’ It with Paul Crik**
Killin’ It! is an online motivational philosophy conceived by Paul Crik and the artist duo Goatsilk. Killin’ It! was originally developed as a web series, but it expanded to become an interactive online forum and micro-culture embodying the spirit of its own mantra: “This is it. Fuck it. It is what it is.” The project is like open-source self-help, using Paul Crik’s videos as a stimulant to harness the wisdom of an expanding group. Individuals constantly re-evaluate what Killin’ It! means at any given moment. In this way, Killin’ It! with Paul Crik remains responsive to a rapidly changing culture. As makers we embrace the philosophy as a way of life, 1) because it works for us as creators, and 2) because we’re energized by the public’s response. In the videos featuring Crik, he will usually perform an awkward, semi-convincing stunt using reverse footage. This establishes a humorous scenario that is then set against reasonable, heartfelt commentary. This combination of qualities works to inspire a useful dialogue that includes people who don’t necessarily make up an expected art audience, as well as those who are likely to be more familiar with the ways in which Killin’ It! is considered “art.”

**Yvonne Petkus. Western Kentucky University. Beyond Gesture**
After the grand, heroic gesture of Abstract Expressionism or the demystified, cartooned mark of Lichtenstein’s series of “Brushstroke” paintings from the 1960s, can we still find consequence in the thickly painted mark? Has irony left room for authenticity? Has the arguably base act of moving material around on a surface become passé or does it still hold something vital and possible and relevant? This paper looks into transcending the expected use of the painted mark, of gesture. Included is the strategy of getting lost, of merging, building, and then re-emerging through a negotiation and accumulation of thick, questioned mark-making. With historical examples such as Hals and Rembrandt, and more contemporary comparisons such as later Saville versus earlier Saville, Petkus discusses subtle but key differences regarding the use of impasto.

**Jerry Phillips. Vanderbilt University. Two Years After: Printing/Catering/Beyond**
Overview of work two years after finishing up graduate school.

**Eloise Philpot. Radford University. Metamorphosis in Animation: Shape Shifting in Time, Space and Form.**
Metamorphosis is one of the most important aspects of animation that engenders works by artists. Commonly referred to as morphing, the ability to change one object into another—or shift forms through time and space—has great potential for artistic expression. Good examples abound, but this paper concentrates on some films from the 1970s and 1980s when animation as an experimental medium flourished. The author’s own film, *Subway People*, merges line drawings of subway commuters into individual portraits. Ryan Larkin’s fantastical characters playfully shape shift in *Street Musique*. Sara Petty’s *Furies* dissolves the frenetic motion of two cats into abstract spatial dimensions. In *Diagram Film*, Paul Glabicki deconstructs movie frames into moving geometric shapes, lines, and points. One of the first computer animations using vector computer graphics was Peter Foldes’s *Hunger*, where the narrative elements are constructed and reconstructed into a melodramatic end. The circular motion of a mother’s repetitive work gives new meaning to the narrative in Caroline Leaf’s *The Street*. Will Vinton’s *The Great Cognito* demonstrates why clay is still a wonderful morphing medium. Due to new technology and new exhibiting venues, experimental animation is experiencing a rebirth and opens up new possibilities for animated metamorphosis.

**John Pickel. Wake Forest University. Trends in the Traditional Wet Darkroom in the Twenty-first Century**
No abstract was provided.
Caterina Y. Pierre. CUNY Kingsborough Community College. Studying the Lost Museum: The Musée Marcello as a Case Study

Only seven women artists had works on display at the Musée du Luxembourg in France at the end of the nineteenth century, and only one of them was a sculptor: Adèle d’Affry, the Duchess Castiglione Colonna, known professionally as Marcello (1836–79). In an attempt to secure a permanent place for the display of her art for future generations, Marcello planned the creation of the Musée Marcello, to be opened after her death in her birthplace of Fribourg, Switzerland. The museum, which opened in 1881, presented both the artist’s own sculptural work and the art of her friends, among them Courbet and Delacroix. At the time of its opening, the Musée Marcello was the only public museum in Europe funded and planned by a female sculptor and which contained a large selection of her own works. Although the museum had been well received by visitors and critics, by 1936 its demise was set in place. This paper presents a historical overview of the Musée Marcello, its creation and ultimate downfall, and the critical reception of both the institution itself and the sculptor who carved out a place for sculpture in nineteenth-century Europe.

Megan Piorko. Georgia State University. Nothing Good without Pain: An Early Modern Journey of Spiritual Challenge

Early modern Christian practice made use of both speculative and practical devotion; speculative providing protection for one’s soul, and practical for the earthly body. These devotional concepts appear in religious art of the Netherlands and worked simultaneously to heal both the physical self and the spiritual self through images. This dual standard of care is showcased in Hans Memling’s polyptych, **Earthly Vanity and Divine Salvation**. This portable meditative device takes the viewer on a virtual pilgrimage through sin, death, and hell with the hope of attaining salvation, the ultimate healing of one’s body and soul. Healing was never an easy thing, however, and the altarpiece asks the viewer to pay a price for his or her spiritual health. The difficult subject matter contained in this work, as well as the prospect of facing one’s true inner self, took the viewer through the poles of terror and hope that often beset those in need of healing.


Although the Romanesque Revival Style thrived in the northern states after the Civil War, the popularity of this style was marginal south of the Mason-Dixon Line. Major practitioners of this style in the Northeast rarely sought commissions to design buildings in the reconstructed South. However, minor or second tier architects were more than willing to take advantage of a rebuilding South. Sydney Winfield Foulk (1848–1932) was an unusually nomadic architect from New Castle, Pennsylvania, who found ample opportunities to build a variety of churches and YMCA buildings in the South. The southern states of Virginia, North and South Carolina and Florida were locations where Foulk readily found commissions. This talk investigates the Romanesque revival design of the West Market Street Methodist Church created by Foulk in Greensboro, North Carolina, in 1893 and delves into the career of an architect whose oeuvre traversed well beyond the typical range of a regional designer.


This presentation reviews some of the rules and regulations that govern studio and laboratory practices. While these regulations are ever evolving and constantly being amended by multiple entities such as the EPA, OSHA, our own universities, and a multitude of government organizations, there are policies and procedures that Plax presents for sculpture programs in the hope of assisting the greater goal of safe teaching and working environments for educators.

Sarah Pons. Texas A&M University—Corpus Christi. The Iconography in the Art of Salvador Dalí, to be Viewed as Possible Indications of Childhood Sexual Abuse and Repressed Homosexuality

In this research, ten of Salvador Dalí’s works are analyzed based on their iconography. The examination of the icons rests in their consistency and established symbolism. Pons appraises nine paintings and one movie. Symbolism is a major part of Dalí’s art and some selected works overflow with symbolism, while others contain limited but profound iconography. It is recognized in the field of art history that Dalí
constructed his symbolism around psychoanalysis. In this study, the confirmed and possible interpretations behind the iconography have been aligned with Dalí’s personal life. The core of this research is to explore the aspects of Dalí’s existence; his ambiguous sexuality and childhood are examined because these topics have rarely been addressed. Dalí exhibited signs of trauma such as his fear of intercourse and the severe memory gaps surrounding his early years. In this project, Dalían iconography is analyzed in accordance to the topics of sexual abuse and homosexuality. Dalí’s symbolism is treated as his own autobiography.

Austin Porter. Kenyon College. Propagating Culture: Promoting American Art Abroad during World War II

During World War II the Office of War Information (OWI), the primary U.S. propaganda agency, used American art and culture to promote ideologically charged messages of freedom and democracy to European audiences. An OWI magazine titled U.S.A. represents a key vehicle in this effort. Designed to mimic Reader’s Digest and available overseas exclusively, this color publication was printed in five languages and featured New Yorker cartoons, essays on American history, and fiction from writers including Faulkner and Hemingway. This paper focuses specifically on how U.S.A. employed photography and modern American art to promote the U.S. as an intellectually rich and culturally diverse nation. To achieve this goal, U.S.A. included dramatic photographic essays composed from the Farm Security Administration archive that depicted majestic American landscapes, advanced technological industry and weaponry, and cheerful communities surrounded by material abundance. Additionally, U.S.A. featured essays by Thomas Craven, a key promoter of Regionalism, whose illustrated articles praised American artists ranging from Winslow Homer to Stuart Davis. By analyzing how the OWI disseminated a highly selective visual rhetoric, this presentation reveals the strategic use of photography and modern art by the U.S. government during the international crisis of World War II.

K. Porter Aichele. University of North Carolina at Greensboro. Kate Gilmore’s Corporate Body in Pink

Perceived revelations are not always present at conception. Such is the case with Kate Gilmore’s Wall Bearers, commissioned in 2011 for Persona: A Body in Parts, an exhibition at UNCG’s Weatherspoon Art Museum. This work expanded a cadre of “Gilmore Girls” and added a new dimension to the artist’s portfolio of color-coordinated performances. The “wall bearers” were six women who periodically occupied an architectural setting designed by Gilmore. The women, of different ages and diverse body types, wore identical pink career dresses and sandals from an online budget clothier. The title Wall Bearers can be read as a metaphorical reference to the structural function of the caryatids of Classical architecture. The support function of Gilmore’s performers was similarly metaphorical, for they collectively represented the support staff that makes up what an earlier generation of feminists called the pink ghetto. Gilmore established the environmental parameters of the performance and choreographed action to perform not only a collective identity but also a new generation of feminist ideology. Drawing on multiple aspects of a contemporary preoccupation with body culture, she endowed a corporate body of support workers with a stately dignity and a new sense of purpose.

Carol Prusa. Florida Atlantic University. Emergence

Prusa is a maker. This fact was brought directly home while she was in residence at the Kohler Artist in Industry Residency at the Kohler factory in Wisconsin for four months this past year. Knowing nothing about ceramics or clay or sculpture, being a drawer/painter, Prusa put her mind completely outside of any comfort zone, free of history. It was a grueling yet exhilarating experience. She learned that she can make sculptures ... well. Prusa became an artist because she felt she would never be good enough at art or understand it well enough so it would be a life of intense pursuit, where every day she would need to learn something new. This is true and it is a life Prusa delights in. For this session Prusa talks about how she supports her work and life as a maker.

Edward M. Puchner. McKissick Museum. Godly Presence in the Landscapes of Minnie Evans

Religion is a powerful force within the social and cultural life of African American artists from the South. To Baptists like Minnie Evans, illustrating the direct and intimate presence of God in one’s life was a vital endeavor. In 1959, Evans painted Prophets in the Air (A Dream), a surreal mixture of religious subjects, dream imagery, and landscape elements derived from the lush setting of Airlie Gardens, in Wilmington,
Jenny Ramirez. Independent Scholar. Doubles, Doppelgängers, and Desire: The Formation of Female Identity in the Photographs of Lady Hawarden

North Carolina, where she worked. While many have understood this work according to the artist’s repeated claims that God appeared to her in dreams, Puchner argues that Prophets in the Air and other related artworks form a unique type of religious landscape serving this larger, vital purpose of illustrating God’s presence. The landscapes of Minnie Evans not only functioned to affirm the presence of God, but also helped her resolve personal and social issues. It examines the notion of a modern religious landscape, asserting that Minnie Evans chose the landscape format out of a need to pronounce her faith amidst significant racial oppression and societal change in the modern era. Evans’s religious landscapes thus granted her the same agency that she, like so many other African-American artists, obtained from evangelical faith.

Karen Quinn. Museum of Fine Arts Boston. Owl’s Head, Penobscot Bay—A Singular (?) Painting by Fitz Henry Lane
Curator Karen Quinn and conservator Jean Woodward at the Museum of Fine Arts, Boston are currently engaged in a research project aiming to determine the techniques and working methods of nineteenth-century American painter Fitz Henry Lane and his student, Mary Mellen. Lane and Mellen frequently painted the exact same composition; Quinn and Woodward are now investigating the relationships between these works. The present study is based on the MFA’s painting by Lane entitled Owl’s Head, Penobscot Bay. Quinn and Woodward have located three Mellen paintings of the same subject and are in the process of comparing them; all four are extremely close in size and compositional elements. They have begun to examine them with the infrared camera for underdrawings, and will complete pigment analysis on them, take X-rays, study brushstroke and paint application, and continue to research background material such as provenance. They will also investigate the role of the camera lucida as a potential aid in transferring compositions. The presentation is based on the current status of Quinn’s and Woodward’s project.

Robert Quinn. East Carolina University. TaskStream Electronic Portfolios for Teacher Education Candidates
One of the more recent developments in teacher education is the use of electronic portfolios. Within the past three years at East Carolina University, teacher education programs have moved from a paper portfolio to an electronic portfolio system powered by the database management software called TaskStream. The data input by ECU’s teacher education candidates is used for many purposes, including reaccreditation and submitting documentation of teacher education preparedness to the North Carolina Department of Public Instruction. This paper describes some of the ways that using electronic portfolios to document teacher education candidate preparedness is impacting the curriculum in art education at ECU. Quinn shares the Electronic Evidences that teacher education candidates are required to collect and describes the supporting components of ECU’s curriculum that generate the Electronic Evidences. He shares the Electronic Evidences of several recent students who have successfully utilized some of the features of TaskStream to accentuate their professional portfolios. Quinn also discusses the implications and challenges of the use of electronic portfolios in teacher education.

Amy Rahn. Stony Brook University. Bas Jan Ader’s Fall: Interstitial Objecthood
Bas Jan Ader’s artist’s book Fall, which he printed in 1970, contains only film stills from his two Fall films of 1970. No text, no captions, and no explanatory salvo mark the uninterrupted visual silence of the pages. Only the stills, printed sequentially, mark the viewer’s progress through the book. Rahn argues that in this book, Ader harnessed the space of the book to create, in the hands of the reader, a new iteration of his falling performances and cinematic works that extends the temporal duration of his original falls to a potentially perpetual suspension. Collapsing the filmic specter of the artist’s films into the emphatically material space of the book, Ader transfers his performance into a work that demands the viewer’s performance, her handling of the object, to activate the work. These successive turns, from performance to film to book, fluidly make and remake the art object, echoing the shifting cultural understanding of art and objecthood during the early 1970s.

Jenny Ramirez. Independent Scholar. Doubles, Doppelgängers, and Desire: The Formation of Female Identity in the Photographs of Lady Hawarden
While romantic duality may have captured the Victorian photographer Lady Hawarden’s imagination, judging by her preoccupation with doubling, one major difference is the lack of sinisterness inherent to the doppelgänger trope. Hawarden, rather, explores the double through love, friendship, sisterly attachment, and desire. Her photographs demonstrate the strong relationships Victorian women formed with each other—relationships which were fully supported by society and which became central to women’s process of defining their own identities.

**Edward Ramsay-Morin. Sam Houston State University. Narrative Tangents**

In this session Ramsay-Morin presents three different assignments that he gives to students in introductory and advanced courses in animation. Each takes a different approach to content generation and exposes students to various ways of approaching narrative. The first project has students selecting a story from the StoryCorps Project. The student downloads the transcript and the audio recording, once selected, based upon those sources, and produces a time-based work that includes a series of images and animated sequences. The second project is a class collaboration involving the creation of a chain story, written collectively by each student. Each student creates an animated sequence to advance the section of the story that they authored. Once completed, all of the sections of the story are threaded together to produce a complete narrative. The third project involves having each student produce an experimental sound composition inspired and informed by their sound composition. An example of each project may be viewed at: https://vimeo.com/59630688, https://vimeo.com/37619276, and https://vimeo.com/42564298.

**Jamie Ratliff. University of Minnesota Duluth. Queering the Body Politic?: The Persistence of the Allegorical Female in Contemporary Mexican Art**

In 19th and 20th century Mexico, art and visual culture were complicit in the construction of ideas of nationhood founded on archetypal representations of men and women adhering to strict gender roles. While patriarchal masculinity represented the state as a governing body, the image of woman was constrained as the progenitor of national citizens: passive, domesticated, a bastion of ideal maternity, racialized and indigenized, the ultimate Other. Conversely, negative representations of womanhood were employed punitively: modern and sexual, deviant and depraved, these images of women represented the opposite of ideal citizen behavior. Challenges to the allegorical female body have been issued by feminist artists since the 1970s. Similar critiques of the gendered body politic were created by gay, male artists like Nahum Zenil and Julio Galán who, in the 1980s, often turned to the female body in order to dissect national constructions of masculinity. The conceptual and representational approach to the female body by feminist and queer artists in Mexico is a topic that warrants further inquiry. Ratliff investigates queer appropriations of the female body with respect to archetypal representations of womanhood/nationhood in order to further flesh out the strategies employed by socially and politically marginalized contemporary artists in Mexico.

**Emily Caplan Reed. University of Virginia. The Collaborative Projects of Alexander Calder**

When Alexander Calder (1898–1976) received his first series of commissions for monumental sculptures in the 1950s, he trained metalworkers to enlarge his forms from maquettes. Soon thereafter, as he wrote in his 1966 autobiography, “I actually took the place of the helper and worked under their direction, keeping my eye open to achieve the desired result.” This refined collaboration underlay the creation of such landmark works as the 42-ton, 54”x43”x30” La Grande Vitesse (1969) in Grand Rapids, Michigan. While the production of many such monumental pieces was bound up with postwar commissioning and urban development, the postwar era was not the first in which Calder was commissioned to work on complex, collaborative projects. This paper explores how, in the 1930s and 1940s, Calder first collaborated with technicians, architects, curators and others on large-scale commissions for gardens, residences, museums, and World’s Fairs. By comparing the catalysts, goals and outcomes of Calder’s pre- and postwar collaborations, this paper demonstrates that the celebrated refinement of the artist’s collaborations in the postwar period also signaled and hastened a decline in the competing approaches to the function and potential of abstract sculpture that his earlier collaborations had introduced.

**Sandra Reed. Savannah College of Art and Design. Cadastral and Composition**
This presentation addresses insights gained from more than fifteen years of plein air landscape painting in the urban environment of Savannah, Georgia. The works depict sites at the fringe of the historic district, where the tug of war between urban decay and urban renewal is palpable, yet recall the geography of the American Plains with its syncopated rhythm of farm buildings, homesites, fields, and windbreaks overlaid upon the predictable intervals established by the cadastral survey. Invention and selection take place based on both slow and succinct painting processes. In sustained works spanning a season from year to year, the image accumulates much like pollen on a rooftop or dust on a window sill. In all prima works, a visual summary is improvised.

