Abstracts for the Annual SECAC Meeting in Sarasota, Florida
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Conference Chair, Jeff Schwartz, Ringling College of Art and Design

J. Bradley Adams, Berry College
A Priori
A Priori is a 20 X 20 presentation that functions as a discrete work. It starts with a proposition that expands into a sequence of incarnations realized in the form of drawings, paintings, photographs, prints, and installations. Said sequences are informed simultaneously by the capricious and the predictable, chance and the formulated, the generative coupled with the predetermined. The images that comprise a priori utilize abstraction while falling under the rubric of gardens. What is represented, rather than a mimetic translation of place, is the story that unfolds through a series of suppositions, a priori.

Ann Albritton, Ringling College of Art + Design
Modernism into Contemporary: Sonia Delaunay's Influence on Clothes and Art
Sonia Delaunay’s body of work fits the modernist paradigm in which she and Robert Delaunay were participants, and, in addition, foreshadowed art of the late 20th and 21st centuries in a mix of painting, fashion, and design. But Sonia Delaunay’s work with fashion and textile design caused this artist to be overlooked for much of the 20th century. She often spoke about art and life being intertwined and related this to her Russian/Ukrainian background. Beginning in 1909, and throughout her long career, Sonia Delaunay moved back and forth between arts and crafts. Partly because of this, and of the need to support the family with fabric and clothing design, until the feminist and postmodern periods of art history and even into the 21st century, she was relegated to the periphery. Her husband, Robert Delaunay, was seen as the innovative artist. This paper shows that despite earlier exclusionary modernist ideals, Sonia Delaunay’s work with textiles and clothing continues to influence art and fashion today—principally because of the wide-ranging experimentation in her oeuvre.

Lisa Alembik, Georgia Perimeter College
Fabricating Memory and Solace
Alembik’s artwork focuses on the weight of passion and loss, and how such gravity can be embodied by place. She is interested in, and lives, the prolonged effects of Diaspora. Interweaving history, memory, fiction and place, especially spaces where the everydayness of life happens, she processes the ridiculousness and beauty of melancholy. Through drawing and painting, Alembik develops spaces of refuge and waiting. Initially she merged architectural sites into one, Roman ruins with a destroyed Iraqi apartment building, a Bialystok synagogue with a Belgian church. She focused on places that spoke of private ritual along with the upheaval of war. Memories are embedded in their limbs and hearts, the floor, walls, beneath layers of paint. Currently for resource material Alembik turns towards the BBC's Wallander and Downton Abbey. She takes screen shots of interiors that speak to her, and they often become her shelter. She imagines the rooms to be where her family and their progeny also lived and thrived, had they survived. Through sensations of various media Alembik layers memory and absurdity to try to get closer, closer to the everyday lives of loved ones that she never knew, and to herself.
James Alexander, The University of Alabama in Birmingham

The Master of Fine Arts: Degree or Description

Over the past 50 years there has been a proliferation of MFA programs at universities in the United States. At the same time, often in response to legal issues, there has been a decline in the number of apprenticeships available to young artists seeking to become “masters” of their chosen artistic discipline. Has the academic MFA degree program replaced the traditional master/apprentice relationship and, if so, what are the consequences? Do these programs produce “masters” of the fine arts or just graduate students who have fulfilled the academic requirements? Do these academic programs offer a different perspective on pathways to a successful career as an artist or is the MFA degree primarily only necessary in seeking an academic position? Since large MFA programs often employ graduate students to teach undergraduate foundation level courses, are they educating artists or art teachers and what is the impact of an MFA program on undergraduate education? What is the relationship between the degree and a successful career as an artist?

Bryan Alexis, University of Arkansas at Fort Smith

Building the Responsive Designer

What is the weirdest thing you have designed? Graphic designers are being called on, more and more, to stretch the boundaries of traditional methods and technologies to meet creative demands that fall far outside the usual scope of a “typical” design job. This paper delves into the results of a survey of working designers on the strangest pieces they’ve created and what type of instruction or classroom experiences prepared them the most for the task.

Kent Anderson Butler, Azusa Pacific University

Performance Art and the Body as Visual Vocabulary

The visual vocabulary that Anderson Butler uses as an artist is an active tool of communication between himself, the work he creates and the viewer’s experience of his work. He has always felt that one of the best ways that he communicates with people is through the art that he creates. The visual vocabulary create in his work is a journey through Anderson Butler’s life. It is developed through his experiences in life, his worldview and an expression of the important things in his life. Anderson Butler’s visual vocabulary is built upon layers and those layers are manifested into the art he creates. The out come of this process is creating work that others can connect with and create something that connects with them.

Pamela Anneser, Plymouth State University

Trend Identification in the Graphic Design Workplace

“Staying on the cutting edge of graphic design means spotting trends early and using them to produce contemporary original work....” The role of a graphic designer has changed dramatically over the last five years and continues to change, and it is Anneser’s job as a graphic designer educator not only to be aware of these changes but also to prepare her students for the changing workplace. Some of these new visual trends include 3D printing, use of video, interactive design, and infographics. In her research Anneser is putting together a curriculum that addresses these trends, including courses that address traditional design theory and principles and print design, but also allow students to explore the business of design through branding, game design, interactive graphics, web design, etc.
Lauren Applebaum, University of Illinois at Urbana-Champaign

Epistolary Tools in the Electronic Age: Louis C. Tiffany’s “Etched Metal and Glass” Desk Set

This paper investigates the visual and material residue of electronic communication systems in the “Etched Metal and Glass” desk set of the American craftsman and designer Louis Comfort Tiffany. Initially produced in 1898, Tiffany’s ornate group of epistolary tools draws on organic systems in nature through “grapevine” and “pine bough” patterns, which are acid etched in bronze, overlaying a sheath of green Favrile glass. These tools collectively mediate the creative act of handwritten correspondence for the letter-writer both by managing the flow of incoming and outgoing mail, and by arousing a sense of imaginative departure through their decorative natural flourishes. Yet these flourishes also evoke the overwhelming apparatus of cable that, by the 1890s, obscured the avenues of New York City, where Tiffany lived and worked. Applebaum explores the tangling of epistolary and electronic systems embedded in the objects of the desk set by questioning not only their iconography and iridescent materiality, but also their serialized production and user engagement. Created during a period of major expansion for service providers like American Telephone & Telegraph Company (AT&T), Tiffany’s desk set fails to fully naturalize the rapid proliferation of electronic systems of discourse that were transforming communication on a global scale.

Sarah Archino, Editor, AndOr (&/); Terra Foundation Postdoctoral Fellow in American Art at the Institut national d’histoire de l’art

The AndOr Project: A Test Site for Networked Collaboration

This paper addresses the practical experience of a collaborative network in AndOr (&/), a digital curatorial project. The structure of the network is intrinsic to this enterprise, necessarily shaped by and oriented around the relationship between its three founding editors, the invited contributors, and its audience. AndOr is a self-conscious and investigatory work exploring the nature of digitality, where contributors experiment with the internet as a medium and a site, while studying how their interactions and those of their users affect and create new content and context. The site-specific artworks and featured writing expose and exploit the digital medium, exploring new territory for art history and art production. More than an online exhibition project, AndOr is a speculation that brings together art and writing in a non-linear, non-authorial manner, allowing the “user” to navigate content on equivalent terms. In this way, AndOr is shifting the network from a system based on the creators of content to one that includes the active viewer as participant. It aims not only to study the function of the network in contemporary art and art history, but to demonstrate an active artist-art historian network engaged in the process of producing new work.

Maize Arendsee, Florida State University

Medusa, from Ovid to Cixous to “Once Upon A Time”

Medusa is a case study for the evolution of mythic memes and a minefield of adapting ancient stories. She is at once a rape victim betrayed by her sisters (the inciting incident of her legend is being raped by Poseidon, then being punished for it by Athena), a sexual deviant, a physical monstrosity, a wicked woman who kills any man who looks upon her, and a symbol of wisdom and literature. In art, her portrayal has ranged from grotesque to beautiful, but images of her decapitated head outnumber all others. With the rise of feminism, Medusa took on a second life as an emblem of legitimate female rage; her monstrosity was reinterpreted as a source of power. This re-imagining created new cultural relevancy for the myth, but also complicates the contemporary emergence of Medusa as one of the stock monsters in myth-based popular entertainment (e.g., “Once Upon a Time,” “Clash of the Titans”). In this paper, Arendsee traces the paradoxical development of Medusa’s image in culture, as artists
attempt to portray the face which cannot be seen, and writers grapple with the complexity of her symbol.

Michael Aurbach, Vanderbilt University

Let’s Start by Eliminating Half of the MFA Programs in Studio Art

Aurbach recently had three opportunities to adjudicate the College Art Association’s applications for their Graduate Student Fellowships and served as an external reviewer for several high-profile university art departments. He has closely observed what little current students have to offer academia and the larger world of art. Three major problems are readily discernible. The failure of university programs to pass on technical skills is a major factor in the decline of graduate work. Equally disturbing is the introduction of Critical Theory into the curriculum at the wrong moment in students’ artistic development. Finally, graduate students are unable to produce work on subjects relevant to their lives. With the exception of traditional craft areas, the development of strong studio skills has fallen out of favor with many programs. The key danger is that the next generation of educators will have little to pass on to their students. Academic areas reliant upon language and writing skills can be maintained but this is unlikely in key studio disciplines. Most students do not realize that Critical Theory is a method of discussing art that is not reliant upon fact. Students should not have exposure to theory before taking a serious course in methodology.

Breuna Baine, Auburn University Montgomery

Bauhaus Influence on Olympic Identities

The debate regarding the philosophy and success of the Bauhaus is ongoing. However, the more exciting discussion for Baine is how far Bauhaus typography and graphic design have reached globally. Besides International Typographic style, it is difficult to recall a style so lasting and permeating. Using Olympic identities and graphic design as a backdrop, Baine’s talk covers the 1964 Tokyo Olympics, the 1968 Mexico Olympics and the 1972 Munich Olympics. The simplicity, rationality and functionality of the Bauhaus style resonates through the each of the identities and the collateral materials created for these international games.

Dean Ballas, University of South Carolina Upstate

The STUDIO: a Faculty-Led, Student-Run Graphic Design Agency

The Visual Arts Design program at the University of South Carolina Upstate runs an in-house design firm known as the STUDIO, a faculty-led, student-run graphic design agency servicing the visual communication and branding needs of the university and organizations in the surrounding community. The STUDIO is the product of one significant faculty initiative: offering graphic design students the opportunity to apply skills learned in the classroom to solving real world industry challenges under faculty guidance and direction. Students nurture their creativity, learn how to balance their creative impulses with the constraints of operating in a professional context and build stronger relationships with other departments on campus and the community. To demonstrate how the STUDIO addresses transdisciplinary collaboration with the community, Ballas cites the partnership the STUDIO formed with USC Upstate’s Johnson College of Business and Economics, particularly the Center for Innovation and Business Engagement’s new business incubator. The STUDIO not only collaborates with other USC Upstate departments on the academic level (working closely with Business/Marketing faculty and students, University Communications, Student Affairs, Business Affairs, etc.), but also on the industry level via companies connected to the new business incubator requiring support to meet their demanding branding and visual communication needs.
Courtney Barr, Louisiana State University
Enriching Typographic Education with Letterpress and Digital Processes
Every teacher of letterpress typography has witnessed a student experiencing that “aha” moment—that flash of recognition that occurs when a student grasps the origins of terms like “leading,” “picas,” and “kerning.” In her own teaching experience, Barr has observed some students struggle to understand typographic terms as well as the rich history of typographic design. When these students are given the opportunity to set type for letterpress printing, they gain a deeper understanding and appreciation of the medium, which translates into their digital applications of type. Through the “Type Circus” project, students were challenged to merge digital and analog types of design processes. Students learned to create digital letterforms using Fontlab, as well as set type for letterpress printing. The resulting typographic explorations, printed by both inkjet and letterpress, were assembled to create an edition of handmade books. By combining analog and digital processes in an innovative way, students gained a richer understanding of the possibilities in typographic design. How can graphic design educators integrate letterpress printing into classroom activities in a practical and meaningful way? This presentation examines some of the rewards and obstacles of teaching analog and digital processes.

Douglas Barrett, University of Alabama at Birmingham
A Model for Design-Driven Service Learning in Alabama
This presentation looks at UAB’s BLOOM Studio. BLOOM is a student-run design studio that focuses on projects for local non-profits and underserved communities. BLOOM students work directly with clients and community members on projects ranging from ecology, economic development and social services. Barrett examines how BLOOM creates opportunities to work in ways that align the design studio practice to the idea of research at a research one institution. BLOOM projects are long-term, research-driven design projects. Its mission is a learning process promoting the importance of research-based ideas that connect to a meaningful solution. BLOOM is an immersive experience, which includes on-the-ground research, client and community meetings, proposals and grant writing opportunities. Tenure-seeking faculty members often balance roles in service and research. Studios such as BLOOM create an opportunity for academic writing and research by acting as a working lab where faculty can work on research initiatives while doing meaningful, community-based work.

Rachael Barron-Duncan, Central Michigan University
Man Ray: Photography as Art and Commerce
Man Ray’s photography constantly muddies the line between commercial endeavor and fine art. In his autobiography, the artist categorized his photographic work as professional and thus separate from his art world ventures. Even at the end of his life, he considered himself first and foremost a painter. While history has not agreed with this valuation of Man Ray’s photographic work, his own view remains somewhat troubling. Add to that Man Ray’s Surrealist affiliations and the commercial work becomes even more problematic, given the movement’s anti-materialist, Marxist bent. André Breton, the movement’s lead theorist and moral/political compass, was known to “excommunicate” artists and writers because they took on day jobs that siphoned energy away from the movement, “under the vague, the odious pretext that [one] has to live” (Breton 1930). How then did Man Ray’s commercial ventures continue without rebuke? This paper examines how Man Ray’s commercial work navigated the politically rocky terrain of Surrealism, and how his fellow Surrealists would see even his most financially-driven photographs as art.
Doug Baulos, University of Alabama Birmingham

To the Interior: Exploring Transformation in Book Art

Baulos explores the idea of simultaneously linking the sculptural volume of his books with inner experience, showcasing how he creates books and sculptures that present themselves as humble objects that open into vast, imaginative spaces for the reader. By using discarded dictionaries (nests of birds) and transforming them into book sculptures, Baulos hopes to explode the text into an embodied narrative, a sculpture of shared inner life experience(s), through binding and literally gluing ideas into relics, commemorating lives (portraiture), and the reclamation and preservation of memory.

Thomas Beachdel, Pratt Institute

Dust and the Rise to Ruin

The multivalence of meaning in ruins is something inherent in their form, as suggested by the writings of figures such as Denis Diderot (Salon of 1767) and Georg Simmel (“The Ruin”). They rise from the ground as a physical testament to the grandeur and existence of the past and yet are in the process of falling down, decaying, dying. Ruins are dualistic, acting as sites of memory and erasure, sites of presence and transience, evocative of grand ideas while falling physically to dust. As can be seen in the work of Vik Muniz (Pictures of Dust, c. 2000), Peter Buggenhout (The Blind Leading the Blind #66, 2014), and Matthew Brandt (Dust series, c. 2008), while dust itself denies the grandeur of ruins, its presence offers a complex range of meaning signaling memory, accumulation, absence, loss, and the abject.

Conceptually intricate, dust evokes Robert Smithson’s “zero panorama” (“A Tour of the Monuments of Passaic”), which seems to contain “ruins in reverse, that is all the construction that would eventually be built,” as the opposite of the “romantic ruins” because the buildings don’t fall into ruin after they are built but rather rise into ruin before they are built.

Kyra Belan, Broward College

Installation Art and Eco-Feminist Vision

Since the eighties, Belan has been interested in site-specific installation art. It is an ideal way to convey social issues messages, such as ecological and feminist concerns. For this exhibition, titled American Beauty, she shows an installation of series of paintings on canvas, together with digitally generated text. Within numerous cultures, legendary and mythical women are symbolized by flowers. Therefore, Belan has selected a flower, Hibiscus or Rosa Sinensis, as her symbol. In Belan’s art this flower represents female gender and the beauty of Mother Earth. Hibiscus plants thrive in Florida, a state that also houses the American Hibiscus Society.

The spectators are expected both to view the images and read the statements about the symbolic and mythological content imbedded in the work. This content elucidates a legend associated with each individual image within the installation; these myths were assigned to the flowers as symbols of female mythological legends in existence since prehistory. The spectator is encouraged to research further into this mythological heritage that reveals the mystical and archetypal messages from past and present cultures and societies, revealing the many layers of legendary content.

Kris Belden-Adams, The University of Mississippi

Historicizing Photography’s Analog-to-Digital Turn

Belden-Adams presents the historiographic challenges of accounting for contemporary hybrid practices, and suggests a more nuanced way to revise its story and more accurately reflect these practices.
Clare Bell, The Roy Lichtenstein Foundation

Few people know that the American Pop artist, Roy Lichtenstein (1923–1997), was an abstract painter before his breakthrough in the early 1960s into the comic book and commercial imagery that would define his career over the next three decades of his life. By the late 1950s, he succumbed to the pull of Abstract Expressionism, an alchemic style he tried to ignore, but one whose formal values were ripe for reinvention and eventually mechanization. Using rags to magnify gestural brushwork, Lichtenstein’s earliest abstract expressionist works begun in 1958 raised the problem of welding painting with poetry. They exaggerated Modernism’s psychological depths and the problem of communicating them to the masses, at a time in his own development as an artist and teacher when he found himself at the forefront of a burgeoning dialogue on art’s relationship to American life. Steadfast in his belief that all art was based on the relationship of one mark to the other, Abstract Expressionism provided Lichtenstein with an essential gateway to explore his insistence on compositional unity and, as this paper explores, without its influence, he most likely would never have turned to the graphically-driven material of cartoons and the like to further that dialogue.

Stephanie Bender, Florida State University
Strictly Business: Photographs of the Salaried Class in the Weimar Republic

“In Berlin,” Siegfried Kracauer explains in his 1930 study The Salaried Masses, “a salaried type is developing, standardized in the direction of the desired complexion. Speech, clothes, gestures and countenances become assimilated and the result is that very same pleasant appearance, with the help of photographs can be widely reproduced...” A new type was thus established within Weimar culture and promulgated by photography: the secretary, the banker, and the clerk. These were the jobs identified as belonging to the Angestellten, and to them belonged a specific type identified by outward appearance. This paper explores the image of the Angestellte, focusing on August Sander’s taxonomic portraiture of the white-collar class in his survey of German types, Menschen des 20. Jahrhunderts. Bender understands such photographs, with their emphasis on costume and context, as invested in a physiognomy beyond one based in biology. Other Weimar photographers, among them Sasha Stone, Grete Stern, and Ellen Auerbach, also sought identifications of class as represented in the social physiognomies suggested by fashion and commodities, confirming that these identities were built from visual culture. These physiognomic approaches, which declare typology and mass identification over individuality, admit to the social crises of identity occurring within Weimar society.

Jim Benedict, Jacksonville University
Balancing on a Shoestring

Five years ago, Benedict was hired at Jacksonville University to start a sculpture program on a shoestring budget. Since that time, the studio space has doubled in size and the new facility has been equipped with commercial-grade equipment and a full assortment of hand and power tools. Benedict’s budget is small and did not accommodate JU’s ambitious goals, so he had to get creative. His background in public art helped in seeking commission projects to build with his students. He searched for community partners to help fund the sculpture program. Two sculpture commissions equalling $29,000 have been completed, providing invaluable educational opportunities for Benedict’s students. What many private university art programs lack in funding they gain in freedom. With support from his students and division, they poured two large concrete slabs with donated concrete. They paid for an overhead structure and built the walls and put in the plumbing themselves. The total cost to the university was around $7,000 to expand studio spaces by over 900 square feet. Benedict talks about these ideas and
discusses strategies for buying used equipment, getting other departments to pay his program and students for special projects, and more.

Benjamin Benus, Loyola University

Otto Neurath’s Social History of Art

Otto Neurath is remembered today for his role in the creation of Isotype, an approach to information design that presented social and economic facts through charts largely consisting of countable pictograms. Initiated in the 1920s at the Social and Economic Museum in Vienna and further developed over the subsequent decade at a number of successor organizations in the Netherlands, Isotype treated broad social and economic themes, such as union membership or unemployment rates. In 1938, however, Neurath and his collaborators at the Dutch-based International Foundation for Visual Education turned the Isotype method to an art-historical subject in an exhibition titled “Around Rembrandt.” Though the exhibition, held in a number of Dutch cities that year, received little attention from academics and museum professionals, its revolutionary approach in providing social and historical context for Rembrandt’s work contained far-reaching implications for the field of art history. This paper examines how the concept behind the 1938 exhibition emerged from Neurath’s innovative practices in Vienna, as well as through his engagements with a number of art historians during these years, including Franz Roh, Hans Tietze, and Horst Gerson. Benus considers the Rembrandt exhibition’s continued relevance as a model for social-historical approaches to art history.

Hilary Bergen, Concordia University, English M.A.

Moving “Past Matter”: Challenges of Intimacy and Freedom in Spike Jonze’s her

Spike Jonze’s her is a film about an object, the device always at hand: the phone, the gadget, the Operating System. It is also a film about humans—their bodies, their desires, their limitations. her’s central love story, between an OS named Samantha and a human, Theodore, is fueled by the fetishization of technology. Samantha allows her boyfriend Theodore the opportunity to interact with what Timothy Morton calls a “strange stranger,” a mysterious entity or being whose sentience is unknown and which is “liable to change before our eyes.” As they spend more time together, the physical and emotional definitions between Samantha and Theodore start to blur, flattening the perceived hierarchy between human and thing. Bergen explores the ways in which the OS serves both as a neoliberal fantasy of total freedom, or as Jane Bennett calls it, “independence from subjectivity,” and how capitalism packages and sells the “smart” gadget as a means by which to acquire this fantasy. Using Katherine Hayles’s feminist analysis of the posthuman, Bergen examines the gendered discourse of technology and the extent to which the female body is essential to the fetishization of technological objects and the freedom they claim to offer.

Scott Betz, Winston-Salem State University

The Hand and Breath in Creative 3D Printing

As 3D printing burst on the stage in recent years, the technological “magic” over-shadowed its real potential as a creative medium. Its ability to translate the complexity of digital media (scans), making the unseen seen, as well as its use in engineering and regenerative medicine is truly incredible. But are we ready to chart its success as a medium for art? This presentation opens up more than the tools and wires of 3D printing, and sheds light on its potential as a unique creative medium as well as highlights a recent international project between a wide range of collaborators entitled “lullaby.”
Holly Bittner, Moore College of Art & Design
Emergent Expression: The Spiritual Connection in Digital Poetry
Poets have long struggled with the paradox of having to use the limitations of language to express feelings and experiences that by their nature seem to resist definition and representation. By highlighting language as form and image, visual poetry illustrates this tension, inviting its viewer-readers to experience directly the impossibility of pure self-expression. Digital poetry, particularly in its kinetic form, manages to transcend the trap entirely. Rather than expressing meaning made by the writer or the reader, it expresses itself. Dissolving boundaries between form and content and manifesting according to the principle of emergence, a digital poem calls on its audience neither to passively receive nor to actively determine its meaning. Instead, creating itself in the moment through convergences of image, sound, and text, digital poetry allows viewers to experience meaning through spontaneous order, reminding us that, as poet Kenneth Koch claims, “poetry is an experience and not a description of an experience.” Eschewing the paradigm of communication, often co-opting technology designed precisely for that purpose, digital poetry, perhaps unexpectedly, shows commonalities with Eastern spiritual practices. Those who experience it simultaneously create and respond to emergent embodied visual-verbal form-content in the moment, cultivating mindful awareness in the process of meaning-making.

Rachel Boate, Institute of Fine Arts
Collection as Medium: Subverting the Archive in the Work of Sophie Calle
In her phototextual works of the 1990s, Sophie Calle’s process of collecting functions as the antidote to historical losses. Her fieldwork yields recorded testimonials, amassed memories and documentary photographs that replace the cultural absences she interrogates. Collecting not only serves as her working method but also as her artistic product. Boate focuses on Calle’s archivist impulse in L’Absence, a compilation of three projects published in 2000. In Souvenirs de Berlin-Est (1996), a collection of personal remembrances supplants the erased or removed physical monuments that formerly comprised East Germany’s collective identity. In Les Disparations (1990), museum staff and visitors are asked to describe and verbally recreate artworks that were either stolen or are away on loan. Personal memories and subjective responses—rather than institutional authorities—reconstruct the meaning behind missing objects. Boate situates Calle within the artistic discourse concerning the musealization of memory as a defense mechanism against postwar cultural amnesia. She argues that Calle uses collection to question archives as objective repositories of historical information. Conflating fact and fiction reveals the power relations embedded in the construction of a singular collective memory, and suggests that individual memory should play a more critical role in the documentation of historical accounts.

Bryna Bobick, University of Memphis
Preliminary Results of a National Survey of Elementary Art Educators
This paper presents the preliminary results of a national survey of elementary art teachers. The online survey was conducted through the National Art Education Association Elementary Division. Over 200 elementary art teachers participated in the survey. The survey addresses a variety of issues including curricula, education, budgets and practices. The overarching aim of the study is to gain current demographic research focusing on elementary art teachers.

Barb Bondy, Auburn University
The Pull of Drawing: From Where to Where?
For the session “Porous Borders 2: The Changing Face of Contemporary Drawing,” Bondy examines the story that explains the changes in drawing over time—exploring the centrifugal and centripetal forces of drawing. With the question in mind, has contemporary drawing practice moved toward, or indeed, away
from the center, Bondy aims to think loosely about some of the following questions: What does it mean to draw? What does drawing look like at different historical moments? How has drawing changed over time? What changed it? In what ways has our perception been modified? Is it the difficulty of defining contemporary drawing that is the problem to be explained or is this difficulty the backstory to other things?

Deborah Bouchette, Institute for Doctoral Studies in the Visual Arts
The Art and Science Divide: A Need to Rebuild Aesthetics

Art often is positioned as the polar opposite to science, as are artists to scientists. Whereas science is a collection of hypotheses in search of repeatable observations, art is a conglomeration of observations in search of hypotheses, something to tie the observations together to make some sense out of them. Having had roughly equal-length careers in both art and science, Bouchette has long been bothered that the typical, educated, and curious scientist has no grounding in contemporary art. This division indicates that our modern society has failed to develop the instruments for the aesthetic discrimination of contemporary art, using “aesthetic” in a broad sense to connote the continuum between pleasure and displeasure when contemplating art. The steps towards solving this deficiency begin with examining its root causes, then brainstorming a way to recover. We must re-formulate how we teach art all the way back to middle school, when children begin to differentiate between competence in handicraft and evaluating exemplary works of art. Bouchette proposes that we teach art “history” in reverse chronological order.

Amy Bowman-McElhone, Florida State University
Memory-Place and the Unintentional Monument: Pittsburgh’s Civic Arena

Pittsburgh’s Civic Arena, built in 1961 and demolished in 2012, became a significant marker of public memory for the city. The cantilevered steel dome performance venue featured the first retractable roof and was part of a mid-twentieth century modernist urban redevelopment plan for the city. The project was proposed by Edgar Kauffman, who commissioned Frank Lloyd Wright’s iconic Falling Water. The Civic Arena was sited in the Hill District, which was the center of Pittsburgh’s black population. The building’s location impacted the community by displacing a significant number of residents. When the city decided to close the arena, architects and preservationist non-profits argued the building be preserved as a monument, citing it as a significant example of late modern architecture. Conversely, residents of the Hill District in support of demolition argued the arena was a symbol of segregation and poor urban planning. Using urban-aesthetic theory, memory studies, and rhetorical theory, Bowman-McElhone argues that the Civic Arena was repositioned as, to use Alois Riegl’s term, an “unintentional” monument. In its presence and absence, the Civic Arena commemorates and visually frames the contested narrative of the Hill District and the memory and history of race relations in Pittsburgh.