Trista Reis. Indiana University–Bloomington. Arnold Böcklin’s Modern Fantasy
A precursor of the Symbolist movement, Arnold Böcklin has often been highly regarded for the playful, poetic, and spiritual nature of his otherwise classical subject matter. This paper discusses Böcklin’s modernized attention to non-specific figures from mythology, such as nymphs and centaurs, which was especially significant for German intellectuals around the fin de siècle who wanted to remain engaged with the classical tradition that was an essential point of reference for their cultural identity, yet were no longer satisfied with the idealized interpretation of stereotypical heroes from antiquity. Stylistically inspired by the remote Italian countryside, yet thematically inspired by modern intellectual ideas from the urban centers of Germany, Böcklin reinterpreted the classical past with a new poetic insight, providing eye-opening representations and spiritual ideas about the eras that predate written history. Some of these ideas reflected Darwin’s evolutionary theories, and Böcklin’s specialization of highly naturalistic hybrid subjects “often engrossed in playful, satirical, yet ordinary, human-like activities” demonstrated a close engagement with Darwin’s ideas about mankind’s identity. Böcklin’s paintings were understood and appreciated by many of his contemporaries similarly attempting to escape the academic and positivist scholarship of Germany, which was essentially indifferent to Symbolist ideas, including those concerned with Darwinism.

Rhonda Reymond. West Virginia University. Taking Chicago to New Heights: Harry M. Pettit’s Aerial Views of the Century of Progress Fair
A year prior to the opening of the 1933–1934 Century of Progress Fair, the management issued a special pre-exposition edition of the Official Book of the Fair. It included a one-page message to the public asserting that “probably” the most well-used portion of the book would be the two-page “aerial view” that would help visitors to “readily locate themselves wherever they may be on the grounds.” Harry M. Pettit, known as the “bird’s-eye-view artist” was the official fair painter. His aerial views are the subject of this paper. Significantly, the implication of Pettit’s authorized painting, as denoted by the inscription “approved,” along with the date and signature of the fair president, is that no longer was a map or plan view of the grounds the ideal medium for structuring the visualization of one’s relationship to space; instead, the aerial view was to be the privileged mode of perception. When the Official Book specified the aerial view as the pivotal means of representation, it preconditioned how one was to perceive the exposition, and consequently how one conceptualized and experienced space. This predisposed visitors to an altered understanding of spatiality, which accorded with a key theme of the fair, flight.

Craig Reynolds. Virginia Commonwealth University. Thomas Jefferson, Jean-Pierre Fouquet, and a Model for Virginia
The Virginia State Capitol (1785–98) is among Thomas Jefferson’s greatest architectural masterpieces. It impressed upon Americans the desire to build on a monumental scale and set into motion a long lasting affinity for the temple form as the prototypical American capitol building. Yet little attention has been given to the plaster scale model of the capitol that Jefferson ordered from the French master model maker Jean-Pierre Fouquet (1752–1829). This paper examines the complex history of this rare model, including its problematic acquisition by the Commonwealth of Virginia, its influence in guiding the builders of the Virginia Capitol, the several misguided restoration attempts applied to the model, and the 2002 replica created by the Library of Virginia and Colonial Williamsburg. Furthermore, this paper shows that the function and value of the model has been debated from its inception, when Jefferson justified its expense by proclaiming the model “absolutely necessary for the guide of workmen not very expert in their art.”
Margaret Richardson. Christopher Newport University. A Tale of Two Cities: Raghubir Singh’s Photographs of India

Raghubir Singh (1942–1999) was a self-taught pioneer of color street photography who, in the 1970s, began documenting the regions and cities of India to explore his emotional relationship to his homeland and capture its spirit. For Singh, each region represented a different facet of Indian culture, and he developed various strategies of framing, light and color, and juxtaposition to distinguish the different experiences and natures of these places. While the cities and villages of Rajasthan conveyed an enduring traditional way of life, the commercial capital of Bombay embodied the modern. Calcutta, the artistic capital and once the center of the nationalist and modern movements and the British Empire, became the crossroads where past and present intermingled. Focusing on selections from Singh’s series of photographs from these three regions, this paper examines these formal devices as they were used to reveal two types of cities in India—ones characterized by the persistence of ancient and local traditions and ones that exemplify the modern and international. When viewed through Singh’s lens, these supposed dualities coalesce, contradict, collide, and coexist. Using these strategies, Singh captured the multifaceted nature of India, revealing the many levels of existence that compose its various urban spaces.

Morgan Ridler. The Graduate Center, CUNY. Painted Over and Forgotten: Reimagining Bauhaus Wall Painting

While the Bauhaus is best known for its still extant designs—chairs, photographs and buildings, etc.—the school also produced works that were ephemeral or have since been lost, ranging from the wall painting workshop, painted directly onto walls, from early mural paintings, abstract and figurative, to the later wall color schemes that modify and accentuate architectonic space. Within ten years of their creation all these paintings were easily, quickly, and irreverently painted over or destroyed. Three types of visual evidence for Bauhaus wall painting remain: works on paper, contemporary photographs of the originals, and a handful of recent reconstructions. This paper compares two wall paintings, both painted in conjunction with the 1923 Bauhaus exhibition. The first is a work for which all three types of visual sources exist, Herbert Bayer’s stairway murals, and the second, a fresco by Josef Maltan and Alfred Arndt, is documented in only two contemporary photographs. While Bayer’s murals are easiest to reimagine and are often illustrated in Bauhaus literature, Maltan and Arndt’s little-known fresco must be similarly examined. Only this fresco reveals experimental and interactive strategies, which are critical to understanding the Bauhaus wall painting workshop in 1923.

Mysoon Rizk. The University of Toledo. How to “Give Chaos Reason and Delight”: Bundling Contradictions in David Wojnarowicz

Before becoming the third whipping boy of the American culture wars in late 1989, in a catalog essay for the group exhibition Witnesses: Against Our Vanishing, Wojnarowicz had written, “I am a bundle of contradictions that shift constantly,” as well as “This is a comfort to me.” In addition to voicing the struggles of survival, “Postcards from America: X Rays from Hell” dared to trouble the “hysteria surrounding” the Andres Serrano and Robert Mapplethorpe affairs, as notoriously exacerbated not only by “the repulsive senator from zombieland,” aka Jesse Helms, but also by the “arts’ community,” including “collectors and museums” and their “self-created closets.” His defense of imagination as “one of the last frontiers left for radical gesture” proved prophetic, moreover, both leading up to his death and for years afterward. This paper examines, in particular, the unfolding of the late 2010 Smithsonian affair as resulting in a “productive” manifestation of censorship. Wojnarowicz’s long-time embrace of internal contradictions ultimately inspired many others to help cultivate difference and diversity, especially in the face of silence and invisibility, be it frankly, or even tacitly, directed by pre-invented moral codes.

Carrie Robbins. Bryn Mawr College. Declared and Denied Surfaces: Intersections of Trompe l’Oeil Painting and Collage

Clement Greenberg’s 1959 essay, “Collage,” explores the roots of the medium’s invention in the cubist paintings of Braque and Picasso. To the extent that the surface-declaring elements of collage “thrust through” the illusionism of the picture to “undeceive as well as deceive” the eye, they reprise the conventional strategies of trompe l’oeil painting. That Greenberg actively grapples with the legacy of
trompe l’oeil relative to the “invention of collage” in this essay is perhaps surprising. He does so, however, without exploring specific examples in the history of trompe l’oeil, such as Jefferson David Chalfant’s Which is Which?, which already in 1890 “pastes paper” onto the surface of the picture in order to simultaneously declare and deny its surface. In this essay Robbins not only presses Greenberg’s essay for its historical oversight to further consider the relationship of collage and trompe l’oeil painting, but does so by way of the contemporary trompe l’oeil collage practice in Vik Muniz’s Verso series. The objects in that series use collage to declare the materiality of their surfaces but in ways that conform to a goal of illusionism, convincing us that these might actually be the paintings they merely represent.

Susan Robertson. Jacksonville State University. The Design Investigation Method for Beginning Graphic Design Students
Beginning graphic design students do not always grasp what constitutes a thorough investigation for a design project, nor do they understand how it can inform and strengthen their design solutions. The Design Investigation Method, Robertson’s thesis in Visual Communication and Design, is a simple heuristic that can be taught to beginning graphic design students to aid them in information gathering toward design direction. The Design Investigation Method consists of an iterative cycle of ask/listen, read, watch, act and test. The Design Investigation Method is situated within Design Thinking; it focuses the design student on the needs of the user through traditional and novel research methods. It introduces the beginning design student to research as an indispensable act of designing for visual communications and to the designer as a problem definer as well as a problem solver. Robertson’s experience in teaching this process has resulted in increased (and lively) student engagement during the problem definition phase; heightened empathy of audience/user needs; and an emphasis on solutions that solve problems rather than decorate. Through video interviews, infographics, photo documentation and student projects, this paper connects the Design Investigation Method to education principles and presents Robertson’s experiences, observations, and findings.

Natasha Roje. The Graduate Center, CUNY. Art into “Life”: Jackson Pollock and the Legacy of Allan Kaprow
In 1958, before even his first Happening, Allan Kaprow announced the end of painting as an endgame inscribed within the figure of Jackson Pollock, in what now appears a prescient essay, “The Legacy of Jackson Pollock.” Kaprow posited in this text the coming of a new art-into-life that extended into the space of the viewer and incorporated the everyday. Although Kaprow positioned himself as Pollock’s heir and Happenings as the logical extension of Pollock’s painting, Kaprow’s “Legacy” simultaneously reveals Kaprow as actively and strategically appropriating Pollock to his own ends. Roje investigates the ways in which Kaprow’s use of a highly mediated Pollock—through Hans Namuth’s photographs, the experience of Pollock in the pages of Life, and Kaprow’s academic studies at Columbia, but not necessarily Pollock’s paintings—allowed him to theorize Pollock’s spontaneity rather than perform it himself in this formative stage. Through an analysis of Kaprow’s text that moves beyond its content, Roje shows that Kaprow does not so much reveal Pollock’s perceived performativity as he actively and strategically appropriates Pollock in order to theorize spontaneity itself, putting text before action. This further reveals a fundamental, if veiled, characteristic of Kaprow’s Happenings and perhaps even later contemporary art.

Carla Rokes. University of North Carolina at Pembroke. App’titude: Reshaping Drawing Curriculum for Today’s College Art Student
By its nature, technology is constantly adapting and improving; today’s art students need to sharpen their problem-solving skills in both traditional and digital media. In the art classroom, as in the artist’s studio, technology can introduce versatile tools that work in tandem with traditional media. Recently, Rokes has encouraged Advanced Drawing to work in multidirectional methods. Students using SketchBook Mobile Express produce gestural artwork on-the-go that can be enlarged, printed, and drawn back into with traditional media or vice versa. Many mobile applications allow students to develop preliminary ideas via a more streamlined and intuitive method. Advanced students using Procreate can choose from hundreds of drawing and illustration tools, tweaking brush sizes and styles. For students desiring a more naturalistic effect, Artrage merges a natural drawing interface with a variety of brushes and other painting and drawing tools that are normally used on canvas or paper.
On the Fourth of July 1832, Alexander Philip Maximilian, the Prinz zu Wied-Neuwied, arrived in the port of Boston on his chartered boat, the Janus. His contracted illustrator Johann Karl Bodmer and his hired hand, hunter, and taxidermist David Dreidoppel accompanied him. The trio spent the next two years traveling the young United States by boat. Their trip, particularly their prolonged stay at Fort Clark (1833–1834), yielded a rich resource of collected specimens, wildlife identifications, images, Native-made objects, ethnographic descriptions, and dictionaries, before the trio departed the Northern Plains in April of 1834, never to return. Five years later, in 1839, Maximilian’s authored account of the trip appeared as Reise in das innere Nord-America in den Jahren 1832 bis 1834. This paper reads Bodmer’s vignette 26 and Maximilian’s writings from Reise as a mirror of nineteenth-century Native-European relations. In particular, Ronan examines the way fashion, or what scholar Daniel Roche terms “the logic of clothing,” influenced how Bodmer and Maximilian approached their subjects and analyzed their surroundings. She argues that through this lens, we can begin to distinguish Maximilian’s and Bodmer’s artistic practices as much more complex and nuanced than scholarship has yet identified.

Lauren Rosati. The Graduate Center, CUNY. Background Noise: How Freud Taught the Surrealists to Hear Themselves Think
Sigmund Freud famously used an aural metaphor to describe the talking cure, writing that the doctor “must adjust himself to the patient as a telephone receiver is adjusted to a transmitting microphone.” This notion of an “acoustic unconscious,” which originated in the work of psychoanalysis and which was deployed to great effect by the Surrealists, may account for the abundance of representations of the ear in Surrealism both as an organ of hearing and hermeneutical tool. Yet it more potently indicates the widespread foregrounding of audition in the Surrealist oeuvre and demonstrates the potential utility of sound theory, particularly the notion of hearing oneself think, in better understanding its project as a whole. Using this case study as a starting point, Rosati contends that a more thorough examination of both domains will reveal further connections between them and underscore the importance of self-reflexive hearing to the methodology of both disciplines; on a broader level, Rosati wishes to point out that a serious consideration of sound has too often fallen on art history’s “deaf ears” and that a need has arisen to redress the paucity of critical art historical writing on sound in general.

Suzanne Lacy, Leslie Labowitz-Starus and Sharon Hayes have created public performances that extend the boundaries of the traditional public sphere to include feminist concerns. In their collaborative performance In Mourning and In Rage (1977), Lacy and Labowitz-Starus utilized the private, feminist practice of consciousness-raising to bring widespread visibility to the politics of the female body. Hayes’s Works In the Near Future (2007–2009) and Everything Else Has Failed! Don’t You Think It’s Time for Love? (2007), draw attention to issues concerning counterpublics through obliquely referential personal and political narratives. In this paper Rosenblum shows how the aforementioned public performances in urban spaces, spanning two generations, assert political visibility using the theatrical technique of presence, by mobilizing a performing, protesting body whose corporeality mediates the audience’s political realizations, past memories and current subjecthood. She introduces questions of the efficacy of performative protest in consideration of the audience, relying on the work of performance theorist Baz Kershaw and dance theorist Susan Leigh Foster. For these writers, sociopolitical protest events are constructed of moving, meaning bodies that contain a history and language of theatricality and symbolism.

Sonja Greentree Rossow. University of Alabama. Holding Down the Fort: Giving a Voice to Military Spouses

Using these mobile apps allows students to explore digital media to create the kinds of works they have recently made from traditional media; encouraging them to compare and contrast the two outcomes can increase their understanding of composition, content, and form.
In the fall of 2010, the Combat Papermakers came to The University of Alabama to conduct a papermaking and writing workshop for veterans. This experience became the basis for Rossow’s thesis. While there are quite a few places for veterans to creatively voice their thoughts and experiences, she could not find anywhere the spouses of those veterans and active military could share their thoughts. Rossow decided that she would provide a place for military spouses to voice what it’s like to be a spouse and describe the life they have chosen to live.

Roger Rothman. Bucknell University. Fluxus and the Joy of the Slow-Motion General Strike
Disinterested in perpetuating the commercialization of the avant-garde, Fluxus artists looked to take their work out of the gallery and museum. They performed in friends’ lofts and on the city streets. They constructed museums inside hats and sent their works through the mail. They—and their works—circulated globally. In this, they were extending a para-artististic practice that had its roots in the Dada gatherings at the Cabaret Voltaire and the Abstract Expressionist hangout at the Cedar Tavern. This paper explores the community ethos of Fluxus and its dependence upon the construction of new sites of production, distribution, and display. The paper also argues that this dimension of Fluxus is not suitable to the established conception of the avant-garde as a practice founded upon critique. It is instead more akin to the operations of what Eugene Holland has called “the slow-motion general strike.” In addition, Rothman proposes that Fluxus is best understood in relation to what Holland calls “nomad citizenship” and “free-market capitalism.” For Fluxus, like the political formations upon which Holland focuses, aimed to “rescue market exchange, not perpetuate capitalism” and to do so by establishing a form of citizenship “within and beyond the boundaries of the State.”

Adair Rounthwaite. McGill University. Group Material and Political Engagement from the Alternative Scene to Institutions
Over the course of the 1980s, socially engaged art practices, many of which arose in the alternative scenes of major cities, gained widespread attention from major art institutions. This shift gave rise to simplistic art historical narratives that cast artists as “sellouts.” Rounthwaite counters those reductive approaches by examining the collaboration between politicized artists and institutions as a process that provided new opportunities for both parties. She focuses on the case study of the artists’ collaborative Group Material, which began in 1979 in New York’s downtown scene. The paper examines Group Material’s participatory project Democracy, held in 1988–89 at the prestigious Dia Art Foundation. At the time, Dia was in the process of transitioning from a private, single-donor foundation to a public-oriented, non-profit organization. Using archival material, Rounthwaite demonstrates that in Democracy Group Material developed a concept of political engagement explicitly connected to education, both for the participant audience and for the members of Group Material themselves. She argues that this concept of politics-as-pedagogy served the needs of both Group Material and Dia, because it helped the artists make sense of the increasing institutionalization of their practice, while also facilitating a positive new public identity for the institutional host.