Alexis Boylan, University of Connecticut
Everyone a Curator: Crowdsourcing the Exhibition

“Boston Loves Impressionism,” at the Museum of Fine Arts, Boston, is one of a late crop of exhibitions where the selection of work was picked not by museum staff, but by a public vote registered through Facebook, Twitter, and the museum website. The appeal of these kinds of exhibitions, according to MFA director Malcolm Rogers, is that it allows “people to express affection, their love for objects.” Indeed, with audiences voting American Idol–style to see their favorite paintings make it to the final show, this approach suggests a democratic, hip, and technologically savvy opportunity for everyone to engage with museums. Likewise, with sites such as Pinterest and expansive contemporary uses of the term “curate” beyond art spaces and into overtly commercial ones, everyone is encouraged to think of themselves as
curators. Using “Boston Loves Impressionism” as a case study, Boylan considers our new “curatorial” responsibilities. Does this kind of transfer of authority empower audiences and challenge, in positive ways, the historical boundaries between museum spaces and the public? Or is this curatorial public power a fiction that only serves to weaken both museum missions and the scholarly power of exhibitions?

Margarita Benitez, Kent State University, and Markus Vogl, University of Akron

Digital and Open Source Tools in a Collaborative Arts Praxis

How can custom digital Open Source Software (OSLOOM, S.A.R.A.) aid custom analog hardware and technique (loom/weaving, sara/performance)? Benitez and Vogl demonstrate their soft/hardware combination and analyze the advantages of digital open tools when combined with open analog hardware. OSLOOM is a project aimed at developing an open source single thread Jacquard weaving loom at a fraction of the cost of a commercial Jacquard loom. S.A.R.A. (Synesthetic Augmented Reality Application) is an open source app that can be used for a synthetic experience, as well as a performative tool interpreting color and movement to sonify and visualize the immediate environment. Benitez and Vogl investigate the following veins in respect to their experiences: Can open source improve the digital and analog experiences in one’s art practices? Can open source hardware and software fit and augment an individual’s art practice? Can artists integrate their own tools? How can crowd sourcing enhance and make possible the development of open source tools? Benitez and Vogl demonstrate how digital open source tools and collaborations can potentially augment an analog practice.

Ruth Bolduan, Virginia Commonwealth University

The Veil, the Mask, and the Mirror: The Hidden and the Revealed in Art

In addition to Bolduan’s concerns in her own painting, two works of art form the backdrop for this paper, one seen in reproduction many years ago in a course with art historian Norma Broude at American University and the other at the National Galley of Art. Dr. Broude presented an image of a martyred youth lying on the ground by Baron Gros. The significant aspect of this picture, as she pointed out, is that he is unclothed. This was the first time Bolduan thought about the role of clothes in painting. Some years later, Delacroix’s magnificent painting The Barque of Dante was on loan from the Louvre at the National Gallery of Art. What utterly confounded Bolduan was the cloak worn by Virgil, of so little sartorial consequence, yet so powerful and disturbing that the whole painting seemed to evaporate into nothing without it. This paper reflects on how costume forms an enveloping veil in painting, expanding both the material and allusive content of the work.

Thomas Brewer, University of Central Florida

A Comparative Analysis Between US and Icelandic Visual Arts Education

Brewer gives the first presentation of results from a 2013 Teaching and Research Fulbright Fellowship to Iceland and Háskólinn á Akureyri. His study is “Enhancing Icelandic Visual Arts Education: Curriculum, Assessment, and Policy.” Brewer compares US and Icelandic visual arts education, assesses differences, and establishes levels of confirmation regarding the theoretical constructs (knowledge, technical skills, aesthetic properties, and meaning/interpretation) found in the Aspirational Learning Model (Diket, Xu, and Brewer; 2015). The presentation includes recommendations on avoiding some of the shared and in-common arts education policy and teacher preparation pitfalls. Brewer also discusses observations about the overall educational value of the Fulbright educational exchange.
Thomas Brewer, University of Central Florida
Twenty Years of Art Education at SECAC: Where’ve We Been and Where Are We Going?
Brewer’s presentation includes some personal and professional SECAC history, some of the important characters and colleagues he has met along the way, some of the scholarly connections and interfaces, and some of the professional benefits that the field of art education has gained via membership and participation with SECAC. A good bit of the history of art education in SECAC since Brewer’s membership began in 1991 can be found in the 2008 SECAC Review XV(2) paper entitled, “The Significance of Art Education Policy in the Southeastern College Art Conference.” The highly productive work of developing the 1995, 2004, and 2010 SECAC Art Education Policy Statements has been frequently presented and published in national venues and is the foundation for an in-press book chapter, “Finding the Core of Art Education Policy Development,” in a research text entitled Inquiry in Action: Research Methodologies in Art Education published by the National Art Education Association. The work from SECAC reaches far beyond the conference itself and impacts a national audience; it is not regional only, but national and international.

Linda Brown, Institute for Doctoral Studies in Visual Arts
The Question of the Animal; The Question of Being
It is through the work of art “where we recognize being and are able to see into the world of other beings” that we may also find the means to construct a new concept of being, a concept suspending anthropocentricism and more inclusive than the being that is human. Art created in the human-animal alliance known as interspecies collaboration reveals the world of other beings through the creative process and proffers non-human animals a voice for expression of being. Here the question of the animal becomes the question of being. Philosophical inquiry reveals anthropocentric constructs that functioned to establish the authoritarian preeminence of man’s dominance over non-human animals. Derrida, Agamben, Deleuze and Guattari each deconstruct the notion of a priori supremacy intrinsic in the exclusive human claim to phenomenal experience of cognition, language, being and even death. Julie Andreyev, Mark Fisher and Yukinori Yanagi are artists who embrace an expanded concept of being to express the ontologically essential significance of animal beings. In contrast to artists who exploit and/or use ethically questionable methodology, these artists are exemplars of interspecies collaborations. Their Interspecies Collaborations nullify the human-animal division while giving voice to the animal and a glimpse into the being’s Being.

Mark E. Brown, High Point University
The Eternal Resonance of Objects
In recent decades art as “object” has become increasingly passé as “makers” have been told skill and creation are irrelevant in the broad light of concept. Yet cultural and social literacy and illiteracy have always been resolved through our recognition of, and predilection toward, objects, symbols and our ability to decode their messages. They are part of our shared visual language. Objects serve as a way for us to express our human desires and needs and our collective history. Period and culture aside, the Venus of Willendorf, a 19th-century African medicine fetish, and the Batmobile are all the same; these objects act as repositories for our collective conscious, the narrative of us. Does an artist select a “found object” to create a work of art based on nothing, or is decoding taking place during selection? When artists create they provide an inherent narrative that, they trust, viewers will interpret or translate. Medieval scribes imbued this same trust in their illuminated pages hundreds of years ago, as did the painters of thousands-years-past Lascaux. A resonating object in the hands of an artist in the studio becomes a conduit to a new visual language narrative in which we find ourselves.
Lauren Browning, Georgia State University

Renegotiating Termination in the Work of Tracey Emin

In this paper, Browning explores the contemporary British artist Tracey Emin and her work that focuses on her abortions and her choice not to be a mother. Emin creates work that deals with her desire not to have children in a society that expects women to be mothers or at least to desire motherhood. Emin’s work is autobiographical and confessional in its nature of expression. Her work is unashamedly forthcoming, exposing more of herself than many viewers even want to know. Browning proposes that Emin’s work would not be considered as controversial if it were not for the fact she is woman, making art about her abortions, which are experiences that the culture deems unacceptable. Emin’s level of authenticity is often questioned, and Browning believes this questioning of her truth is an attempt to silence her story. By drawing upon Michel Foucault’s concept of “fearless speech,” Browning asserts that Emin’s work is authenticated by her frankness in speaking of her abortions. The works examined articulate Emin’s desire to avoid motherhood, yet also reveal the artist’s melancholy over her decision.

Jean Brueggenjohann, University of Missouri

Handmade, Letterpress, Computer Generated and Animated Typography at the University of Missouri

Typography is the foundation of all graphic design. Today students have many opportunities to create a vast assortment of typography that can be generated in more ways than ever before. At the University of Missouri the beginning students learn basic typographic skills using computer-generated type. They quickly move on to animated typography using After Effects to produce animated lyrics and public service announcements. In the junior level classes they are introduced to calligraphy and letterpress and are encouraged to try other hand-generated methods to create typography such as curling. Lastly, at the senior level, exploration of all techniques is encouraged. Students are uniquely equipped to produce exceptional work in specialty classes such as Packaging Design, Corporate ID and Branding, and Graphic Design 5. The Dieline, AIGA and Adweek often showcase this student work online. These innovative projects, some over 30 years old, will be presented in this session.

Sandy Brunvand, University of Utah

Performance Printmaking with a Steamroller

“No WAY!” is literally what Brunvand said when Rosie Mitchell, a participant from her Saturday professional development workshop, asked if she would run a steamroller printmaking day at her elementary school in South Salt Lake City. For those who have never heard of “steamroller printmaking,” this is a technique for making very large woodcut prints using a steamroller as the printing press. The project that Brunvand had been hesitant to do turned out to be a fabulous community effort. Each Wilson Elementary School class created drawings inspired by their classroom curriculum. They received basic instruction about reversing the text and images, but the ideas stemmed entirely from the students. This paper explains the process of organizing the activity and its impact on the community.

Kimberly Busby, Angelo State University

Etruscan Orvieto: Embodying the Divine in Pre-Roman Italy

In this paper, Etruscan Orvieto serves as a case study for examining the divine body in the context of cult in pre-Roman Italy. As the probable location of the Fanum Voltumnae, or shrine of Voltumna, the patron deity of the Etruscan people, the cult places of Etruscan Velzna represent a significant resource for studying the divine body, in particular the divine nude. This discussion examines the nude female statue, in all likelihood a cult statue of a goddess recovered from the Cannicella sanctuary. Sculpted from imported Greek marble and likely by the hand of a Greek sculptor, the statue represents the influence of Greek art in the archaic period in Etruria. Conversely, the nude terracotta male torso, datable to c. 400
BCE, recovered from the Via San Leonardo, which Busby has tentatively identified as Vel’umna/Voltumna, is anti-Classical in its inspiration and the work of an Etruscan artist. Perhaps equally intriguing is the absence of the divine body. In a third example, Busby briefly examines the recent discovery of a male head on a base recovered from underneath an altar in the area of the Campo della Fiera, believed to be the location of the aforementioned Fanum Voltumnae.

Katherine Calvin, University of North Carolina at Chapel Hill
A Burlesque Set of Scare-Crows: Blake’s Renaissance Reworking of Stothard’s The Pilgrimage to Canterbury
In the Descriptive Catalogue accompanying his 1809 exhibition, William Blake humbles himself before the Renaissance masters of disegno, proclaiming: “THE eye that can prefer the Colouring of Titian and Rubens ought to be modest and to doubt its own powers…. We never shall equal Rafael and Albert Durer, Michael Angelo, and Julio Romano.” By aligning himself with these Renaissance artists, Blake roots the centerpiece of his exhibition, “Sir Jeffery Chaucer and the Nine and Twenty Pilgrims on Their Journey to Canterbury,” in the lengthy debate about the primacy of line over color while also characterizing it as a specific correction to a contemporary painting: Thomas Stothard’s “The Pilgrimage to Canterbury” (1806–1807). The critical and popular acclaim heaped on Stothard’s dynamic, colorful version incensed Blake, who called his rival’s pilgrims “a burlesque set of scare-crows.” In this paper, Calvin argues that Blake merges his own imagined Renaissance style with particular physiognomic types to create “characters which compose all nations and ages,” in an attempt to rectify the particularities of Stothard’s decayed, “modern” pilgrims. By illustrating a fourteenth-century English text in a nearly concurrent Renaissance style, Blake endeavors to craft a more appropriate homage to the pilgrims’ temporal endurance and universality.

Charles Carraway, Jackson State University
Morandi
This paper explores the part dust has played in the paintings of Giorgio Morandi. Why did Morandi carefully preserve the dust layer that permeated the working area of his studio, while the other half of the room in which he lived was kept spotlessly clean? What are the literal and conceptual implications of dust in Morandi’s art? How may these questions reference contemporary art today? Without dust, there could be no Morandi paintings as we know them today. For Morandi, dust was a veil that allowed him to “cover his tracks” and work free of associations or distractions that would undermine his art. Dust is a mechanism, both literal and conceptual, by which Morandi suspended time. This patina of dust was coveted by Morandi, and the maid in the house where he lived with his three sisters was never allowed to clean this area of his bedroom used as his studio. For Morandi, dust was the result of something being allowed to remain still, to be free of human intervention. Time begins to become memory, light begins to take on autonomy, and objects begin to become something calm, elusive, and contradictory, in a dust-laden world that confounds attempts of explanation.

Micah Cash, University of Connecticut
Navigating the Painting and Photography Dialectic
As an integral component of Cash’s painting practice, he utilizes photography as a documentary tool. The camera acts as a witness to the landscape, while his paintings act as a record of his experience within the same location. Cash’s photographs capture the vernacular landscape from a social standpoint—ubiquitous situations and visual juxtapositions that are internalized by the people that live and work in a location. With the aid of archival research, oral history, and memory of on-site visitation, the paintings rearrange the same space in an expressive manner that allows them to be true to Cash’s
experience rather than that of its citizens. The photographs are not reference; instead they offer a specificity that is unobtainable through painting. Photography allows for the exploration of landscape through the lens of cultural geography, while paintings provide the opportunity to react to the same space through the constructive freedom of the medium. When studying the visual components of landscape through the constructs of history, anthropology, geography, and economics, it becomes necessary to explore inherent narratives through more than one medium. Creating work on two parallel tracks allows Cash to fully explore without the limitations of one discipline over the other.

Bradley Cavallo, Temple University

Creole Nuns and Escudos de Monjas: Performing the New Sacred Space of Nahua-Christianity
In the central valley of Mexico, early-modern religious-cultural inculturation occurred bi-directionally. As colonial Christians became indigenized and the indigenous Nahua became Christianized, a new Nahua-Christian culture emerged. Escudos de monjas (“nuns’ shields”) exemplify visual art’s performative role in the creation and negotiation of this synthesis. Escudos depicted Christian saints and the Virgin Mary, consisted of oil paint on sheets of copper, and were worn on the chests of creole nuns during processions beginning in the early- to mid-seventeenth century. When the nuns wore the escudos in public, their participation in religious rituals mediated between the old and new forms of divinity by incorporating and activating aspects of both. These Christian nuns performed a socio-religious role analogous to their pre-Christian counterparts who had attended the Aztec goddess Cihuacoatl and god Huitzilopochtli (as attested by Fray Diego Durán in the Book of the Gods and Rites). The escudos identified the nuns as such by presenting the visual analogue to the oval “pectorals” plaques worn by pre-Columbian elites. In this, escudos de monjas synthesized Christian visual iconography with pre-Contact performative material iconography, marking the women and artworks as bodies that seamlessly inhabited the contested space of Christian and Nahua spirituality.

Stephanie Chadwick, Rice University

Painting, Surrealism, Ethnography: Ethnographic Photography and Jean Dubuffet’s Post-WWII Portraits
French painter Jean Dubuffet dabbled in photography as a youth, yet embraced painting, and later sculpture, wholeheartedly. These activities shaped a prolific body of work not apparently connected to photography, or so it once seemed. Also understudied in Dubuffet’s production are the legacies of his youthful engagement with ethnography and Surrealism during his years of artistic exploration in the interwar period. This paper considers these little-examined aspects of Dubuffet’s development, arguing for their central importance to his post-war portraits. Close looking reveals Dubuffet’s debt to photography, and specifically to Surrealist ethnography, in creating outlandish images of his sitters, French writers and artist-intellectuals emerging from the same Surrealist traditions. These artists/writers travelled or attended colonial expositions to see masks and costumes so exotic by French standards as to be rare in even extensive Surrealist collections. Dubuffet did not visit these locales and turned, Chadwick argues, to photographs of these cultural forms in art and ethnographic journals, even in the popular press, selecting imagery attuned to his painterly project and his sitters’ prose writings on the very cultures and forms featured in these photographs.

Pauline Clancy, University of Ulster, Belfast

Meaning and Making
Throughout the decades technology has played a significant part in altering the position of the ever expanding role of the graphic designer. The boundaries between disciplines have become increasingly blurred, with many graphic designers now working in a multidisciplinary context. This paper explores
this journey in two parts, Meaning and Making. Meaning covers how the message is created, delivered and the role played by the graphic designer in the process. Key texts from Swiss linguist Ferdinand de Saussure (1857–1913) and French literary theorist Roland Barthes (1915–1980) are examined and considered in relation to typography, language and the production of meaning in graphic design. Making considers how many contemporary designers are utilising traditional printing techniques to create new possibilities within their work. It considers the shift from man-made to machine-made and, in more recent times, a return to the hand of the maker. It examines Clancy’s own work as a multidisciplinary graphic designer and how it is situated where boundaries are blurred between designer and printmaker. It considers the ever changing role of the graphic designer both in the production of meaning and in the means of production.

Alexis Clark, Duke University
Before “The Contemporary” was “The Contemporary”: The Musée National du Luxembourg and the Construction of Art History
Founded in 1818, the Musée National du Luxembourg, then known as the Musée des artistes vivants, served as the first museum dedicated to the collection and exhibition of contemporary art—a fact often overlooked in historiographies of contemporary art. Admittedly, nineteenth-, twentieth- and now twenty-first century notions of “the contemporary” as an art-historical concept, classificatory scheme, and set of characteristics scarcely compare. Rather than restrict contemporary art to the cutting-edge and the experimental, as the art-historical subfield now does, by the nineteenth-century’s end the Luxembourg’s curators (who were state-appointed officials) filed a spectrum of artistic schools and styles under “the contemporary.” In short, the Luxembourg defined “the contemporary” to include all living artists (and even those dead less than a decade), both those since categorized as the academic and the avant-garde, leaving later art historians and audiences to decide what constituted the canon of nineteenth-century art. In the 1890s, as critics and dealers circulated histories of modernism, the Luxembourg’s curators pushed back, publishing catalogues underscoring “the contemporary” as a concept that overcame divisions between modernism and academicism. This paper examines the Luxembourg’s 1890s publications to analyze the transformation from “the contemporary” to the modern/modernist back to “the contemporary.”

Charles Clary, Middle Tennessee State University
Microbial Transformation
As artists we constantly try to link our work to the tangible, to the things that our viewers will comprehend, even if they don’t fully grasp the concept. Since childhood, Clary has been fascinated with the world of microbes. He was always a sickly child, and as he aged he became increasingly mesmerized with the visual similarities between this microscopic realm and his macroscopic existence. As a teenager, he developed an interest in music and the concept that a band or genre could go “viral.” His visual interests all began to coalesce into the petri dish that became his paper sculptures. Sadly, Clary’s work changed again when both his parents were diagnosed with terminal cancer and passed away in February 2013, two weeks apart. His work delved into the darker side of disease and the devastating effects they can have; but the work also provided a therapeutic release and allowed Clary to come to terms with his loss. This presentation bring to light the visual dialogue between Clary’s research and tangible sculptures/installations. charlesclary.wordpress.com

Peter Clericuzio, The Wolfsonian-Florida International University
Industry, Craft, and Regional Identity at the Paris 1925 and 1937 International Expositions
The dialogue between industry and craft that originated in the nineteenth century reached a fever pitch among European architects during the 1920s and 1930s. Few moments highlighted this debate better than the two Paris world’s fairs of 1925 and 1937. This paper roots much of the discussion of industry and craft during this era within a larger thread of political and cultural regionalism as expressed in the architecture of French regional pavilions at these expositions. It illustrates how French architects’ negotiation of modern industrial construction techniques with traditional, craft-based forms and materials constituted a set of design choices that were intended to reflect the character and heritage of the individual provinces. As a result, the architecture of these pavilions suggests that such emphasis on regional diversity had become an integral part of French national identity by the eve of the Second World War.

Sharayah Cochran, Virginia Commonwealth University

LEGO Museum Heists and Break-ins: Theory vs. Reality in Play

In 2013, the popular toy line LEGO released the expansion “Museum Break-in” to its LEGO City line of building block adventure sets. Building components included pieces to construct a helicopter, police vehicles, and an inconspicuous get-away van. On the company’s website, the builder is encouraged to “bust the break-in” as two LEGO burglars attempt to steal the tiny building-block museum’s treasures, including a painting (which closely resembles Johannes Vermeer’s Girl with a Pearl Earring), a large jewel, and other precious or historical objects. An online animated short also accompanies the interactive block set; in two minutes, the LEGO City police not only catch the museum thieves but also recover a stolen blue diamond. Borrowing several Hollywood tropes to appeal to shoppers of all ages, the LEGO Museum Break-in purports neither normal museum practices, nor a typical art theft outcome. This paper explores how several toy elements reveal issues of museum ethics and critical museum theory, unbeknownst to the youngest of consumers.

Vittorio Colaizzi, Old Dominion University

The Remnants of Space: Amy Feldman, Gary Stephan, and Barnett Newman

The resurgence of abstract painting is a resurgence of attention paid to artists who have worked for decades, although this has undoubtedly given license to a younger generation. Painting does not need a cheerleader, but the task remains for historians to trace ongoing conversations. One of these is a longstanding anxiety over composition: by what imperative or impulse does a painting’s form emerge? The dialectic of invention versus pre-determination (what Yve-Alain Bois calls arbitrary versus motivated) remains urgently visible in the inkjet prints of Wade Guyton or, conversely, the freewheeling accretions of Joanne Greenbaum. When Barnett Newman claimed that he worked with “the whole space” rather than “the remnants of space,” he seemed to proscribe part-by-part composition, but aspects of his work complicate this reading. Gary Stephan and Amy Feldman make the issue of whole-versus-parts or system-versus-invention into the subject of their paintings. What they paint matters, because their configurations enact but don’t acquiesce to the urge to totality that Newman seemed to put in place. A reassessment of this supposed mandate and how it is handled today further demonstrates that abstraction—at least in some painters’ hands—is a historically rooted project rather than a capricious pastime.

Dylan Collins, West Virginia University

Woven Together: Carol Hummel’s “Morgantown Tree” Installation

Last fall, the School of Art and Design at West Virginia University coordinated a unique art installation in conjunction with Morgantown, West Virginia’s 2013 celebration of “The Year of the Tree” (YOTT). With participation from students, faculty, staff, and community members, visiting artist Carol Hummel
created the Morgantown Tree installation, an eye-catching crocheted yarn enclosure for a tree on WVU’s Evansdale Campus. Hummel employed an open stitch for this temporary project, which allows the tree to breathe without damaging its growth, and her chosen yarn material is synthetic so will hold its color well against the elements for several years. In Collins’s role as project manager for the Morgantown Tree, he was able to see Hummel’s unique approach to the “yarnbombing” phenomenon firsthand. For a modest budget, they were able to create a large-scale artwork with tremendous visibility and accessibility to both on- and off-campus populations, and their collaboration fostered a palpable sense of community. This presentation critically analyzes the Morgantown Tree installation, including Hummel’s strategies for successful collaborative projects, the challenges inherent to her process, and the impact of her project on both the participants and the city of Morgantown.

Dina Comisarenco-Mirkin, Universidad Iberoamericana Ciudad de México
Feminist Politics and Art in Mexico: The Case of Fanny Rabel
As in other parts of the world, the seventies was the decade of the feminist boom in Mexico. The Cultural Revolution of the sixties, and the rising socialist, anarchist, and Marxist ideals in Latin America in general and in Mexico in particular, offered some of the referents needed for the emergence of a very radical, militant, and avant-garde type of feminism, which contemporarily began to reach the art world. Through the critical study of some paintings and written sources produced by the Polish-born Mexican artist Fanny Rabel (1922–2008) during the 1970s and 1980s, such as Sea usted hermosa (1977), Novia de sombra (1979), or El naufragio (1983), Comisarenco-Mirkin sheds new light on the knowledge of the usually unexplored but very strong impact that the feminist movement had in the artistic production of some of the most significant Mexican female artists of the twentieth century. Rabel’s paintings have helped to deconstruct some of the ideological bases and gender prejudices that commonly characterize the representation of women in Mexican art, and in so doing they have contributed enormously to the advancement of the struggle in favor of women’s cause.

Susan Cooke, The Estate of David Smith
David Smith and Dance: Building the World of Tomorrow One Step at a Time
Dancers and dance repeatedly take center stage in the sculptures, paintings, drawings and photographs David Smith made from the mid-1930s to the late 1940s. This paper examines the specific dance subjects and source materials that inspired Smith in the context of his ambition to create an art of personal expression and modernist ideals and his admiration for the values of pluralism, technological innovation, and communal vitality espoused by contemporary dance critics who sought to promote new and specifically American forms of ballet and modern dance. Smith’s drawings based on Barbara Morgan’s photographs of Martha Graham are well known. Less recognized and studied is his use of popular press photographs of other performers who represented modern dance, ballet, social dance, burlesque, and rhythmical calisthenics and his own studio photographs of models posed as dancers. As Smith revised and reinvented his photographic sources in independent works in a variety of media, he abstracted and thematized the disciplined rehearsal and mastery of technique that made possible the dancer’s artistry and his own growing command of the tools, materials, methods of fabrication, and wide range of surface treatments that permitted him to realize new conceptions of form.

Maeve Coudrelle, Temple University
The Extant Body in Kiki Smith’s “Home” and “Still”: Physicality Made Manifest
While her work is often examined with an eye to the fragmented, abject and grotesque body, a favorite interpretation of critics, especially with regard to feminist art of the eighties, Kiki Smith’s oeuvre is also embedded with a strong phenomenological bent, one that both reveals the labor of the artist and
fosters an embodied response from the viewer. Smith’s prints, in particular, explore and combine multiple methods in order to reflect the multisensory content of her bodily imagery. Her little-known print pair, “Home” and “Still,” produced in 2006 at Crown Point Press, combines striking images of diagonal, cropped bodies strewn across the picture plane with a number of carefully chosen printmaking techniques. From the acid of the etching to the fabric swatch “imprinted” in soft-ground, Smith makes calculated references not only to the process of mark-making, but to the corporeal presence of the artist and the homeless figures she portrays. Rather than pointing to the degenerate condition of the subjects captured here, Coudrelle argues that Smith makes their immaterial physicality present by cultivating in the viewer an imagined fleshly manifestation resulting from his or her affective interaction with the prints.

Jennifer Courts, University of Southern Mississippi
On Pattens, Poulaines, and Social Resistance in Fifteenth-Century Burgundy

Footwear in the fifteenth century served as markers of status and revealed admittance to increasingly restricted social spaces. Pattens—high-heeled, protective overshoes—signified access to the world at large, and poulaines—the elongated tips of masculine slippers—indicated wealth and nobility through their exaggerated pointed tips. This paper explores the reproduction of fifteenth-century Burgundian pattens and poulaines on contemporary ephemeral Carnival badges, wearable tin objects representing animate genitalia among other things, as evidence of social resistance. Badges, inexpensive and mass-produced, were a visual medium affordable to almost every level of society, allowing their often satirical message to reach a large and varied audience. Using a theoretical framework that borrows from studies of satire and civil resistance, this project recovers the voices of the urban lower classes through the exploration of their comical reinterpretations of contemporary shoes as potent markers of cultural difference.