Allison Rudnick. The Graduate Center, CUNY. Didacticism and the Modernist Poster: Jan Tschichold as Artist, Patron, and Educator
In 1950, Jan Tschichold, German graphic designer, typographer, and author of the influential text The New Typography, sold his collection of graphic ephemera to Dawson’s Book Shop in Los Angeles, California. Later that year, Philip Johnson, at that time director of the Department of Architecture and Design at the Museum of Modern Art, New York, provided the funds for the Modern’s purchase of Tschichold’s collection. The collection comprised hundreds of avant-garde posters designed in the 1920s and 1930s by many of Tschichold’s colleagues, including Herbert Bayer, László Moholy-Nagy, El Lissitzky, Aleksandr Rodchenko and Kurt Schwitters. Tschichold amassed the collection largely for the purpose of writing and lecturing on modernist poster design. Johnson paid a mere $350.00 for the entire collection, and its contents were not accessioned by the Museum until decades after the purchase. Little scholarship has focused on this history, which evinces both the Modern’s complex relationship toward the poster as well as Tschichold’s singular legacy as artist, patron, and educator. This paper focuses on the latter issue by exploring Tschichold’s important role as propagator of the modern poster through an investigation of his books, articles, and lectures in which the posters in his collection played a central role.
Marc Russo. North Carolina State University. Focusing Students on Story: The Classic Arc-Plot as the Basis for Better Design
Telling a story is the best way to visualize a project. We as humans communicate best through story—our evolution and survival as a species is intertwined with it—so it is no wonder we place so much importance on narrative. Far too often the story of a design is second to other aspects of the project or process. This paper looks at the structure of the classic arch-plot as a basic architecture for art and design. Asking students to think about their design through beats of a plot, describe their design in succinct manner, understand how the story unfolds, as well as know the characters, is the best way to get them to see what they are communicating. Whether they are designing a building, an environment, a product, installation, or film, students need to understand the story that they are trying to tell and the listen to the story that the client is hearing. A breakdown of the form and strategies to craft those better stories will help students not only to be better and more introspective designers, but will also help them understand the society they are designing for and where design can help the most.

Ashley Rye. University of Delaware. The “Duveneck Boys” and Venetian Genre Painting
This paper examines Venetian genre paintings created by artists in the circle of Frank Duveneck. An American artist who trained in Munich, Duveneck was the leader of a loosely affiliated group of expatriate artists known as the “Duveneck Boys.” Throughout the 1880s, Duveneck and the “boys” summered in Venice, where they developed a keen interest in everyday Venetian life. Their representations of Venetian glassworkers, water-carriers, and lace-makers stand in stark contrast to the typical views of the city’s bridges, canals, and landmarks depicted by both Italian and foreign artists. Rye examines Venetian genre painting in the Duveneck circle and considers how the group’s collaborative nature may have contributed to the popularity of this subject matter. She argues that the genre scenes painted by Duveneck and the “boys” participated in a process of reimagining Venice by creating images of contemporary Venetian life that were profoundly rooted in the past. The apparent timelessness of the group’s Venetian genre subjects belies a profound anxiety about the changes that accompanied modernization on the island and beyond.

Halide Salam. Radford University. Icon as Word, Word as Feeling
“Recite (proclaim) in the name of your Lord and Cherisher who created.” (Qu’ran, Sūrat al-Iqrā, 96:1) Word spoken, words recited and words written are the fountainhead of Muslim creativity and inspire diverse artistic expressions within the traditional visual arts of Muslim culture. In this way, the Muslim world broke the tradition from cultures that commonly returned to the use of human and animal forms of artistic expressions for social and religious use. This break with tradition prompted art historians from non-Muslim traditions to refer to Muslim visual arts as “aniconic” and the culture as iconoclastic. Salam proposes that word/word sentences deliberately used in the traditional visual arts from the Muslim world, and in particular, architecture were used to create a platform through which Muslim audiences could attain a sense of “contemplative reflection.” This paper addresses “contemplative reflection” both in the Muslim sense and in the contemporary sense, drawing parallels with contemporary visual arts. Salam also proposes a cultural aesthetics expressing the true inner and spiritual meaning of the works. Lastly, this paper attempts to distinguish itself from past literature that developed terms such as “aniconism” and “iconoclastic,” which looked at traditional Muslim arts through an injudicious lens.

Aneta Samkoff. The Graduate Center, CUNY. The North Caucasus as a Melting Pot for Silk Road Fashion: An Analysis of Clothing from Moschevaja Balka
In recent decades, information about the treasures hidden in the North Caucasian villages lying on the Silk Road has slowly reached the West. Over one hundred years ago, an extensive funerary complex was discovered at Moschevaja Balka, a village on the eastern coast of the Black Sea. Yet the unique finds of foreign origin, dating to the eight and ninth centuries—objects of everyday use, glass, metalwork, jewelry, and precious silk textiles—have not been studied outside of Russia. In this paper Samkoff focuses her analysis on the clothing recovered from Moschevaja Balka. The styles inspired by the fashions of distant Central Asian plains, Egypt, and Siberia led her to see this region as the melting pot of the Silk Road, where diverse religious, ethnic, and cultural identities were constantly negotiated and redefined on a daily basis. The variety of stylistic types of dress suggests a translation of the styles of
these regions to Moschevaja Balka, and demonstrates that North Caucasian villages were cosmopolitan places where hybrid cultural identity flourished. The constant intermingling of pagans, Buddhists, Christians, and Jews of Alan, Circassian, Khazar, Byzantine, Persian, Sogdian, and Chinese background created suitable conditions for the development of a hybrid-cultural milieu.

Elizabeth Sanderford. Virginia Commonwealth University. The Unclothed Body in Francisco Goya’s The Disasters of War
Francisco Goya (1746–1828) created a series of prints entitled The Disasters of War (Los Desastres de la Guerra, 1810–1820), depicting the Napoleonic Wars in Spain, the famine that subsequently occurred in Madrid, and symbolic representations similar to his print series Los Caprichos (1797–1799). This paper considers Goya’s use of the unclothed and idealized human body in his series of prints, The Disasters of War. Sanderford places these representations within the context of other works produced by Goya that portray nude figures, as well as in the Spanish artistic tradition of Goya’s time. Through this investigation, Sanderford situates the role served by representation of the nude body throughout the series.

Bridget Sandhoff. University of Nebraska Omaha. Their Women Exercise in the Nude! Greco-Roman Perception of Etruria
Ancient literature is paradoxical, providing precious evidence of the past but with questionable accuracy. Unfortunately, Etruscan literature does not survive, leaving a sizeable lacuna in our understanding of that society. The only extant Etruscan written material is largely confined to inscriptions, which provide little more than names and titles. However, the Greeks and Romans have a plethora of surviving literature, and found within their writings are accounts about their encounters with the Etruscans. Despite their inherent problems, these works have become important sources of information about contemporary views on the Etruscans and the culture itself. Yet these accounts often paint a biased and wicked picture of Etruria, especially its women. In this paper, Sandhoff examines these encounters with the Etruscans as told by Theopompos, a fourth century B.C. Greek historian (his account is preserved in Athenaeus’ Deipnosophistae, third century A.D.), and Livy, a late Republican/early Imperial Roman author (Ab urbe condita). Sandhoff analyzes these narratives to determine their “truthfulness” by comparing them to the Etruscan artistic record. The results show that the Etruscans had an unusual attitude towards women and marriage, which made them the object of scurrilous rhetoric from their more traditionally-minded neighbors.

Jessica Santone. The School of the Art Institute of Chicago. The Economics of the Performative Audience
In recent years, audiences of contemporary art and performance have become markedly performative, often in ways that make physical as well as ethical demands on their individual persons. This paper considers how this phenomenon has emerged, with respect to the changing economic conditions of contemporary visual and performance art. Several principal factors are at stake. Social media have reshaped expectations of interactivity, remediation, and the voice of the amateur critic. Likewise, developments in global capitalism have shifted our understanding of consumption from object to experience. As a result, there is a drive for the casual spectator, who remains far from the possibility of purchasing the work, to nevertheless be able to consume the work of art as event—whether that event is techno-sensual, spectacular, or an ethical encounter. Drawing on the theoretical and historical work of Shannon Jackson, Claire Bishop, and others, Santone’s talk considers the implications of this shift through examples by Martha Rosler, Tino Seghal, Kira O’Reilly, and Cao Fei. She argues that, even without explicitly political or radical content, forms that capitalize on the performativity of contemporary audiences cannot escape friction with or commentary on the material economic conditions of their production.

Sherry Saunders. Lamar University. Examining the Resurgence of Hand Lettering in Contemporary Poster Design
It is featured on countless graphic design blogs, students are clamoring to mimic it, some feel it is a more authentic form of visual communication, and audiences love the tactile and nostalgic qualities it evokes. What is this “new” trend in graphic design? It is hand lettering. As graphic design educators, we
know that hand lettering is nothing new. Over the history of poster design, hand lettering has appeared in many capacities. This paper seeks to investigate hand lettering and determine the roots of this contemporary design phenomenon. A secondary goal is to examine how to address this trend in an educational setting, where students prefer to mimic the contemporary examples of hand lettering, rather than reference the historical roots of the design practice. As an educator wishing to engage students in the significance of both historical and contemporary graphic design practice, Saunders discusses how to critically analyze the trend of hand lettering and help inform students about it.

**Bryan Schaeffer. Florida State University. Receiving Gods and Re-creating Origins: Travel and Movement in Mesoamerica**

Ancient Mesoamerica developed in isolation from many other regions in the world, but interregional interaction among peoples made travel essential within Mesoamerica. This travel was documented in several ways: from the ancient Maya hieroglyphic recordings of “arrivals” of foreign dignitaries and gods, to the visualized migrations of the Mexico and other Nahua peoples of central Mexico, the movement of people, commercial goods, linguistic borrowings, artistic objects, effigies or images of deities, and ideologies was significant enough to write about and reify in images. Travel in foreign realms was connected to the knowledge and experience of supernatural realms, necessitating connections among foundational lineages, dynasties, and the presence of patron deities. Why was travel in Mesoamerica perceived as significant enough—by the Maya, Mexica, and others—to write about and portray in images? To change place and leave one’s territory had significant implications for how travel was imagined, written about, lived, and imaged in Middle America. What are the general categories of travel in ancient Mesoamerica and how are those categories visualized? By examining and analyzing several lines of inquiry, such as archaeology, ethnohistory, ethnography, art history, epigraphy, and linguistics, Schaeffer expounds upon the cultural parallels and correspondences that helped unify Mesoamerica.

**Brooke Scherer. University of Tampa. Bending the Rules: Social Media and Online Course Management Systems as Tools for Graphic Design Pedagogy**

Facebook. Twitter. Pinterest. Our students—products of the digital age—eat, breathe, and sleep social networking. As graphic design educators with more conventional backgrounds, we strive to avert the majority of these time killers and instead encourage students to preserve methods of traditional media to aid in their education. But what if we allowed ourselves to bend some of our own rules? What might happen if we gave in to the modern machine and encouraged, instead of strictly forbidding, its infinite possibilities to be a part of the learning experience? This presentation explores specific online networking and course management tools tested and proven pedagogically beneficial in encouraging peer-to-peer communication—both socially and educationally—while also promoting visual research, field exploration, and additional project feedback.

**Jennifer Scheuer. University of Tennessee Knoxville. The Doctrine of Signatures: Visualizations, Mnemonics, and the Divine**

Scheuer’s research and studio work have recently focused on forms of healing and the concept of the Doctrine of Signatures. This Middle Ages theory with cross-cultural and ancient origins claims that we can find wisdom and function in the reflection of our bodies in plants, through the representations of signatures such as shapes, colors, markings. Scheuer brings her background of feminist theory to the interpretation of the Doctrine of Signatures. Some may view this doctrine as a reflection of higher order and our place within it, others as continuity within the world. The Doctrine of Signatures reveals the mnemonic associations of our brains to objects and our desire to visualize. As many plants continue uphold the healing properties that they reflect, this theory challenges contemporary medicine and questions the validity of the holistic. In addition, this paper reflects representations of plants throughout history and the developing use of medicine and the practice of mnemonics during the Middle Ages. Throughout the lecture Scheuer reflects on the cross-cultural aspects of representations of medicinal and plant practices in other cultures throughout history.

**Jeff Schmuki. Georgia Southern University. Armagarden**
On August 29, 2005, Hurricane Katrina, the worst natural disaster in U.S. history, destroyed Schmuki’s home and studio in Gulfport, Mississippi. Much was lost to the storm and Schmuki spent the following five years as an artist-in-residence/visiting professor at various venues throughout the country, developing work that brought attention to climate change and the consequences of inefficient and excessive consumption now being realized worldwide. The Katrina experience spurred the development of artworks that combine the regenerative nature of agriculture, installation and performance, and sustainable power technologies. Whimsically functional yet serious hydroponic plant growth systems, off-grid garden machines, botanic enhancements, and portable fields encourage social responsibility and civic engagement that can foster discussion and promote a more accountable use of our limited natural resources. Schmuki’s primary goal is to strengthen the bond between people and nature by inventing new ways to connect nature with people’s everyday lives. Horticultural installations, interventions, and performance all foster discussion and generate action in the area of ecological awareness. He offers simple, positive changes that can be enacted to increase sustainability—an activity that can be replicated long after the artist and the art have moved on.

Eric Schruers. Slippery Rock University of Pennsylvania. Public Art and Radical Self-Expression in the Age of Burning Man
Since its inception in the late 1980s, the festival known as Burning Man has drawn an international group of participants to its staging site in the Black Rock Desert of northwestern Nevada. Today it is one of the largest art festivals on the planet, this year drawing over 68,000 revelers to participate in its ideal of “radical self-expression.” The goal of Burning Man is to present a blank slate on which to create an ideal vision of the synthesis of art, music and performance, and to take what is learned back to the global community. It reflects the contemporary trend of moving art and artists away from the gallery and museum and into the public sphere where everyone can be part of the creative experience. This paper investigates the theme of “radical self-expression” and its relationship to the public art, street art and performance art of today.

Pete Schulte. The University of Alabama. Travis Head. Virginia Tech. Porous Borders
In the latter part of the twentieth century, the perception of exactly what drawing is, or could be, underwent a seismic shift. An activity that had been historically perceived as an act of preparation evolved into a primary means of expression: a sunburned body or channel cut into the floor of the desert could lay claim to the discipline as readily as the traditional mark on a page. Through surface, space, time, and technology, the intervening years have done little to diminish the malleability and elasticity of drawing. From the rigorously traditional to the experimental fringe, this presentation explores a variety of perspectives in contemporary drawing and the historical precedents that have allowed it to flourish in recent years.

The 1960s was an era when social boundaries were redefined. Through an examination of Jasper Johns’s work in relation to Julia Kristeva’s theory of abjection, Scoggins looks at the ways in which Johns’s materials and techniques exaggerate and highlight the remains of human existence. This focus on excrement creates both a feeling of disgust and pleasure, a tension that is tantamount to the human race’s quest for survival. Johns expresses this through two variant techniques: wax casting and encaustic. Johns’s use of wax casts of fragmented bodies becomes a stand-in for Kristeva’s final representation of abjection, the corpse. The innate disgust that humans have when presented with corpses is tied to self preservation, because they are the epitomic symbol of loss. To assuage this fear of ultimate demise, Johns utilizes materials such as newspapers with encaustic and aligns them with continued existence. Johns’s classification of newspapers as a metaphor for human waste links to the greater theme of excretion and, by extension, the bodily processes that ensure continued existence. Although the emotion of disgust is traditionally linked with excretion, Johns presents it in such a way that it becomes perversely comforting.

Hallie Scott. The Graduate Center, CUNY. Criss Cross Double Cross: Art in Magazines in the 1960s and 1970s
In the 1960s curators and artists seeking to circulate art outside of the insular, market-driven art world enthusiastically engaged the printed page as an alternative space of display. However, by the mid-1970s critics had begun to question the extent to which these “magazine exhibitions” successfully reached audiences beyond the art market and artists started to renegotiate their approach towards publications. Scott’s paper posits that the function of the magazine exhibitions shifted from alternative venues to vehicles for self-promotion and publicity. This shift is elucidated through a comparison of two publications: Seth Siegelaub’s segment in the July/August 1970 issue of Studio International and Paul McCarthy’s Criss Cross Double Cross, 1976, a tabloid newspaper consisting of artists’ contributions. In contrast to the neutral works and editing of the former, the formatting and many of the submissions in C.C.D.C. purposefully pantomime the form and content of mass media. In doing so, McCarthy’s publication simultaneously embraces and destabilizes the conventions of mainstream publicity, promoting the participating artists in the process. In analyzing this shifting function of art periodicals, this paper contributes to larger questions surrounding the changing position of the artist vis-à-vis dominant culture in the 1970s.

A central part of Leonardo’s argument for the superiority of painting in capturing Nature was based on his many detailed studies of the way the eye sees. As his lifelong research evolved, Leonardo’s painted work naturally reflected each of his new optical discoveries. Leonardo’s emphasis on paintings being viewed from a single aperture, as he writes in the Trattato, has led to renewed interest in the search for evidence of anamorphic effects in Leonardo’s work. Moreover, the observations surrounding the re-discovery of the Salvator Mundi reveal aspects of this painting’s direct adherence to Leonardo’s preference for the efficacy of evening light to allow apprehension of a painting’s full three-dimensional quality. This paper analyzes the courtly context of some of Leonardo’s drawn and painted theory into practice works serving as possible Paragone demonstration pieces. Leonardo’s fulfillment of the demands of festival scale illusion, and the desire to create paintings whose illusion would be demonstrated in twilight or in the flickering flame of a court dining hall, would have been in concert with his ways of thinking and working—viewing experiment as the mother of certainty.

Amanda Sepanski. See: Jonathan Frey

Helena Shaskevich. The Graduate Center, CUNY. Fem-Bomb: Constructing the Female Terrorist in Film
The figure of the suicide bomber navigates a number of complicated interstices. The corporeal and visceral violence of the suicide bomber sharply contrasts the techno-philic violence of the West. This paper explores representations of the suicide bomber, particularly the female bomber in film and media, with an emphasis on the mediating effects of their violent disjuncture. In the first part of the paper Shaskevich argues that what representations of the suicide bomber reveal is not a becoming-other, but rather an “un-becoming,” transforming the body into a site of continual negotiation as it is mutilated, shattered and destroyed into parts. More specifically, Shaskevich focuses on what the abstraction of the female suicide bomber’s body signifies in relation to her more normative cultural role as giver, rather than destroyer of life. In the second portion of the paper, she argues that this violence isn’t just a form of strategy. Rather, the disruptive violence functions as a form of expression. Finally, utilizing Adriana Cavarero’s work in Horrorism, Shaskevich concludes the paper with a discussion of the victims.

Greg Shelnutt. Clemson University. Thinking Outside the Institution: Entrepreneurship and Community Engagement in the Palmetto State
Clemson University’s Creative Inquiry (CI) Program has given Clemson’s Art Department an opportunity to bridge the entrepreneurial and intrepreneurial via a course that fuses teaching research, and service. Atelier Site, a CI course entering its second year, offers a new paradigm for the implementation of public artwork on university campuses that capitalizes on a cross-disciplinary, predominantly student-driven, and inclusive approach. Students enrolled in different disciplines, ranging from art to the life sciences, implement site-specific public artwork around campus by conducting site analysis and research on the nature of public art. The group has already launched its first national RFQ, which has received more than
200 applications. The presentation also offers an overview of Clemson Art Department’s developing relationships with local non-profit agencies and private business leaders as they work to create and launch an urban arts center. Students are becoming involved in a broad range of center operations and have the potential to partner with community members who present proposals through a creative kick-starter program. Finally, the presentation covers another entrepreneurial proposal for a summer class that advocates using an international arts festival as a laboratory to develop marketable writing and other communication skills.

Scott Sherer. The University of Texas at San Antonio. The Radical Potential of Fractures of Text and Image
An act of censorship is rarely the final word of winners who enjoy the right to decree in debates centering on opposing viewpoints. Systems of control must continuously watch their flanks as challenges may threaten. The censorship of David Wojnarowicz’s work during his lifetime and continuing decades after his death is proof of the potential of his work to challenge and inspire. Wojnarowicz’s social and cultural reflections and critiques could directly target a range of individuals and contexts through which discourses of sexuality operated before and during the first decades of AIDS. Yet, more often, his juxtaposition of text and image suggest more complex negotiations that withstand the poles of regulation and admiration. Wojnarowicz pursued a formidable practice of simultaneously presenting images of nature and culture and lived relations and fantasy. This talk explores Wojnarowicz’s challenge to normative models of subjectivity through the radical interrelation of the graphic and the sensitive in his illustrated texts Memories that Smell Like Gasoline and 7 Miles a Second, produced in collaboration with James Romberger and Marguerite Van Cook.

Martine Sherrill. Wake Forest University. From Purchase to Curation—Entrusting Students to Build the Wake Forest University Contemporary Art Collection
Katie Winokur, Jonathan Rowe, Kelsey Zalimeni, Mattos Paschal, WFU students from the fiftieth anniversary “Art Buying Trip” in 2013, will discuss this unique and empowering program that allows students to have full control over the selection and acquisition of fine art for the Wake Forest University Student Union Collection of Contemporary Art. Lack of a museum or permanent exhibition space has not deterred the students from building an extraordinary collection of contemporary art, boasting works by artists from Picasso, Rauschenberg, and Johns to Alex Katz, Kiki Smith and, most recently, Thomas Struth. This collection hangs throughout campus, giving all students the opportunity to be surrounded by great art. Every four years, selected students are responsible for researching contemporary trends, setting up the gallery appointments at New York City’s finest Chelsea galleries, debating which works to purchase, and negotiating the final prices, without the influence of the faculty or administration. This total control over the program requires entrusting students with a level of responsibility and professionalism rare in a university setting. The students’ enthusiasm for the collection has extended beyond the trip and has resulted in numerous projects aimed at finding new ways to educate the community about contemporary art.

Rebecca Shows. See: Jason Varone

This paper begins with a proposition: “if we want to improve student learning in our art history survey classrooms, we must completely abandon the myth of coverage.” Naturally, any course purporting to offer the history of art from the Renaissance to the present (or any other permutation of the introductory survey’s scope) must make an honest attempt to consider representative works across these historical time periods. Yet the most significant “learning outcome” of such a course might not be the student’s exposure to works from across this historical time period but, rather, his or her ability to look critically at a work of art and begin to pose questions and seek answers in front of it. Integrating active learning techniques into the survey classroom can be one effective tool to producing such student learning. Sienkewicz gives special attention to two participatory models of learning she has developed with success: “A Play on Pictionary” offers an in-class small group introduction to formal analysis, while the “Trial of Duchamp’s Fountain: Art or Not Art” allows students to come to their own judgment about knotty concerns of the art world.
Stephen Simmerman. Mercer University. Pettibon & Powhida: Postmodern Parables or Polemics?
As a gadfly to the art establishment, William Powhida has established a reputation with his often provocative editorials on the nature of contemporary art. With diatribes aimed at everything from museum curators to corporate art collectors, Powhida pushes the boundaries of creator and critic by combining densely layered illustrations and text that could be considered anachronistic in the age of tweets and YouTube clips. Raymond Pettibon’s art is infused with an equally strong narrative element, with often unexpected juxtapositions of the visual and verbal. Cultural icons as diverse as Gumby and Charles Manson appear regularly in Pettibon’s visual landscape, though his approach to narrative seems less strident than Powhida’s aggressive and often bombastic themes. Pettibon’s drawings have been called “bluntly indiscreet” and Powhida’s highly detailed scribblings seem to possess a sort of megalomaniacal aspect. This paper compares and contrasts the work of Pettibon and Powhida, with a particular focus on how each artist manipulates type and imagery to engage debate about notions of morality and the powers of persuasion in contemporary art.

The proliferation and immediate access to all forms of communicative expression have resulted in fertile ground for an unprecedented volume of artists’ rights violations. Though often not intended with malice, the co-opting of artists’ works for unintended purposes and secondary uses has grown exponentially in recent years. The ease with which anyone can co-opt an artist’s work and the policing by those artists of one’s work can become a non-stop battle. However, the same sources used to violate artists’ rights can also be used to protect and police those very same rights. Upon discovery of such violations, the threat of a lawsuit or even the receipt of a cease and desist letter can often serve to derail well-executed and even well-intended artistic and design expressions. A well-thought-out DIY mentality utilizing the ever-increasing democratization and accessibility of information and images should be taken advantage of, but if not executed properly it may come with the risk of significant financial loss and irreparable damage to one’s reputation.

This paper presents the phenomenon of public sculpture in Sweden 1945–1975, with special attention to its institutional prerequisites, meaning production and how it operates in public space. The institutionalization of public sculpture in Sweden’s welfare state combined bourgeois idealistic cultural ideas with demands for social reforms directed towards the artists and an agenda for cultural democracy concerning the public. This art ideology could easily be incorporated in the discourse of the welfare state. Analysing the referentiality of public sculpture, this paper proposes that the established notion of sculpture, defining modernist sculpture as the counterpoint of the traditional monument, is in need of critical revision. This argument evolves through a discussion of the main tropes of public sculpture in Sweden 1945–1975. The analyses demonstrate how ideology was invested in practice and meaning production as well as in the historiography of public sculpture. Conventional notions of gender and gender dichotomy as well as modernist art ideals have played an important role in this ideology. Finally, the paper discusses the ambivalent relation between a sculpture and its spatial context and insists that physical, social and cultural aspects of the spatial situation are of crucial importance to the interpretation of public sculpture.

Cayla Skillin-Brauchle. Independent Artist. Certifying the Truth in Mumbai
Skillin-Brauchle’s paper addresses a live art piece titled Certifying the Truth that took place in Mumbai, India, in February 2013. As a social practitioner she crafted this project to use accepted social norms, absurdity and art to create a platform for listening and public debate. Certifying the Truth was an interactive, bilingual event in which she offered to certify examples of the truth presented by the community. This piece was inspired by various specific experiences of a foreigner living in India. The first is the continuous bureaucratic procedures necessary to maintain visas. Secondly, foreigners in Mumbai constantly must trust strangers. From small interactions such as buying vegetables or boarding trains to larger negotiations of housing and livelihood, foreigners depend on the honesty and goodwill of their neighbors. Lastly, this piece admitted the subjectivity of the truth and wished to gain perspective on how the truth might be defined in Mumbai in 2013. In a moment of vulnerability for both the artist and
the audience, Skillin-Brauchle certified truths, therefore “helping” to validate political/religious opinions, feelings and musings of Mumbaikars. In a country where certification is necessary in most official and many unofficial processes, Skillin-Brauchle’s services were welcomed and heavily utilized.

**Allison Slaby. Reynolda House Museum of American Art. The Farmer as Hero in Grant Wood’s *Spring Turning***

In *Spring Turning* (1936, Reynolda House Museum of American Art) by Grant Wood, a lone farmer plows a brilliant green field. Rather than using a motorized tractor, which would have been standard practice in the 1930s, he guides a plow pulled by two horses. The farmer is so dwarfed by the landscape that his minuscule form is almost imperceptible. While previous scholarship on *Spring Turning* has focused on the sexual forms of the hills or Wood’s choice to depict a glowing green landscape when much of his native Iowa was suffering the effects of drought and severe weather, scholars have not highlighted the inventive way that the artist monumentalized the farmer by reducing his size, making the task before him seem even more daunting. During a period when farmers all over the Midwest were facing the loss of their farms and the inability to support their families, Wood chose to portray the farmer as a hero. This paper builds on an idea for a future exhibition about the myths that Americans construct around the farm: the myth of the farmer as rugged individualist, the near-mystical connection of the farmer to nature, and the wholesomeness of farmers and farm families.

**Michael Slaven. See: Kristina Olson**

**Mary Slavkin. Graduate Center, CUNY. Shades of Collaboration: The Roles of Shared Developments, Ideologies, and Publicity in Artists’ Groups at the *Fin de Siècle***

In this presentation, Slavkin argues that recent sociological research and a comparative approach allow for a more nuanced view of the Nabis, the Rose + Croix, the Salon des Indépendants, and Les Vingt. This approach allows her to delve into the wide variety of group identities and associations that developed in the *fin de siècle*, addressing which ties had the greatest impact on the artists (by considering how often membership in each group was mentioned in biographical and other critical reviews), as well laying out the large number of crossovers that occurred between these groups. Several artists exhibited at two or more of these groups, and this presentation considers their motivations by addressing the variety of financial and popular rewards they received from membership in, or association with, each group.

**Andrew Smith. The University of Mississippi. In Cahoots: Collaborative and Interdisciplinary Projects**

The goal of this discussion is to share ideas and thoughts on collaborations not only between sculptors, but interdisciplinarily between contemporaries. Smith discusses current and past projects where printmakers and sculptors have worked together to blur the lines between these two similar yet completely different mediums. The presentation examines the importance of this idea within the contemporary art world, and how collaborations of this nature can help explore traditional materials and revitalize processes. It is through these style projects that we can gain a greater audience, introduce artists to new processes that they would not otherwise think to utilize, and bring more awareness to our prospective fields.

**Brenda Smith. Brenda Smith Jewelry. Art as a Viable Profession for the Artist: Metalsmith Design and Fabrication**

Ornamental human adornment remains applicable through the centuries to the basics of design: form and function. While the designer is considered a metalsmith artist, and is often the fabricator, the designer and fabricator are not necessarily the same person. Today, one-of-a-kind jewelry pieces can be sold as such, but the design can also be used as a prototype for mass production with diverse duplication methods. In this case, duplicates remain works of art, but not the original. Mass production provides many options of value: actual value, perceived value, and price, as well as reaching a greater audience. Mass production produced at lesser cost depends on volume produced for profit, with the originals sold to a more elite smaller market. Mass production requires a team. With today’s mass communication and transportation, people from diverse countries and cultures are available for metal fabrication. Duplication of the one-of-a-kind jewelry can be created from individual artisan teams or mechanically. Perceived value is in the eyes of the beholder, the purchaser. The metalsmith artist can,
therefore, make a living with more than one option for production. Methods of production parallel in many ways the Renaissance Guilds, but with the assistance of 21st century communication technology.

The painter and decorative artist Dora Carrington (1893–1932) is known more for her tumultuous personal life on the periphery of the Bloomsbury circle than for her artistic production. But if we turn directly to the primary evidence, her paintings and epistolary sketches, as well as passages from her letters and diary, we find that she repeatedly portrayed the gardens and countryside around her homes in an attempt to situate herself more securely in a precarious and fragmented world. Most of her paintings are inspired by a series of places, houses, gardens, and landscapes that constituted her private world, especially Tidmarsh Mill on the River Pang in Berkshire, her first home with Lytton Strachey (1917–1924), and Ham Spray House, in Wiltshire, where she lived with Strachey and Ralph Partridge (1924–1932). This presentation focuses on Carrington’s use of the painted landscape as a means of stamping her presence on the land around these homes, taking emotional possession—the only way open to her at the time—of the houses, gardens, and views owned by others.

Jessica Smith. University of West Alabama. Functional Feast
A clump of stoneware clay journeys toward a finished greenware form in less than a quarter of an hour. Process and vocabulary are introduced along the route. Smith wedges, molds, and slab-builds clay into a unique functional platter shape suitable for an undergraduate beginning-level ceramics project.

Linda Smith. Teoh Project. The Power of Collaboration
“Individually, we are one drop. Together, we are an ocean.”—Ryunosuke Satoro
A key reason why creative collaborations are successful is because a community is being formed. There have been several artistic collaborations in the art world. Two that stand out are Group Material and Tim Rollins and K.O.S. One of Smith’s favorite quotes from Tim Rollins is when he talks about making art with the kids of K.O.S: “We’re not making art about the community, but using art to create community.” The movements of Group Material and Tim Rollins and K.O.S. had some common similarities: there was a sense from both projects that anything could be possible when working collectively rather than individually. Both projects had a social activism to their work and they wanted to do things with their art that was outside the box. After seven years of teaching and making art with children in Rwanda, Smith has learned the value of collaborative art projects. Most important, she has learned the value in creating a community. Although the Rwandan children and Smith strive to make great art, their main objective is to create what Martin Luther King, Jr. calls a “beloved community.”

By the mid-1910s, Marcel Duchamp had all but forsaken painting as an art that placed too great an emphasis on the retina. At approximately the same time, the idea of the readymade started to take shape, and Duchamp began to produce works of a highly cerebral nature, many of which went more or less unnoticed until the high-modernist drive towards autonomous purity had run its course. By the time postmodernism was in full swing, however, Duchamp was touted as both its prophet and herald. Thus, despite having lived in a historical period that was ostensibly modern, Duchamp is often made out to be a postmodern artist before there was such a thing as postmodernism. As such, he is typically treated as an aberration from the modernist tendencies towards grand metanarratives. As this paper argues, however, there is something altogether too serendipitous about this postmodern narrative of the lone artist standing outside the milieu of his time, one that completely ignores the many ways in which Duchamp was very much a modernist and, more important, the ways in which postmodernism continued to maintain the very metanarratives it sought to dispense with in its critique of modernism.

Natalie Smith. The University of New Mexico. Object Worship: Painting In a New Dimension
In her work, Smith uses the activities of choosing, collecting, organizing, and arranging as a way to invent abstraction in paintings, sculptures, and, most recently, in hybrid works that attempt to bring the materiality of painting into a new form. Writings by scholar Jan Verwoert and exhibitions such as “Paint
Things: Beyond the Stretcher” at the deCordova Museum assert that painting’s place as a conceptual medium is deeply associated to its physicality. In discussing her recent works, Smith attempts to connect ideas about the physical materiality of her painting to the social, emotional spaces that she seeks to address. In the exhibition catalog for “Oranges and Sardines” at the Hammer Museum of Art, Charline von Heyl describes the experience that she presents in her abstraction as “no-knowledge,” explaining that “the relationship between spirituality and abstraction exists not in abstraction being spiritual but in the spiritual being abstract.” By foregrounding the corporeal act of process, the rationality of design, and the physicality of materials in an effort to address von Heyl’s “no-knowledge,” Smith sets up a problem: one not engaged with dialectics, but with the desire to translate phenomenological experiences into a material form.

Shaw Smith. Davidson College. Romare Bearden: Call and Recall in Word and Image
Saying, “I never left Charlotte except physically,” Charlotte native Romare Bearden (1911–1988) moved to New York City as a young boy where he became not just a great African-American artist, but one of the greatest artists of the twentieth century. World-renowned for his use of collages as a means of establishing the vernacular narrative and ruptured identity of African-American life, his images draw from the great traditions of European modernism. But his interest in recalling memories of the South, where he lived and visited (such as Greensboro), involves the rich overlapping of texts which are clearly visual but also sonic as well as written. This investigation analyzes his hybrid approach to word and image, revealing how his mixing of such texts was but one of the major issues, in addition to racism, in the reluctant recognition of his work’s importance within the canon of Modernist purity. His use of word and image in his blues-inspired device of “call and recall,” combined with his studies of the dynamics of memory under Gaston Bachelard (1884–1962) and Etienne Souriau (1892–1979), suggests that his use of word and image brings a new, exciting dimension to the Cubist paragone, a Carolina Shout.

Janet Snyder. West Virginia University. Science Meets Art on the Camino Francés: The Nature of Stone and Sculpture at Burgos and León
Snyder addresses the technical attributes of thirteenth-century church sculpture along the camino francés, that artery transmitting new artistic ideas into Spain. Scholars attribute the iconography and formal characteristics of the Puerta del Salmeral at Burgos to ymagiers from Amiens, while other sculpture at Burgos and at León may have been derived from sculpture at Reims, Chartres, and Strasbourg cathedrals. The decorative arrangement of tombs at León appears to follow models of French enfeu tombs such as the fragments reinstalled at the Reims Porte Romane or Easter sepulchers near Strasbourg. The influence of French workers and workshop praxis was significant and long-term in northern Spain. Snyder begins with an analysis of the geology of northern Spain, discussing the qualities of stone used for medieval sculpture at Burgos, León, and Sangüesa in order to distinguish materials used in Spain from stone used for sculpture in northern France. Special attention is given to the west façade sculpture at Amiens, the transept sculpture of Chartres, and west façade and the corbel sculpture at Reims. Through consideration of an onsite visit at Burgos, participants will revisit and discover fresh perceptions of not only these monuments but also related monuments from elsewhere in the Christian West.