Sascha Crasnow, University of California, San Diego
Lost Memory: Recovering Histories through the Archive

An archive can serve as an institutionalized memory of a nation’s history. For some contemporary artists, forming an archive can be a means for recovering a lost history and reversing an erasure. Such erasures can occur intentionally (due to not fitting with nationalist propagandist narratives) or due to a lack of infrastructural support for archival formation (due to continued war or other internal conflict). This is particularly notable among artists in the Middle East, since the region is plagued with tumultuous colonial and post-colonial histories. Crasnow argues that Dor Guez, Khalil Rabah, and Walid Raad utilize their archival projects to concretize lost histories and asserts the continued importance of these histories in their contemporary contexts. Guez’s “Christian Palestinian Archive” culls images from this population to concretize the history of an often-overlooked minority in Israel/Palestine. Rabah’s “Palestinian Museum of Natural History and Human Kind” takes the form of nature/tourist publications tying the history of the land to the means by which it is used and abused in service of the Occupation today. Raad’s “Atlas Group” blends fact and fiction to prompt discussion on the devastating history of the Lebanese Civil War and its continued implications for that nation and its population.

Randi Cromer, Florida State University
The Knott House Museum and the Disinheritance of Their African-American Heritage

In 1842, George Proctor, a free African American, constructed what is now known as the Knott House Museum in Tallahassee, Florida. Today the museum’s narrative focuses on a prominent white couple, the Knotts, who occupied the home during the Great Depression. In the early 1970s the home was restored to its 1930s appearance and the original design is not discussed in the tours. Further, the
museum’s program neither addresses Proctor’s historical contribution of the construction of this home, nor his prominent place as a free African American within Tallahassee’s burgeoning society. This paper contends that the museum’s cultural heritage has involved an unfortunate disinheritance of Proctor’s work, which is symptomatic of a larger cultural trend. His contribution of the Knott House is overlooked in the process of constructing Tallahassee heritage from elite points of view over time. Cromer suggests that the absence of Proctor’s contribution in the museum’s contemporary narrative perpetuates the exclusion of African Americans from Tallahassee’s history, in favor of the white community who constructed the capitol. Proctor’s contribution remains limited to the Florida Historical Site sign located in front of the building and none of the museum’s educational programs address the imbedded African-American history in this home.

Vanessa B. Cruz, University of North Florida
Breaking Down Barriers Using the 4th Dimension
The process is one of gathering traditionally shot footage, then reducing it to the single element of the still, drawing and painting atop this still, only to recapture it to sequence it back to footage. Should this work: a series of drawings and paintings that just happen to be viewed sequentially, be viewed in a theater even though it isn’t intended for a mass audience, or should it be observed in a museum or gallery with its cousins of like subject matter? This paper discusses the process of the creation of two films: Corrupted, a mixed media, animated film, and Pub Stories, an animated film using non-traditional format developed from a Fulbright experience, and the quandary of what venues work of this nature should utilize.

Jonathan Cumberland, Mississippi University for Women
Exploring Typographic Pixels
Traditionally there are a select few fonts that are recognized across all browsers. In his web design course Cumberland teaches students how to beautifully design within restrictions. His project “Typographic Exploration” allows for students to explore more specific typefaces that are available online through @font face. Students were instructed to create a single webpage that navigates to four different sections that showcase a typeface in four different weights. Using scale, weight, and color, students are to show off the characteristics of the typeface and test its durability. The objective is to demonstrate the limitations of certain typefaces on screen and to understand the importance of live text for e-readers.

Ben Cunningham, Millersville University
Deep Learning from Classroom Failure
“Success through Failure” explores, challenges, and redefines the historical instruction and critique process in studio art and introduces new perspectives on the role of art instruction in developing self-reflection, empathy, narrative, and deep learning in art foundation courses. The problem with conventional approaches to teaching studio courses is that they discourage risk and focus on rewarding successfully completed projects. Including students in creating rubrics for assessing the progress of a project expands the notion of assessment to include documentation, self-reflection, critical analysis and problem solving. Such rubrics include various types of risk: mental, physical, personal and social. The new approach shifts the focus from completion of a project to the art-making process itself. This faculty workshop can lead faculty to understand students’ experiences, implement a new perspective, and expand their pedagogical approach to teaching art by experiencing failure and reflecting on the experience—resulting in the notion that changing one’s pedagogy to focus on process rather than on outcome places the burden of learning and of challenging oneself squarely on the student.
Douglas Cushing, University of Texas at Austin

Two Marcels, Même

Marcel Dzama’s work playfully thwarts Greenbergian standards of high art. His funny and “illustrative” oeuvre functions as an immense mythology whose characters operate in a structure that is clearly narrative, but never quite clear. Stepping outside of this self-contained world in his 2008 show, “Even the Ghost of the Past,” Dzama chose to respond to Marcel Duchamp’s infamous tableau of a mysterious nude woman as seen through a pair of peepholes, Étant donnés. Duchamp’s work challenges viewers to cope with their encounter with the unknown. This inevitably means supplying the work’s missing narrative. Dzama reified his response, creating his own tableau. Shifting Duchamp’s viewpoint slightly, Dzama revealed a nude male, supine next to the woman—post coitus. In this, Dzama was playing a game of narrative completion where no final conclusion is possible. Duchamp had permanently deferred authorial closure by revealing the work only posthumously, and without interpretive comment. Beyond simply offering his solution to Duchamp’s unsolvable puzzle, Dzama’s gesture engenders a double narrative. On one level, it binds the stories of the two Marcels within the meta-narrative of art since modernism. Simultaneously, however, it adds both intertwined Marcels to the artist’s own private mytho-allegorical cast.

Virginia da Costa, West Chester University of Pennsylvania

Social Media and Pinterest: Engaging Students in Art History Research

Students use social media on a daily basis and sometimes during art history lectures. It is a challenge to engage them in research and class discussions. Since Pinterest is such a great source for images and ideas on a global scale and art history so visually oriented, da Costa has students create their own focused Pinterest boards and blogs to focus their attention and have them share their research, in order to supplement the usual methods of teaching and learning in a university setting. This presentation gives some specific examples of blogs and Pinterest boards used in recent art history courses, including Global Art and Culture, History of Design, and Graffiti and Urban Art at West Chester University of Pennsylvania.

Jessica M. Dandona, Ph.D., Minneapolis College of Art and Design

The Transparent Body: Medicine, Science, and Techniques of Visualization in Fin-de-Siècle France

In her groundbreaking study Sexual Visions, Ludmilla Jordanova includes a provocative quote from the novel Fathers and Sons. The protagonist Bazarov, a man of science, finds himself falling in love. “What a magnificent body!” he exclaims. “Shouldn’t I like to see it on the dissecting table!” Bazarov’s declaration speaks to a longstanding historical obsession with penetrating the secrets of the female body. As the object of a medicalized gaze, the female form has long been the object of anatomical dissections, targeted medical imaging, and, more recently, legislative coercion. This paper explores Western fascination with mapping the “hidden” interior of the female body through analysis of 19th-century obstetrical imagery including engravings from Maygrier’s Midwifery Illustrated (1822–27), teaching “mannequins” such as the Budin-Pinard, and wax anatomical models by Jules Talrich. In this paper, Dandona argues that such imagery not only reflects an increasingly clinical and mechanistic view of the human body, but also speaks to a society increasingly fascinated with the power of vision itself. By examining the 19th-century obsession with visualizing the interior of the female body, she hopes to examine the roots of recent debates surrounding medical technologies such as transvaginal ultrasound imaging and their place within political discourse.

Stephanie Danker, Miami University
Increasing Community Connections through Maura Kenny's Out of Hobcaw Series

During Spring 2013, painting professor and watercolorist Maura Kenny completed a series of over 30 paintings of various aspects of Hobcaw Barony, S.C. This body of work was part of her scholarly reassignment research, culminating in an exhibit at both Hobcaw Barony and at the university gallery in Spring 2014. The interdisciplinary nature of the work was ideal for collaborations with art education. Together, Hobcaw and Danker led a watercolor studio workshop for local teachers and graduate students. Then, undergraduate art education students led a watercolor studio workshop for homeschool students on campus. Both workshops utilized the gallery as a teaching space and incorporated technology. Further, all undergraduate students involved in the workshop posted images and reflections from the workshop on their individual websites. In this paper, Danker shares the planning process and results of several collaborations that led to strengthened relationships between several audiences within the university and in the local community.

Nick Davis, The University of West Alabama
The School of Poetic Living
A Pecha Kucha presentation about The School of Poetic Living. Past and future projects will be discussed.

Cristina de Almeida, Western Washington University
Genre Awareness in Graphic Design Teaching
Graphic design is instrumental in creating communication environments where verbal and visual messages coexist. Often these environments, or graphic spaces, coalesce into visual/verbal genres that create expectations from audiences, designers, and design educators on the kinds of messages they should carry and how they should look. At the same time, the culture of the profession tends to worship the designer’s originality and personal inspiration. It is within this tension field between social convention and individual vision that designers are called to act. This presentation attempts to define the notion of genre in graphic design and how it is used to address specific rhetorical situations. Graphic designers must look critically at these genres and the expectations they create, and decide when these expectations should be fulfilled and when they should be challenged. Design educators can foster mindfulness of visual/verbal genres by devising assignments where students have the chance to exercise authorship over the content of what they design. Examples of publication design assignments focusing on the visual/verbal discourses of a graphic genre will be shown and commented. These examples illustrate possible avenues for the enhanced involvement of students with content and audience.

Miguel de Baca, Lake Forest College
Not Painted Sculpture: Anne Truitt and Color
Anne Truitt’s Minimalist sculptures are singularly well known for their deployment of complex, hard-to-name shades. This paper focuses on an important moment in Truitt’s early career in which the artist ceased making sculptures because her studio practice felt instinctively off course. Truitt had been living in Japan and experimenting with aluminum and marine paint, which was uncharacteristic of her established preference for wood and acrylic. She was attempting to afford the viewer an experience of color liberated from medium. Thus Truitt was dismayed when critics described the new work as merely “painted sculpture,” emphasizing the dull surfaces. To work her way out of this creative impasse, Truitt dedicated herself to soaking small pieces of rice paper in colorful Japanese ink. When she hung these dyed papers to dry on maze-like clotheslines in her studio, she realized the immersive experience of color that she had longed for sculpturally. Returning to the U.S. in 1967, Truitt brought into alignment the optical sensation achieved by these “glazed papers” with the unique conditions of spatiotemporal
perception emerging from the advent of Minimalism. She did not waver from these tenets for the remainder of her career.

Katherine de Vos Devine, Duke University
Something New and Different: Conflicts in Appropriation Art Practice and the Legal Doctrine of Transformation
To date, legal scholars, lawmakers, and courts have not proactively engaged art historians in the development of fair use standards for appropriation art. This paper facilitates interdisciplinary engagement by suggesting ways for artists and art historians to shape legal definitions that better reflect artistic practice in the digital age. The legal doctrine of “transformative use” was introduced in 1994, promising a clearer standard for artistic borrowing by establishing a creative right that trumped assumptions of theft. Yet, twenty years later, the difference between illegal derivative and legal transformative works is still hotly contended. De Vos Devine’s research tracks transformative use from its appearance in legal discourse to the present. A spectrum of transformative appropriation is established through the borrowing practices and imaginative engagements of Richard Prince, Carrie Mae Weems, Glenn Brown, Adam Parker Smith, and Christian Marclay. When mapped onto legal history, these artists’ appropriations cannot be clearly defined as transformative or derivative, suggesting that more sensitive and expansive differentiation between legal and illegal borrowing is needed. Artists and art historians can and should influence the developing doctrine of transformative use. This paper suggests ways to contribute specialized experience, theoretical and historical knowledge, and prescriptive analysis to assist judges and lawmakers.

Amanda Dean, Florida State University
The Conflict Between Suffrage and Traditional Gender Roles in Gertrude Whitney’s Titanic Memorial
Within weeks of the sinking of the R.M.S. Titanic on April 15, 1912, wealthy upper-class women formed the Women’s Titanic Memorial Association (WTMA) and began a campaign to build a memorial in honor of the men who gave their lives for women and children on board the ship. Designed by well-known society lady Gertrude Vanderbilt Whitney, the Titanic Memorial (1916–1931) depicts an idealized nude male covered by flowing drapery with his arms outstretched, in a pose similar to Christ crucified. Although Whitney challenged traditional gender norms by embracing an artistic career, her Titanic Memorial embodied the chivalric narrative about male self-sacrifice aboard the Titanic and appealed to contemporary ideas about gender. This paper contends that Whitney’s Titanic Memorial reinforced traditional gender roles in response to the contemporary suffragist movement in the United States. Dean begins with a formal analysis of the Titanic Memorial before evaluating the concerns and motivations of Whitney and the WTMA. She then places the memorial in context with women’s suffrage. Finally, Dean compares it with other Titanic memorials in Belfast, Ireland and Southampton, UK to highlight how the only memorial designed and paid for by women emphasizes gender stereotypes in response to women’s suffrage.

Paul Dean, Louisiana State University
Architype Albers
A pivotal moment came with the realization that writing could be viewed in more than one dimension. Numerous forms of language, including spoken, body, and gesture, have multi-dimensional and cross-dimensional impact, both sensory and intellectual responses. We can question where we are, in what strata we move, and how we connect to our worlds.
Taylor Deane, Georgia State University

Early “Translations” of Hieroglyphs

Ancient Egyptian temples and tombs are covered with hieroglyphic script. Even just a few centuries after the writing was no longer used, hieroglyphs intrigued and puzzled everyone who came into contact with them. Until breakthroughs by Thomas Young and Jean-François Champollion in the 19th century, the small pictures were analyzed as the depictions of symbols based on the literal image of what they saw. One of the earliest “translators” of these texts was 5th century Egyptian Horapollo, who delved into their symbolic nature in his work *The Hieroglyphica*. This paper explores the failed attempts at decipherment.

Jillian Decker, Independent Scholar

Funerary Architecture in the Classic Maya Realm: Temple I at Tikal as Jasaw Chan Kawiil I Embodied as Axis Mundi

In traditional Western civilizations, funerary architecture is used to commemorate the dead, to celebrate the ascension of the deceased to heaven or paradise, or to perpetuate the life of the dead into the afterlife. The purpose of Maya mortuary architecture, however, remains unclear. The most abundant form of funerary architecture in the Classic Maya realm was the step pyramid, such as Temple I at Tikal. This essay uses ethnographic evidence of Maya cultural and religious beliefs, a brief cross-cultural comparison to temple use in Ancient Egypt, and the archaeological remains at Tikal to draw parallels between the mortuary building practices of the Classic Maya and their belief in axis mundi. This study concludes that funerary step pyramids of the Classic Maya, such as Temple I of Tikal, were erected as permanent, physical embodiments of the deceased kings as axis mundi.

Chris Dedas, University of Western Kentucky

Manipulations, Abstractions and Blurs

In recent years Dedas’s own non-representational studio work has become the catalyst for several class projects aimed at fostering experimentation, curiosity and the ability to adapt and evolve with various artistic processes. This presentation explores several class assignments designed to teach visual manipulation in the mindset of artistic risk taking and unknown outcomes. Painting and drawing students are asked to manipulate both representational and non-representational images using various levels of control or, in many cases, the loss of control. One specific assignment, an intermediate level painting assignment, has been successful in conveying the power of artistic decision making, as well as being aware of one’s own artwork in a contemporary context. This project, titled “Cinematic Blur,” asks students to find film stills they are interested in painting. The challenge is to first control the image through traditional painting methods and then to blur the image using various experiments and techniques. This project prompts many in class and critique discussions regarding the value and worth of such abstractions and image manipulations. Several different student outcomes will be discussed. Dialogue with panel participants and viewers regarding their own similar outcomes is invited and encouraged.

Meaghan Dee, Virginia Tech

I Mail Postcards to Strangers

About four years ago, Dee began mailing postcards to strangers. This project began when she decided she wanted to explore the idea of “design for the individual”—rather than “design for the masses.” Dee started by asking ten of her friends for a list of any ten addresses (they could be their friends or strangers in a phonebook). She then began generating custom postcards that she sent to each address she received. At first, Dee would explain, in writing, what she was doing on each card. Then she decided
to use QR codes to link to a website (http://meaghandee.tumblr.com/) where she documented every design. After the 23rd card, Dee began numbering them. Not only did this provide her with another design element, but the numbers also allowed her to track the scale of the project. Dee has now sent out 276 postcards. Over the years, she has had a range of responses. Dee has received postcard replies, emails, and pictures of the recipients holding their cards. But for the vast majority, she never hears back. Regardless, Dee enjoys the idea of trying to create a “special” piece of mail that has a bit of mystery for the recipient.

Kristy Deetz, University of Wisconsin—Green Bay
Through the Veil
The image and conceptual possibilities of drapery and the veil continue to provide metaphoric forms of discovery and ways to seek and uncover knowledge in painting. As this paper unfolds, Deetz explores how the veil becomes both mask and mirror in her veil/drapery paintings. The veil is particularly adept at mediating a relativity of views and putting into play the philosophies of Deleuze and Derrida. The veil divides but at the same time passes through everything. The painted veil is an image of desire that asks the artist to unmask during its making and in retrospect. Deetz’s recent painting series, “Through the Veil” (like Lewis Carroll’s Through the Looking-Glass), also asks something of the viewer as it places the viewer into multiple, often conflicting, layers of space and meaning. “Through the Veil” challenges and plays with simultaneous versions of itself and art history as it lies on the crease of representation and abstraction. The series, samples from which Deetz treats in this talk, conceptualizes and dissolves boundaries, infinitely folding, refolding, and unfolding and masking a fabric of interchangeability.

Anna Dempsey, University of Massachusetts—Dartmouth
Designing Modern Women
Sarah Whitman and Blanche Ames were two New England artists who affected women’s lives at the turn of the twentieth century. They remain largely unknown because their work stands outside the modernist canon. Both were designers who valorized traditional forms of art making (craft and illustration) that have been dismissed by Greenbergian modernists. Although Whitman trained as a painter, she was a working designer with her own glass studio. An adherent of the arts and crafts movement, she transformed the ordinary into the beautiful, from exquisitely crafted literary volumes (her “cheaply sold books”) to the St. Louis Exposition’s (1904) stained glass windows that reimagined public space as contemplative places of beauty. Blanche Ames was a gifted scientist and artist. Ames engineered dams and designed her own home. In her art, she elevated “practicality” (the realistic) over abstraction. In support of women’s suffrage, Ames created political cartoons that detailed women’s lives and empowered them. Her husband’s books about orchids were and are successful because she translated his science into compelling images. Like Whitman’s book covers and stained glass windows, Blanche Ames upended the cliché that botanical illustrators (“flower painters”) are dilettantes and that this traditional “woman’s work” is merely decorative.

Virginia Derryberry, University of North Carolina Asheville
Transcendent Artifacts: Crazy Quilts and the Late Poetry of Emily Dickinson
Throughout her career as a painter, Derryberry has utilized fabric literally or through illusion to offset figurative elements. Most recently, she has produced fabric “constructions” in homage to crazy quilts, specifically to an 1890s visually stunning one that she inherited. Made from saved scraps of material and embellished with complex embroidery and hand painting, crazy quilts often have a commemorative rather than a functional use and are “free form” in design. In reading The Gorgeous Nothings, by visual artist Jen Bervin and scholar Marta Werner, Derryberry discovered that Emily Dickinson used a similar
process in poetry. According to these authors, Dickinson’s late poetry was written on saved scraps of envelopes. Rather than use their original rectangular form, she tore or unfolded them in unusual ways so that her words, the spaces in between the words, and the shapes of the envelopes interacted. Derryberry’s paper discusses the artistic practice of selecting, saving, and reassembling visual fragments for a larger, transcendent whole. To illustrate this idea, Derryberry uses examples of Dickinson’s work, images of crazy quilts and of her own fabric constructions in the Janus series.

Wendy Deschene, Auburn University

ArtLab: Mobile Art Space

This paper challenges the notion of static art spaces tethered to a physical place. Wouldn’t the mission of the arts benefit from spaces that can move to geographic locations without the loss to the experiential quality? In fact, wouldn’t an art experience be more authentic and memorable when it is unexpectedly found in what only yesterday was an empty field or a crowded parking lot? Graffiti and street artists have played with these notions for decades, but can these concepts be captured within mobile art spaces that allow for more complex and technologically advanced presentations? Several artists have experimented with solutions to this problem through the conversion of mobile trailers. The 18-foot solar powered PlantBot ArtLab is one example of a cargo trailer converted to a portable yet functional art venue. When rubber meets the road, unique possibilities reside in the portable gallery, workshop space, and lecture platform for the development of creative practice and community engagement.

Heather Deyling, SCAD Savannah

Drawing and Contemporary Creative Practice

Drawing plays an important and diverse role in the work of many contemporary artists. Recent books, such as Joe Fig’s Inside the Painter’s Studio and Sharon Louden’s Living and Sustaining a Creative Life, have provided candid yet informative views of the realities of being an artist. Following their example, Deyling poses a series of questions, or discussion topics, to artists (beginning with friends, acquaintances and colleagues, then expanding outside her network) regarding their relationship to drawing. Some examples include “What is the role of drawing in your studio practice?,” “How do you define drawing?,” and “Do you make drawings for public consumption (are they exhibited) or private use (process, ideation, etc.)?” Deyling searches the results of the survey for common themes and concepts, which she distills and presents in order to cast light on the state of contemporary drawing.

Michael Diaz, Florida State University

For What It’s Worth

Functioning as a neighborhood store with an alternative economy, For What It’s Worth is a public art intervention providing a platform for open dialogue and community exchange. Participants are invited to trade oral stories, interviews, and attentive conversation for “goods and services” such as clothing, food, haircuts, and other personal items. Created in collaboration with three local artists, For What It’s Worth operates three days a week out of a storefront location in Tallahassee, Florida. Since opening its doors in June 2013, this participatory art intervention has gained a reputation for providing basic life necessities to the homeless and underrepresented communities in and around Tallahassee’s Gaines Street District, all the while deepening interpersonal connections and facilitating dialogues around economic and social inequities. The project aims to “add value” to the lives of citizens who find it difficult to operate within a traditional monetary-based economy by emphasizing the value of inherent human qualities such as personal life experience, physical presence and community trust. Furthermore,
For What It’s Worth serves as a reminder, or symbol, to the greater art community of the potential for social change when the trustees of creative capital reconsider the role of art within society.

**Wendy Dickinson, Ringling College of Art + Design**

**Transformative Power of the Arts: Building Connections within the Community**

Powerful artwork is forged at the intersection of creativity and humanity, yielding meaningful and transformative experiences. Arts programming within the community can serve as a cultural bridge, building relationships and mutual support through shared artistic experiences. Panel presenters encompass a cross-section of educational and community arts venues and programming, thus providing an overview of current community connections and ongoing educational aims and missions. Panel presenters will share this richness of both creative imagery and personal experience through their unique voices and visual imagery. This session will utilize a panel discussion format, providing an opportunity for dialogue between the panel and the audience, with narrative interaction encouraged.

**Sara Dismukes, Troy University**

**Books as Form: This Story Never Ends**

Dismukes’s obsession is books. As a young reader, she read everything. As a teenager, her first job was at the public library, working with the children’s librarian whom she had known forever. In undergrad, a collaborative project led to her first handmade book. In graduate school, Dismukes pursued the opportunity of a short paper and book-making workshop. She continued that exploration, pursuing book and scroll formats within her thesis painting work. After graduate school Dismukes transitioned over to the design world and landed at a publishing house designing books. As a designer, Dismukes loves the format, loves that books matter, that people love them, and that they have a longer lifespan than many other designed objects. As an educator, Dismukes uses the book form frequently: it’s an early design project, it’s a great collaborative project, and a class portfolio souvenir. When she can justify it, Dismukes teaches a hand-sewn traditional form to a class, a process that both frustrates and delights her students and connects them to skills that go back for centuries. This fall Dismukes is teaching a dedicated book arts workshop, where she’ll have the opportunity to foster this obsession even more. She can’t wait.

**Mark Dixon, Guilford College**

**On the Collaborative Spectrum: Stories of Collaboration and Its Pedagogy**

To most of Dixon’s students, a collaborative assignment is his way of clipping their wings. Dixon sees the ability to collaborate as the single most important skill he can offer, because it is a point of access to all other skills. It’s also what is going on now, in the past if we reexamine our favorite individualist narratives, and in the future if we consider the trends. But Dixon sees a higher education culture demanding collaboration without supporting it. Examining diverse collaborative formats can help change that. Student athletes, for example, often come across as “natural” collaborators in Dixon’s classes because sports teams actually teach collaboration. This paper treats collaboration as the space between two extremes. At one end is the hackneyed “lone genius” model; at the other, the unattainable effortless anarchic mind meld. Was John Cage collaborating with the I Ching? Is crowdsourcing collaborative? Does hierarchy ruin or disqualify a collaboration? Is it too late for Dixon to collaborate with Gertrude Stein? This project includes stories from Dixon’s own collaborative sound, performance and object making practice. He shows how his own collaborative disasters and small miracles have led to a few tangible techniques for teaching the most important skill.
Edward Dodington, Independent Scholar/Artist/Architect

Design with Animals in the Expanded Environment

The relationship of architecture to animal life currently exists in a dysfunctional, outdated, and detrimental paradigm. In light of the ecological disasters past and future, a refusal to reframe our anthropocentric worldview may in fact determine our own demise. The simple truth is that unless we confront the question of the animal and non-human life face to face, we cannot fully confront a conversation about sustainability. That said, the historical link between animals and architecture is as long and as old as society. From its early beginnings architecture’s main function—other than to keep the rain off our bodies and regulate temperature—has been silently devoted to managing human and animal life (McHenry 2009). Yet now that relationship needs to be redefined. Architecture, like the soil to the flower, must participate in life while not necessarily having to itself be alive. This essay calls our attention to the species-ist bias inherent in architectural production and then offers some thoughts to alternative paths forward. Through a survey of current and future practices, this paper attempts to delimit the bounds of a new architectural practice including cross-species design practices, active animal agents and radical biologically inclusive design in the expanded environment.

Elizabeth Doe, University of Virginia

Aura, Absence, and Membrane: John Singer Sargent’s Veiled Women

John Singer Sargent maintains an established legacy as the leading portraitist of Edwardian, upper-class sitters. Often overlooked, however, are the works he produced during brief trips to the Middle East that punctuate his prolific Parisian career. In a number of these paintings, Sargent depicts fully veiled female figures whose traditional coverings reveal as much as they conceal, namely Sargent’s philosophy of paint application and use of paint as veil across his larger oeuvre. In the context of the late nineteenth century, Sargent’s materiality affirms the artist as an intellectual presence and as a foil to mechanical photography. This paper draws upon Walter Benjamin’s seminal text, The Work of Art in the Age of Mechanical Reproduction (1936) to raise questions regarding aura, embodiment, and authenticity. Sargent’s 1891 oil painting, Door of the Mosque, serves as a helpful case study to bring these authors into critical dialogue and explore the consequences of a translucent medium. By applying modes of reading Benjamin in the context of Sargent, and specifically Sargent’s pigments, brushstrokes, and canvases, this approach productively queries Sargent’s veils without a reliance on iconography or social history.

Jane Dorn, Anderson University

Type of Grief

Roadside memorials are public displays of perhaps the most private moment—the one when life stops and not-life begins. This session takes a photographic look at the fallout of these moments which are often powerful enough to make typographers and installation artists of those whose grief exceeds their belief that they have no creative ability.