Borim Song. East Carolina University. Learning Community, Exploring Cultures, and Teaching Art: Service Learning for Art Teacher Education
Since Fall 2012, Greenville Korean Language School has been an official community partner of East Carolina University, in Greenville, North Carolina. Starting as a pedagogical endeavor of the Art Education Program at School of Art and Design, this partnership aims to help pre-service art teachers serve community with their artistic talents and teaching abilities and expand their teaching experiences with culturally-diverse student populations. Greenville Korean School is a non-profit organization that teaches Korean language and cultural activities to Korean-American children. Upon the school principal’s request, Art Education major and pre–Art Education major students have been teaching art to students in grades Pre-K through 5, every other Saturday. The service-learning project has two main goals: 1) To provide pre-service art teachers with an opportunity to understand the meaning of cultural diversity and to create a personal connection between other cultures and their everyday lives; 2) To encourage pre-service art teachers to go beyond stereotypical community service learning and to build a healthy
attitude toward collaborative community building. This presentation sheds new light on how we can incorporate service learning into visual art teacher education.

Kathleen Spies. Birmingham-Southern College. Seeking “The Buckeye”: Walt Kuhn, Vulgarity, and Alternative Modernism between the Wars
Though successful and admired during his lifetime, American painter Walt Kuhn (1877–1949) is now largely discussed for his role as Secretary of the 1913 Armory Show. What currently is not acknowledged, however, is that his loudly-colored portraits of “lowbrow” showgirls and circus performers were part of a career-long intentional quest for a vulgar or, as he called it, “buckeye” aesthetic. A staunch nationalist, Kuhn was very deliberate in his attempt to designate himself and his art “American,” and felt the vulgar or kitsch had an especially “native flavor.” How does Kuhn’s quest for vulgarity, in both subject and style, tie into the period’s call for a “democratization” of the arts, an art that blends high and low and pays homage to a more popular or accessible aesthetic? Might we see his “buckeye” art as an alternative modernism, antithetical to what he perceived as the European-derived, elite modernism of Stieglitz and his circle? This paper investigates the concept of vulgarity in interwar American art via an examination of Kuhn and his work in order to tackle these larger questions about the period and to provide a better understanding of a significant though understudied figure.

Sunny Spillane. University of North Caroline at Greensboro. Rethinking the Roles of Artists, Researchers, and Teachers in Participatory Art (Education) Practice
This paper examines the roles of artists, researchers, and teachers, as articulated in the arts-based research framework of a/r/tography, in terms of the experiences of viewers, participants, and students. Spillane initiated this inquiry as part of an artist residency at 621 Gallery in Tallahassee, Florida, which culminated in a participatory performance/installation called “All Tomorrow’s Parties.” This piece began as a two-hour performance during Spillane’s exhibition opening in which visitors to the gallery were invited to transform performers’ costumes using materials and tools provided by the artist. After the opening performance, the performers’ costumes were suspended in the gallery as an installation for the duration of the exhibition. Gallery visitors were then invited to continue adding to and transforming the dresses as a way of co-creating the installation. The performance provoked several pertinent questions for art education research and practice: How do the structures created by artists, researchers, and teachers shape their relationships with viewers, participants, and students and foreclose other kinds of relationships? How can artists, researchers, and teachers move out of their comfort zones into spaces and situations structured by viewers, participants, and students? What issues arise in determining an appropriate balance of creative power between artists/researchers/teachers and viewers/participants/students?

Deborah Spivak. University of California, Santa Barbara. The Women behind the Empire: Loro Female Representation as Hidden Transcripts of Resistance
The ethnically unified Loro culture lived on the Peruvian south coast in the Middle Horizon (c. 700–1000 CE) in the midst of imperial occupation by the Ware. The Loro secured independence from the Wari empire by maintaining geographic, religious, and artistic boundaries that demonstrated that they were neither threatening nor worthy of conquest. Both the Loro and the Wari produced ceramic face-neck jars that communicate identity and ideology through the body and its costume. Whereas Wari face-neck jars depict individuals dressed in elite male costume and bearing symbols of state religion, similar Loro vessels are adorned with limited clothing or abstracted motifs, and many feature female genitalia and hairstyle. The discursive role of Loro face-neck jars is best understood within the Andean construct of gender, extending from the cosmos to family relationships. Andeans consider the female as a necessary, yet secondary, complement to the male. This paper draws on Postcolonial theory to demonstrate that the Loro chose to focus on the female form in order to mask their resistance in the implicit acquiescence and complementarity of femininity.

John Stanko. University of South Florida St. Petersburg. If Everything Communicates Something
Everything we look at has some kind of meaning. Often, that meaning is derived more from the elements around an object, rather than from the object itself. If the context of an object is what matters most, it stands to reason that anything can be used to communicate almost any idea depending upon
the context. For example, an apple with a bite out of it in a garden has a different meaning than an apple on the desk of an elementary teacher. Changing or altering the natural meaning of an object is commonly referred to as recontextualization and is one of designers’ most powerful tools when telling stories. Though recontextualization, designers have the power to change or alter the meaning of almost anything. Since this is such a critical skill set to have, and it is often a foreign concept to our students, it should be introduced early in the arts education and revisited numerous times. This presentation includes three examples of sequential projects that illustrate recontextualization and storytelling, one each for freshman, sophomore, and junior levels of students.

**Heather Stark. Marshall University. Earthworks and Appalachia**

Since the 1970s many American artists have looked to the land for both inspiration and subject matter. The rise of environmental art saw many turning to the earthwork and installation as a means of expression. The earthwork is a site-specific form. At its heart, the earthwork is a landscape in change. It is a human intervention that changes not just the form of the land, but our perceptions of and interaction with it. When artists can return to their homes within this effort, the levels of meaning within the resulting forms are often multiplied. When artists move the earth on which they grew, they can symbolically move their identity. In 2004 Maya Lin returned to her hometown of Athens, Ohio, to create the earthwork *Input*. Working with her brother, the poet and writer Tan Lin, the two sought sculptural and textual forms that would reveal their experience growing up in this Appalachian college town. Maya Lin often cites the experience of growing up amid the rolling hills of southeastern Ohio as greatly influencing her topographical works. This study seeks to contextualize Appalachia within the ongoing history of modern and contemporary environmental art.

**Tyler Starr. Davidson College. Lover’s Leap: Landscape as Pictograph**

Lover’s leaps and landscapes with devilish associations are found all over the world and indicate geographical sites used as pictographs of spiritual and social conundrums. These dramatic locales embody projections of everyday desires onto our environments. Starr’s artwork commemorates and participates in the process of digesting cross-references and poetic associations at the heart of these special places. He develops the imagery with a vocabulary of paper and pigment acquired from printed ephemera in its attempts to map human endeavors. Printed explorations of these locations include the monumental tomb *Picturesque America* (1872), motion lamps, and tourist postcards that once helped draw audiences from long distances. The subjects were places such as Blowing Rock (North Carolina), Satan’s Kingdom (Connecticut), Devil’s Tea Kettle (California), and Child’s Gulf (Enoshima, Japan). Scrutiny of the postcard and prints reveal manicuring, exaggeration, editing, and cobbling to create intriguing depictions of these now overlooked locales. Starr’s artwork explores local histories that tell of theatrical situations with sublime natural backdrops. These dramas have soaring motivations and desperate solutions that leave ambiguous results. His paintings, animations and booklets are constructed from archival imagery, visceral experiences, and tiled cellphone photos. These works acknowledge the symbiotic relationships between landscape and imposed meanings.

**Monica Steinberg. The Graduate Center, CUNY. On Humor: Incongruency and Identity in Contemporary Azerbaijani Art**

Using a series of case studies, this paper examines how culturally specific forms of humor apparent in contemporary Azerbaijani art function as strategies for realizing a new national identity defined by a recent political boundary (Azerbaijan became an independent country in 1991). Works by Orkhan Huseynov, Farid Rasulov, and Rashad Alakbarov employ a critical use of incongruence to re-examine recent and drastically shifting cultural practices, state borders, and newly conceived linguistic boundaries. For example, Huseynov’s assemblage, *Out of Eurostandard*, consists of circular Tandir bread pushed into a rectangular western toaster (into which the bread does not fit). The small installation is appended with a multi-part survey, in English, and the penultimate question asks: “What will you do after buying the toaster? a) Change the bread, b) Throw out the toaster, c) Not have breakfast.” The piece visualizes the recent movement of goods and ideas into a newly defined political region. While the discourse regarding post-Soviet art in Eastern Europe and Central Asia has expanded in the last decade, the contemporary Caucasus has been somewhat ignored. Thus, this paper fills a void in existing literature by inserting a discussion of post-Soviet Azeri art into a quickly growing dialogue.
Jessica Stephenson. Kennesaw State University. Beyond Representation and Sufi Saint Shrines in North and West Africa
In July 2012, rebels from the group Ansar Dine (Defenders of Faith) broke down the “sacred door” of one of Timbuktu’s three ancient mosques, Sidi Yahya, which had been closed for centuries due to local beliefs that to open it would bring misfortune. Later, armed with pickaxes and hoes they smashed tombs at the fourteenth-century Djingareyber mosque. The destruction came after attacks on other historic and religious landmarks in Timbuktu, a world heritage site, that Unesco called “wanton destruction.” Later that year a grave site in Tripoli was bulldozed. In recent months of this year groups in Tunisia attacked almost forty shrines to saints. The Ansar Dine group in Mali, as with groups elsewhere in West and North Africa, declared the centuries-old shrines idolatrous, not because they contained representational imagery, but because of their roots within local Sufi versions of Islam with its embrace of mysticism and the veneration of saints. No simple Al-Aidai inspired iconoclasm, the contemporary destruction of shrines to Sufi saints speaks to the complex internal dialogue within Islam around issues of idolatry, suggesting aniconism within Islam goes beyond the issue of representational imagery itself.

John Stephenson. Appalachian State University. The Parameters of Iconophobia in Islamic Art
This paper takes as its point of departure the commonly held popular misconception that representational images are forbidden in traditional Islamic art. A quick survey of the material disproves this generalization; yet aniconic tendencies have been evident in Islamic art since its inception and have shaped some of the most familiar Islamic art forms. Beginning already during the life of Mohammed, a complex and often contradictory attitude toward representation is preserved in text and art. If an injunction against images was not universal, what were its parameters, what purposes did aniconism serve in Islamic art and the wider society, and how did aniconic tendencies interact with attitudes of cultures in contact with Islam? This paper considers such questions within the wider global context of Islamic art and aesthetics, treating chiefly the early centuries of Islam.

Beth Stewart. Mercer University. Leonardo, Lucretius, and the Distant View
Leonardo matured in a Florence where many were talking about Lucretius’s De rerum natura; it has been convincingly argued that he read the book in Latin at least two times. Leonardo mentions Lucretius by name and paraphrases him once in his notebooks. In the beginning of his Book 2, Lucretius extols the benefits of the distant view and throughout demonstrates this with images of the world in sweeping majesty and from far distant times in the past and future. The distant view is fourfold: distance in space (perspective), distance in time, emotional distance (scientific or philosophic objectivity), and aesthetic distance. Leonardo also explores these perspectives throughout his work and notebooks. His earliest work is a distant view, a landscape drawn from a high cliff. But most Lucretian are his visions of disaster known as the “Deluge drawings,” done late in his life. Leonardo alone, of those who admired Lucretius in the 15th and early 16th centuries, embraced the philosophy and scientific views of this ancient Roman poet. This paper explores some of those unique connections.

David Stewart. University of Alabama in Huntsville. Lines of Flight in Participatory Art: Deleuze, Rancière, and Changing Thoughts on Aesthetics and Social Change
Though we share the goals of Nato Thompson, Pablo Helguera, and Claire Bishop, some have turned away from art of “social change” and away from Nicolas Bourriaud’s convivial micro-utopians. Instead, the artists who interest Claire Doherty are using the aesthetics of participatory art to ignite something far less canonical than “social change.” Rather than reinscribing a preconceived notion of social change, they free us from stasis by exposing us to Deleuze’s chaotid, or zero point of indeterminacy. They excite change for better or for worse. By activating Rancière’s voices of the unworthy and unheard, they risk a transformational aesthetics that is anything but safe. What both Deleuze and Rancière remind us is that aesthetic confrontation unleashes change, growth, and becoming. It is a powerful elixir that serves the interests of many of our capitalist enemies as much as it serves the interests of our socialist friends. We need Mel Chin to work for what is moral now, but we always need the chaos of aesthetics to direct us to what we can’t yet hear and can’t yet become.
Emily Stokes. Northwestern College of Iowa. “Respect the Margins”: Are Millennials and Lithography Compatible?

“Respect the margins” has become the unofficial motto of Stokes’s printmaking course, a statement issued if a smudge or scum dot tarnishes the non-image area of a print. While she covers several printmaking techniques in a semester, it is lithography—with its rhythmic, time-intensive process and tedious “rules”—which elicits the strongest reactions from her Millennial students. Currier and Ives, Works Progress Administration initiatives, and June Wayne’s Tamarind Workshop have fueled lithography’s popularity at various points in history. Today, smartphones and other distracting stimuli have saturated our culture so that a growing reverence for hand-crafted works and bygone eras, as evidenced in Etsy or Steampunk fashions, might just position lithography for a resurgence among younger artists. Perhaps the sensitivity of touch necessary to type a text message could be applied to sponging an aluminum plate; perhaps the slow pace of lithography could serve as a meditative reprieve. As an artist and art-educator, how does Stokes help students see this antiquated process as relevant? More broadly, how does she encourage Millennials to value strong craft and the patience necessary to achieve it? Using her own insights and additional scholarship, Stokes explores these questions.

Jody Stokes-Casey. University of Memphis. The Present Tense Effect: Conversations on Contemporary Art in Memphis

In order to better understand contemporary art in the South, it is important to note the role of institutions as cultural arbiters. This research examines the effect the 2013 Dixon Gallery and Gardens exhibition Present Tense: The Art of Memphis, 2001–Now has had on diverse Memphis communities’ perceptions of contemporary art. The exhibition seeks to pay homage to artists and others who have had an influence on defining and shaping contemporary art in the city of Memphis. Naturally, there have been reactions for and against Present Tense which have resulted in emergent exhibitions throughout the city. More important, the show has encouraged conversations about what contemporary art is and should be in Memphis. It also raises questions about the effect of economics and social strata on inclusion into formal cultural institutions. By examining Memphis museums, galleries, non-profits and institutions of higher learning, one can establish what contemporary art means to the larger Memphis community and provoke discussion about the accuracy of the definition.


In 1930–1931, the Soviet government secretly sold twenty-one fine paintings from the Hermitage collection to the U.S. Secretary of the Treasury Andrew W. Mellon. These paintings later formed the core of the collection of the National Gallery of Art. The episode is well-known but puzzling nevertheless: the unveiling of how this could happen, and how this did happen, has been keeping historians busy for decades, causing the appearance of various and changing over time explanations, interpretations and attitudes. In the meantime, new documents and facts from the Russian side continue to come to light. The Hermitage archives opened in the 1990s and being published now show the controversy around this sale. We learn about the stoic resistance of the Hermitage directors and curators to the insistent pressure to sell items from the museum collection that was coming from Joseph Stalin. Stoyanova presents information that appeared in both Russian and American publications since the 1980s, bringing to attention facts from the Soviet side of the story that are still largely unknown to English-speaking audiences.

Mark Strandquist. Virginia Commonwealth University. Letting Go of the Shutter: The Social Aesthetic of Contemporary Photographic Practice

As critics question the ability of photography to reflect reality or ferment social change, and images are neutered due to media saturation, the form and function of photography must also be re-imagined. For many contemporary artists, the aesthetics and technical mastery of the medium become secondary to the process through which the image is created. Photography then is not dead or irrelevant, but shifting form. Artists worldwide are moving towards collaborative, non-commodified modes of practice, and the inclusion of photography has become increasingly necessary. While for many, photography is utilized to provide “evidence” of performances or social interactions, others, including Strandquist, have utilized the camera as a real and symbolic medium for transcending boundaries, and as a catalyst for dialogue.
and exchange between alienated publics. For the ongoing project, *Some Other Places We’ve Missed*, inmates are invited to choose, “If they had a window in their cell, what place from their past would it look out to?” Each location is then photographed and given to the inmate. Photography becomes a performative gesture that consumes and produces these exiled spaces with such tragic ease. When exhibited, additional programming transforms the exhibition into a space for community engagement, co-production, and alternative education.

Krystle Stricklin. Florida State University. **Memorial Cranes Trapped in Barbwire: Untangling Language and Memories of the Japanese-American Incarceration**
In 1988, President Ronald Reagan signed the Civil Liberties Act granting restitutions to Japanese-Americans who were incarcerated during World War II. In response to this effort, plans were begun for a memorial to honor Japanese-American military involvement during the war. In 2000, a crowd gathered in Washington for the dedication of the National Japanese-American Memorial to Patriotism during World War II. Upon signing the Civil Liberties Act, President Reagan declared that, “Here we admit a wrong.” These words are now inscribed along the rim of the memorial’s reflecting pool, indicating that this public space is as much a site for acknowledging a loss as commemorating a victory. The primary goal of this research is to establish how this memorial functions as public recognition for the incarceration, and also to demonstrate how the use of language in this memorial space draws from a conflict-ridden history of euphemistic stratagems and the politics of forgetting. To do this Stricklin considers the historical significance of the memorial’s place in the Post-Redress period of the Japanese-American experience, after the signing of the CLA. This historical distinction is important, since most Pre-Redress acts of remembrance involved the fight for compensation and public acknowledgment of injustice.

Tara Strickstein. Virginia Commonwealth University. **The Aesthetics of Encounter**
Through an examination of highly authored performance-based situations that fuse social reality with carefully calculated artifice, this paper attempts to assess the aesthetic, social, and psychological implications involved in confronting some of the more painfully complicated facets of the human experience. Claire Bishop notes that discomfort and frustration can be crucial elements of a work’s aesthetic impact and are essential to gaining new perspectives on contemporary culture. It is in a state of discomfort that we are most aware of ourselves and our surroundings. Strickstein looks at works, such as Stuart Ringholt’s *Anger Workshops*, meant to create a kind of discomfort in an attempt to produce heightened modes of consciousness for brief periods of time. The individual pieces function as case studies, from which to examine the effect on participant psyche and behavior in relation to particular stimuli.

Thomas Sturgill. Middle Tennessee State University. Dan DeZarn. SUNY-Geneseo. **Work of Pulled Resources**
This talk presents the collaborative work of Pulled Resources.

James Swensen. Brigham Young University. **The Migrant of Fact and Fiction: Russell Lee’s Photographic Illustration of John Steinbeck’s *The Grapes of Wrath***
In the summer of 1939—just months after the release of John Steinbeck’s novel *The Grapes of Wrath*—the Farm Security Administration photographer Russell Lee made his way to eastern Oklahoma to verify Steinbeck’s prose. His purpose in making such a trip was to create a photographic illustration of the novel, which could convince the public at large that Steinbeck had not fabricated the plight of the “Okie” so vividly told in his book. Lee aimed to find and photograph migrants who could be the Joads, the protagonists of Steinbeck’s text, as well as document their migration westward. Ironically Lee’s research would be based on the assumption that Steinbeck had written his account on first-hand experience. In actuality the writer had gleaned the information used to construct the book’s narrative indirectly and had never visited the sites in his text. This paper examines the ways in which Lee’s illustration attempted to prove that Steinbeck’s novel was founded on fact and also looks at the various details Lee encountered that were not found in the text. This examination thus probes the intriguing, yet slippery, interface between fact and fiction, the subjective novel and the seemingly objective documentary photograph.
Jason Swift. Plymouth State University. De-Siloizing the Foundations Studio Program: The Role of a Studio-Based Art Education Program on an Art Department Foundations Task Force

Traditionally it is assumed that a foundations studio program provides first year students the vital skills and experiences needed to be successful in future studio art or as design majors. This expectation may promote and maintain siloization, or isolation, of studio and design disciplines and may relegate art history in service to those disciplines. What about the outlier in the Art Department who is dependent upon inter-, multi- and cross-disciplinary foundations studio experiences for student and program success and the prevention of siloization and isolation? What happens when the outlier and his students become the model for a foundations studio program to aspire to? This paper explores and investigates the role a studio-based Art Education program plays in the redesign of a foundations studio program. It presents the role the curriculum model and studio expectations of an Art Education program play in the discussion of foundations redesign within an art department Foundations Task Force. In addition, the paper discusses and presents evidence of the Foundations Task Force’s effort to de-siloize a foundations studio program and develop a holistic foundations studio and art history curriculum/program that is interwoven in all disciplines in the art department.

Ellen Tani. Stanford University. Empty Signifiers: Race and Conceptual Art

While Conceptual art’s isolation of art from aesthetics has been well-mined, its relationship with African American artists has not, despite their shared historical context. This paper examines two black artists who, from the late 1960s onward, sought to decouple blackness and visuality, resisting the cultural tenor in the wake of the black arts movement that placed a premium on the representation of black bodies and the black experience. Tani argues that artists Charles Gaines and David Hammons reinvigorated strategies of Conceptual art, as its criticality waned in the mid-1970s, in order to subtly interrogate the concepts and psychology of race. Gaines’s numerical systems, which situate the sublime within cognition and perception, and Hammons’s body prints and Duchampian objects worked against the “the black aesthetic” to reveal fractures in conceptualist orthodoxy and to assert blackness itself as a conceptual practice. For Gaines, drawing by hand was a way of abstracting the role of the body while preserving its physical trace; for Hammons, imprinting his own body onto paper embraced the same method to affectively different ends. In both cases, the body becomes a kind of technology rather than an aestheticized object to be looked at, identified, and thus subject to racialization.

Steve Tatum. Virginia Tech. Traveling Light: Gathering Information and Cataloging Photographs with Mobile Devices

This presentation was born of the question, is it possible to exist without a laptop? Traveling with a camera, GPS device, mobile phone, and tablet opened possibilities of documentation that Tatum had not known before. Ample work could be accomplished in the field while saving the time-consuming, resource-intensive work for home. The iPhone is used for reference photos, notes, sound recordings, and geolocation while on foot. The iPad is for entering metadata into photographs and anything where a larger screen is helpful. The methods described may be used by a single researcher or scaled up for collaborative work. They are simple enough that a class engaging in field work can learn them quickly.


Though abundant textual evidence describing death and burial rituals in ancient Rome survives, the visual record is almost non-existent. That only two monuments, a tomb from Amiternum and the Hatterii tomb from Rome, depict funerary rites is somewhat surprising given the frequent appearance of such subject matter in the visual traditions of ancient Greece and Etruria. Taylor’s paper addresses two aspects of this phenomenon. The first considers the near absence of the subject within Roman visual culture as a product of Roman interest in the animated effigy. Commemorative images of deceased figures abound within Roman material culture but focus on the animated portrait, a phenomenon tied to the creation of ancestor masks used in performative contexts. The second part considers the only surviving images of death ritual and their larger narrative contexts. Representations of funerary rites in the Amiternum and Hatterii tomb reliefs, while unique within Roman art, are not self-contained. Both
rely on a complex visual interplay between scenes of death ritual and scenes of biographical narration, the constitutive effect of which was to animate these otherwise taboo death portraits.

**Rita Tekippe. University of West Georgia. The Living Virtues of Reform**
The widespread reform movements of the twelfth century, especially prominent in the monastic arena, were expressed in a variety of artworks that presented select groups of virtues in configured relationships, offered to the viewer/user for didactic and/or contemplative goals. Reflecting sources that might be scriptural, traditional, legendary, or theological, such pictorial expositions helped to further examination of the currents of thought about human spiritual life, especially its originary and teleological aspects, the description of the context and effects of the lapsarian event and the ensuing views of a Christian quest for eschatological redemption through well-considered lives. Offered for consideration are representations of model virtues, shown in narrative or schematic illustrations. They are seen in manuscripts, reliquaries, other liturgical objects, and mural programs that Tekippe explores visually for analysis of the ways that the depictions reflect current thinking about virtuous living in the twelfth century.

**Tore Terrasi. University of Texas Arlington. Grid Studies: Weaving and Reading**
This presentation explores the nature of grids and weaving. These paradigms of organizing information behave quite differently when combined and viewed through the eyes of Art and Design respectively. This relationship turns yet again and compounds when considering the role of text. Terrasi explores these themes through an analysis of his woven microfilm series *Grid Studies*. Inherent within the act of weaving there is also a dynamic balance between something present and something hidden; the part of the weaving that is visible to the eye and the part of the work obscured behind itself. Text functions similarly. “Read between the lines” or “Understanding the sub-text” are two phrases that come to mind. However, the transparent nature of microfilm enables the lost part of the weaving to become activated again, relevant. This reactivation of the normally hidden woven surface couples nicely with the reactivation of the discarded microfilm as legible archives of mass media into visual artistic form. It is here the series *Grid Studies* differs from the well-known grid-related work of Close, Mondrian, and Albers, the quilt works of our forefathers (or, more likely, foremothers) as well as the grid-relative writings of Rosalind Krauss.

Battling against the city’s legalized segregation, white artists in Richmond, VA, in the 1930s and 1940s collaborated with their black counterparts, radicalizing artistic practices and challenging norms of racial interactions in the South. Fueled by the enthusiasm of dynamic and unconventional female artists such as Adele Clark, Nora Houston, and art historian Mary Winfield Scott, and supported by WPA funds, African American and white artists congregated at the Craig House, where they provided education, moral, and material support for African Americans who lacked access to white institutions. Artists as diverse as black sculptor Leslie Garland Bolling (1898–1955), Julien Binford (1909–1997), and Edmund Archer (1904–1986) offered their expertise, all while creating reflective pictorial interpretations of black life and identity in the New South that echoed contemporary realities and regional perspectives. Their art brought them broad attention when exhibited at local and national exhibitions and, in the case of Binford, featured in *Life*. By analyzing artistic practices at the Craig House and exploring the artistic production of its teachers, Terrono offers insights into the socio-political significance of this venture for African Americans at the local level, as well as its broader function within the context of American regionalism.

**Kim Theriault. Dominican University. The Fiction of Arshile Gorky**
In the aftermath of the Abstract-Surrealist artist Arshile Gorky’s own self-creation, much of his life as been a fiction. He took on a pseudonym and claimed to be the cousin of the writer Maxim Gorky, likely not realizing he was relating himself to another pseudonym. An immigrant in America, he claimed to have studied with Kandinsky in Russia and told tall tales to even those closest to him, his “wife,” for instance, that his father was dead when he actually lived in a nearby state, and that his mother had died of a dog bite when in fact she was a casualty of the Armenian genocide. Such claims continued in
Art educator participation in research can nurture personal and professional development and can be those inner and outer places we chose to work and play as we formalize our curiosity and our research. Artistic learning and instruction is complexly rooted in the emotional condition in which it occurs, that is, those inner and outer places we chose to work and play as we formalize our curiosity and our research. Art educator participation in research can nurture personal and professional development and can be...

**Mark Thistlethwaite. Texas Christian University. Lincoln’s Image in Contemporary Art**

**Liz Murphy Thomas. Florida State College at Jacksonville. The Land of Sunshine: Documenting the Disappearing Tourist Culture Along Florida’s US-1**

Before the interstates laced across the state, US-1 was the main access to east coast Florida. As a Florida native, Thomas grew up with tourist attractions such as Marineland, Coral Castle, Weeki Wachee, and roadside motels with promising names like Sans Souci (“carefree”), the Sand Man and the Cadillac. These artifacts of an older, more “mom-and-pop” Florida are fast disappearing from the landscape, replaced by more commercial and generic theme parks and big-box, chain hotels. So much of living in a place designed for the purpose of selling itself to visitors is the sacrifice of nostalgia. The cute mom-and-pop motels and the attractions, which hold fond memories for many in the region, just look run-down and “old” to the tourists. Although most tourists now move through Florida via the interstates, the attractions, restaurants, and hotels built along the highway are still there. Some thrive, while some are abandoned and repurposed. The Land of Sunshine images examine the impact of tourist economies as transit routes change. Starting at the Florida-Georgia border, Thomas has traveled along US-1 documenting the remnants of attractions, motels, roadside stands, “tourist traps,” and whatever else she found along the highway.

**Durant Thompson. The University of Mississippi. A Corpse in the Classroom**

The Exquisite Corpse ideology enters the studio classroom for graduates. In the past few years at The University of Mississippi, evolving policy required graduate-level classroom sizes to be 10+ students, due to budgetary adjustments. The result was the art department’s creation of a class that combined all the studio graduate students from the four main concentration areas into one 600-level course. This class would then cycle through one of the concentration areas every semester. This forced each concentration’s professor to scramble to put together a graduate-level course that could challenge and benefit the students from all mediums regardless of the level of experience they had in any given area. In spring 2013 the sculpture program’s solution to this situation was to challenge the students to solve sculptural ideas and problems using the Exquisite Corpse ideology. The collaborative project brought together graduate students from ceramics, printmaking, painting, and sculpture and resulted in fourteen very interesting sculptures. This presentation evaluates and discusses the successes, adjustments, and problems that arose with the project along the way.

**Scott Thorp. SCAD Savannah. Making Things Happen**

Thorp’s trip to Emeryville, CA, a couple of years back had two main goals: first, an interview with Jim Capobianco, who is an animator at Pixar; second, to use Pixar’s bathroom. The bathroom thing wasn’t because he knew he’d have to go (although Thorp does drink a lot of coffee, and that is always likely). Nor was it the restroom’s contemporary aesthetic. The real reason stemmed from hearing so much about Pixar’s “bathroom encounters.” When Steve Jobs designed that building, he designed it for collaboration. Those bathrooms are the linchpin in the design. Thorp has been teaching creativity for a few years now. To do this well, he has found he also has to teach collaboration. Mainly, Thorp focuses on managing collaboration. He shows students how to ensure that their groups will be creative. Like Steve Jobs did in designing Pixar’s headquarters, Thorp wants students to consciously design for collaborations to be more successful. This presentation demonstrates practical methods for managing creative collaborations. It also explains how Pixar’s bathrooms help make their headquarters one of the most collaborative places around.

**Michelle Tillander. University of Florida. Art Education Research: A Community of Formalized Curiosity**

Artistic learning and instruction is complexly rooted in the emotional condition in which it occurs, that is, those inner and outer places we chose to work and play as we formalize our curiosity and our research. Art educator participation in research can nurture personal and professional development and can be...
used as a tool for refining and evaluating one’s own arts education projects. The launch of the University of Florida’s online MA in art education has generated exciting art education research from UF students. In addition, Tillander’s work with MFA graduate students offers interesting insight about the research paradigm. In this session, she offers examples of current art education research interests, designs, and findings.

**Pam Toll. University of North Carolina at Chapel Hill. Drawing as Material Residue of a Physical and Mental Process**

Drawing, the core of Toll’s artistic practices, has been her primary physical and material mode of expression for twelve years. At the heart of her impulse to draw is a love of physically moving materials. Traces of the process (brain and body thinking) remain in the raw and spontaneous gesture that remains. Toll made a series of large scale drawing-collages for Holocaust in 2008, dependent on research, writing, and materiality. One drawing was made on a graphite-coated length of canvas using steel wool and sandpaper, echoing the fragility of the final narrative. For Excavation (2011), mixing intention and intuition, Toll scrawled directly on fourteen-foot gallery walls, moving between worlds with words and images conjuring parallel and intersecting existences. She excavated real and imagined stories and introduced and subtracted characters, story lines, dreams, memories, and secret languages. The audience watched for eight weeks. They saw her fear, her persistence despite fear, the mental and physical search, and her steady work ethic. At the opening Toll watched through a glass wall as audience and drawing merged.

**Chuck Tomlins. University of Tulsa. Contextualism versus Formalism: Studio Art for Non-Majors**

Gaston Lachaise stated, “Simplify! Simplify! Simplify! Amplify! Amplify! Amplify!” Taking this out of the context of Lachaise’s art allows one to apply this pithy grouping to almost anything, from a group project in business to a class full of non–art majors. How does a professor move a diverse group of students representing a university’s or college’s multiple majors and disciplines toward the experiential understanding of visual art? He simplifies the process, amplifying the information and insisting that the student participate in the “story” of the experience of composition, color and contrast. In short, it is, “Light a fire; Cross the bridge; Explore the island; Take home a keepsake.” Or “Hey! You! See! So.” “Keep it simple, Stupid.”

**Aggie Toppins. The University of Tennessee at Chattanooga. Materials as Process: Towards a Generative Theory about Graphic Design Experimentation**

In his 2005 essay, “Experimental Typography: Whatever That Means,” Peter Bilak challenged designers and design students to take responsibility for their methods of experimentation: “The term experiment can have the connotation of an implicit disclaimer; it suggests not taking responsibility for the result.” What do we mean when we ask our students to experiment? How does one consciously construct an experiment? In many disciplines, material investigation is an experimental process that leads to breakthroughs in form. Painters seek new uses for paint. Sculptors seek to exploit the properties of wood, metal, stone, and plastics. Is there an equivalent for graphic designers? What are our materials and how can we exploit them to generate form? Toppins asked her junior graphic design students at The University of Tennessee at Chattanooga to explore the concept of experimentation with unconventional materials (such as marshmallows, potatoes, and hair) and with the graphic designer’s usual stock: computation, language, and typography. They assembled their studies into a zine, which, with its subcultural history, is an appropriate vehicle for showcasing experimental work. The project lead to interesting conversations about material-based experimentation as a generative process within the domain of graphic design.

**Betsy Towns. UNC School of the Arts. So Many Enemies**

Some years ago, working on her master’s thesis on the nonsense and ornithology of British artist/author Edward Lear (1812–1888), a unique expression of vitriol from the otherwise mild-mannered Lear caught Towns’s eye. It appeared he despised the famous ornithologist John Gould (1804–1881). Gould gave Lear little money and no credit (perhaps even erasing Lear’s signature and replacing it with his own) for the spectacular parrots the younger artist painted for Gould’s Birds of Europe. Then, embarking on a project on the hummingbird paintings of American painter Martin Johnson Heade (1819–1904), Towns
stumbled upon Gould again. The sharpness of the words Heade directed toward Gould startled her a second time. She started to look into the man who could raise such ire. In this paper, Towns introduces Gould, the man, his impact on the world of ornithology, and his impact on the artists around him. Most sharply, Towns focuses on a lesser-known work by Sir John Everett Millais, *The Ornithologist* (1883). Inspired and, it seems, sickenened by his visit with Gould, the Pre-Raphaelite master waited years before he captured the scene of the visit. Towns considers the way Millais transformed a story that contradicted the one Millais sought.

**Stephen Treadwell, Jr. University of Central Oklahoma. Freshmen to Pressmen: Letterpress Printing and Its Effects on Graphic Design History Pedagogy**

Letterpress printing in the past has been taught as a trade, a skill learned through apprenticing with pressmen. Due to a revival in letterpress printing, universities and colleges across the nation are purchasing letterpresses and creating letterpress labs for both Art and Graphic Design departments. But how have we taken this trade of printing and learned something more from it? At this time there is no standard in which letterpress printing is being taught. The purpose of this study is to determine how the revival of letterpress printing has affected Graphic Design pedagogy. Determining how letterpress printing was taught in the past in comparison to how it is being taught currently could possibly determine how it will be taught in the future. Other than teaching the printing methods solely, how has this technology made its way into other courses, specifically Graphic Design history? Treadwell’s study involves statistics drawn from universities and colleges in the NASAD database, determining which institutions are currently teaching letterpress courses and surveying these institutions on how or if Graphic Design history is being incorporated into these courses.

**Mercedes Trelles Hernandez. La Universidad de Puerto Rico, Recinto de Río Piedras. The New, the Old and the Dated: El Nuevo Centro de San Juan and the Changing Value of the City as Symbol**

In 1967, the Puerto Rican chapter of the American Association of Architects issued a proposal for a new capital city for Puerto Rico. The document, entitled “El Nuevo Centro de San Juan,” envisioned a city of skyscrapers, with raised walkways for pedestrians and unimpeded automobile traffic at street level. A futuristic vision, the plan openly challenged San Juan’s existing urban nuclei, signaling architecture and urban planning as symbolic languages useful for the promotion of economic development. El Nuevo Centro never came to pass as originally designed. In this paper Trelles Hernandez examines three visions of the city as they developed in twentieth century Puerto Rico: the city as tourist enclave and living museum (Old San Juan), the city as business center (Santurce), and the city as symbol of progress (New San Juan). Of particular interest is how these urban functions came into existence shaped by the clash between colonial urban culture and architectural styles and North American modernizing tendencies, as well as the Commonwealth of Puerto Rico’s initiative for economic growth and development. Each of these urban nuclei can be temporally coded as the Old, the Dated, and the New, yet they coexisted in time and space.