Richard Doubleday, Louisiana State University

Exploring Denotative and Connotative Image-making Processes

In the contemporary practice of graphic design, demanding problems often call for special imagery. This talk presents student work that explores image-making processes: denotative, connotative, stylized, and abstract images. Exploring a wide variety of image making mediums—found objects/images and typography, drawing, painting, digital media, mixed media, and photography—students exercise a continuous operation and explore a wide range of techniques. Students are required to consider all techniques and approaches in solving this problem while shaping a narrative that tells an interesting
story about their collection. These image-making experimentations are represented in a small keepsake book. Additionally, Doubleday shows examples of students design influences, which give an account in words and images “events, objects, and idiosyncrasies” that inspire them as graphic designers. The objective of this assignment is to develop insight into past and present practice and design an editorial system from a student’s curatorial perspective. Despite the efficiency and power of the computer as a tool, design educators should encourage their students to rely less on the computer and experiment more with other methods in the design process.

**Mary D. Edwards, Pratt Institute**

**Elements of Design in Traditional Native North American Art**

This paper examines the elements of design employed by traditional Native American artists and the approaches to composition taken by them in making art. Design elements consist of zigzags, checkerboards, spirals, steps, scrolls, ovals, circles, triangles, basket-weave patterns, diamonds, composite creatures, hocker figures, and celestial, cruciform, repetitive, hourglass or biomorphic motifs. Compositional categories include radial, bilateral or rotational symmetry; bi-polar, random or iconic arrangements; concentricity; and simple narrative. Both individual elements and whole compositions are drawn from tipi covers, drum heads, robes, moccasins, cradle boards, house fronts, utensils, weapons, storage containers and elsewhere. Iconographic or ritual associations will be made clear when relevant.

**Kimberly Elam, Ringling College of Art + Design**

**What If...**

Elam’s research was brought into the classroom to answer the question, “What if?” Many years ago she was leafing through an introductory book for fine arts students when she stumbled across the chapter “Eight Systems of Visual Organization.” Elam was immediately interested, because as a graphic designer she had only been taught about one system for visual organization, the Grid System. Elam began to wonder if the Eight Systems might also be available to graphic designers. At the time she was teaching Type II to sophomore students and she wrote a project brief titled, “Eight Systems of Typographic Design.” Elam had no idea if the Eight Systems would, indeed, work in typographic design and was more than a little nervous that the students would question the assignment. The students dove into the assignment and developed incredibly creative responses to each of the eight systems. Elam knew that she was onto something and began to extend her research in earnest. The result was the best-selling book, *Typographic Systems*. By bringing her research into the classroom, Elam’s teaching experience is transformed from a process of conveying information to a collaborative partnership of creating knowledge.

**Tammy Evans, Winston-Salem State University**

**It’s a Dirty Job But Someone’s Got To Do It**

The accrediting body for higher education in the arts is the National Association of Art and Design (NASAD): art and design, not art or design. Examining degree offerings and program titles of NASAD-accredited institutions reveals that art and design disciplines frequently co-exist. Historically, distinctions between art and design were less antagonistic. Leonardo da Vinci, a master painter, also designed war machines for Renaissance Italy. Was he an artist or designer, or was he an artist and designer? Further, art historians would not argue the relevance or merit of da Vinci’s Mona Lisa, Duchamp’s ready-mades or Warhol’s iconic screen-prints. However, most curators would not juxtapose them in a museum collection. Is design fine art? Yes, no, maybe. Whether artists or designers want to recognize it, they’ll continue to co-exist in their incidentally arranged marriage. Though design tends to be based in reality
and functionality, fine art tends to be philosophical and ephemeral. The disciplines continue to share resources, talent, history and a future. Through creative and educational perspectives, respect and collaboration, art and design would both benefit greatly by acknowledging their influences on each other.

Jane Evans, Rice University

Face Off: The Mask in Eighteenth-Century Actress Portraits
Theatrical masks in portraits of eighteenth-century actresses signify more than the figure's profession. Multiple masks in a single composition and the figure's active engagement with these plastic yet eerily human objects suggest a more complex relationship between the theatrical mask and portraiture. Many scholars have examined eighteenth-century British actress portraits as tools by which the sitter elevated her reputation and distanced herself from associations with prostitution. Yet the presence of the theatrical mask in portraits by Joshua Reynolds, John Hoppner, and William Beechey, for example, has received no critical attention. Quantity, placement, and interaction between actress and object indicate metaphorical significance and demand examination. Evans argues the mask acts as a marker of duality and potential deception, becoming the locus for anxieties within the sister arts of theatre and painting. Artistic and dramatic theorists were in the process of codifying each medium based upon strict categories and dichotomies. Yet the actress's proclivity for deception spilled onto the canvas, requiring artistic intervention. As such, the mask was a site of artistic and social anxiety, where gender norms, aesthetic principles, and power relations were visually negotiated.

Dana Ezzell Gay, Meredith College

Obsession: My Love Affair with Typography, Words, and Things
Obsession is such a strong and daring word, as it should be. It's a powerful feeling that can literally take over one's world. Take Dana Ezzell Gay, for example. She is obsessed with letters and words. She collects, writes, and dances with them, on and off the page. She brings them to life and gives them a voice, and in turn, they spark an energy in Ezzell Gay that permits her to help them find their potential. Speaking for them is something that she must do. She tells their stories and watches them perform, and they take her to a place unbeknownst to her. Ezzell Gay's crazy, crazy love of words is all-encompassing. She simply can't live without them. They capture her, and her need to possess them has consumed her soul. This obsession is real. It transforms and brings her to the realization that we all have the power to become something more than ourselves.

Naomi Falk, St. Lawrence University

“Work With Me, Here: A Collaborative Conversation”
“Work With Me, Here: A Collaborative Conversation” discusses the successes, surprises, and pitfalls of several of Falk's collaborative works and several from her 3D classes. With “Recall(ed) Quilt” she held workshops with regional schools and the community to create a poetic memorial for US troops who died in Iraq. Living in an area densely populated with military families, along with work and conversations, struck a particularly deep chord. Other works include “Shift” and “Holding My Breath.” Straightforward instructions and materials were provided and anonymous participants were encouraged to build, alter, and rearrange the sculptures as they saw fit, collaborating, responding, and conversing. In addition, Falk presents collaborative class projects, involving two to six students per group. Assignments ranged from performative sculptures (One-Minute Sculptures and Carved Interactions) to large-scale site-specific works (Big Bamboo and Inflatables). Falk includes several examples of successes and derailments and ways to navigate grading. These collaborative situations create rich, in-depth conversations, surprising
solutions and observations, and a strong sense of community and camaraderie. As a former mentor noted, relationships ultimately teach.

**Sarah Falls, Ohio State University**

**Pochoir and the Power of Influence: A Closer Look at the Répertoire du Goût Moderne**
The Exposition Internationale des Arts Décoratifs et Industriels Modernes of 1925 was a powerful, influential event on transatlantic design of the 20th century, helping to fuel consumer desires for post-war luxury goods. “Art Deco” became an aesthetic transmitted internationally through numerous publications such as catalogs and design folios. For French designers who showcased works in the exposition, it became a site of discursive realities that forced them to question professional alliances and the relationships of design to architecture, and to connect emerging purism to deeper nationalist impulses. Le Corbusier’s controversial exhibit, the Pavillon de l’Esprit Nouveau, was a catalyst, acting as a space of simultaneous influence and aversion. For designers, décorateurs and architects included in the Répertoire du Goût Moderne, its publication captured a specific era and showcased the range of design motifs, from colorist principles to Art Deco and moderne interiors. This talk reconsidersthe Répertoire, a work formerly viewed through a material and popular culture lens with pochoir fashion and design albums of the Art Nouveau and Deco periods. Its portrayal of the best French design in the years following the Expo, and power to influence as a published work, conveys an aesthetic hybridity in need of renewed contemplation.

**James Farmer, Virginia Commonwealth University**

**Liminality and the Great Kivas: On the Space-Time Continuum in Ancient Puebloan Architecture**
Since c.700 CE the distinguishing form of the ancient Puebloan architectural tradition has been the kiva, the multi-purpose semi-subterranean ceremonial structure still used by modern Puebloans. Kivas have routinely served as staging areas for rituals of initiation and prayer, as well as symbolizing a mythic connection to both past and future realms of existence. The largest and most sophisticated kivas, termed “Great Kivas,” were constructed between c.900 and 1140 CE as part of the so-called “Chaco Phenomenon,” centered in Chaco Canyon in northwest New Mexico. Recent research suggests that on certain specific auspicious days of the year, based on the seasonal position of the sun, rituals conducted within the Great Kivas coordinated light, space and time in moments of connectivity between the sacred and profane worlds. Participants in these events would have undergone a series of highly choreographed movements within ephemeral yet definable spaces of varying liminal power. Focusing on the Great Kiva remains of Chaco Canyon and the reconstructed Great Kiva of Aztec Ruin, and using ethnographic records, archaeological reconstruction, and archaeoastronomical data, this paper argues that the Great Kivas functioned primarily as staging areas for rituals that specifically delineated sacred hierarchies of both space and time.

**Margaret F. Farr, Art Institute of Chicago**

**Reaching In, Reaching Out: Dialogical Discovery in Curatorial-Education Collaborations**
The Art Institute of Chicago undertook a strategic planning process in 2013. As part of the research supporting the plan, the museum sought to understand how it could better serve its local audiences. While most visitors to the museum are international and domestic tourists, the Art Institute launched a series of initiatives intended to reach Chicago-area audiences capable of developing a sustained and regular relationship with the museum. This research included querying visitors on their needs and expectations. Results from the research brought basic improvements such as larger and more visible signage, but also a renewed emphasis on a visitor-centered approach to learning, including the development of interpretive tools to encourage a deeper understanding of exhibitions and collections.
for a broader public. This paper considers the development of interpretive approaches for two different projects: the acquisition and presentation of an 18th-century Neapolitan crèche and the reinstallation of galleries devoted to modern art from 1900 to 1950. These projects highlight some of the opportunities and challenges faced when a curator-driven institution tries to adopt a visitor-centered approach to presenting information.

Jason Ferguson, Eastern Michigan University
Process Is Content
With the invention of Stereolithography in 1983, Chuck Hull changed the face of industry. Innovations introduced by 3D Systems allowed for computer-aided design to “birth” physical prototypes—a direct translation from code to object with little mediation. As historical patterns would predict, artists attempting to find its limitations quickly followed the release of this new technology. Less than 30 years after the inception of rapid prototyping, artists all over the world are using variants to produce works of art. Although Ferguson is deeply invested in this technology, he is not sure that he is one of these artists. Ferguson sees 3D printing, and other CNC devices, as new tools in the artist’s arsenal, not as a replacement for the artist’s hand. Their value is analogous to that of a studio assistant aiding in ideation, not a machine that produces his work for him. This paper discusses the use of 3D printing to produce maquettes for visualization; rapid prototyping to create components for more complex pieces; Ferguson’s exploration of open-source software including SketchUp, Sculptris, MeshMixer, Meshlab, Netfabb Studio, 123D Make, and trending in-browser design programs like Shapeshifter and Tinkercad; and his investigation of open-source hardware through the RepRap project.

Maria Ferguson, The University of Memphis
Redefining Feminist Art: Social Criticism in Laurie Simmons’s Early Color Interiors
Laurie Simmons’s Early Color Interiors series (1978–79) critiqued conventional representations of women in domestic spaces. Her photographs of kitchen scenes are especially representative of the myriad influences informing the work the “Pictures” generation, most notably from feminism and post-conceptualism. Although their work initially received a critical reception from major institutions, Simmons and other members of the Pictures generation are now recognized for their sophisticated imagery that asks viewers to question the truthfulness of the photographic image. In this paper, Ferguson compares interviews with Simmons regarding her intent with visual and literary influences at that time. She demonstrates that although Simmons did not want to label her work as feminist, she played a major role in redefining the aesthetic of feminist art. Ferguson compares Simmons’s work and the work of other feminist artists to the social criticism of Betty Friedan’s The Feminine Mystique, in order to determine their relationship to the essential ideas for the second wave of feminism. Focusing primarily on two 1978 photographs, Blonde/Red Dress/Kitchen and Purple Woman/Kitchen/Second View, Ferguson illustrates the changes that took place in feminist art between 1972 and 1979.

Roberto C. Ferrari, Columbia University
Tinting Venus: John Gibson and Polychrome Sculpture, from the Studio to the Fair
Art history has both credited and derided the British sculptor John Gibson for the reintroduction of polychrome sculpture in the nineteenth century. The display of his Tinted Venus at the 1862 International Exhibition in London is perceived by most as the highlight and death knell of his career. Perceiving Gibson as a Victorian Pygmalion, critics and scholars “then and now” claim he tinted his statue to make marble appear like flesh. In fact, this is but one of a number of erroneous misconceptions about his Tinted Venus and other polychrome works. Rather, Gibson’s intent was to introduce an ancient Greco-Roman decorative practice, reinvented for a modern audience. This paper
redresses art history’s misconceptions about Gibson and his polychrome sculpture. Among the areas discussed are his sources of inspiration, his studio practice, and the display of the Tinted Venus in Rome long before its premiere in London. This paper also considers the surprising number of positive reviews that this statue received at the time. Gibson’s experiment was certainly polarizing, but only by correcting assumptions about his practice can art historians today better understand his important role in the history of polychrome sculpture.

Mark Fetkewicz, University of Northern Colorado
Reboot: Design Curriculum Looking Forward
In the face of a growing distance education presence such as MOOCs and for-profit institutions offering streamlined professional degrees, the Fetkewicz’s institution (much like others) is challenged to reconsider traditional educational models. Counter the trend toward distance programming, the University of Northern Colorado seeks to build an experience uniquely dependent on human interaction. The curriculum redesign includes a set percentage of community-engaged and/or collaborative project-based studio coursework. The core element here is physical interaction, not virtual. Students not only develop requisite creative skills necessary for thoughtful form articulation in a traditional studio setting through engagement with stakeholders, clients, student collaborators, and experts outside of their areas, but also they nurture the critical skill of co-creation through collaboration. This cannot be delivered through an online academic model. So, by positioning the program as a robust “real life” studio experience, UNC offers the prospective student an opportunity that may not be found with other college options. This presentation outlines these efforts and uncovers ways to begin thinking about broadening the perspective of design curriculum as a specialized formal study to one that seeks to engage ideas and applications outside, and in collaboration with other academic and non-academic specializations.

Julia C. Fischer, Lamar University
The Monuments Men in Japan
Recently, the stories of the Monuments Men have come to prominence. Lynn Nicholas’s definitive book on the fate of art in World War II, The Rape of Europa, was made into a 2008 documentary of the same name. In 2010 and 2013, Robert Edsel published two books focusing exclusively on the plight and mission of the Monuments Men in Europe: The Monuments Men and Saving Italy. George Clooney brought the Monuments Men to an even larger audience in 2014 with his Hollywood adaptation of Edsel’s earlier work. All of these recent sources focus on Europe. Continually neglected is Asia, a continent whose artworks and monuments were also subjected to destruction and damage. This paper examines the Monuments, Fine Arts, and Archives (MFAA) program efforts in Japan, a country that saw more bombs fall on it than any other during World War II. Fischer investigates the missions of the most prominent Monuments Men in Japan, including Sherman Lee, Lennox Tierney, and Langdon Warner, outlining the artworks and historic sites that they tried to save in Japan but also those monuments that were damaged and destroyed, like Nagoya Castle, with its kinsachi (golden dolphins) and hundreds of netsuke (small, intricately-carved figurines).

Joshua Fisher, Arkansas Tech University
Return to Pangaea: The Spiral Jetty and Plate Tectonics
In the film he made to document the construction of his Spiral Jetty (1970), Robert Smithson makes a jump cut from a map of the world in the Jurassic Period to a USGS map of the Great Salt Lake region. Fisher believes he refers specifically to the Jurassic because that was the period when the supercontinent of Pangaea broke up into today’s continents. Smithson thus alludes to the then-new
science of plate tectonics. But Fisher argues that Smithson was not just expressing his wonder at a recent scientific discovery. Rather, his allusion to plate tectonics is an invitation to viewers to think on greatly expanded spatiotemporal scales, rather than on the conventional art-historical scale of mere decades and centuries. By shaping our planet, plate tectonics have shaped the evolution and history of our species, as well as the history of art, by throwing up geographic boundaries that eventually led to cultural differentiation. It has been the goal of humanity, practically since the species originated, to overcome those boundaries and return to a Pangaea-like state. By utilizing improvements in communication and transportation technology, the Spiral Jetty, and modern art generally, helps bring about that state.

Alison Fletcher, University of Houston

Digital Artifacts and Visual Culture: Excavating the Body of New Media

The digitization of culture, from streaming video and mp3 downloads to digital greeting cards and online obituaries, seems to indicate the increasing immateriality of media. Yet media has always been rooted in and organized by material structures and networks that define its uses, potential, and capacity. While it may seem strange to claim that digital artifacts have material properties like those of wood or stone, it can be argued that any cultural artifact bears traces and consequences of the material conditions of its production.(1) Even seemingly “dematerialized” digital media finds physical existence in the evolution of new media devices, as well as in the more encumbering hard drives, wires, and monitors. Considering the materiality of media means paying attention to the mutual relationship between technology and culture as shaping influences on each other. This perception of the diminished materiality of media opens up the possibility to explore and revitalize the material dimensions of digital arts from a renewed perspective.

(1) http://blog.commarts.wisc.edu/2011/09/08/the-materiality-of-media/

Elizabeth Flyntz, Independent Scholar/Curator

Erotic Economies: Value Production and Artist-Produced Aestheticized Economies

The concept of “erotic economies” is an attempt to foreground the essential exchange component of both economic transactions and the presentation of artworks, particularly those works whose form and distribution is premised on imminently distributable media. The seemingly disparate modes of commodity exchange (the mainstream speculative art market) and gift exchange (the everyday productive models of working artists) are meeting in new forms of aestheticized alternative economic structures. These forms combine alternative and resistant economic models of utopian communities with productive methods borrowed from recent network-based, relational, or social-performance art. Flyntz looks at two representative collective cultural producers: InCUBATE and e-flux. Chicago’s InCUBATE eschews the non-profit model and instead uses a democratic franchised voting model (Sunday Soup) to make micro-grants to a variety of local artists. New York’s e-flux produced a currency-free network model (Time Bank) to enable goods and services trading between art workers. Information gathered from e-flux and InCUBATE’s public documents and archives is presented here and analyzed using frameworks developed by cultural economists such as Arjo Klamer and Russel Keat. This inquiry provides insights into intentions and methods of producing, promoting, and using emergent economic structures as both funding alternatives and aesthetic practice.

Ann Ford, Virginia State University

Historical Classifications: A Typography I project

Having an understanding and appreciation for typography is important for any graphic designer, especially those getting started. Focusing on a project given to her while an undergraduate by Ben Day,
Ford includes four exercises to show historical classification, kerning, and the subtle differences in typefaces.

Jennifer Ford, IDSVA

Klimt’s Portrait of Adele Bloch-Bauer: The Polyphonic Relationship of a Painting, Its Collectors, and Collections

Each narrative within the context of individual collections can vary widely as a result of the impulses driving the accumulation of specific objects. Gustav Klimt’s Portrait of Adele Bloch-Bauer is a work that assumed many different identities depending on situations within various art collections. This piece was a family portrait, a prize of war, a symbol of national identity, a legally contested object, a manifestation of the gluttonous art system, and a historical painting for public display. Its monetary value has been reassessed multiple times within its hundred-year history, and the most significant identifying factor—its name—was manipulated and modified according to its purpose within each collection. The Portrait of Adele Bloch-Bauer has a long and complex history that goes beyond the belief that a work of art is merely an object to be collected by the upper echelons of society. The story of Bloch-Bauer’s portrait subverts Pierre Bourdieu’s emphasis that culture is one of the main contributing factors to the domination and reproduction of social hierarchies. By exploring this painting’s provenance, Ford expounds on the idea that collecting is a conversation between the work of art, the collector, the collection, and society as a whole.

Kelsey Frady, University of Missouri, Ph.D. Student

Women’s Life Class: Alice Barber Stephens and Women in the Art World

During the late nineteenth century, a number of factors coalesced to allow for American women to create for themselves serious professional careers in the arts. Alice Barber Stephens (1858–1932) was one of the first women of her time to take advantage of this unique situation in order to build a successful and prosperous career as an illustrator. Stephens’s painting Women’s Life Class (1879) depicts an important step forward for women art students, their admittance to life drawing classes from which they were previously forbidden. When examined closely, Women’s Life Class shows subtle hints at current trends that violated traditional social norms of the period. These trends, such as women’s participation in the professional field of popular illustration and the creation of women artist networks, partnerships, and collaborations, were crucial to the success of professional women artists like Stephens, helping many women artists to overcome the rampant sexism in the art world. Like much of Stephens’s work, including her American Woman series of 1897, Women’s Life Class alludes to women’s recent progress in the art world and also reflects a larger social debate about the role of gender that was happening outside the walls of American art institutions.

Lorrie Frear, Rochester Institute of Technology

Intersections of Tradition and Technology = Experimental Typography

Educators are on a continuous quest to find new methods with which to communicate and connect with students. Introducing today’s digital native students to the world of typography is exciting and challenging. A comprehensive understanding of typography is essential to becoming a graphic designer. This presentation highlights an introductory typography project that reinforces information learned in the classroom, by applying it to a pragmatic and interactive type design problem. Students begin by researching and analyzing an existing typeface. They then determine a design direction for a group of letterforms based on this research. After producing volumes of hand-rendered sketches, students take the strongest options to translate digitally. The process of exploration and refinement is paired with peer review, online dialogue and instructor critique. The final deliverable is a cohesive letter grouping
presented in both print and digital formats. This project is invaluable to students as they strive to understand terms and processes that may seem confusing, abstract or outdated. By refining by hand and then digitally, students begin to see the subtle nuances in letterform design that make a considerable difference to a reader and which contribute to a typeface’s aesthetic qualities.

Lauren Freese, University of Iowa

**Consuming Italians: John Sloan’s Renganeschi’s Saturday Night**

John Sloan’s Renganeschi’s Saturday Night (1912) depicts the crowded dining room of an Italian eatery in New York City. In their interpretations of this scene, art historians frequently emphasize changing gender norms and Sloan’s depiction of unescorted women in a crowded dining room. However, given the growing popularity of ethnic eateries in cosmopolitan New York, where women are eating is significant. In early twentieth-century America, a rapidly expanding middle-class demanded accessible alternatives to elite French restaurants. Ethnic restaurants rose to cater to a population interested in eating outside the home but intimidated by high costs and cultural competency requirements. Renganeschi’s Saturday Night links the social with the biological, the public with the private, and is engaged with issues including Italian immigration and assimilation. While the levity of the image points to the increased emphasis on leisure time in urban centers during this period, it occludes racial and cultural tensions because the consumption of Italian cuisine was not correlated with an acceptance of Italian immigrants or culture. An expanded art historical interpretation of this work will consider the consumption of food outside the home in a manner which links art with foodways, immigration, and social mores.

Rachel Fugate, Independent Scholar

**Bovine Brotherhood: Edward Jenner and the State of Eighteenth-Century British Medicine**

The eminent English surgeon and pioneer of the smallpox vaccine, Edward Jenner (1749–1823), was the quintessential medical practitioner whose portraits transformed him into the very epitome of a “gentleman-physician.” Jenner used a similar virus extracted from the pustules of cattle to serve as the foundation of the vaccination process against smallpox’s deadly impact on health in late eighteenth- and early nineteenth-century Britain. In this paper, Fugate focuses on a selection of images depicting Jenner alongside a herd of cattle or a single cow. The animal(s) appear throughout many images of the doctor and, thus, demand further examination. As previous scholars have discussed, the bovine image stands out as a unique element in Jenner’s portraits, specifically recalling the doctor’s conquest of the devastating smallpox. Departing from prior research on this subject, which focuses mainly on Jenner’s depiction within a specific frame of scientific and medical portraiture, Fugate looks instead at the anxieties generated by both smallpox and Jenner’s experiments, in order to explore the relationship between the doctor and the cow in his portraits. As far as Jenner was concerned, such bucolic connections clearly distinguished him from the ever-looming label of quack.

Izabel Galliera, McDaniel College

**To Engage or Not to Engage: Collaborative Art in Hungary’s Second Society, 1950s–1980s**

Miklós Erdély’s Unguarded Money (1956), a one-time public action on Budapest’s streets, and the summer activities initiated by György Galántai at the Chapel Art Studio (1970–73), in Balatonboglár near the capital city, were among the very few significant participatory and collaborative art forms that unfolded in socialist Hungary. The artists operated within what Hungarian sociologist Elemér Hankiss called the “second society.” Existing as a corollary to the socialist state’s official web of activity and control, the realm of second society comprised a network of unofficial societal (albeit not in binary opposition to the official society) and artistic exchanges and activities. Through a contextual analysis of
these two case studies, this paper explores the multilayered roles and meanings of collaboration in art within a socialist regime that championed the rhetoric of civic participation and collaboration. Galliera argues that specific participatory art forms emerging within the second society made use of existing threads of social capital as ways to cumulatively carve out public spheres, however small, where diverse voices and interests could be heard and pursued.

**Sonja Gandert, Herbert F. Johnson Museum of Art, Cornell University**

**Beyond Aztlan: Toward a Critical Re-Theorization of Chicanidad**

This paper begins to critically reevaluate the descriptor “Chicano” as it is used in contemporary art and visual culture. A culturally, geographically, and temporally fragmented term at its core, Chicano is nonetheless employed by both artists and critics as a unifying identitarian categorization for a crop of artists whose work is far from unified. This paper does not dismiss the legitimacy of Chicano as a term; rather, through an analysis of extant scholarly treatment of two contemporary artists of diverse backgrounds whose work has been read through the lens of chicanidad—Enrique Chagoya and Delilah Montoya—Gandert reconsiders the ways in which Chicano art has been characterized as a whole. She believes that certain tensions between inclusion and exclusion, accessibility and inaccessibility, and the crutch of a too-strident nationalism that variously embraces and ignores the departure from the historical use of the term have hampered the wholly productive growth of a critical Chicano art history. In this paper, Gandert proposes a revised notion of Chicano visuality that is both more specific and more permissive of the expansive, decolonial possibilities encoded in the term.

**Brooke Garcia, University of Memphis**

**Dating an Egyptian Bronze Statuette at the IEAA**

There is currently a ten-centimeter bronze statuette of an unknown Egyptian king in the Institute of Egyptian Art and Archaeology at the University of Memphis (UM/IEAA1990.1.29). Maguid Sameda, the Egyptian antiquities dealer who first sold the statuette to Berry B. Brooks of Memphis, TN, identified it as Thutmose III, a ruler from the New Kingdom (1550–1070 B.C.). When publishing this statuette in a catalog for the Fogg Art Museum, William Stevenson Smith attributed it to “possibly Dynasty 18, Reign of Akhenaten”; however, IEAA museum records since 1990 date it to the Third Intermediate Period (1070–712 B.C.). Due to the uninscribed nature of this piece, it must be dated stylistically. By means of a thorough visual analysis and by comparing specific details to other known, datable Egyptian bronze statuettes, this paper investigates these three dates and attempts to determine what time period the IEAA statuette comes from. Garcia also examines this statuette type in order to understand its greater function within Egyptian religion and discusses the possibility that the IEAA statuette may be from an earlier date than originally assigned.

**Maureen Garvin, SCAD Savannah**

**Just Another Pencil**

Learning how to draw is like learning another language and is a fundamental skill that transforms how one sees. Drawing is a means to interpret what is seen and how ideas about it are communicated. There is tremendous value to the traditional slow approach of developing eye/hand coordination and learning the language of drawing. The pencil on paper approach can then inform students’ abilities as they begin to work digitally. While the value of digital drawing versus drawing on actual paper can be debated, there are ways to incorporate digital approaches into learning traditional drawing processes. Preliminary studies, research, and process are all ways that can be addressed with digital tools, which can then inform traditional approaches. Garvin’s presentation focuses on the integration of digital processes with hands-on traditional approaches.
Diane Gibbs, University of South Alabama
Hand Lettering: Sharing Your Process on Social Media
Before-and-after photos motivate people by giving them an idea of where they can be if they are committed to working hard for a period of time. As we teach students certain techniques, it is important to show them different processes for achieving desired outcomes. Are students being shown the process as well as an “after” photo? This paper explains the importance of sharing different processes to encourage growth and exploration in students. The students are shown that they can use their process shots and completed projects on social media to create an effective self-promotion marketing campaign.