**David Tubbs. Old Dominion University. Decapitating the True Self for the Symbolic Order: Psychoanalyzing Caravaggio’s David with the Head of Goliath**

In her reading of Caravaggio’s David with the Head of Goliath, Laurie Schneider Adams’s use of Sigmund Freud’s “Oedipus complex” implies a homosexual orientation for the artist, suggesting that while Caravaggio is clearly identifiable as the severed head of Goliath, the figure of David is the painter’s presumed lover, Francesco Buoneri. However, an evaluation of archival evidence calls this implication into question while criticisms against the Oedipus complex challenge the Freudian agenda. Further, Howard Hibbard and Michael Fried offer interpretations that identify Caravaggio as both David and Goliath. In working with these interpretations, Tubbs makes the case for an experimental reading that utilizes Donald Winnicott’s idea of the True and False Self and Jacques Lacan’s concept of the Imaginary and Symbolic Order. Tubbs’s argument is that the painting represents Caravaggio’s controlled utilization of frustration during a time of stress. By presenting his decapitated head as a fantastic statement of humility, Caravaggio sought to improve his reputation through a papal pardon for the charge of murder. With this argument, Tubbs hopes to challenge John Varriano’s assertion that psychoanalysis is dismissive of external factors surrounding the painting’s context beyond the artist’s subconscious.
Matt Tullis. Western Kentucky University. Blurring the Distinction Between Low and Highbrow Art
A recent move away from a concentration on traditional gallery exhibitions has led Tullis to the
discovery of artistic meaning within nontraditional subcultures such as rock and roll, skateboarding, and
tattoos. The cross-pollination of culture and content in a tattoo parlor provides for a conscious mining of
existing ideas. Imagery is constantly revived and reinterpreted. Tullis shares how he harvested
traditional Sailor Jerry iconography and collaborated with a professional tattoo artist to invest fresh
color into line and shading into his latest “Best Session Ever” chest tattoo. Second, by sharing the key
details of his favorite class assignment, Tullis reveals how to introduce a sense of skateboarding culture
into an otherwise standard and safe graphic design curriculum. Finally, in a discussion of how to engage
the alternative fringe into meaningful artistic dialog, Tullis describes how fulfilling it has been to design
promotional posters and show merchandise for acts that range from local punk rock bands to Joan Jett
and the Black Hearts. His presentation outlines methods other artists can use to explore subcultures of
their own interest. These efforts can create inspired work that will ultimately lead to further blurring the
distinction between low and highbrow art.

Colin Tury. See: Elizabeth Ingram

Bryyna Tussey. University at Albany, SUNY. Western Aesthetics in Indigenous Latin American Art
Utilizing Western aesthetics in the indigenous art market has led to to a cycle of tourist art, pushing the
tastes and interests of an uninformed Westernized consumer for “authentic” art in the market. An
interest in art that adheres to a specific canon leaves little room for art innovation outside the West;
when there is no market, there is no room for creativity. Tussey’s research examines problems with the
application of Western aesthetics on tourist or folk art in Mexico and Vodou art in Haiti from the 1940s
until present day. It details the ways in which artistic developments can be traced from indigenous art to
contemporary folk art for the tourist markets in the cities. By determining a society’s artistic
development and granting validity to these stylistic elements, one can better formulate a set of non-
Western aesthetics.

Jennifer Tyburczy. University of South Carolina, Columbia. Irreverent: A Celebration of Censorship
This presentation discusses the concept for an exhibition that the presenter is curating in collaboration
with the Leslie Lohman Museum of Gay and Lesbian Art. Inspired by the withdrawal of David
Wojnarowicz’s film A Fire in My Belly from the National Portrait Gallery in 2010, Irreverent: A Celebration
of Censorship not only explores but also celebrates the ways in which the censorship of LGBT and queer
artwork can lead to the reclamation of alleged perversions by displaying again, but with a difference,
these artworks as sites of survival, creativity, and rebellion. By walking the audience through each
prospective gallery, Tyburczy discusses how curatorial practice can creatively respond to censorship by
going beyond the mere redisplay of previously censored artworks to situating these works within self-
designed installations and built environments that restage the social, cultural, and political components
that led to each controversy. While queer sexuality is central to Irreverent, the exhibition, like the
presentation, also reveals how the display of dissident sex has been used as a political tool to silence all
kinds of minority voices on issues that range from immigration to religion, to race, gender, and disability,
to globalization, capitalism, and neoliberalism.

Joseph Underwood. Stony Brook University. From the First World Festival of Negro Arts to the Dak’Art
Biennale: The Senegalese Government as Patron
The Dak’Art Biennale of Senegal, Africa’s largest and longest-running biennial, claims its roots in the
1966 First World Festival of Negro Arts, held in Dakar and inspired by President Senghor’s Pan-African
philosophy of Négritude. This festival highlighted the artistic influence of Africa on the rest of the world.
As Underwood compares this first Festival, which was an international success for the young nation,
with the reception of the first Dak’Art Biennale, he suggests that the primary reason for their respective
success and failure stems from the motives behind the events. While government patronage behind the
first Festival was motivated by Senegal’s poet-president, a spirit of camaraderie, and a desire to
illuminate Africa’s presence in global culture, the first Biennale served more as a tool to incorporate
Senegalese artists into the Western art market and to improve President Abdou Diouf’s popularity as an
election year approached. Underwood’s purpose is not to denigrate the appearance of the biennial as
Luisa Valle. The Graduate Center, CUNY. Free From Failure: Lina Bo Bardi’s Solar do Unhão, 1961–63, and SESC Pompéia, 1977–82
The work of Lina Bo Bardi illustrates the architect’s ambiguous relationship with the Brazilian official post-war modernist project. Although Bo Bardi admired the work of the architects involved with Brazil’s mid-twentieth-century modernization plan, her oeuvre represents a departure from their endeavors. Her interest in Brazilian grassroots cultural production clashed with the universalism of the nationalist urbanization plans of post-war Brazilian governments. Bo Bardi’s work represented, instead, the heterogeneity and provisionality of Brazilian culture. Therefore, it seems inadequate to investigate her work within the parameters of Brazilian modernist architecture. In this narrative, Bo Bardi’s work is often addressed as the work of a woman who despite her gender disadvantage managed to produce in a predominantly masculine field. By removing Bo Bardi from the official history of Brazilian modernist architecture, however, the work ceases to be peripheral and gains autonomy, originality, and contemporary relevance. Focusing on the renovation of the Solar do Unhão in Salvador, Bahia, 1961–63, and the conversion of a factory complex into the SESC Pompéia cultural center, in São Paulo, 1977–82, this paper divorces Bo Bardi’s work from the historiography of Brazilian modernist architecture in order to investigate its implications for modern and contemporary constructs of Brazil.

Preparing students for success in life and work as artists and teacher-leaders goes beyond skill preparation. It involves the development of creative and critical mindsets that embrace ambiguity and a balance of creative, analytical and practical entrepreneurial skills. This paper offers research that challenges and re-examines teaching practices for advancing art students’ balance as creative leaders in contemporary society and digs deeper to explore the drivers of capacity building. Individual creativity feeds creative capital and economies, but art and education can do more to develop dispositions for success as artists, innovators, and leaders toward socially responsible action. In that light, this paper investigates learning environments that focus on creativity and innovation balanced with criticality and practical wisdom. How can we design cultures of learning toward students’ self-direction and successful intelligence which enables them to think independently, going beyond content knowledge toward anticipating creative, empathic solutions to problems? Design thinking can help, serving as a catalyst for change, but what are the pedagogies for creative innovation and “designing thinking?” In preparing our students for collaborative, arts-based inquiry, art and design education may be better positioned from an approach that fosters balanced, interdisciplinary 21st-century skills and habits of mind.

Jessie Van der Laan. Pellissippi State Community College. The Investigative Mark
In searching out a starting point to talk about drawing, Van der Laan came upon this online Merriam-Webster definition: “an act or instance of drawing; especially: the process of deciding something by drawing lots.” Shortened the definition, she believes she stumbled onto a near perfect contemporary understanding of drawing: “the process of deciding something.” Through history, drawing has often served as a sketch, a preparation, a study. This act of investigation remains at the heart of drawing. As children, we begin the activity of world making through drawing. As students, we hone technical drawing skills through careful observation, again deciding how to abstract our world. As artists, our materials may be traditional graphite or charcoal or may be paint, thread, felt, cut paper, sand or body, and could be titled paintings, embroideries, installations, or performances, but this process of deciding delineates the pieces we title “drawings.” The act of searching, investigating, deciding becomes visual interrogatives, rather than pronounced statements. This paper presents contemporary artists, working in a variety of media, engaged in the act of drawing.

Michelle Vangen. The Graduate Center, CUNY. The Image of the Proletarian Mother as Political Weapon: Artists, the German Communist Party, and the Fight against Paragraph 218
In *A Clear and Simple Style: Tradition and Typology in New Objectivity*, Maria Makela noted the prevalence of typecasting in German art of the 1920s. According to Makela, artists’ reliance on typecasting as a visual idiom was motivated by their desire to come to terms with the social and political chaos of the period. Makela also noted that the artists of the political left employed the visual language of typology to “represent relationships of class and capital.” This paper expands the discussion by exploring the use of typecasting as a political strategy by the artists affiliated with the German Communist Party (KPD). Specifically, Vangen examines the images created in Germany during the twenties and thirties as part of the KPD’s fight against Paragraph 218 of the German penal code, which outlawed abortion. In their battle against 218, artists consistently employed the trope of the downtrodden, pregnant working-class mother. Vangen argues that the use of this type was intended to create a sympathetic icon that would garner support for the KPD cause, while also presenting abortion as a class issue. Thus, the figure of the suffering proletarian mother became an ideological weapon in the larger Communist class struggle.


In 2012, New York University’s Institute of Fine Arts (IFA) invited programmers, like Lev Manovich, and scholars effectively using digital tools, such as Anne Helmreich and Caroline Bruzelius, to the IFA’s Digital Art History conference to address: How can art historians take advantage of new technologies to make advancements in scholarship? What kind of resources and people will be needed to create meaningful projects? As an outcome of this symposium, the IFA launched their first digital humanities project: a data visualization tool for mapping the influence of video art from mid-twentieth century to the present day. The success of Mapping Video Art was the impetus for developing a new visualization tool to sort data from within the growing digital image collection at IFA. This new Java-based tool also allows the IFA to harvest their collection data from ARTstor’s Shared Shelf media management system. Jason Varone, IFA’s Imaging Services Supervisor, discusses how these visualization tools were built in a collaborative environment, using university resources and for minimal cost. Rebecca Shows, ARTstor’s Implementation Manager, covers the methods and challenges for ARTstor to collaborate with the IFA for data harvesting. Mapping Video Art: [http://www.nyu.edu/gsas/dept/fineart/projects/](http://www.nyu.edu/gsas/dept/fineart/projects/)

**Pamela Venz. Birmingham-Southern College. Photography: A Question of Substance**

What is the medium of photography? As the means by which the photographic image is captured and presented continues to change, one wonders if there is, or ever has been, a single medium that is photography. In many ways photography as a description of medium is in league with sculpture as a description of medium. Is sculpture wood, metal, stone, paper, or all of the above and more? Is photography silver, digital, iron, or ink, or does it have a physical form at all; does it matter? The more complex question becomes: can photography be defined in any narrow way? Before the standardization of the gelatin silver process post-WWII, the medium of photography was quite varied. With the advent now of the standardization of the digital process, is the medium of photography again varied? In a discussion of photographic medium it is important to distinguish between the multiple applications of photography in society. Unlike its siblings of painting, drawing, printmaking and sculpture, photography’s societal boundaries are vast and ever changing. Does the notion of medium get lost in the process?

**Laura Victore. Artist. I am a Draftsman and a Navigator**

As a draftsman, Victore designs/invents portable players that will have an extended life, because she is interested in their ability to play something like a film loop into infinity. The players are meant to hold onto our memories, much in the way a computer chip holds files. She designs these players or container objects in a virtual world and uses the tools of industrial designers. As a navigator, Victore creates the universe for the players by referencing her own photographs of the earth taken from aerial viewpoints. Using animation software, she positions them into their hover-like placement. These containers are protective, similar to reliquaries which reside inside of places of worship. Instead of holding bone or hair, they hold banal memories of our everyday lives. In the final stages of production, the images are “finished” in the studio. The artworks are tooled from an expansive list of materials: graphite on paper, oil on linen, and digital prints on aluminum. 3-D sculptures are made from fused glass, welded steel, granite, or plastics created by 3-D computer printers. The 2-D and 3-D works are exhibited together;
they often take on a science museum-type styling in the final installation:
http://lauravictoreart.com/home.html

Scott Volz. Stony Brook University. The Machine and Bourgeois Fantasy in Monet’s *Gare Saint-Lazare*
David Harvey has noted that a geopolitical imaginary structured by class perceptions permeated the French urban landscape at all levels during the nineteenth century. The combination of near-constant sociopolitical turmoil, accelerated technological developments, and Haussmannization’s drastic changes to the Parisian environment traumatically altered French identity and its relation to the surrounding landscape. In 1877, when Claude Monet completed his *Gare Saint-Lazare* paintings, the specter of the Paris Commune still loomed on the horizon. Monet strove ardently throughout his lifetime to be considered properly bourgeois and his images of bustling trains belching smoke into central Paris’ newly aerated atmosphere project these fantasies onto a site still wrought with memories of the recent past. This paper addresses the social and ideological dimensions inherent in these paintings. Volz argues they envision a new image of France and thus are ideologically inclined in three primary ways: first, by manifesting a bourgeois fantasy that supplants and represses labor; second, by promoting laissez-faire ideals, which acted as a cornerstone of Impressionist rhetoric; and, finally, by imposing a specific sort of spectatorship that evokes the illusion of choice and agency, and thereby masks its exertion of control.

Steve Wagner. SCAD Savannah. Replendence across the Mediterranean
In the Middle Ages silk was such a valuable fabric that everything it touched enhanced the significance of any object. Draped over altars, fashioned into curtains, or cut into small pieces, churches’ silk had myriad functions. Luxurious vestments and their wearers were resplendent as they cloaked themselves in silk. Through limitations placed on silk production, the Byzantines attempted to control its distribution in Europe. Silk culture enabled the Byzantines to present themselves as true heirs of the Roman Empire over the Christian world by using silk in ways that Western Europeans envied and ultimately appropriated in their own courts and cathedrals. The presence of silk in the West spurred interest and desire for the luxury fabric as a tangible resource for embellishing the liturgy or a participant in it or both. As it became more prevalent in society through diplomatic gifts from Constantinople, and as the German Empire became wealthier, people responsible for creating vestments especially stepped up the pace of production to accommodate the burgeoning taste for splendor. This paper focuses on the impact of Byzantine silk on western European ecclesiastical and noble courts in their attempts to bolster their prestige and self-worth in a changing world.

Ashley Waldvogel. SCAD. “I’m Not a Photographer, But Can I Take Your Picture?”
As a professor of foundation studies, Waldvogel has spent the past fifteen years preaching to students the gospel of message over materials. She tells them daily that the things that matter: the artist’s eye, strong conceptual content, solid design; these things transcend media. Select the tool that is right for the message—don’t be defined by the medium. And yet, despite the fact that Waldvogel’s work has had a photographic component for years and has been almost exclusively photographic in nature for the past five years, despite all evidence to the contrary, she continues to tell people, “I’m not really a photographer.” During the summer of 2012, Waldvogel was forced to confront her own hesitations and insecurities about identifying herself as a photographer. Terrified someone would ask her a question about aperture and expose her as a fraud, she embarked on a six-week project photographing the world of RV camping. This paper covers how photography changed the direction of Waldvogel’s work and the doubts she confronted as she became a “photographer.”

What is at stake when the parameters of participation in a curatorial situation outlined by an artist and/or curator within a museum or gallery are overstepped or ignored by participants? Is creative license by participants to be celebrated or restricted, and by what standards can or should an art institution judge “acceptable” and “unacceptable” conduct within authored participatory art projects? In recent years, audience behavior in participatory art has raised ethical questions about the aesthetic conditions at play between an institution and its public and has even elicited punitive responses by institutions. Exhibitions that invite visitors to “participate” under authored conditions raise questions
about the evolution and perception of this form of aesthetics, suggesting that passive corporeal interaction and spectatorship based on bodily relations induce a form of pseudo-participation. In other cases, the encouragement of destructive behavior has left the institution in shambles or threatened the lives of artists. Referring to numerous recent case studies, this presentation opens a conversation about the obstacles and conflicts that emerge when authored forms of participation hosted by art institutions confront unintended, and often controversial, responses.

The majority of the scholarship surrounding the FSA’s photography program focuses on the images produced, the photographers who took them, and their propagandistic potential. While these studies are significant within specific frameworks, this paper argues that a re-evaluation of the FSA’s exhibition program is necessary to a comprehensive understanding of the agency’s goals and its far reaching impact on American visual culture. By tracing the ideological transition of the FSA from agricultural awareness to wartime propaganda through the lens of the exhibition space, one is able to witness the powerful influence that display tactics can have on the proliferation of ideas. Pivotal exhibitions include the College Art Association’s Documentary Photographs: From the Files of the Resettlement Administration (1935), How American People Live (1938) at the International Photographic Exhibition, and The World’s Largest Photo-Mural for Victory (1942), erected in Grand Central Terminal. While considering the broader context of the documentary genre, this paper examines these exhibitions by exploring their circulation and critical reception through primary sources, by observing their relationship to national publications, and by speculating on their ensuing effects on the U.S. government’s agenda.

Between 1936 and 1942, the FSA applied the pastoral ideals of regionalist New Towns to building camps for migratory agricultural workers. These camps were modest, impermanent, and rural. And their residents, displaced by economic depression and environmental disaster, were mobile, poor, and despised. In writing a cultural history of this government relief program, Ward examines the ways that the camps, and their residents, were mediated on a national stage. As migrant residents turned tents into homes, organized community events, and developed internal economies of cooperation and trade, their daily practices were interpreted on a national stage. This paper draws upon archival evidence to reconstruct daily life in the camps. Further, it analyzes the ways that everyday behaviors were reproduced in FSA photography and popular media such as John Steinbeck’s Grapes of Wrath, both the novel and the film. By analyzing the mediation of these sites, it argues that the camps and their residents helped to call national attention to the human and environmental costs of unrestrained growth. Although the camps themselves were short-lived, their parallel life in literature, film, and mass media expanded their influence and inflected their significance as architecture of relief, reform, and possibly even of protest.

Andrew Wasserman. Stony Brook University. Danger Sidewall: Documenting the Places of Charles Simonds’s Dwellings
Starting in 1970 and continuing throughout much of the decade, Charles Simonds built networks of clay sculptures for an imagined class of “Little People” among the elevated ledges, curbside gutters, and rubble-filled lots of Manhattan. Conceived at the intersection of urban fantasy and urban reality, Simonds’s Dwellings charted a migration from SoHo eastward, spilling into the Lower East Side. Yet little critical attention has been paid to the places of Simonds’s sculptures, due to their scale and ephemeral nature, crafted as they were amidst buildings often primed for demolition and reconstruction. Two films have served as important yet problematic documents of the artist’s process, work, and context: David Troy’s Dwellings 1972 (1972) and Rudy Burckhardt’s Dwellings Winter 1974 (1974). In light of Simonds’s recent statement that the films—particularly Burckhardt’s—have little to do with capturing his intentions for his sculpted environments, this paper considers the identity of an urban place advanced by the filmmakers. Examining the films’ explanatory voice-over narration, soundtrack underscoring, and scale-distorting aerial shots of the sculptures provides an opportunity to evaluate other complex
depictions offered up during the same period for these neighborhoods gripped by competing internal and external interests.

**Keri Watson. Ithaca College. Elizabeth McCausland: Critic, Curator, and Activist**

Elizabeth McCausland, columnist for the *Springfield Republican* from 1923 to 1946, and contributor to journals including *The Nation, Parnassus*, and *New Masses*, published over 3,000 essays on art and photography. A champion of art for social justice, she brought the work of Lewis Hine to the attention of the public, was awarded a Guggenheim Fellowship to write a social history of American art, and collaborated with Berenice Abbott on *Changing New York*. No matter the topic, McCausland brought her dry wit and wry humor to the study of American art and photography, yet she has not received the scholarly attention she deserves. Although mentioned in Susan Platt’s *Art and Politics in the 1930s: Americanism, Marxism & Modernism*, Helen Langa’s *Radical Art: Printmaking and the Left in 1930s New York*, and Terri Weissman’s *The Realisms of Berenice Abbott: Documentary Photography and Political Action*, very few essays focus exclusively on her life, work, and contributions to modernist discourse. This paper demonstrates how this oft-overlooked critical voice illuminates the struggles she and other women of her generation faced as well as the strategies she employed to defy gendered expectations.

**Sam Watson. University of Wisconsin–Sheboygan. Taking It Like a Man: Keith Boadwee and the Politics of Anal Pleasure**

Throughout his career, Keith Boadwee has created artworks that have consistently challenged our ideas about masculinity, specifically about male sexual power. This paper considers how Boadwee’s work broadens our understanding of male sexuality by shifting attention away from the penis as the site of male virility and stamina to the anus as a site of receptive pleasure. Three main bodies of work are considered in this study: Boadwee’s early performance-based works from the early 1990s (of which *Purple Squirt* from 1995 is the most well known); his photographic juxtapositions of limp penises with children’s toys from the late 1990s; and finally a more recent series of photos and actions that display the artist (or his male partner) mocking the conventions of male heroism. By considering these works within the context of current queer theory, this paper attempts to move beyond a discussion of mere mockery to focus on Boadwee’s efforts to create a more inclusive (and indeed unapologetic) definition of masculinity.

**Kelly Watt. Washburn University. Exploiting the Sweet Spot Between a Rock and a Hard Place at San Millán de la Cogolla**

Pilgrimage sites boasting miracle-working saints were plentiful in twelfth-century Iberia. The installation of an elaborately carved stone cenotaph for San Millán (d. 574) at the upper monastery (Suso) of San Millán de la Cogolla may suggest that after 600 years, this site had a competitive edge: its sacred chthonic setting. Clinging to the side of a mountain, the stone basilica of San Millán de la Cogolla encloses three caves believed to have once sheltered early medieval anchorites, including San Millán. Their anthropomorphic-shaped tombs were excavated from the cave floor and are arranged not in the usual east-west orientation but in such a way that their heads align with the mountain and their feet point toward the cave of San Millán. While this might be put down to the vagaries of cave burial, the twelfth-century cenotaph is also oriented toward the living rock and not in the direction of the nearby altar, despite ample room. It is Watt’s contention that despite the 1030 removal of San Millán’s relics to the valley monastery below, twelfth-century monks understood the value in visibly integrating the saint’s body (albeit in cenotaph form) into this potent space.

**Margi Weir. Wayne State University. Social Fabric**

In her current studio practice, using adhesive-backed vinyl on the gallery walls, windows, or floor or in conjunction with acrylic paint and resin on panels, Weir groups images of related things or repeated objects in stacked rows suggesting tapestries, rugs, lace, or Southwest Pueblo pottery decoration. She develops her images on a computer, piecing together fragments of imagery relating to a topic that is important to her, such as ecology or politics, with the hope that the viewer can make his/her associations and create personal meaning. In this paper, Weir discusses how she arrived at using adhesive-backed vinyl in her work and the different installations that she has completed using this material. Through the decorative patterning and large scale of the installation work, Weir can lure the
viewer into engagement with topics that have a serious and often darker side. The vinyl allows her to question the relationship of painting to the walls and to the transitory experience of an installation.

Elizabeth Welch. University of Texas at Austin. The Performing Body in Joseph Cornell’s Circus
American artist Joseph Cornell (1903–1972) never took his own photographs and rarely shot his own film. Instead, he meticulously collected hundreds of images and film canisters from diverse sources around New York. His constructions, collages, and film demonstrated his keen photographic eye, and he often cropped images to heighten their impact. The female body was one of his central concerns, as Cornell was a noted lover of the ballet. Welch’s paper explores how Cornell engaged with both recent and vintage photography and film as a way to explore identity. In film and in print, Cornell explored both the strangeness and beauty of the body; the concept of the performing body was of particular importance in his works concerning the circus. In his three-part film Children’s Trilogy (1938), Cornell makes stereotypically normal children seem strange by cutting between found footage of typical American children at play and extraordinary, sometimes disconcerting film of circus performers. By so doing, Cornell deconstructs the normalcy of childhood as an institution, suggesting that perhaps even the most mundane individual belongs in the strange domain of the circus star and sideshow freak.

Margaret Werth. University of Delaware. Nothing But the Hours: Time in the Early City Film
From Louis Feuillade’s serials of the 1910s to René Clair’s Paris qui dort (1925) and Henri Chomette’s Jeux des reflets et de la vitesse (1923), early filmmakers investigated the space-time of the modern city, often aligned with dynamic rhythmic velocities and spatial fragmentation. But such films also explored contrary temporalities and spatial structures such as the still, the slow, or the empty. As both cities and cinema manipulated time and space in new ways in the 1910s and 1920s, contradictory notions of urban rhythms emerged. Werth’s paper contextualizes Alberto Cavalcanti’s Rien que les heures (“Nothing but the Hours” or “Nothing but Time”) of 1926, shot in Paris. Cavalcanti exposes and expands upon the period clichés of urban space-time by mixing contrasting cinematic genres and approaches: gritty urban realism and city “symphony,” documentary and melodrama, naturalistic detail and “impressionist” special effects. Using cinematic means for conveying urban space-time, such as oppositional montage, wipes, dissolves, soft-focus, fade-outs and fade-ins, the close-up, composites, and superimposition, his film proposes a city in which multiple temporalities—speed and instantaneous, the slow and entropic, the cycles of the everyday, clock and machine time, the past and the outmoded, and the future—are interwoven and critiqued.

Claudia Wilburn. Brenau University. Image Transfer as a Form of Digital Monotype
Printmaking is well known for its ability to create multiples and the monotype is a form of printmaking that stands on its own. Digital media is on the rise but the question occurs, how can one create a monotype with digital printmaking? Wilburn’s strongest and most interesting demonstration integrates these two facets and is in a way a digital monotype. It is the process for a mixed-media image transfer method for ink jet prints. Using clear sticker paper with a printed giclée image and hand sanitizer, an artist can create a sharp, brightly colored transfer. Additional manipulation can be done with gesso, charcoal, and found text. This process can be done on a variety of surfaces, such as canvas, paper and wood. This demonstration is one Wilburn has done with beginning printmaking classes and as a workshop for students and community members. All materials are portable and can be prepared in advance. Depending on the number of people, some can create image transfers after the demonstration. The full image transfer process Wilburn uses is posted to her blog at http://claudiawilburn.tumblr.com/post/32682959862/image-transfers-made-with-ink-jet-prints-and-hand

Christopher Williams. SCAD Savannah. The Evolution of a Plan: Developing a Flexible Assessment Strategy
Creative work produces a key problem for assessment. Finding a comprehensive and effective system for foundations program assessment is a difficult proposition. The School of Foundation Studies at The Savannah College of Art and Design (SCAD) in Savannah, Georgia, worked collaboratively with educational psychologists to develop a rating system that produces meaningful results. After a recent curriculum revision, The School of Foundation Studies adapted the process of assessment to more
adequately address three main educational goals: visual language skills, responding to art and design, and developing creative solutions. Rubrics were developed by faculty to effectively rate student portfolios, indicating departmental success relative to educational goals. The School of Foundation Studies at SCAD is one of the largest departments of its kind in the world, which presents difficulties for assessment efforts. To receive a meaningful statistical sample, a large number of student portfolios must be randomly collected, which is an enormous undertaking. The presentation summarizes how the SCAD School of Foundation Studies rating system was developed, including rubrics, questionnaires, and indirect assessments. Williams also presents the methods of collection, rating, archiving, and report structure.


Art History and L.A.’s San Fernando Valley are terms that are rarely paired together. The Valley suffers from stereotypes that cast the northwest region of Los Angeles as little more than a suburban cultural wasteland of porn and pollution. Dave Hickey, for example, has dismissed the Valley as the “smoggy sprawl of quotidian American Arcadia,” and its culture as limited to “fast-food signage, assorted miracles of lower engineering, and the translucent dreams that waft off the Universal lots.” Though encompassing one-third of L.A.’s population, little attention has been paid to the Valley’s relationship to the rise of the city as a contemporary art center. The impetus for this paper emerged from Willick’s joking that the Getty Museum’s monumental Pacific Standard Time project on L.A. art lacked a “Val’s” perspective. This passing observation, however, has led to his serious reevaluation of L.A. art through such artists as Jeffrey Vallance, John Divola, and Mike Mandel, as well as other lesser-known figures from the area. An art history of the San Fernando Valley offers a uniquely humorous perspective of the mundane and perverse so often derided in its landscape and allows for a less heroic and cohesive narrative of L.A. art in general.

Craig Wilson. University of North Georgia. Regional Response Mural Project, a Faculty and Student Collaborative Project Focusing on the Depiction of the Diversity of the Southern Appalachian Region of the United States.

This paper focuses on describing the “Regional Response Mural Project,” a faculty-led undergraduate research project funded by the Center for Undergraduate Research and Creative Activities at the University of North Georgia. This immersive experience produced Appalachian Patchwork, a public art mural focused on describing the historical, political, religious, and artistic heritage of Southern Appalachia. As an example of the blending of art and research, the “Regional Response Mural Project” allowed students to study a cross-section of disciplines, gathering information and imagery that expressed the diversity of the Southern Appalachian culture. In addition to being exposed to the ability of artistic practice to reveal the sociological and anthropological aspects of a particular region, the group also executed research into the murals of the Depression-era Works Progress Administration, which also provided the opportunity to study the artists of this era and their works, including the techniques used and messages within them. Finally, the topics of Public Art and how community identity and political structures direct the artistic process, the production of works of art, and the placement of works of art will be discussed.


In her 1973 essay, “The Fake as More,” Cheryl Bernstein reviews an exhibition of works by Hank Herron, an artist working in New York City in the 1970s, who has copied all of Frank Stella’s paintings and presented them as his own. Bernstein uses the artist to make an argument for what the critic calls “denial of originality.” Wolff interrogates the relationship between creation and critique in order to posit that fake really is more. In the case of Herron and Bernstein, both are fakes, creations of the writer Carol Duncan to expose what she considered a lack of substantive art criticism. Initially an inside joke, this essay is now encountered in a plausible context with no disclaimer. Traversing how to expose such a trick is a complex intellectual and ethical project, requiring one to trace exchanges between artists, critics, editors, and readers with skeptical examination and generosity of belief. Wolff insists that “The Fake as More” is a valuable essay even, and perhaps especially, when it deceives. He argues that this
tension between creation and critique is itself productive, creating space in which denial of originality leads to radical engagement with the spectrum of the fake and the real.

Barbara Yontz. St. Thomas Aquinas College. Sense, Nonsense, and Sensibility
In this paper several sculptural works, some with sound, but all made of bodily materials, are discussed. The media (in particular hog intestine) are real matter with function and purpose with meanings that can interrogate the concept of “boundaries” as they mediate our notions of personal and social relations. The works question ways we separate ourselves from one another by using skin as a metaphor for and membrane of enclosure. Referencing cultural artifacts such as drapery, clothing, and architecture, the objects resist representation because they are made of intestine, a real bodily material. Commodified digestive organ, it is processed and sold as sausage casing to then be ingested. It interpolates between ideas and materiality as it also addresses the breakdown of dualized notions of inside and outside, providing a material way to consider the complex and contradictory meanings of skin or edge. Attempting to engage more than one sense within the artistic experience, texture and sound (and even smell) are used. Sound as a fluid phenomenon that vibrates through the human body also references words, another form of communication. In this presentation the works will be analyzed as to meaning associated with the materiality, metaphor, and cultural references.

Ji Eun You. University of North Carolina at Chapel Hill. Assumed Lost: Studying Luxury Furniture from the French Revolution
This paper explores the circulation of luxury furniture from the Garde Meuble de la Couronne during the French Revolution and the methodological issues of studying artworks that have been marginalized as lost or impossible. The luxury furniture stored at the Garde Meuble, the depository of the king’s household objects, represented the artistic quality and artisanship in French decorative art. Much of these were considered “lost” or destroyed during the French Revolution, and the modern perception of the revolution as a period of violence against the material signs of privilege has further marginalized them in the scholarship as impossible. The archival records, however, suggest that Garde Meuble acted as a national establishment overseeing the preservation and circulation of luxury furniture previously owned by the royal and aristocratic family for the use in the offices of the revolutionary government, and for public sales. The traces of such deluxe furniture are found in the fragmentary and often less-than-specific records, and only few examples survive. This paper examines how to address these issues in the research of lost luxury, and argues that the study of forgotten luxury furniture can open up new and important ways of rethinking the French Revolution and its visual culture.

Boris Zakic. Georgetown College. The Unlikely Gesture
The primary sources for this presentation come from the following projects: Chaosmos 20TEN at Liverpool Biennial, UK; Cincy Fringe Festival, Cincinnati, OH (2009–2010); as well as from the uncertain fortunes of Alizarine (2006/07), as programmed from 2006–2013. With this paper, Zakic brings together many of his immediate concerns, including the faint variations of graceful swags and drooping peaks, paint-smudges, and pasty dabs. It is both extremely easy and at the same time extremely difficult to be neither after (an abstract) picture nor a painting one necessarily “looks at.” Zakic hopes, however, to recognize if a particular immediacy projects through, as if to release oneself from “function” (Vilém Flusser) onto that which may suspend our senses in balance.

Leanne Zalewski. Randolph College. Modern Traditionalist: Jean-Léon Gérôme, the Pluralistic Pompier
Firmly entrenched in the academic system, Jean-Léon Gérôme headed an atelier at the École des Beaux-Arts from 1863 until his death in 1904. Although considered a consummate pompier artist, he embraced new technologies, including photography, prints, and new techniques in sculpture. Yet how did he manage to maintain academic standards while exploiting photography for his paintings and prints to aid in his commercial success, and also experiment with new techniques for his polychrome and chryselephantine sculpture? This paper examines the range of this pompier artist’s ability to manipulate new technologies and use them to his advantage while remaining within École standards. Examples include his painting Prayer in the Mosque (1871), his sculpture Bellona (1892), and prints after Duel after the Masked Ball (1859–1876).
Jasnira Zuniga. Stony Brook University. Collective Memory and the Reconquista of Civil Space: Action and Inaction in the Performance Art of Regina José Galindo

Opening Corpus Delecti: Performance Art of the Americas, Cuban artist and writer Coco Fusco noted the layered implications of performance born in countries with histories of colonization, conflicts, and state-sponsored atrocities. Performance Art served as a site of possibility, of confrontation and intervention. Zuniga’s paper focuses on two performances by artist Regina José Galindo. In Who Can Erase the Traces? (2003), Galindo walked barefoot from the Guatemalan Constitutional Court to the National Palace with a basin of human blood in her hands, protesting the possibility of the infamous Efrain Rios Montt’s presidential candidacy. Dipping her feet into the basin, Galindo left a trail of bloody footprints. Attempting to subvert what Daniella Wittern identifies as a totalitarian impulse to eradicate memory, Galindo’s recent turn towards denial and objectification in performance lays bare the precarious nature of the body as well as the spaces of public memory. Lying anaesthetized on a stretcher, the artist in 2008’s Reconocimiento de un Cuerpo forced viewers to navigate gallery space as though in a morgue. Staged in Cordoba, Argentina, the piece spoke not only to the incarceration, torture, and disappearance of citizens during the Dirty War but to the violence which continues to plague Latin America.