Rosanne Gibel, Art Institute of Ft. Lauderdale
Keystrokes: Typing the Florida Keys
The Florida Keys are a unique environment in every way: ecosystem, population, and economy. Traveling through them over the past decade, Gibel became fascinated with the local signage and mural art. Moving through geography from north to south or in time from Hurricane Wilma to today, one can see a change both in the nature and look of local type. Because of the compressed nature of the island chain and their dependence on tourism, this expresses itself in odd ways. Who would have thought that security and weather in other parts of the Caribbean would change the face of downtown Key West, or predicted the odd effect of the recession and the cost of insurance on the Overseas Highway? This is reflected in the signage, from handpainted letters announcing a flea market or fresh bait, to the commercial signage of major hotels and chain stores. Signs drawn up on the computer by non-designers and made into commercial signs beg the question of what constitutes vernacular type in the 21st century. This paper presents one designer’s personal analysis over time of an idiosyncratic culture through type.

Sarah Gilchrist, Towson University
Information Literacy and the Arts: Strategies for Research Success
Information literacy continues to gain importance as we rely more on digital access to information. The world of visual and performing arts presents additional challenges to the classification and retrieval of information objects. Artist researchers at the undergraduate and graduate level often find that they are creating new scholarly material, working with disparate and unverified sources, searching for rare or inaccessible materials, or using tools designed for print materials in an online environment. Librarians, art educators, artists, designers, and museum studies specialists face similar challenges when researching art-related topics. Our panel will share the trials and triumphs of the current research atmosphere for art. Presentations may focus on efforts to add metadata to visual objects; strategies for searching and retrieving materials for modern and classical artists; current art databases; the impact of digital availability on student researchers; and other issues related to research for scholarly and artistic purposes.

Caroline Gillaspie, The Graduate Center, CUNY
Coffee Connections: Trade, Labor, and Environment in Representations of US and Brazilian Port Cities
Previously located on Wall Street in Manhattan, the Tontine and Merchant’s Coffee Houses featured in Francis Guy’s Tontine Coffee House, N.Y.C. (c.1797) were significant meeting places in the eighteenth and early-nineteenth centuries. Merchants and political groups assembled here to trade commodities, plan movements for American independence, and establish the New York Stock Exchange. The depiction of labor, cross section of social classes, and the crowded East River port are comparable to Johann Moritz Rugendas’s Coffee Gatherers, Rio, first composed in the 1820s to document the artist’s Brazilian
travels. This image juxtaposes white plantation owners with African slaves harvesting coffee, framed by Rio de Janeiro’s distinct bay. Gillaspie examines the significance of coffee houses and the coffee trade in United States and Brazilian independence movements, and uses the aforementioned images to discuss depictions of labor, commerce, and the extraction of environmental resources. She argues that these representations of coffee trade and consumption illuminate human interactions with the environment that were significant for nation building in the United States and Brazil around the turn of the nineteenth century. This exploration of pan-American commodity exchange provides an ecocritical discussion of harbor and port scenes, which are understudied in the field of landscape painting.

Sarah Kate Gillespie, York College, City University of New York
The Vernacular Modernism of Doris Ulmann
This paper examines the critical reception of early twentieth-century American photographer Doris Ulmann (1882–1934) and how Ulmann’s choice of subject, working method, and her own gender affected and continues to affect the reception of her work. Gillespie posits that Ulmann’s status as a female photographer, combined with her frequent choice of regional, marginalized subjects from Appalachia or the rural American South, isolated her from mainstream modernist criticism, and relates to larger concerns of defining identity in American modernism. Contemporary reviewers tended to focus on Ulmann’s eccentricity and amateur status, which they continually tied to her gender, while current scholarship is largely biographical in nature. This paper charts the existing reception of scholarship around Ulmann’s work, situating it within certain biases towards a modern aesthetic. It also offers an alternative reading, that Ulmann’s photography resides within a larger movement in early twentieth-century art, the desire to define “Americanness” or “Americanism” that was particularly urgent after the First World War. Read as such, Ulmann’s work can be more firmly tied to currents within American modern artistic practice and linked to that of other modernist American painters and photographers such as Paul Strand and Charles Sheeler, acting in concert with her contemporaries.

Maria Gindhart, Georgia State University
Renovating Charles Letrosne’s Parc Zoologique de Paris
Preserving and restoring Modern architecture presents many challenges, especially when that Modern architecture is located in a zoo. As Andrew Shapland and David Van Reybrouck have argued in regard to Berthold Lubetkin’s Penguin Pool (1934) at the London Zoo, one is faced with “the complexities of reconciling natural and cultural heritage” when the needs of animals and the desires of historic preservationists conflict. This has also been the case at the Parc Zoologique de Paris (PZP), designed by Charles Letrosne and opened in 1934. As the first “natural” zoo in France, the concrete landscape of the PZP was meant to evoke the habitats of the animals on display. Over time, this modernist concrete infrastructure began to break down, and repair work, primarily focused on Letrosne’s signature “Grand Rocher,” was done in the 1990s by the Atelier Artistique du Béton. The PZP has since undergone a major renovation by the Société Chrysalis, which led to debates over the degree to which Letrosne’s original design should be maintained. This paper explores issues of preservation and restoration at the PZP between 1994 and 1999 and between 2008 and the reopening of the zoo on 12 April 2014.

Lorraine Glessner, Independent Artist
From Handmade to High Tech
What remains after loss is residue, items that collect in the corners of our living spaces and psyche-memories that serve as surrogates to the past. Glessner uses found materials such as wood, paper, textiles and human hair, combined in layers with processes such as stitch, branding, rust and plant staining to reflect on the intimacy of memory, the awareness of mortality and spiritual growth through
Recent paintings and collages involve the process of digitally layering satellite image captures of abandoned manufacturing, amusement and housing development sites along with Glessner’s own photographs of the facades of abandoned or nearly abandoned urban dwellings. She responds to the patterns, marks and scars of the sites’ surfaces with her own painted, drawn and stitched marks, creating a visual narrative of time passing and lives lived. As the layers of marks accumulate, the actual history of the site is interwoven with her own memories and perceived imaginings about its history, revealing loss at both the individual and collective level. While the accessibility of digitized imagery allows Glessner to design many variations of a compositional theme, the repetitive processes she incorporates into the work create personal connections related to the body, intimate spaces and home.

Sarah Glover, Bradley University

From Altarpiece to Cocktail Dress: The Use of Medieval Images in Digital Dress

The advent of digital textile printing in the 1990s allowed for the vivid transferral of photographic images to a range of fabrics. Recent years have seen an explosion of photo print fabrics. Many fashion houses, from Carven to Dolce & Gabbana, readily embraced the slick photographic qualities of digital printing, which allowed them to imbed a wide range of high art imagery into the folds and forms of their garment designs. Medieval images, from scenes of Damnation to the Annunciation, were particularly favored, and appropriated, into these digitally printed couture collections. This paper discusses the aesthetic boundaries and iconographic complexities that occur when medieval images are appropriated and imbedded in textile design and clothing. What does a scene of the Annunciation become when it appears on the front of an A-line skirt? How does Bosch’s scene of the Last Judgment function both iconographically and aesthetically when it appears wrapped around a pair of leggings? And what possible meanings do these medieval motifs have for the designers who used them? Through a survey of recent digital print fashions, a consideration of the consumption, placement and meaning of medieval art in current fashion design will be explored.

Cheryl Goldsleger, Independent Artist

An Unlikely Union: The Interplay between Old and New

Encaustic in the 21st century seems like an anomaly. It is a labor intensive process in a world of sophisticated technology, instantaneous communications and artists’ materials that are manufactured with qualities that offer an endless variety of effects. Yet the ancient technique of encaustic not only allows Goldsleger the freedom to create images that she was unable to create in any other way, but it became the catalyst for thinking and developing her imagery in a new direction incorporating 3D forms drawn in a 3D modeling program and created by a 3D printer. Juxtaposing these two seemingly divergent methods of working has created interesting insights into the marriage of old and new and has allowed her to consider both the traits they share in common and those that would appear to be irreconcilable. Goldsleger’s presentation will focus on the interplay of these two unlikely partners and how they manifest and coexist in her work.

Anna Goodman, Indiana University

Artistic Appropriation as Intellectual Agency in the Italian Renaissance

Sixteenth-century north Italian painter Il Moretto da Brescia often borrowed compositional motifs from the works of Titian, Raphael, and others. These appropriations have been cursorily acknowledged by scholars and taken as further evidence of Moretto’s overall stylistic indebtedness to Venetian, Milanese, and Tuscan art. This paper proposes a long-standing bias in art historical literature, which has cast artists from peripheral areas as uninnventive technicians, whereas celebrated artists from urban centers are framed as creatively and intellectually advanced. Borrowings in Moretto’s oeuvre are thus explained as
shortcuts for a derivative craftsman, at the same time that Titian’s emulation of others is accepted as a witty homage or challenge. Through a case study examining scholarship on Moretto and Titian respectively, Goodman is particularly attentive to the questions art historians have asked about the relationship between these artists and the artworks from which they draw. Have art historians found Titian’s appropriations meaningful and worthy of study, even as Moretto’s have been summarily dismissed? Ultimately, Goodman endeavors to discuss the larger implication of such a dichotomy, in which some artists have been given intellectual agency while others have not, considering how this affects our understanding of the broader narrative of early modern art.

Emily Goodman, University of California, San Diego
Celebrating the Sabat: Witchcraft and Radical Feminist Performance in the 1960s and 1970s
For centuries, accusations of witchcraft functioned as a means to ensure women’s compliance with the dictums of socially constructed femininity. In Caliban and the Witch, Silvia Federici argues that the practice of witch-hunting in Europe and the Americas served to affirm the patriarchal order of emergent capitalism. As such, the vast majority of victims were women who deviated in some particular manner from the prescribed gender roles, specifically with regard to labor, reproduction, and sexuality. It is this subversive history of the witch that was of great appeal to American feminists in the 1960s and 1970s. In this paper, Goodman argues that feminists embraced the discourse and iconography of witchcraft and the supernatural during this period in order to criticize the patriarchal and capitalist domination of women in the United States. In particular, she examines the inclusion of witchcraft in performances of the radical feminist group Women’s International Terrorist Conspiracy from Hell (W.I.T.C.H.) and those of women’s art collectives, like Feminist Art Workers, arguing that these groups adopted the forlorn figure of the witch as a means of dissent. By embracing this deviant persona, these women were thus able to unabashedly challenge the social strictures that subjugate women.

Anne Greeley, Indiana Wesleyan University
The Truth in Artifice: De Chirico’s Theatrical Unveiling of the Real
The modern Italian artist, Giorgio de Chirico, is renowned in the history of art for the paintings he created between 1910–1919. In these so-called “metaphysical” paintings, the artist sought to reveal a disjunction he took to exist between the appearance of the world and its actual reality. The world of everyday perception, according to de Chirico, is only a mirage, behind which lies an eerie and impersonal spiritual reality. This reality he felt himself uniquely capable of revealing in his art. As critics have persistently remarked, there is a strongly scenographic quality to Chirico’s paintings from this era, yet virtually none has explored the connection between the “stage-set” appearance of his works and his intention during this time to reveal a hidden truth about the world through his paintings. This paper attempts to read the long-said theatricality of de Chirico’s paintings as the primary means by which the artist communicated his vision. By invoking theatre sets in these works, de Chirico intended to suggest the artificiality of the world of empirical reality, exposing it as possessing only derivative reality. Through this theatrical symbolism, the artist found a visual language to articulate the hidden and invisible truth of the world.

Christopher Green, The Graduate Center, CUNY
Agitative, Fascist, Commercial: Reevaluating German Interwar Photomontage in the Illustrated Press and Its Complexities in the National Socialist Aesthetic
Art historians have traditionally associated photomontage in the German interwar period with John Heartfield and the leftist avant-garde. Far less recognized are photomontages produced by the German Right, which were regularly published in National Socialist illustrated weeklies leading up to the
decisive elections of 1932–33. In addition, many photomontage compositions were published in the massively circulated illustrated weeklies of the commercial bourgeois press. Why then do histories of interwar Germany solely emphasize the photomontage work of the avant-garde Left? This paper challenges the assumption that interwar German photomontage was a strictly leftist medium. Further, it seeks to show that the continued use of photomontage following the National Socialist takeover of the illustrated press in 1933 refutes the claim that the Nazi party rejected the modern medium and, more broadly, modernist aesthetics wholesale. Examples of photomontage from three Illustrierten of varying political affiliations demonstrate that the medium served the needs of capitalists and fascists just as easily as its early leftist proponents. Indeed, contrary to the view of National Socialist aesthetic ideology perpetuated by an emphasis on painting and sculpture, the photographic montages of the illustrated press reveal a complex and fractured approach to modernism in the Nazi visual program.

Katrina Greene, University of Delaware

In Search of a Modern Outer Form: Color and Patination in William Zorach’s Sculpture

This paper investigates the historical, optical, and cultural implications of the thin outer layers of colored material applied to plaster and bronze. A surge in the statuary market in France in the late nineteenth century promoted technical innovations that expanded the chromatic spectrum of contemporary sculpture yet reinforced long-established preferences for the appearance of antique bronzes. After tracing Zorach’s personal development as a colorist in the Fauvist mode before he developed a successful sculptural practice, this paper argues that applied coatings on Zorach’s casts bring the sculptor’s philosophies regarding form and color in painting into alignment with his sculptural pursuits. As a modeler in the round and designer of patinas, Zorach devised an aesthetic tied to a particular historical moment. The display and reception of Zorach’s Spirit of the Dance test this argument. After the aluminum figure commissioned by Radio City Music Hall was suddenly removed from view in 1932, Zorach exhibited a plaster model painted to resemble terra cotta at a nearby gallery. Analysis of this episode questions the relationship between sculpted forms and their outer surfaces within a modern context.

Katlyn Greiner, University of Memphis

Undressing a Coptic Textile from the University of Memphis

Ancient Egypt was known for its production of high quality plain white linen, but from the New Kingdom on the style and production of Egyptian cloth begins to change. From the time Alexander the Great conquered Egypt onward, the foreign influence over textile production develops into a unique style, categorized as Coptic textiles. The University of Memphis Art Museum is home to a small collection of these Coptic textiles ranging in style and date. One of these fragments in particular contains abstract imagery that, when further analyzed, has been identified as pomegranates. As a popular motif in Coptic textiles, the pomegranate shows the change in style caused by the influence of foreigners in Egypt from Alexander the Great to the Arab conquest of 649 A.D. To better understand the foreign influence over style, Greiner analyzes the history of textile production in Egypt, as well as the important role of Coptic textiles in the ancient Near Eastern society. By looking at the production of Coptic textiles in Egypt and comparing the stylistic characteristics to other examples from different time periods, it is evident a more specific date can be determined.

Anne C. Grey, University of Central Florida

Reimagining Art Education

Following a year of research, with over 600 surveys, 20 interviews with K-12 art educators, higher education professionals, and community arts players, Grey reveals results of the study and transition
from public background to a local context and from general impact to specific impact. The policy backdrop to the foregrounded student experience makes this a compelling and valuable story and research study. Crowding of the curriculum and federal and state requirements make it increasingly harder to squeeze in opportunities for students to participate in arts courses, pushing focus and resources away from the arts. Florida is a huge state, with 20 million people, and its education systems have expectations and challenges, but there is a lot of opportunity. Learn about what students at Parkway Middle School think about the dissipation of art education, discover the secrets to creating a creative workforce at Evans High School in Pine Hills, where the juvenile delinquency rate is the highest in all of Florida, and explore the Big Ideas Lab at the Orlando Boys and Girls Clubs, where students from Eatonville and Evans High are collaborating and the teachers are teaching for creativity.

Dori Griffin, University of Southern Mississippi
Typographic Methods: Analog to Digital
This paper presents a case study documenting a project for beginning typography students. For their first formal typography project, students develop a photographic library of local, vernacular typographic forms. They use these first to develop a documentary photo grid that expresses the nature of a specific place through the collection and visual presentation of typographic form. Next, they choose a single sample from their photo library and develop new typographic characters based on the characters in the existing sample. This process exposes them to the systematic nature of the typographic alphabet and introduces important ideas and vocabulary that they will build upon as they continue to study typography. The project combines several potential binaries: close observation and creative generation, subjective expression and object-oriented analysis, analog and digital technologies. By encouraging beginning students to experience typography as a hybrid of these multiple modes, the project helps them think of typography as a synthesis of critical analysis, visual expression, hand skills, and digital tools. The paper shares the digital resources that students are given access to when the project brief is assigned, shows examples of student work, and discusses the specific challenges that students commonly face when solving the problem.

Liesbeth Grotenhuis, Independent Researcher, Hanze University
An Arm Support for the Nile: The Pharaonic Sphinx from Stolen Monument to Keeper of the Ancient Wisdom
Egypt was conquered with the defeat of Cleopatra in 30 BC. To celebrate his victory, Emperor Augustus brought at least seven sphinx sculptures to Rome. It marked the start of a trend: in an Egyptianizing style, copies were made after the original prototypes. This paper reconsiders the sphinx in Rome and its reception in 16th and 17th century painting. After centuries it caused a thrill when antiquities were unearthed in the Renaissance. Painters added sphinx sculptures to their capriccios of Roman architecture. And when the finding of Moses in the river Nile was depicted, the painters clarified the Egyptian location by a sphinx, high on its plinth. The male creature was transformed to female beauty with an inviting décolleté. A different step was made by Rafael, who discovered an original Roman sculpture of the river Nile resting on its arm support in the form of a sphinx. He animated the pair and incorporated them between the divine habitants of the Olympus. This state of sphinxes as real living beings was further explored by Nicolas Poussin in his five versions of Moses: from an identifying attribute, the sphinx now developed to an autonomous creature representing the ancient wisdom of Egypt.
Morgan Gunther, Florida State University
La Fortaleza: Viceregal Architecture. Communicating Militaristic and Social Identity in Early Modern Puerto Rico
La Fortaleza, or Palacio de Santa Catalina, in San Juan, Puerto Rico, represents an understudied viceregal structure in a relatively understudied Caribbean island. Now used as the governor’s residence, the longstanding structure occupies a unique place in the history of the Old City as both militaristic fortified structure and sociopolitical house of government. La Fortaleza operates as an architectural representation of imperial fortitude and viceregal residences in multifaceted ways, all in the urban spatial landscape of San Juan. For the purposes of this case study, the structure, with its double façade, projects this idea of architectural negotiation of identity. Gunther examines cartographic documents dating from 1770 to 1794 to allow for an even greater understanding of La Fortaleza’s individual identity during the period from 1770 to 1810 in the larger scale of the city of San Juan, as well as the international community’s understanding of the structure’s place in society. This inclusion begins a discourse of an alternative view of La Fortaleza’s architectural identity in the larger context of the emerging urban city. All avenues of inquiry display the potential for further investigation into La Fortaleza’s position in the larger context of the urban landscape that is San Juan.

Jenny Hager, University of North Florida
Dance of the Phoenix, Outdoor Public Sculpture, Spaceshifts and Colonel Crackers
Four separate projects/models for collaboration will be discussed. First, Hager examines two projects by the University of North Florida’s Enlivened Spaces’ students: an eight-foot high, floating “goldfish cracker” fountain sculpture and a collaborative installation/performance piece at City Hall with Jacksonville University’s choreography and dance students. Additionally she examines a large-scale collaborative performance for the International Conference on Contemporary Cast Iron at the Pedvale Sculpture Park in Latvia. Lastly she looks at a community project involving public outdoor sculpture. Many facets of collaboration will be discussed, including the generation of ideas, budgets, communication, getting along, performance, large-scale sculpture and the general herding of cats.

Belinda Haikes, West Chester University of Pennsylvania
Digital Media: The Pace of Evolution and the Textbook’s Peril
Digital media has unique challenges in higher education because of the pace of technological change. Every year there are new techniques, new software or new ways of solving problems with software and with code. Because of the nature of digital media’s evolution, textbooks have been at best problematic. Publishers can cover the basics, but the newer techniques lag in coming out, leaving students without the latest tools. A great example is typography on the web, which has evolved since 2011 from consisting of only a few web-safe fonts to designer-controlled unlimited fonts available through the advances in technology. Looking at this information landscape from a faculty and student perspective, this talk examines different models that digital media texts employ that surpass the conventional textbook, including open source digital guides, free and paid videos, and the ebook, all of which are available from the web instantly. Each alternative will be examined with a look at some of the pedagogical pitfalls that occur, in addition to the benefits of knowledge emerging from the textbook’s hold.

John Hallman, Pratt Institute.
See: Amanda Sepanski, Pratt Institute. Walk a Mile
Laura Hanna, Auburn University

Complicating the Male Gaze: Interpellation, Subjugation, and Empowerment of the Female Body in a Magazine Image

Using Laura Mulvey’s “Visual Pleasure and Narrative Cinema” as a theoretical lens, Hanna analyses how and why the image of a grotesquely misshapen woman that appears on Slamxhype magazine’s website (Bela Borsodi’s Untitled, 2011) can be symbolic of the suppression of females as pornographic objects subjected to the male gaze. This suppression is evident in the image itself, as the woman has no eyes or mouth. These body parts are instead replaced with female genitals, and, on the surface, this woman’s identity seems to be completely attached to her sexuality. Indeed, at first glance, this image seems to be about the loss of female empowerment to the male gaze: the woman has no control over who views her naked, distorted body, and she cannot stop men from looking to it for visual pleasure. However, upon further analysis, this image can actually be a symbol of female empowerment and control, and its hyperbolic conflation of female sexuality actually works to destroy pornography’s titillating power. The woman’s sexuality is so overexaggerated that she ceases to be a pornographic symbol and instead becomes a sight of discomfort and anxiety to the male gaze.

Sharon Hart, Florida Atlantic University

Photography Now: Teaching and Making

Hart’s pecha kucha presentation includes personal work from past and current projects; contemporary concerns that arise when teaching photography as artistic practice; and the role photography plays in our culture. She touches on a variety of topics, including the Instagram effect, analog vs. digital, clichéd subjects, the 2014 version of “what is a photograph?,” the analog darkroom and the digital lab, service learning, and the artist as activist. Current projects include “Gone with White Ocean.” Hart is researching how the sea is portrayed and explored in poetry, mythology, folklore, mysticism and environmental science and is photographically exploring it as a magical and melancholic muse.

Herbert Hartel, Hofstra University

The Evolution of Gerhard Richter’s Gestural Abstraction: Pop Aesthetics, Stylistic Inconsistency and Artistic Intent

Gerhard Richter’s gestural abstract painting of the past 35 years reflects aspects of Pop’s sensibility combined with traces of earlier action painting (de Kooning and Kline) in its dispersed regularity, metallic and fluorescent hues, ambiguous space, and conspicuous use of manual devices for tactile effects. Evasive and hesitant expression and emotion are similar to Pop’s detached attitude toward mass culture and are major attribute of Postmodernism.

Freyja Hartzell, Parsons The New School for Design

Bauhaus Made Miniature: Material Politics in German Design, 1919–1939

One of the Nazis’ first public acts in 1933 was to shut down the Bauhaus. Ironically, however, the regime continued to support Bauhaus-trained artists, including glass designer Wilhelm Wagenfeld. In 1938, with Nazi patronage, Wagenfeld designed a set of stackable glass storage vessels manufactured from cheap, practical, heat-resistant pressed glass. These transparent cubes, wildly popular throughout the Third Reich, bore an undeniable resemblance to another Bauhaus object—one which the Nazis deplored: Walter Gropius’s 1925 Bauhaus itself, with its revolutionary glass curtain-wall that laid bare its progressive “contents.” This paper confronts modern German design with cultural politics from 1919 to 1939, demonstrating the interlocking relationship of “craft” and “industry” during this pivotal period. Rejecting conventional categories of “hand” and “machine,” it reveals instead how material properties and technical processes became charged with political meaning. The Nazis exploited modern handcraft
(like earthy Bauhaus ceramics) in service of their populist nationalism, while simultaneously deploying “clean,” modern industrial design (like Wagenfeld’s ghostly glassware) as propaganda for “progress.” Why, then, did the Nazis fear the glass Bauhaus and desire Wagenfeld’s transparent cubes? Was it because the first was so difficult to “empty,” while the last were all too easy to fill?

**Heather Harvey, Washington College**

**Yes/And: Cross-Disciplinary Hybridization in Contemporary Art**

“Do I contradict myself? Very well then I contradict myself, (I am large, I contain multitudes.)”

—Walt Whitman

This paper explores Harvey’s art practice as it relates to the dichotomies raised by the panel: fast or slow, ancient or contemporary, physical/material vs. simulated/virtual. Her work is not an “either/or” between these possibilities, but a “yes/and.” It is an eclectic mixture of materials, processes, and fields of study, rooted in curiosity about the world and drawing on a wide range of sources including philosophy and history, literature and science, poetry and psychology. Harvey’s archaeological training plays a role as well. The work is typically site-specific installations and objects straddling traditional boundaries between painting, drawing and sculpture. However, more recent projects have begun to incorporate new materials and processes, including found objects and a walking art practice. Like her older work, these projects start from phenomenological, psycho-geographical, anthropological and natural science perspectives. For Heather Harvey, as with many contemporary artists, cross-disciplinary hybridization and a multiplicity of techniques is the point itself; to slam differing things together and see what they make and what new meanings emerge. This is not contradictory, or, if it is, it’s a useful contradiction that yields new insights.

**Elizabeth Hawley, The Graduate Center, CUNY**


The 1973 Roe v. Wade decision was a huge victory for second-wave feminism, but the legislation was eroded in the years following. Several artists and collectives have addressed this situation, yet their work has been obscured by the ghettoization of feminist art and the particularly polarizing nature of abortion. Their projects take an archival approach, giving abortion rights a history. This paper addresses three such works: REPOhistory’s Choice Histories (1992), Kerr+Malley’s Just Call Jane (1992), and Andrea Bowers’s Wall of Letters (2006). REPOhistory and Kerr+Malley respond to the 1991 case Rust v. Sullivan, which upheld a “gag rule” prohibiting doctors at federally funded clinics from providing abortion information. The artists consider contemporary restrictions by recalling restrictions past, REPOhistory returning to the site of a nineteenth-century New York abortion provider, and Kerr+Malley to the pre–Roe v. Wade years, when a Chicago group called “Jane” supplied women with safe abortion providers. More recently, Bowers has focused her attention on three West Coast women who provided information on abortion doctors outside the US before Roe v. Wade. These projects question the intersection of art and activism, the political potential of the archive, and feminist art historical accounts’ omission of art addressing abortion.

**John Hebble, Virginia Commonwealth University**

**The “Melting Pot” in American Architecture: Global Concepts and the Colonial House**

For over a century, the Vassall-Craigie-Longfellow House (or simply the Longfellow House) in Cambridge, MA, has been considered one of the preeminent historical homes in the United States. Often analyzed monolithically as a Palladian or Georgian building, it occupies a key spot in the pantheon of historic New England treasures, while also being one of the most widely recognized and well-regarded homes in the
country. Despite its academic stature, however, the scholarship on the Longfellow House is startlingly insubstantial, as historians often base assumptions regarding its architectural lineage and legacy on broad interpretations of the house, all while ignoring the complex and eclectic mix of styles and concepts it represents. These details, when examined more closely and carefully, can offer a wealth of clues and help historians see past the pervasive misconceptions surrounding the house. This paper considers the various tastes, time periods, and cultures that, whether implicitly or explicitly, found their way into the Longfellow House and, in doing so, re-evaluates the global and eclectic nature of Colonial American architecture.

Everett Henderson, University of Florida
The Machine and the Craftsman: The Hope for Technology in Modern American Architecture
The beginning of the 20th century marked a shift in thinking about construction as hands that previously used simple tools went from directly building homes to constructing new tools to build homes. The connection of the machine to the craftsman in modern American architecture is reflected in the case study of the Tournalayer. The complex Tournalayer was a Rube Goldberg–like handmade machine conceived in 1944 by the industrialist Robert Gilmore “R.G.” LeTourneau, out of his desire for pragmatic technology. The Tournalayer could pour, lay, and deliver a concrete house in a single day. The machine formed many architecturally diverse communities throughout the United States in a very short period of time. The machine was created with newly developed technology; the gas torch and the electric arc welding machine were the new hand-operated tools that were used to create construction machines instead of directly creating the homes themselves. The resulting new homes were affected by the creation of this new tool as architects worked within the new constraints of the Tournalayer. This paper brings to light the interdependence between the hand, mind, and the control of the tool and its effect on architectural theory and practice.

Dan Hernandez, University of Toledo
Video Games and Visual Language
Within the past few years there have been many art exhibitions influenced by the video game culture and its forty-year history. Dan Hernandez discusses his observations of the relationships between art history and video games. The presentation focuses on the commonalities between two visual languages.

Andrew Hershberger, Bowling Green State University
Re-Examining Some of Photographic Theory’s Golden Adages: Pre-History, Past, and Anticipated Futures
In 2014 Hershberger published an edited volume entitled Photographic Theory: An Historical Anthology (Wiley-Blackwell). He worked on this anthology for several years, selecting, editing, and introducing the 86 articles included in the final text. After reading, summarizing, and synthesizing all this information, several famous lines stood out as somewhat shocking, slightly humorous, and potentially very insightful. In his presentation, he shares and discusses the following adages, among others:

-- Leon Battista Alberti in 1540, defending painters who used optical aids such as camera obscuras: “If I am not mistaken, we do not ask for infinite labour from the painter, but we do expect a painting that appears markedly in relief and similar to the objects represented” (28).
-- Lady Eastlake in 1857, potentially developing the inventor W.H.F. Talbot’s logic: “Our chief object at present is to investigate the connexion of photography with art to decide how far the sun may be considered an artist” (62).
-- Vilém Flusser in 1986, writing on digital photography’s future before Photoshop: “To summarize: the new photo will differ from the chemical one in that it will be practically eternal, it will render total art possible and it will permit democracy to function” (293).

Heather Hertel, Slippery Rock University of Pennsylvania

How Do We Learn?
An artist invited a dance professor and a dance musician to collaborate in providing an interdisciplinary experience for art and dance students at Slippery Rock University. The workshop offered an investigation of shape, texture, time and collaboration through interactive exercises. Art and dance students participated side by side, learning from one another, allowing the opening of perspectives between disciplines, while also discovering similarities among the three forms of expression. How is shape utilized in dance? music? art? How does a choreographer shape a formation of people? What is the shape of sound? After a visual artist is exposed to how a dancer or musician works with shape, then how does this expand the ways the visual artist can envision shape? The event culminated with an “open” collaboration and follow-up discussion. Hertel continued to include collaboration in curriculum, creating “Picnic Table Collaborative,” a community outreach service project. In Fall 2013, she invited a physics professor into painting to engage how light changes in a shadow. In Spring 2014, Hertel asked the dance musician to visit painting to experiment with artists responding to sound. She continues to investigate and intersect how disciplines overlap and inform one another. How do we learn?

Cassie Hester, University of West Georgia

The Play Instinct in Design
Russian Formalist Viktor Shklovsky declared that “perception becomes habitual, it becomes automatic” (Shklovsky 1990: 16). The recourse against habitualization is defamiliarization, the conscientious creation of unfamiliar and challenging work in order to stimulate a different perception (17). “Playful” design investigations, that is to say investigations that are less concerned with the outcome than they are with the process, are essential in engaging students and challenging their perceptions about graphic design and the creative process. Rigorous, playful investigations challenge the perceptions of the designer and the viewer as process quickly leads to the invigorating unknown. Through the investigation of familiar materials such as wood, clay, concrete, wax, paper, sequins, stamps, and thread with typographic form in unfamiliar formats and contexts, we are creating objects that are refreshing in construction and perception. A hybrid of analog and digital, projects that engage the play instinct seek to bridge the gap between material and form as well as art and design.

Mary Lou Hightower, University of South Carolina Upstate

Changing the Mind Set: STEM to STEAM
The STEM educational movement has gained a strong base in schools around the nation. STEM, which stands for Science, Technology, Engineering and Math, has changed the face of thinking in today’s schools. The STEM push has both new funding sources as well as changes to the way schools are being built. With this new challenge, how can the visual arts play a role in making this change for the 21st century learner? The Rhode Island School of Design (RISD) has championed the new movement to encourage integration of design thinking into K-20 education. This paper discusses curriculum changes to include design thinking in visual arts and recognize the importance of design thinking.

Laura Hildebrandt, Case Western Reserve University

Seriality and Modern Vision: Degas’ Solarized Dancer Photographs
Plagued by questions of dating, attribution, technique, and intentionality, three partially solarized negatives of dancers adjusting their costumes found in the studio of Edgar Degas after his death in 1917 are an enigma within the artist’s oeuvre. Treated here as works of art in their own right, Hildebrandt argues that these photographic negatives are a significant part of Degas’ cross-media artistic practice by relating them formally and ideologically to a body of works from the artist’s late career, in particular his 1895 oil painting Frieze of Dancers. Situated as studies in the positioning and depiction of the body, the photographs and the painting equally reflect Degas’ avid interest in exploring repetition, movement, and light. By the 1890s, Degas freely transitioned between diverse mediums, including photography and painting, often using tracing paper, layering pastel on top of other materials, and frequently recycling figures from other works. In keeping with contemporaneous experimental trends in photography, Degas’ negatives participated in the artistic climate of the 1890s, encapsulating new modes of modern vision as they informed his own avant-garde investigations. Degas’ cross-media artistic practice is indicative of the changing ways of seeing and experiencing the world in the decades in which he was working.

**Jason Hoelscher, Institute for Doctoral Studies in the Visual Arts (IDSVA)**

**A Discourse of Recursivity: Reciprocal Autonomy and Contemporary Abstraction**

Abstract painting was presented across much of the 20th century as a pinnacle of Western artistic progress, resulting from a long-term dialectical drive toward purity. This teleologic, endgame mode of abstraction reached its discursive distillation with Greenberg’s 1960 essay “Modernist Painting,” then fell from favor as other artforms rose to prominence. Today abstract painting is back, bigger and glossier than ever, and no longer bounded by an all-encompassing theoretical or metanarrative context. Manifest in post-discursive, post-teleological and post-specific modes, what disciplinary or organizational tendencies exist to maintain contemporary abstraction as a coherent, identifiable category of art? In this paper, Hoelscher argues that today’s abstract painting, no longer encased in a shell of Kantian, formalist autonomy, instead operates through a reciprocal autonomy: not a linear, hierarchic discourse but rather a heterarchic, networked system of agent-based feedback relations. Here, each individually autonomous artist is responsible for his or her own actions, while nonetheless subject to cumulative feedback from the aggregate inputs of every other individually autonomous artist. Hoelscher demonstrates here that it is this emergent form of distributed self-organization, a pluralistic, painterly feedback cycle between recursive micro-discourses, that accounts for the recognizable trends, agendas and stylistic variations seen in contemporary abstract painting.

**Alma Hoffmann, University of South Alabama**

**The Mindful Designer**

While evaluating student work, Hoffmann is constantly looking for a profound engagement of the student in the process. Often, we can tell aside from a rubric if students have really embraced and internalized the process and what that process is trying to teach them. We look for those things that are evidence of a mindful and dedicated endeavor: the attention to detail, the dedication and study of several iterations of one or two elements in the composition, the curious mind looking for relevant cultural context in which to frame his/her pursuit, and the presence of a concept while the student strives to create that particular solution that best communicates that concept. Often we can indeed tell if the project has merely been a superficial exploration or if it meant more. These observations beg the question: What is a mindful designer? How do we define a designer who is mindful of his/her responsibility to society, to his/her peers, to engage in significant dialogue, and to embrace the rigors of quality design education? This panel seeks to engage in a dialogue about strategies used inside and outside the classroom to create a mindful designer.
Kenyon Holder, Troy University
The Art of Buying: Class and Collecting
The objects people collect and consume form a self-referential environment in which identity is constructed. Material culture is an expression of what Pierre Bourdieu has called “habitus”: the values, dispositions and tastes that constitute our place within social and cultural groups. Fine art, divested of function and thus made relative to a subject, has been particularly effective within this “system of objects.” To possess art is to communicate ideals of elite taste, to identify within a hierarchy of class. As museums and galleries acquire previously private collections, they reinforce this structure and class bias. This is made especially apparent when the system is challenged. The Vogels, a “working-class” couple, famously amassed what is now hailed as “one of the most important private art collections of the 20th century.” Now housed in the National Gallery, the collection is genuinely remarkable for the language that has been used to describe the couple who acquired it: their financial income is made public record, they possessed “no formal training in art,” and many accused them of “cheating” because they operated outside the gallery system. This paper analyzes the role of class in the narration of collecting, and suggest alternatives to previous elitist practices.

Stacey Holloway, The University of Alabama at Birmingham
The M.F.A. Effect on a B.F.A
As a fairly recent graduate student, Holloway was surprised to see how many of her M.F.A. post-grad contemporaries did not originally intend to further their careers into full-time professorships. Rather, they have found that, with their degrees, a reasonable income can be obtained by teaching as adjunct professors, but they are not necessarily interested in education as a career choice. This can greatly affect the quality of learning within the undergraduate program. Holloway attended an undergraduate institute that, at the time, did not have a graduate program. She was fortunate enough to have professors who provided individual attention and passed on to her a number of technical skills and critical thinking abilities. Holloway was later employed by the same institute, which had developed a graduate program. She noticed a significant difference in the attention and space that the undergraduate students were receiving than when she attended. Also, the two-year graduate program only provided students one year as a teaching assistant before they taught their own courses, which left the undergraduate students with an under-qualified instructor. If it were not for a strong undergraduate experience, Holloway might not be the artist and professor she is today.

Amanda Hood, Pixels and Paintbrushes: Exploring Digital Technology in Foundations
see: Megan Levacy

Amanda Horton, University of Central Oklahoma
Inspiring Simplicity
Walter Gropius, the instructors at the Bauhaus, and the work done by Jan Tschichold for the New Typography had a powerful and lasting impact on the design of information graphics. The innovations of these movements and the individuals who led them inspired people like Otto Neurath and Otl Aicher. Neurath revolutionized information graphics following World War I with his development of the Isotype, while Aicher was involved in the creation of the iconic pictograms for the 1972 Munich Olympic games. Information graphics are defined as visual designs that present facts with usually as little decorative or nonessential material as possible and in as legible and compact a manner as possible (Drucker & McVarish, 2013), and the implication is that in these designs the content is both accurate and unbiased (Wildbur & Burke, 1998). The influence of both the Bauhaus and the New Typography led these innovators of information graphics to produce designs that were extremely legible, accurate and
unbiased, which became the ultimate goal of information graphic design. This paper examines the philosophies from the Bauhaus and the New Typography that led to the successful design of standards set by Neurath and Aicher, which continues to inspire designers today.

Elizabeth Howie, Coastal Carolina University

Doré Puss in Boots: Do the Boots Make the Man?

Gustave Doré’s illustrations for Perrault’s *Puss in Boots* (1862) show the dashing feline hero in elaborate tall boots with false buckles, low heels, square toes, and a scalloped top border. The boots are critical to the quality of anthropomorphization in the illustrations, because, cat foot anatomy being quite different from that of the human, such boots could of course never be worn by a real cat. The tale has been traced back to a mid-16th century version by Straparola; the evolution of the imagery of this hero coincides with changing concepts of individuality, subjectivity, the relationship of human beings to objects and particularly clothes, and the relationship between humans and animals in terms of pet-keeping. Freed from the constraints of being cat or human, Puss in Boots refuses to be contained by his own story: the popular cat has overrun the borders of his story to appear in other stories and genres (for example, ballet and film). This paper explores the role of boots in this hybrid character and contextualizes Doré’s version, comparing the boots worn in these images to those represented in contemporary portraiture in relation to class, anthropomorphization, fashion, and object-oriented ontology.

Jade Hoyer, University of Tennessee, Knoxville

Terra Firma: Animated Cartography

Cartography is a means of representing place through familiar code. Looking at a map, most familiar with the form will recognize that wavy lines represent bodies of water and will understand a location’s latitude and longitude from perpendicular lines. Maps also note a specific time. Fifteenth-century European maps, for example, chart a growing awareness of North and South America, Asia, and Africa. Maps showcase shifting territories, the result of wars and conquest. Name changes and politics aside, however, most land maps refer to and have referred to “terra firma,” solid earth. This is less true every day. Due to rising sea levels, coastlines are changing dramatically. Some countries, especially low-lying atolls like the Marshall Islands and Kiribati, will disappear altogether in the coming century. As a printmaker, Hoyer creates new maps for this era. In her “Terra Firma” series she merges the unchanging and the fleeting, both in content and in media. By combining traditional printmaking techniques and the visual language of cartography with digital projected animation, Hoyer explores these disappearing locations, especially the migration of the locations’ citizens. Hoyer’s works commemorate these places and generate awareness of their circumstances.

Deborah Huelsbergen, University of Missouri

Nurture the Doodle

At MU we start ‘em young! In the very first graphic design course we ask students to create 10 letters of hand-drawn, distressed type. From there on we nurture students who wish to create hand-drawn letters and typefaces in all of our classes, including packaging design and design for corporate identity and branding. We have found that combining the skills of hand-drawn typography with those students learn in letterpress help them to create unique portfolio pieces. These hand-drawn letters have found their way into projects from wine labels to movie titling, from taco trucks to websites, and everything in between. We start with the doodle, encouraging students to write letters anywhere and everywhere. Students work with ink and paper and then digitize their drawings to create workable typefaces, while others focus on doing one-of-a-kind lettering projects for packaging or logo design. Several alumni use
hand-drawn type extensively in their work and we are fortunate to have them come back to visit with students. They not only show the work they do with hand-drawn type but also critique the work of the students, helping them to strengthen their portfolios.

**Mark Hulbert, Independent Preservation Architect**  
**Rehabilitation of the Modernist Richmond Civic Center, Richmond, California**  
The historical significance of the 1948 Richmond Civic Center (RCC) in Richmond, California, is based on its importance to the City of Richmond’s post–World War II historical development, by its being a singular, unified example of the Modernist period and architectural style, and by its association to the architect Timothy L. Pflueger, a regional master. Rehabilitation of the RCC was more than a decade in the making. The completed work comprehensively modernized the Civic Center Plaza and its three primary structures, the City Hall, the auditorium and public service buildings. In the course of the project, alterations made to the RCC landscape and buildings included: 1) the rehabilitation with reinterpretation of the Civic Center Plaza landscape design; 2) infill of the originally open ground floor (pilotis) of the City Hall building in a manner that clearly expresses the intervention; 3) replacement of unique, original aluminum window and door assemblies with new aluminum assemblies; 4) replacement of original stone window spandrels; and 5) the complex repair of the extensive original roman brick cladding assemblies. Completed in 2009, the project has been a great regional success and has received numerous local and state historic preservation awards.

**Sandra Hunter, Independent Artist**  
**How Language Becomes Dis/Linear in Juxtaposition with Image**  
Hunter is a fiction writer. Short stories and novels require a fairly strict form that tends to place language in page margins with allotted page numbering and headers. There is often an associated word count. Speech marks are used to indicate dialogue. Paragraph breaks and tense shifts often indicate topic, mood or time changes. Creative exploration usually resides in the content, not the form.

**Tracey Hunter-Doniger, College of Charleston**  
**STEAM: A Rising Tide or a Deadly Undercurrent**  
In recent years the United States has seen a decline in math and science standardized scores resulting in a STEM directive advancing science, technology, engineering and math in schools. Rhode Island School of Design suggested an A for art be added to the acronym, creating STEAM. As art educators cling to the hope that STEAM will, like a rising tide with ships, lift all disciplines to the same heightened level, art education risks getting lost in the deadly undercurrent grasping for anything to survive. Informed from her research, Hunter-Doniger argues that STEAM is a powerful ally and is successful in schools with a strong and well-respected art department such as art infused schools. However, some art teachers fear that teaching art for art’s sake may become a thing of the past as they are forced to teach to standardized tests in English/language arts, math and science, all of which are not in their field of expertise. Still others fear that STEAM education will eliminate highly qualified visual art educators from the schools completely. Discussions on both ends of the spectrum are brought forth.

**Raluca Iancu, University of Tennessee, Knoxville**  
**Breaking the Mold**  
Iancu would like to contribute to this panel because her studio practice fits within the definition of “crossbreed.” She explores a number of concepts through different mediums, ranging from printmaking to performance, to edible art and printed objects. Iancu uses printmaking to make three-dimensional objects which are then displayed either as part of an installation or interacted with as part of a
performance. She has also worked with ceramics and moldmaking, both with sculptural materials (clay, wax, etc.) and with edible materials (chocolate). Iancu also relies greatly on photography for documenting time-based work.

Delane Ingalls Vanada, University of North Carolina at Charlotte

Contemporary Art Integration: Inquiry in Art and Design as Deep and Visible

Contemporary art integration, in a post-modern approach, looks at fostering students’ deep and broad development of concepts, their thinking and ability to make connections to other subjects and issues of personal and societal consequence. It is a system for mapping knowledge, looking for where paths of inquiry cross and converge, leading students to deeper and more meaningful learning. Contemporary art integration is also about developing successful and whole people with the creative agency and action to make the world an even better place. It is art and design that elicits change, both personally and societally.

Katherine Inge, University of Arizona

Angelica Kauffmann and Queen Charlotte: The Beneficial Business Relationship Seen Through a Print

In 1767 Angelica Kauffmann (1741–1807) painted Her Majesty Queen Charlotte Raising the Genius of the Fine Arts, with prints being made in 1770. The image depicted Queen Charlotte (1744–1818) awakening a young boy from his slumber, which could be read as the Queen reviving the fine arts in England. Created two years after George III established the Royal Academy of Fine Arts in 1768, the portrait marks the Queen’s desire to show her support of the arts. However, the painting/prints not only promote the Queen’s objectives, but also convey Kauffmann’s ambitions to be a history painter and a member of the Royal Academy. Each woman wanted a certain perception of herself to be circulated to the public and both women used the power of the portrait to construct one facet of their public identity. This paper analyzes how the portrait and its distribution as a print were mutually beneficial to both the artists and sitter. Inge does this through an examination of Charlotte and Angelica’s history predating the commission, as well as the formal and iconographic construction of the portrait coupled with historical context.

Edward Irvine, University of North Carolina Wilmington

Design and Necessity: Flour Sack Dresses as American Costume

Before and especially during the Great Depression and its attendant deprivation, American women were forced make do with whatever was at hand, especially in rural areas lacking hard cash and places to spend it. Food staples, especially flour, were typically purchased by rural households in large quantities with durable packaging. Flour sacks were repurposed for many uses such as towels, curtains, and pillowcases, but just as often were fashioned into clothing for girls in the form of dresses by their mothers. Flour mills eagerly capitalized on this practice for a time, sometimes even printing dress patterns on the inside of the sacks and using both color-fast for patterning and water-based ink for branding. These dresses have become part of many Americans’ family histories and form a unique period in which packaging, recycling and fashion intersected by necessity. Irvine’s paper examines some of the precedents leading up to this intersection as well as the geographic extent of the practice, and its social and commercial implications.

Stacy Isenbarger, University of Idaho

Shifting Conscious: A Sculpture Professor’s “Moral” Dilemma

This paper explores the state of the crafted object through the vantage point of a conflicted artist and educator. In a state of her own art-making “spiritual” crisis, Isenbarger has shifted her sculptural
practice from reverent object making into a less idealized, object-centered exploratory practice. Her shifting acknowledgement of what she once held sacred has found its way into the critical conscious of her pedagogy and her understanding of what can really remain sacred in the ideal sculpture program. Beyond questioning the state of the state of the object, Isenbarger further questions the state of this argument in the hands of the creative devil’s advocate—the sculpture class facilitator.

Philip Jackson, The University of Mississippi
“Optical Aids, an Issue of Craft?”
As a realist painter, the question of photography’s place in painting has piqued Jackson’s interest for over fourteen years. Trained in a tradition grounded in direct observation, he was cautioned against losing the traces of reality that are naturally attained by painting from life (the immediacy of the moment, being in the physical presence of the object, and reacting to the continuous change of the environment). Within his work, Jackson has incessantly investigated arguments about whether he should or should not use photography: Is the use of optical aids is an issue of “craft”? Is using a projected image cheating, or an opportunity to move more quickly into building the painting? In some ways, photography questions the very goals of realist painting, yet it also provides another means to accomplish a higher microcosmic level of realism and enables the real to be easily malleable. Jackson discusses his investigations with painting from photographs, from direct observation and from memory. Each process, he has found, allows him to tease out a unique perspective on the fluidity of “the real.”
His paintings can be viewed at http://www.p-jackson.com

Joshua Jalbert, SCAD Savannah
Un-Disciplining the Doctorate
The flexibility of doctoral study at The European Graduate School gives another choice to artists who want to pursue further research. As an artist, educator and current doctoral student at EGS, Jalbert presents his experience of study in this unique context and offers perspective on both the limits and potential of this doctoral program for artists. In place of interdisciplinary and multidisciplinary focused doctoral study, he considers EGS to be a place of un-disciplining that is perhaps a more fertile space for artistic invention than increasing specialization in a given field.

Deborah Jamieson, Armstrong Atlantic State University
Tiffany Windows at the Morse Museum
The Charles Hosmer Morse Museum of American Art in Winter Park, founded by Jeannette and Hugh McKean, boasts an impressive collection of American decorative art from the mid-19th century to the early 20th century. This encompasses sculpture, painting and graphic arts, along with contemporaneous European examples of glass, ceramics, jewelry, metalwork, and furniture. In addition, a sizable collection of American art pottery formed over four decades by the McKeans is of particular importance. The spotlight of the Morse Museum collection, however, is the Louis Comfort Tiffany collection, the most comprehensive collection of Tiffany objects in the world. The nucleus of this collection is from Laurelton Hall, Tiffany’s Long Island, New York, country estate built between 1902 and 1905. Beginning in 1914, Tiffany began to relocate many of his best stained glass windows to Laurelton Hall. After the estate burned in 1957, the McKeans purchased numerous art objects, including stained glass, from the wreckage for their collection at the Morse Museum. This paper explores the spectacular Morse collection of stained glass, specifically the prize-winning leaded glass from the Laurelton Hall estate, which distinguishes the Morse’s collection from any other.

Moon Jang, The University of Georgia
Color Semantics in Building Multiple Visual Narratives
Rapid perception and effective story-flow are the key qualities of building multiple visual narratives. In order to achieve these qualities, one of the most feasible but selective visual elements for designers and artists is color. It strongly transmits narrative components such as time, space, and characters; it comes before words and can tell a story itself. This study focuses on color as a primary visual language to build multiple stories and also investigates its semantics—color that conveys meanings and messages in visual systems and contexts. It examines how color properties such as hue, value, and intensity can build visual sequences and create semantics. It also explores methods to generate color semantics in the narratives; color meanings are generated through word-color or image-color associations, color symbolism, color systems, and arbitrarily assigned color systems. As a result of these methods, the color properties contribute to achieve visual concepts in the multiple visual narratives: simultaneity, transformation, duality, intersection, and unity generated by the dynamic relationships between shape, type, and their colors.

Jason John, University of North Florida
Maybe It Is Time for Less
Painters such as Justin Mortimer use found imagery as a point of departure to create deep and complicated psychological spaces and places. Using images with an absence of specific information or using a combination of many images to create a space is a methodology that, although in some ways born out of the past, seems to be very common with today’s artist. Could the hypersensitivity of working from life provide too much information for some painters? Could working from the photo actually provide room for more imagination and discovery? John uses this panel to explore the painter’s use of the photo reference, from the Photorealist movement to contemporary painters such as Justin Mortimer. He analyzes why the use of the photo for such painters not only served as an aid in those artists’ work, but remains a conceptual essential to understanding the methods and ideas of how and why such artists work the way they do.

Jerry Johnson, Troy University
Deep and Wide: Preparing Designers for the Near Future
How are current marketplace trends and challenges impacting the pedagogy of current design curricula? Some trends define the designer’s role in a much broader, strategic context than simply the making of beautiful things. It has been noted by contemporary design research that designers must be able to draw on experience from a broad range of disciplines in order to solve problems relative to a global, competitive market of products and ideas. The scope of “design problem solving” has so expanded that its complexity requires consideration by academicians who educate designers for the future. Even the “near future” anticipates strong consideration of new preparation. Some suggested trends or topics are co-creation, sustainability, interdisciplinarity, the attention economy, and global dynamics.

Lexi Johnson, Stanford University
Stripping it Bare: Felix Gonzalez-Torres’s “Untitled” (1991)
Felix Gonzalez-Torres’s billboard “Untitled” (1991) depicts an unmade, recently occupied bed. Since commissioned by the MoMA, it has become a popular, re-exhibited image that seems to signify an anti-heteronormative position, or at least one that celebrates gays, queers, and liberation, and commemorates the American AIDS crisis of the late 20th century. How has this work become such an iconic image? This paper addresses that question by looking specifically at the content and format of the photograph. Unlike much of public art at the time, “Untitled” (1991) is non-confrontational and doesn’t shame the viewer or general public. Instead, it allows the viewer to approach on his own terms and ask questions, such as whose bed is depicted and why? By not telling the viewer what to think, it
encourages a broad range of questions and thus challenges its audience’s normative views. As a billboard, it can reach a broader public, take on a wider context, and garner larger press coverage than if it were exhibited only in a museum. Through close examination, this paper explores how this image speaks to both a specific and broad narrative and how it continues to signify, more than twenty years later.

Ashley Jones, University of Florida
Spoils of War on the Arches of Diocletian and Constantine
This paper proposes to reframe recent discussions of the origins of spolia—the reuse of older artworks or architectural members—in late antique Rome by casting the case of the Arch of Constantine not as a prologue to a discussion of Constantinian church building, but rather as the culmination of a long tradition of Roman triumphal commemoration. It reads the use of sculptural spolia on the Arch of Constantine first in light of what is known of the decoration of the so-called Arcus Novus of his predecessor Diocletian, considering both arches as products of a period of intense civil conflict. It then reads the Constantinian and Diocletianic cases against the ancient tradition of Roman triumphal commemoration. Such a framework inevitably focuses on the terminology used to describe and debate artistic or architectural reuse. Raphael’s neologistic application of the word spolia to the decoration of Constantine’s Arch seems to lead inevitably to Berenson’s *Decline of Form*, and to the casting of reuse as a failure of technology and innovation. A reclamation of the ancient definition of the term, however, as the spoils of war, though technically anachronistic, allows for a more nuanced reading of figurative reuse as visual and ideological strategy.

Bernice Jones, Independent Scholar
Deciphering Clothing of Aegean Women
Among the most elusive Aegean garments is the one depicted most notably on the bucket carrier and others on the Hagia Triada sarcophagus. Lacking clear images of the neckline, the garment’s band that runs vertically down the center has been interpreted as marking either a center or a side seam, thus two conflicting construction techniques. Recently excavated frescoes from Tiryns have provided solutions to their construction, not only with splendid representations of garments with similar center bands but, more important, with clear depictions of their curved upper parts as well as their essential necklines, which run horizontally from shoulder to shoulder. Using the data from the Tiryns frescoes, this paper corrects earlier theories by illustrating experiments in recreating the garments and placing them on models who imitate the poses of the Hagia Triada and Tiryns women.

Kim Jones, UNC Charlotte
American Modernism: Reconstruction of Martha Graham’s Lost Imperial Gesture, 1935
This paper explores the process and progress of reconstructing the fragments of Martha Graham’s work Imperial Gesture, last performed by Graham herself in 1937. Found sources include thirty-two photographic unpublished images by American female photographer Barbara Morgan and artistic sketches by set designer Arch Lauterer from the 1930s. Jones assembled a team of collaborative artists to reconstruct Imperial Gesture for the Martha Graham Dance Company, which is now part of their repertory. With no musical score, no notation score, and no living witness, they pieced together the scant direct evidence for the dance. They then sought indirect evidence: personal interviews with dancers who worked directly with Graham; documentation of other 1930s Graham solos; and a single poem by John Malcolm Brinnin, a witness to the performance. Choreographed in the same year Graham declined Adolph Hitler’s invitation to perform at the 1936 Olympic ceremonies, Imperial Gesture was a portrait of the undoing of an arrogant despot. Although mainstream critics had little to say about
Imperial Gesture, arts critics for Communist and workers rights publications used Gesture as an example of politically charged art that argued against fascism.

Hanna Jubran, East Carolina University
The Funding Is Out There—Seek It
For the last six years Jubran has been able to secure funding for her students and the ECU sculpture department. She made a proposal to the New Bern NC Airport to exhibit her students’ work and this has become a yearly event. The students are paid for materials and the work is displayed for one year. One sculpture is purchased each year. The website http://www.newbernairport.com/index.php?pg=services goes to the sculpture exhibition and a pdf flyer. Working with the city of Greenville, Jubran has coordinated student commissions to make outdoor sculpture benches, artistic receptacles for the city, and outdoor sculptures for a dream park. This is creating support for the students, giving them $5,000 to $10,000 per commission. Along with the student union (funding for student activities) and the sculpture department, they created an indoor-outdoor sculpture exhibition, “The Down East Sculpture Show.” This is an annual event with visiting artists and a judge. Jubran discusses the student club guild; working with local and regional businesses as well as the local arts council; partnering with local banks to exhibit student art work for a fee; and student art sales during holidays and special events. Memorial Garden Commission: https://blog.ecu.edu/sites/poeight/blog/2012/04/13/students-to-select-sculpture-for-ecu-student-memorial-garden/

Lauren Kalman, Wayne State University
But if the Crime is Beautiful: Composition with Ornament and Object
This paper addresses hooding or masking in Kalman’s current research and studio art project, “But if the Crime is Beautiful.” It uses decorative face coverings in photographs to explore displays of power and oppression played out in the act of hooding or masking, as specifically applied to the female body. Kalman presents a variety of sources, including executioner hoods, hoods used in medical images to mask the identity, gimp masks, and the decorative covering placed on the relics of saints. She draws upon texts relating to photographic and craft theory to analyze these sources. The title of the project is inspired by the architect Adolf Loos’s 1910 lecture Ornament and Crime, in which he proposes that ornament is regressive and primitive, and that in (his) contemporary society only degenerates and criminals are decorated (this includes women). Kalman visually contrasts this idea through the use of another historic reference, Baudelaire’s essay “In Praise of Cosmetics.” The act of mastering the body, through discomfort, to achieve an aesthetic end reflects cultural hierarchies of mind over body and the superiority of culture over nature. The hood in this work is a form of outward decoration, but also of repression.

Paul Karabinis, University of North Florida
Photography as Printmaking—Not Exactly a Repeatable Pictorial Statement: Reclaiming the Aesthetic of the Physical Photograph
This presentation is focused upon the expanding interest in handmade photography. Partly in reaction to, and as a result of, diverse applications of digital technology, many picture makers have found new resonance with photography as hybrid printmaking that relies upon light-sensitive materials rather than etching acids and inks. This new interest in process-oriented, handmade picture making has also reconnected many with a traditional, if not ancient, sensibility about what it means to make a work of art. With a focus upon the historical connections between photography and printmaking, this paper examines new sensibilities and pedagogical strategies that are broadening the territory of photographic practice.
Ariela Katz, École nationale supérieure d’architecture de Versailles

The Maison du Peuple in the Parisian banlieue (suburb) of Clichy opened in May 1940. Architects Beaudouin and Lods’ ingenious spatial scheme combined a market, multipurpose hall and union offices. Constructeur (designer/builder) Prouvé and engineer Bodiansky turned this scheme into a working “building/machine.” The abstract cubic structure’s mobility and mutability echoed its multipurpose program. Interwar French Maisons du Peuple were heirs to turn-of-the-century social reform projects. They were architectural and programmatic hybrids, integrating social, political, cultural, recreational and educational activities and agendas. These buildings exemplified how architects and technicians negotiated complex relations between social vision, formal expression, technique, identity and power. Material and technical explorations played a key role in the Maisons du Peuple. At Clichy, Beaudouin and Lods’ preoccupation with mass production encountered Prouvé’s artisanal model of design innovation. Grounded in the material reality of sheet steel fabrication, a bricolage-based spirit infused the Prouvé workshop’s drawings and experimental prototypes. Focusing on the Atelier Jean Prouvé’s work at Clichy, Katz proposes to explore how progressive social agendas intersected with visionary fabrication techniques in architecture and design. This study of how craft-based methods were deployed in the service of innovative design can expand recent “machinist” understandings of interwar Modernisms.

Michael Kellner, The Ohio State University
Considering Sensation in the Building of an Artist’s Vocabulary

How might we understand the development of an artist’s vocabulary if we pair it with the philosophical concept of “sensation”? On one level, by pairing an artist’s vocabulary with sensation, we are able to address the many ways we operate perceptually in the world. Our senses are activated, our bodies and minds are stimulated, and we work towards processing these experiences so that they may be manifested in new ways. On another level, pairing an artist’s vocabulary through sensation stimulates us to address sensation as a precognitive force. Giving a language to this force is difficult, which often leaves the artist searching for a type of metaphor to express this idea in the world. This paper illustrates the idea of sensation as a component of building an artistic vocabulary as both a perceptual and precognitive force. Kellner uses the life and work of the artist Robert Irwin to demonstrate how sensation might work for artists. He concludes by making recommendations for how best to consider a student’s experience of sensation in building his or her artistic vocabulary.

Gary Keown, Southeastern Louisiana University
The Art + Design Exhibition: A Matter of CONTEXT

The duality of exhibiting both Art and Design is a hard task without issues of context. Within Keown’s department, graphic design students are required to participate in the senior exhibition along with studio art. For several years now, much effort has gone into making Southeastern Louisiana University’s graphic design students’ senior presentations alongside the visual arts students cohesive and an inclusive show. To successfully accomplish this, visual and equal concept and presentation has been the goal. In the past, there was a “visual mix” of incongruent design projects. For six years now, SLU’s graphic design students have included a major branding assignment that creates a “visual whole” to their exhibition. This “body” may include environmental signage of some type, created with equipment such as a CNC router along with large format vinyl printer/cutter technology. As a result, the “visual weight” and cohesion to the “theme” of their exhibit is elevated, creating a visual credence when placed, for instance, next to a large-scale sculpture. This paper identifies the strategies in which this
process has unfolded with Southeastern Louisiana’s Art + Design Senior Exhibition and includes images from some of these exhibitions.

Holly Keris, Cummer Museum of Art & Gardens
Nazi Art Looting and Its Impacts: Case Studies from the Cummer Museum of Art & Gardens
From 1933 through the end of World War II in 1945, the Nazi regime systematically pillaged cultural property and artworks throughout continental Europe. Some of their loot was sold to fund Nazi-related activities; some became the property of senior party officials. Other pieces were destroyed. After the war, tens of thousands of confiscated objects were recovered by the Allies, but that was only a portion of the works stolen. Although exhaustive efforts were made to return these objects to their rightful owners, many works of art never found their way home. This issue is a complicated one, and one that has directly impacted museums in Florida. At the Cummer Museum of Art & Gardens in Jacksonville, several items have been returned to their rightful owners in the past few years. This presentation combines an overview of the Nazis’ looting activities with case studies from The Cummer as a baseline examination of how this issue is being dealt with in Jacksonville.

Meena Khalili, Virginia State University
The X-Acto Blade, the Mouse, and the Art of Problem Solving
What happens when the hand of the typography student retreats from the mouse and takes to the cutting mat? As a designer Khalili is constantly looking for ways to solve design problems that allow for the freedom of being on and off of the computer. As a design educator she strives to engage her students in the pursuit of mindful design by encouraging a synergy between both hand methods and digital methods of designing. By using hand-driven or analog methods designers cultivate communicative work that better expresses the human experience. This presentation details the process and outcomes of a project for the Virginia Museum of Fine Arts by second-semester sophomore design students at Virginia State University, in which students developed solutions off of the computer. Laptops were replaced with X-Acto blades, cutting mats, paint, hand-cut and drawn type, cameras and projectors. Students became dedicated problem-solvers as they freed themselves (albeit begrudgingly) of the confines of the screen during brainstorming and realization processes and became graceful, mindful typesetters when they returned to the computer to polish their final pieces.

Rebecca Kielty, Independent Scholar
Millennial Drift: Tracking the Choice and Placement of Images in Abortion Activism in the United States
Millennials in the United States are flooded with abortion imagery in news, along their highways and in their communities, and increasingly in their online social networks. Pro-life and pro-choice activists have taken advantage of social media to reach a young audience in the last decade. In this sea of constant contact with content, it is difficult for millennials to touch the feeling of the era leading to the Supreme Court’s passage of Roe v. Wade. By comparative analysis of archival content from physical and digital archives, Kielty puts the images used in each environment into the context of their own time and observes how the two interrelate, noting the application and effect of the images. This includes assessing (1) how images were used in each; (2) which images carried over to be used between 2003 and 2013 from the decade leading up to Roe in 1973; and (3) how the internet has affected the imagery used today. This examination of imagery from 1963 to 1973 and 2003 to 2013 illuminates how image choice and placement impacted two chapters in the discussion of abortion in the United States.
Chris Kienke, University of Illinois at Urbana-Champaign

Exit Six

Kienke’s ongoing studio project, Exit Six, incorporates a hybrid practice of painting and digital imagery that layers traditional paint materials over digitally glitched images photographed from the television screen. This “glitch” is an ideal visual metaphor for today’s digitally informed and media saturated society. The paintings in this series represent an ongoing examination of televised identity, character stereotypes and material culture. They quote more than one genre of painting. The blended use of traditional paint materials and the fixed tele-visual image(s) allows for a pause and a longer look at the image, letting the work incubate in the mind of the viewer. This pause also isolates the work from its original edited sequence, allowing the viewer to form a much more personalized and subjective reading of the work. The blurring of boundaries and layering of materials allows Kienke to draw formal parallels between the digital and the traditional, the “filmed” and the “real.” He describes the techniques he has developed to make this work, as well as citing historical examples of art work that have paved the way for his own painting practice. Examples of the work can be seen at www.kienke.com

Miriam Kienle, Depauw University

Counter-Correspondences: Ray Johnson and the Rise of the Network Society

In the mid-1950s, Ray Johnson 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 back to Johnson or onward to another participant. Through this process, Johnson and his collaborators established an international mail art network over the course of the next decade. Engaging emergent theories about social networks and electronic communications, such as Stanley Milgrim’s concept of “6 degrees of separation” and Marshall McLuhan’s idea of the “global village,” Johnson’s correspondences reformulated identity as decentralized and vastly interconnected. Through collectively produced assemblages made out of fragments of mass media, Johnson and the members of the mail art network created what McLuhan called “counter-environments” or artworks that materialized the global information age and disrupted the categories and hierarchies imbedded within it. Making use of corporate mailrooms and stolen letterhead, as well as business contacts and networking strategies, Johnson aimed to unsettle the male-dominated and heteronormative character of middle-class business culture (including the expanding field of art business), while producing counter-correspondences that spoke to structural changes resulting from the rise of the “network society.”

Nichola Kinch, Tyler School of Art, Temple University

Image as Object

This paper discusses a body of work that stems from research of historical image production practices, early photographic developments and the advent of moving image machines. In these historical forms image production was intimately tied to dynamic objects whose presence was as dominant as the images they presented. These analog image producers involve movement of both image and object. One example, Lithophane Electrotachyscope, requires two participants, an active “creative” contributor to turn the machine and a more passive partaker, who needs to direct the pacing in order to produce the animated images. This communication, the required discourse of movement and pacing, is an important part of the poetics of the work. Production of objects that place emphasis on these considerations will be the focus of this presentation.
Clive King, Florida International University
Into the Pure Air
As an artist, King finds much of his source material in personal experience, so memory is an absolutely fundamental element. He illustrates this by presenting two of his projects in which the use of memory is fundamental, but in entirely different ways. The first is ink on paper “Dreamers Lust” (2012), a mural-size triptych depicting the epiphany King felt in a Newfoundland winter. He was drudging through a dark rainy day when the clouds opened, revealing a strange highly-colored landscape, then closed again. It lasted for about seven seconds. The work is an attempt to accurately recall the memory of that brief experience. The second, “Into the Pure Air,” is a project King has been haunted by for fifty years. In his youth he lived just a few miles from a little hillside coalminers’ village which endured a terrible tragedy. A waste coal tip collapsed and crashed into the school, killing a generation of children. After many abandoned starts, memory and guilt made King try again, and he found the format he needed. For image references please see “work in progress” and “Triptych series” at www.cliveking.org.

Bridget Kirkland, University of South Carolina Upstate and Converse College
“Whaddya Say Jim?”
When memories are recalled they often evoke new ones in a different context. The exploration of these potential variations in memory over time drives Kirkland’s creative research. Investigating the reality and imagination inherent in the subconscious often translates into a creative activity. Fragments that she recalls lead to imagination. These flashbacks, personal collections, and sensations all lead to memory. On the level of human experience, memory is a type of ongoing recreation. We tend to experience our memories of events as little movie clips that play back in our minds. Because we experience them this way we have a tendency to think that memories are stored in entirety and never change. Our memories are actually reconstructed every time we think of them. We take bits and pieces of our experiences to create an imaginative recollection. Memory can be divided, layered, and transitional. Memory is intuitive. Sometimes memories are ambiguous and imagination can fill in those forgotten blanks. Kirkland takes the clarity as well as the ambiguity and accepts their collaboration as a truth. Memories begin when the mind starts to link sights, smells, sounds, textures, and emotions, and shapes them into a variety of forms: written, oral, and visual.

Tammy Knipp, Florida Atlantic University
Pilot Project #9983
As an artist, Knipp researches the parallels between psychophysiology and electronic media. This paper presents Pilot Project #9983 (multimedia installation) that exemplifies a hybrid discourse of the arts-sciences. The installation is designed to entice gallery attendees to partake in a performance-like experience whereby volunteers become a subject of study. The exhibition venue (gallery) becomes the scientific platform, simulating a clinical laboratory, to observe and record human behavior and social interaction. The work elicits brain activity in response to perceived danger and offers a method for clinical observation of the facial expressions of the human subject in real time. Hand units monitoring biofeedback are used as a noninvasive method of capturing data while the subject experiences physical and virtual sensations. The biofeedback polygraph recorded the subject’s heart rate corresponding to the duration of each stimulus. The data recorded where the stimulus was targeted on the body, and what electronic device produced the greatest stimulus and response of the virtual/real experience. The resulting information visualization platform offers insight into both social and physiological factors, initiating further inquiry into the mind, brain and body.
Wall Drawing between Digital and Analog Realms

Wall drawing has a long history from the caves to the digital age. Forming a sense of place is central to Kolodziej’s work. The fleeting remnants of architecture, the residues of touch, and the translation of information in the digital realm provide fertile grounds for drawing. The current work involves drawing directly on the wall with brush and latex paint, responding both to the architecture of the room and the digital collage projected on the wall. The drawings are derived from photo collages of demolition and construction sites filtered in the computer into a line drawing. Initially the drawings are developed as maquettes in gouache and digital composites. These images are projected onto the wall in corners to develop wall-size images that embrace the room. Taking on the color of the room, shadows, and floors, the works stretch, pull, and compress to conform to the space on which the original drawing is projected. As the viewer navigates the space the drawings stretch, project, flatten, disappear, and reform. A recent project, Four Corners: Wall Drawings, involved a room in the round where each drawing, projected into the corners, related to another either through motif, color, or proximity.

Memory is Everything

It’s always about memory; we live in that moment of reminiscence of the moment just past, that leads us all the way back to our first memories and returns. Memory is exactly the substance of life that we can speak about and so is exactly the core substance of all that we speak of. The concept of “fact” and “reality” is only shared and agreed-upon memory. As culture changes, so does memory and so does fact: the illusion we cling to is a convenience of culturally contrived stability. This is the key point that art has authority to speak to, “the ethereal mutability that is the real nature of factual-reality.” Art addresses change with unabashed admission of its own fallacy, and in its admission approaches real truth. Truth is change; fact is agreed-upon convenience. The sooner we look this in the face, the sooner we move on to “real reality.”

Music for the Eyes and Mind’s Ear in Taddeo di Bartolo’s Madonna and Child

Many religious paintings from the late Middle Ages and Renaissance feature angels singing and playing instruments, usually in praise of God the Father, Jesus the Son, or Mary, the Mother of God. These visual depictions of music-making are meant to inspire devotion in the viewer who can see and hear, in his or her mind’s eye and ear, the sights and sounds associated with worship. The artist thus creates an immersive experience for the faithful. Between 1405 and 1410, Gentile da Fabriano painted the Madonna and Child twice in works that feature explicit music fragments, setting a precedent for the close association of religious music with religious art. This paper explores how music iconology in Taddeo di Bartolo’s Madonna and Child, painted in 1418 for the church of San Domenico in Gubbio, Italy, follows Gentile’s work and accomplishes the creation of both visual and aural worlds. Taddeo painted eight angels around the Madonna and Child who sing the chant Regina Caeli, notated precisely and accurately, from a scroll that they hold. The association of this chant with Marian worship and the placement of the angels and music provide insights into the intent of the artist with regard to his audience.

Punctuated Marks

Language is flexible and it continues to expand. Current trends with text are developing entirely new vocabularies of symbols, images, and affectations for declaring opinions. With a simple “thumbs up” we
can “like” anything contributing to our personal definition of taste. This act qualifies a collective voice by adding numbers to popular approval ratings. Even algorithms are designed to track our browsing history, creating a tailor-made advertising landscape of desirable words and imagery. In not so diverse ways artists organize experiences, confront historicity, offer up imagery, tabulate change, respond to approval, and react to criticism. Artists’ productions can reveal their tastes and persuasions. So, just as an arbitrary string of words creates a sentence, an assortment of visual qualities can produce a statement. These sentences and statements, though, rely on external support to achieve meaning. Through this talk Kuonen discusses aspects of her studio practice in which she sources word pairings as literal visual vocabulary, constructing layered and contradictory statements in order to challenge, subvert, or exploit beyond a base structure of meaning. Kuonen also presents interrelated artists investigating the bond of image and word.

Bonnie Kutbay, Mansfield University of Pennsylvania
Images of Human Sacrifice in Ancient Greek Art: Iphigenia and Polyxena
Greek art is well known for its legacy of the heroic ideal and classicizing beauty, but occasionally it veered off the path of classical restraint and ventured into the realm of human sacrifice. Though the subject of human sacrifice is found in ancient Greek literary sources and mythology, its depiction in art is rare, occurring mostly in stories about the Trojan War. Images of the sacrifices of Iphigenia (daughter of King Agamemnon) and Polyxena (daughter of King Priam) are the best known. What does the image of human sacrifice look like in ancient Greek art? Is there an established iconography? This paper attempts to answer these questions by exploring images of human sacrifice in the stories of Iphigenia and Polyxena in ancient Greek art.

Lara Kuykendall, Ball State University
Florine Stettheimer and Patriotic Parody
In Florine Stettheimer’s Cathedrals of Wall Street, a medallion portrait of President Franklin Roosevelt presides over a patriotic festival of flags, a marching band, singers, and dancers. Gold leaf abounds and a gilt George Washington gazes approvingly as Roosevelt is elevated to sainthood even before his death in this Neo-Baroque display of opulence. A lifelong Democrat and devoted fan of Roosevelt and Washington, Stettheimer coyly presents a bouquet to Washington in the painting’s lower right corner. Painted at the end of a decade dominated by economic hardship, Cathedrals of Wall Street appears to celebrate America’s triumph over the Great Depression. However, Stettheimer’s use of cacophony, irony, and hyperbole makes this celebration comically ridiculous. Stettheimer incorporated whimsical inside jokes so that this painting would operate on many different levels of meaning and her friends would be rewarded for understanding her sardonic wit. Stettheimer’s admiration of her country and its heroes is complicated by her sense of Dadaist humor and reveals anxieties about the kind of hero-worship that she and other Americans engaged in during the 1930s as fascism and dictatorships emerged abroad. This paper argues that Cathedrals of Wall Street parodies patriotism in sophisticated, subversive, and hilarious ways.

Kate LaMere, East Carolina University
Students as Design Researchers: Three Examples from the Field
Using three examples of design research projects incorporating students, this presentation discusses how students were prepared to undertake scholarly research (readings, working with human subjects, etc.) and the value and challenges of working with students. A theoretical model of university/community partnership building is presented as a framework for appreciating the roles, value, and contributions of students in two of the projects. The first, focusing on partnership building
between a community health center and the University, involved students from the Honors College and faculty from dental medicine. A graduate student from public health and two honors students conducted fieldwork and coded data to identify themes. In the second project, environmental design is used as a crime prevention strategy in a neighborhood adjacent to the University. This partnership incorporates faculty and students from urban planning and art and design, the local police department, the local civic arts council, and neighborhood organizations. The third study included work with a graduate student on the graphic design body of knowledge project, a mixed-methods study documenting and defining graphic design knowledge areas. In the first phase of the study the student collected literature, did qualitative coding (using ATLAS.ti), and identified themes for a preliminary model.

Danielle Langdon, Columbia College

From Sentiment to Design: My Devoted Quest for the Perfect Greeting Card

A well-crafted greeting card will forever allure Danielle Langdon. She is unable to resist a careful scan over the contents of any greeting card aisle, and she always buys at least one. In our evolving world of technology, her obsession is not limited to printed cards either. Though harder to find, a clever e-card is equally as mesmerizing as one she holds in her hand. There are a few key elements Langdon looks for in her obsessive search for the perfect card—wit, quality and sentiment. By wit, she does not necessarily mean the card must make her laugh. Langdon seeks out cards that make superb use of the English language without requiring much text. Simplicity and intelligence should shine through the arrangement of phrases. There is great importance in the typographic quality. She analyzes the paper, craft, color, and illustrations in her selection process as well. The sentimentality is more personal, reflecting her emotion toward the person receiving her fastidiously selected card. When she uncovers a greeting card with these qualities, she finds it irresistible. She buys them, sends them, saves them, makes them, scrapbooks them, and has even decorated her walls with them.

Eleanor Laughlin, University of Florida

Magical Transformations: The Sensorial Experience of Viewing Early Mexican Hand-painted Photographs

Hand-painted photographs are an example of an artistic nexus between craft and technology that found considerable popularity in Mexico in the mid-nineteenth century. The application of tint to the shimmering surface of the daguerreotype or ambrotype was an additional step required in an already labor-intensive form of photography. And yet, the numerous examples of painted photographs that remain in collections today indicate that this artistic process was not an unusual one. Why was the painted photograph in demand? How did its function relate to the standard daguerreotype? In this paper, Laughlin examines early hand-painted Mexican photographs as carriers of memory. Using Geoffrey Batchen’s theories of vernacular photography, she argues that through the process of tinting images such as daguerreotypes, the portrait is transformed from being one of a person who is seen to one who is felt. The act of viewing a colored photograph engages not only the sense of sight but also that of touch, drawing the viewer’s attention to tactile items colored and to the idea of applying paint. A fuller sensorial experience results, bringing the viewer’s consciousness from the past into the present and altering the encounter from a detached viewing to a heartfelt exchange.

Beverly West Leach, Troy University

Hand to Mouse to Touch Screen: Teaching Drawing in the Digital Age

Are analog drawing techniques and concepts becoming obsolete for young artists in the digital age? In Leach’s introduction to drawing class called E-Drawing, traditional hands-on materials and approaches
Megan Levacy, Georgia Perimeter College, and Amanda Hood, East Tennessee State University

**Pixels and Paintbrushes: Exploring Digital Technology in Foundations**

This joint paper seeks to generate discussion and identify issues in foundations teaching relating to the access and integration of digital technology. How do educators balance the needs of students who may spend the majority of their careers producing digital work with those who may pursue more traditional paths? How do assignments bridge the gap between students with limited digital experience and more tech-savvy students? By providing examples of Color Theory and 2D Design assignments that integrate digital processes, this paper explores how traditional working methods and ideas can be used in conjunction with digital tools. Additionally, this paper identifies potential problems and benefits associated with digital methodologies while comparing and contrasting digital vs. traditional assignment results.

Siwin Lo, University of British Columbia

**Re-take of Amrita: A Genealogical Look at Vivan Sundaram’s Photographic Intervention**

Vivan Sundaram’s series of photomontages, Retake of Amrita, is made from images of the artist’s border-traversing, glamorous, and artistically driven family. The series fixates on Sundaram’s aunt for whom it is named, the painter Amrita Sher-Gil (1913–41). Many of the source images are photographs taken by Amrita’s father, the pioneering photographer Umrao Sher-Gil (1870–1954). Unmoored from chronological order, the source images become articulations of a family’s history organized emphatically. Within the image, there are impossible mixing of paintings and persons, sometimes of the same subject, as in the case of Sher-Gil’s self-portraits. As part of a family saga, they provide a means of connecting temporalities and mitigating the affective distance between family members. As part of Sher-Gil’s personal narrative, they could be read as a nephew’s semiotic fulfillment of his aunt’s desire to become an Indian artist. More widely, they speak to image-making as a means of managing the passage of time, shifts in attitudes, or revisionism in art history in response to colonialism’s effects across generations. This play between fantasy and history, between self-portrait and photographic portrait, benefits from Homi Bhabha’s approach of semiotic analysis by considering Sundaram’s series as the scopic fulfillment of Sher-Gil’s self-territorialization.

Joseph Loccisano, State College of Florida

see: Wendy Dickinson

Brittany Lockard, Wichita State University

**Fat Bodies, Feminist Strategies: Laurie Toby Edison’s Photographs in Women En Large**

Fat or Size Acceptance movements grew out of feminist discussions of women’s body issues as enumerated by scholars like Susie Orbach (*Fat Is a Feminist Issue*) and Susan Bordo (*Unbearable*...
Weight). As such, imagery from the fat acceptance movement often considers itself explicitly feminist; such is the case for author Debbie Notkin and photographer Laura Toby Edison’s 1994 book, *Women En Large*. The book aims to capture a diverse group of fat women in a variety of settings, so that, in Notkin’s words, “more women can learn that they are fat and beautiful, powerful and strong, real and remarkable.” To Lockard’s knowledge, this paper provides the first close reading of the photographs from *Women En Large*. She argues that, despite Edison’s stated desire to challenge conventional understandings of the fat body, her photographs more often than not reify stereotypes about that body. Lockard contends that, early in the days of fat acceptance, lacking strong role models of body acceptance and immersed in a culture that told them their bodies were shameful and grotesque, rather than a site of pride, power and pleasure, it seems reasonable that the sitters would manifest undercurrents of anxiety and shame, even in overtly fat-positive imagery.

**Heather Lundy, Florida State University**

**Knot Just a Twisted Rope: Auto-Sacrifice and the Olmec Umbilical Cord**

While the practice of self-sacrifice is well-known among the ancient Maya, self-sacrifice was equally important to the early Formative period Olmec. Among the elite class self-sacrifice was a highly ritualized activity promoting social hierarchies by maintaining a connection to the supernatural realm of the ancestors. In contrast to the overt iconography of self-sacrifice among the Classic Maya, the Olmec lacked any explicit depiction of the actual act. Jade perforators and ceramic replicas of stingray spines mark the earliest manifestation of self-sacrifice among the Olmec, confirmed in the later Maya iconography as essential elements of ritual bloodletting. Interpreting Olmec self-sacrifice through a direct analogy to Maya iconographical paradigms, Lundy argues that the Olmec practice was dependent on the primacy of the twisted cord motif in the iconographical repertoire. The Olmec twisted cord, known to the Maya as the kuxa’an súum (“living rope”), incorporates the element of sacrifice in order to strengthen and secure the complexities of the Formative period political and religious belief systems. Lundy suggests that the Olmec twisted cord iconography represented the earliest example of kuxa’an súum in Mesoamerican belief, as well as the template for sacrificial bloodletting necessary to maintain an exchange between the supernatural and natural world.

**Billie Lynn, University of Miami**

**Mad Cow Project**

Animal agriculture is the leading cause of climate change, according to the U.N. report on global warming. The Mad Cow project raises awareness of this and inspires people to eat less meat, or none at all. In 2011, Lynn built a diesel-powered motorcycle that burns waste vegetable oil, then attached a complete cow skeleton to it. In summer 2013, she rode this “beast” through “meaty” areas of the country, discussing environmental issues with “real” people who were attracted to the bike but usually unaware of the connection between their hamburgers and global climate change. The Mad Cow acts as a Trojan cow, allowing entrance into a world that would normally be closed to a liberal academic, environmentalist, and feminist. Lynn drove the bike from Miami to Portland, Oregon, and back, stopping along the way to talk with everyone from homeless people who informed her that they could only afford to eat peanut butter, to very intense pig farmers and ranchers who loved the bike but hated the message, viewing it as threatening their way of life. Lynn realized she would never go back to being a “white box” gallery artist. Lynn plans to resume her ride in summer of 2014.

**Robert Lyon, University of South Carolina**

**What’s This MFA, Masters of Fucking Around?**
In this panel, Lyon brings to bear his thirty-six years of experience teaching MFA graduate students, and tries to make sense of this degree with both praise and criticism. While the MFA is often seen as a road to a university professorship, Lyon argues that the degree is best served when students come in to more fully develop their artwork as their first concern. Teaching may follow, but if students’ artwork were not up to par, who would want to hire or study under them? As someone who works in a craft medium, Lyon does not think the MFA has replaced the master/apprentice relationship, at least in most programs. Many faculty are short on skills themselves, and it is difficult to pass on what one doesn’t have. That is a far cry from the master/apprentice relationship. The degree has many flaws and strengths. Lyon explores them both.

Lisa Maione, Rhode Island School of Design
Articulating Layers: Learning about the Editorial Experience
A magazine’s design is the creation and management of a visual and verbal system, balancing what is constant and what is variable, on a given page or within a sequence of pages. Some items are meant to go nearly unnoticed while reassuring a context, while other items are determined to quickly capture the heart of the audience. This paper focuses on highlights from student work produced in courses in publication design and editorial strategies. For two years, over sixty undergraduate graphic design students at two universities have been challenged to conceive, plan, design, prototype and present a proposal for a new magazine. After carefully articulating an area of content focus and collecting example content, these design students consider how might they create a visual system allowing designers to manage multiple levels of information on a given page or screen. How does the single page relate to the department? How might this department relate to other sections? How might this section strengthen the comprehensive narrative arch of this issue? The presentation gives primary focus on visual examples of student work, quotes from the students on their learning experiences, and outlining strategies utilized to manage multiple layers of content and function.

Floyd Martin, University of Arkansas at Little Rock
30 SECAC Meetings, Reflections and Observations
Martin has attended 29 SECAC meetings, beginning with Richmond in 1984, at the wonderful Jefferson Hotel. It is typical that a person doesn’t really feel a part of a professional group after only one encounter. For Martin, it was the 1985 meeting in New Orleans that made him feel it was a group he needed to make a consistent part of his professional life (the Halloween party in the wax museum added a dimension to what SECAC meant). A new baby at home in 1990 meant he missed that meeting, but otherwise Martin has been to every annual meeting since. Sarasota is his 30th. Martin has been director of two annual meetings in Little Rock, 1989 and 2005, served three terms on the board of directors (1986–88, 2002–07), served as Editor of the SECAC Review for nine issues (1991–98, 2007), served as 1st Vice-President (2009–11), and is currently concluding a term as President. He reflects on these experiences and looks back on what seem to be important steps for the organization, also considering steps for the future that will keep SECAC as a vibrant national organization for visual arts.

Gregory Martin, Mississippi State University
Connecting the Dots: Sequential Learning for the Millennial Generation
The millennial generation currently entering college completed its K-12 education under a system focused on teaching to the test. Their experience with retaining knowledge to put together to see a larger picture, to use as a tool for critical thinking and problem solving, is undeveloped. Martin examines his efforts to address this issue through the use of research projects within the 2D Design classes he teaches to incoming freshmen studying art and design. They start with a real world problem and venture
out of the classroom into the world to investigate its manifestations. Experts in relevant areas speak with the students and students ask questions to better understand the issues. Students synthesize the information, think critically, postulate conclusions and write about their thoughts on the issue. This serves as a basis for utilizing what has been learned about design principles to articulate these concepts using visual language. Martin has found that this engagement with a larger issue within the world students are coming to know helps to engage their curiosity and start to see that learning new information and skills enables them to be more capable of understanding and developing their ability to have an effect on the world.

Karen Mathews, University of Miami
**Legendary Plunder: Saints’ Relics and Architectural Spolia as Loot in Medieval Venice**
The city of Venice made a name for itself in the Middle Ages through a foundational act of plunder: the pious theft of Saint Mark’s relics from Alexandria and its unique visual culture continued to be defined by appropriation throughout the medieval period. This paper addresses Venice’s tradition of looting and the distinctive narratives the Venetians fabricated about their plundering of two types of objects: saints’ relics and architectural spolia. Though almost all the holy relics that entered the city were stolen, Venetian narratives situated the thefts as divinely-ordained acts that manifested God’s favor on the city. And, while some of the architectural elements on the Basilica of San Marco were actual spoils of war, most were purchased in Mediterranean markets. In each of these cases, the Venetians redefined the means of acquisition for these precious objects in order to enhance their value and appeal while elevating the status of the city and the religious institutions that committed the acts of appropriation. A visual culture based on plunder, then, gave Venice a distinct branding that separated it culturally from its neighbors and competitors in the medieval Mediterranean.

Carol Mattusch, George Mason University
**All Those Sculptures: How Herculaneum Changed the History of Art**
Mattusch presents the 3D reconstruction of the timber roof with its decorative ceiling that was found collapsed on Herculaneum’s ancient shoreline during works to drain the site, locating this discovery in the context of the Herculaneum Conservation Project (HCP). More than 200 wooden elements of a Roman roof and its multicolored ceiling were found, and complete documentation, using a 3D laser scanner, was carried out during the excavation and initial conservation treatments. This documentation has become the basis for conservation monitoring and advancing conservation proposals, as well as allowing the structure to be reconstructed.

Elizabeth McFalls, Columbus State University
**Digital Technology, Distance Learning, and the Elements and Principles**
The mixing of traditional media and digital technology in Art Foundation Programs has become the “norm” within most departments. Institutions have been forced to reevaluate how they reach the millennial generation; addressing the digital and social media demands of students has only become more imperative over time. As a result, many foundation programs incorporate the use of the computer in at least one freshman-level art class. This presentation illustrates how a “2D Design on the Computer Class” began and grew into a course that regularly had a waitlist and was extremely popular among majors and non-majors. The course requires students to master Adobe software while executing exercises addressing the elements and principles, but due to the technology the introduction of concept is more seamless. In addition to teaching the course work exclusively on the computer, the class “Intro to Digital Design” has now run for two academic years 100% online. This transition has garnered similar
results in the quality of student work, while allowing the university to reach previously untapped student groups made up of non-majors and non-traditional students.

Maureen McGuire, Independent Scholar

Esther and Ahasuerus: A Diplomatic Appeal from the Contarini Family

The Bible recounts very few stories of heroines, but those narratives have moved many artists to depict scenes from their stories. One such heroine, Esther, represented an individual of strong moral character who saved the Hebrews from imminent annihilation at the hands of Haman. Antonio Palma’s painting, Esther and Ahasuerus, illustrates the climactic moment of the Biblical story of Esther. The tableaux can be read in various ways. McGuire proposes that the image could be read, befitting the myth of Venice, as one patrician family’s appeal, displaying their commitment to two powerful nations, Venice and France. In his “A Sarasota Notebook,” Creighton Gilbert suggests that the painting’s figures and subject matter emblematize Venice and its political ties to France. However, several aspects of the painting suggest it has a more family-specific iconography linking it closely to the Contarini family. Through the inclusion of their coat of arms, the illustration of Esther in French costume, and the overall lack of Venetian-specific iconography, the image suggests the Contarini’s personal familial appeal to the king of France, extending to a diplomatic appeal from Venice. The historical events surrounding the painting and Henri III’s visit further augment this proposal.

Yelena McLane, Florida State University

Conventionalized Nature and Decay: Relinquishing Wright’s Spring House

Spring House (Tallahassee, 1954) is Frank Lloyd Wright’s only house in Florida and a fine expression of his “organic architecture,” tracking nature in essential but “conventionalized” forms. In this first scholarly treatment of the house, McLane posits that although Wright was able, for a moment, to materially realize, analyze, stylize, appropriate, and even improve upon nature, upon completion, his organic architecture proceeded to complete its life cycle. Through a combination of neglect and the humid Florida climate, the house is decaying and disintegrating. Efforts are underway to rehabilitate Spring House, and, as Jorge Otero-Pailos has written, we must confront our “responsibility to act or not to act.” Contrary to Wright's belief that the human imagination manifested in architecture could triumph over “pristine” “barbaric” nature, the gradually-deteriorating Spring House, overcome by mold and the elements, proves the superior might of time. Why not, therefore, actively manage the grounds and edifice as a sort of modernist ruin? By deliberately relinquishing Spring House to entropy, we can liberate its structure from the torment of costly lifesaving measures and offer up a unique space for both study and contemplation. If we do not act quickly, it may be too late not to save it.

Mike McMann, University of Wisconsin—Eau Claire

Vernacular Typography and Mediated Place

In this paper, McMann discusses the role of vernacular typography in his artwork and situates it with examples of type in use in other artworks that are particular to a place and time. He expands the scope of place and time to include mediated places from film, television, the Internet, and games, from places that become a locality for the audience as both a non-place and a hyper-place. These spaces contain traces of text and type that are largely ancillary to the goal of these mediated spaces, and McMann’s work seeks to incorporate bits of this text and typography scraped and teased from these places. In this way, by mining historic sources, both extant and calculated, photographs, maps, and databases, strategies can emerge for maintaining connections to vernacular practices, which are increasingly being subsumed in the dominant digital, global visual culture.
Paula McNeill, Valdosta State University
Fathoming Beaumont Newhall: University of New Mexico, 1971–1973
In 1971, photo-historian Beaumont Newhall, recently retired director of the George Eastman House in Rochester, took a teaching position at the University of New Mexico in Albuquerque. Unburdened by administrative duties, at UNM Newhall emerged as an inspiring teacher who opened himself and his vast research resources to his students. McNeill was one of those students who sat in Newhall’s first “Nineteenth-Century Photography” class at UNM, spellbound by the conversational way he taught. Later, as a graduate student McNeill worked with him and, like others, benefited from his numerous stories about his photography friends who visited him and his classes at UNM—Ansel Adams, Bret Weston, Eliot Porter. One of the most intriguing stories Newhall told was about how he acquired the Alden Scott Boyer photographic collection for the Eastman House, later giving McNeill a tape he made recounting the story behind the Boyer collection—audio clips she will share with the audience. This presentation also includes anecdotes about the early days of the history of photography at UNM and the impact Newhall had on the lives of his students.

Allison Milham, Florida State University
Recent Editions from Small Craft Advisory Press
Small Craft Advisory Press is an artist’s book press at Florida State University’s Facility for Arts Research (FAR), founded by Denise Bookwalter in 2009. Since its inception, the Press’s aim has been to enable artists and scholars to create artist’s books that push the boundaries and traditions of the book arts. As press manager, Milham works with 60-year-old Vandercooks alongside cutting-edge CNC equipment including 3D printers and laser cutters. Seeing all of these machines as tools for creating art, Milham and her colleagues have embarked on a path of investigation, exploring how these old and new technologies can support creative research and how the crossover of these tools can influence artistic practice. This presentation highlights some of Small Craft Advisory Press’s most recent artist’s book editions, focusing on work with a high degree of experimentation and collaboration.

Sarah Molina, University of North Carolina at Chapel Hill
Converging Voices: Muslim Female Identity in Post-9/11 America
In this paper, Molina examines converging female identities in the photographs of Lalla Essaydi. She argues that Lalla Essaydi’s 2003 series, Converging Territories, serves as a pivotal cornerstone in the diasporic art of Muslim women in post-9/11 America. First Molina analyzes the resurgence of the veil in post-9/11 America and the commodification of Muslim female artists as exotic, non-threatening, and decidedly different. In particular, Molina examines the marketing of memoirs written by Muslim women and art exhibitions centered on the theme of Muslim female identity. After establishing Essaydi’s 2003 series in this context of Muslim women celebrating the veil and the American market using the veil, she argues that Essaydi’s conflation of the veil with calligraphy and her aesthetic portrayal of serenity creates a new space of transcendent identity and situates the veil as a site of voice and performance. Molina also compares Shirin Neshat’s Women of Allah to Essaydi’s photographs to highlight how Essaydi’s use of calligraphy on the veil distinguishes her from her contemporaries and emphasizes the important dualistic and performative nature of the veil. Molina concludes by connecting Essaydi’s disruption of identity to the current market of Muslim identity in America.

Guen Montgomery, University of Illinois Urbana-Champaign
Collaboration’s Back with a Brand New Edition ... of Prints
A collaborative assignment can feel like a harmonious group effort, like the “Planeteers” uniting to form “Captain Planet.” Or, it can feel more like an episode of “SpongeBob Square Pants,” in which Patrick and
SpongeBob form an unfocused, cheerful juggernaut that derails Squidward, a studious, uptight squid, from accomplishing his goals. The ever-striving Squidward’s plight is an example of another common collaborative pitfall: the seemingly inevitable unequal distribution of work. In his article “The Brain Storming Myth,” Adrian Furnham argues that collaborative ideation sessions are equally frustrating, and that corporations requiring this kind of group-think should allow employees to ruminate alone. Montgomery has seen ideas drained of color through excessive acquiescence and compromise. However, there is time and place for the collaborative project. Printmaking is an inherently collaborative medium, requiring students to cohabit a workspace while sharing inks, presses, and tools. It serves as a model of successful group-work, and may be used to explain why similar projects fail in other areas. This presentation provides a balanced look at the strengths and weaknesses of group projects, focusing especially on the printmaker’s collaborative approach by discussing the use of modular assignments, exchange portfolios, and investigating print as a uniquely cooperative medium.

Catherine A. Moore, Reinhardt University/Georgia Gwinnett College

Learning Design Process through Performance Art

In Moore’s experience as an illustrator and designer, she has gradually learned the strong connection between good process and good work. Allowing oneself to become aware of feelings, environment, and challenges throughout the design and artmaking process results in a more satisfying design experience. This mindful experience allows the designer or artist to form not just a product to be proud of, but also a learning experience that he or she has grown from. In her Art Appreciation classes, Moore conducts her students through a number of hands-on design and art activities, often inspired by a period of art history. Cell phone policy or not, students can inevitably become distracted while working in class and certainly while working at home. While attempting to more fully engage students in the classroom, Moore turned to the history of performance and process art, an art form where the process is the product. By studying performance or process artists, such as the work of Marina Abramovic and Ulay, students, designers, and artists can learn the importance and reward of being completely present in the process of creation, and not simply the product.

Emily Morgan, Iowa State University

“He Didn’t Want Little Harry Clones”: Harry Callahan as Teacher and Mentor

As both a photographer and an influential teacher of photography, American Modernist Harry Callahan united a number of seemingly disparate threads in the American photographic tradition. Hired for his first teaching position in 1946 at the Chicago Institute of Design by László Moholy-Nagy, Callahan helped to enact the ideal of Bauhaus experimentalism in the United States. At the same time, Callahan has long been seen as an inheritor of the American Romantic tradition, a lyricist descended, particularly in the way his work married the personal with the transcendental, from the house and lineage of Ansel Adams. Few figures have united such distinct influences so adroitly in their work, and even fewer have as many pedagogical descendants as Callahan. First at the Institute of Design and later at the Rhode Island School of Design, Callahan taught hundreds of students, a remarkable number of whom themselves went on to become teachers of photographic theory and practice. Drawing in part on interviews with former students of Callahan, this paper explores Callahan’s work as a teacher and considers its continued relevance to and influence on American photographic education and practice.

Simonetta Moro, Institute for Doctoral Studies in the Visual Arts

The Non-Studio Art PhD as Alternative Model for Practicing Artists and Creative Professionals

Most of the current debate in the US regarding the PhD in the visual arts revolves around the notion of “Studio Art PhD,” or practice-based PhD. This paper will address the question from the perspective of a
non-studio art PhD, specifically a PhD in philosophy and art theory. Moro argues that the study of philosophy is a valid alternative for the artist (and creative thinker in a broad sense) who wants to advance his/her practice at the level of scholarly research and delve deeper into issues that underpin his/her work through critical writing. Moreover, Moro puts forward the idea that philosophy and writing are themselves forms of practice. She grounds her argument on the example offered by the Institute for Doctoral Studies in the Visual Arts (IDSVA), the first PhD in philosophy and art theory for artists in the US. IDSVA has graduated two classes of students since its foundation in 2007, providing enough evidence to demonstrate the effectiveness of this particular model. Ultimately, Moro contends that there isn’t just one way of thinking about the doctorate for artists, but a multiplicity of ways, and that we should defend this multiplicity while striving to define common standards.

Anthony Morris, Austin Peay State University
The Language of Silence: Ray Johnson, Cy Twombly, and the “Closet”
In the late 1950s, Ray Johnson and Cy Twombly incorporated illegible “writing” in their imagery. Johnson did this with what he called “moticos,” marks that imitate unknown letterforms painted onto his collages. Twombly accomplished this with an all-over “scribbling” that suggests script but thwarts the communicative function of language. Both artists are categorized as reactionary against the mythic autobiographical expression championed by critic Harold Rosenberg to read action painting. Interpreting their respective works as formal criticism of the painterly gesture’s authentic relationship to the psyche of the artist asserts that these marks are important in their superficial dissociation between maker and mark. This paper argues that Johnson’s and Twombly’s unreadable “writing” also functions as a visual signifier of their homosexuality and the pressure to keep it hidden. Their works were created at the same time that Robert Rauschenberg denied interpretive meaning in his combines. Nonetheless, in recent decades historians have read Rauschenberg’s images to discover queer iconography. As opposed to Rauschenberg, whose coded language could only be read by a specific audience, Johnson’s and Twombly’s works are constructed to deny such explanation. The silence of these “writings” arguably conceals the artists’ psyches as opposed to merely negating their presence.

Margaret Morse, Augustana College
The Material Body/Culture of Early Modern Domestic Religion
Despite many theological claims to the contrary, the body played a critical role in early modern religion. Artistic forms implored all five senses of the faithful to encounter the divine. The church was just one setting in which this sensorial spirituality could be felt; the home also offered a fitting environment. This paper explores the religious material culture of the domestic interior in early modern Europe, particularly Italy, and the ways in which it employed the body to experience and reinforce belief. Household inventories from the period record a variety of religious objects (images, jewelry, rosary beads, dolls, books, prayer benches and altars), all of which necessitated direct contact and engagement with the body. Authors of domestic economies, largely directed towards women (deemed more impressionable than men), promoted the active use of such objects to strengthen one’s spiritual experience, and advocated these materially-inclined practices as a means of transmission of faith from one generation to the next. Additional treatises addressed the importance of corporeal demeanor as a reflection of one’s inward character. In the arena of personal devotion, the material culture of religion depended on the material body and vice versa; at the intersection of this materiality lay belief.

Kevin Mulhearn, Independent Scholar
Reassembling Commercial Photographic History: Exploring the Mulhearn/Hoedt Archive
Commercial photographer Joseph Mulhearn (1941–2010) spent nearly his entire career with the Philadelphia firm W.H. Hoedt Studios, from the mid-1960s until the business closed in the mid-1990s. Founded at the turn of the twentieth century, Hoedt Studios provided photographic and design services to a number of large corporations. Hoedt responded to a burgeoning market for commercial photography created by American businesses. This paper provides historical background on the rise of commercial photography in the United States, and then focuses on the 1950s–1990s, the years covered by the Mulhearn/Hoedt archive. In addition to providing historical insights, this presentation explores challenging historiographic questions raised by this archive for Joseph Mulhearn’s heirs, photo-historians Kevin Mulhearn and Rachel Snow, as they attempt to organize and preserve its contents. How can the (auto)biographical element enlighten those interested in commercial photography? How does this collection of images reveal the economic contours of commercial photography’s shifting terrain in the late twentieth century? This presentation shares a few examples of how Mulhearn’s archive blurs boundaries between commercial and personal representation. Finally, it considers where these images might eventually come to reside in the landscape of archives, libraries and museums, providing inspiration for future studies and appropriations.

Beth Mulvaney, Meredith College
SECAC Stories: A Funny Thing Happened on the Way
This paper will be comprised of “short stories” about things Mulvaney has experienced or seen between 1996 and 2013 as a presenter, an officer, and a Conference Director. During these past many years she has witnessed tremendous growth in the organization. She has been part of the switch from handwritten registrations to online (impulse) purchasing of membership, registration, and tours. She also has seen a lot of behind-the-scenes hard work that occurs in an organization that has been “hands-on” from its early days until today. Conferences where we helped to keep costs low by cutting up our own cheese cubes and setting up slide projectors until 2:00 a.m., or ones where we arrived to find that the conference center misunderstood our need for real projection screens and instead had cobbled together a concoction of mount boards and duct tape. Sessions where a chair was so loath to relinquish the podium that the session technically ended before another presenter could begin presenting. Along the way, there have been stories of great fun, friendship, absurdity, and the unparalleled collegiality that makes SECAC something worth repeating, year after year.

Debra Murphy, University of North Florida
SECAC from 1998 to 2014: Reflecting on the Organization’s Increase in Size and Stature
The Southeastern College Art Conference has grown in both size and stature from its record-setting attendance in Miami in 1998. The organization’s membership has increased in the number of graduate students, the number of members outside the geographical boundaries of the Southeast, and in the number of international members. The number of sessions has increased dramatically, too. SECAC has established itself as a collegial environment in which senior scholars welcome emerging talent. Highlights will be considered from past conferences held in Miami, Norfolk, Louisville, Columbia, Mobile, Raleigh, Jacksonville, Little Rock, Nashville, Charleston, New Orleans, Richmond, Savannah, Durham and Greensboro.

Alexandra Murray-Leslie, Creativity and Cognition Studios, University of Technology, Sydney
Theremin Tapestry: Synthesizing Craft Processes with Analogue and Digital Technology to Create a New Musical Interface for Performance
The aim of this research was to discover how to create a new musical instrument, the Theremin Tapestry (by artist group Chicks on Speed), using slow craft techniques coupled with analog and digital
processes. As suggested by Satomi and Perner-Wilson, “Craft materials are more often praised for their aesthetic, decorative and material qualities, than their ability to convey technological concepts.” The Theremin Tapestry uses aesthetic craft concepts together with new digital hardware as well as analog technology from 1919. It highlights the importance of reinventing older technologies such as tapestry weaving and electric field research, which could both be identified as analog processes, and morphing them with new digital technologies to invent contemporary audiovisual tools for new performative expression. The theremin was the first non-contact electronic musical instrument, invented by Leon Theremin in 1919. The original theremin was played without touching the surface, using heterodyning phenomena. The Theremin Tapestry is an “augmented instrument (Augmented instruments retain the full functionality of an original instrument by including mechanical workings of the traditional instrument; however, they have been modified to interact with a computer with the addition of sensors that are intended to capture either traditional or extended techniques)” (Overholt et al.).

Greely Myatt, The University of Memphis
The State of the State of the Object in Space, or Did the Bird Fly the Coop
At a trade show visited by Constantin Brâncuși and Marcel Duchamp, Brâncuși remarked, while looking at a display of propellers, that he wished he could make sculptures that good. To which Duchamp replied, “You can.” True or not, the story posits that sculpture comes from the material world as well as the figure or nature. In 1926, works by Brancusi were shipped to the US for an exhibition in New York. Customs refused to allow the sculpture to enter the US as a work of art and taxed it as a “miscellaneous household good.” This sounded strangely like some recent sculpture, in particular work included in the New Museum’s Un-Monumental exhibition, causing Myatt to think about how Brâncuși’s Golden Bird series had inspired Rauschenberg to make his combine, Odalisk, which is composed of miscellaneous household goods. As Brancusi began making pedestals integral to sculptural ensembles, he reduced the object’s importance relative to context. Increasingly he emphasized the environment, or the space in which the object existed. As the space the art was in gained importance, the object slipped away, or flew the coop. As the object became less important, space replaced the studio as the place to make art.

Beth Nabi, University of North Florida
Anonymity Versus Ownership: Elevating the Status of Graphic Design
Does the act of signing elevate the status of a creative work? The earliest designers of metal type traditionally left their marks of creative ownership with eponymous typefaces (Baskerville, Caslon, Bodoni, Jenson). Venetian printers introduced the heritage of printing marks in the 15th century to distinguish their books from those of other publishers. The transdisciplinary greats of Art Nouveau (Toulouse-Lautrec, Cheret, Mucha) signed their posters just as they would sign their paintings. The members of the Wiener Werkstatte designed beautiful individual logos to proclaim the artistic origin of their wares. However, as a contemporary discipline, graphic design seems to exist behind a veil of anonymity. So when and why did designers stop signing their work? Did the separation of craft from design result in the dissociation of creation and signature? How might the coining of the term “graphic designer” in the 1920s have lowered the status of the creative work being produced? Does style serve as a signature? Does a recognizable style warrant categorization as art? This presentation will explore the relationship of graphic design to fine art through the consideration of creative ownership and (seeming) anonymity.

Michael Namkung, Florida International University
Drawing under Duress
As technological mediation of human experience expands, human beings have developed increasingly sedentary and solitary behaviors, becoming ever more disconnected from our bodies. Our body of knowledge on the human condition has become literally disembodied, overly abstract, and set adrift from lived experience. Drawing offers a return to the body. Namkung practices drawing under physical strain to explore a state of consciousness, a condition of vulnerability, and a certainty of failure rooted in the body. He emphasizes the activity of drawing as a physical relationship between body and environment, in which drawings define the site of sensory perception, where the self and the world physically touch. This relationship reveals itself in biomorphic drawings composed of marks that refer directly to spatial and temporal measures of the body—drawing as an index of human experience. This paper shares two ongoing drawing investigations. In Drawing Gym, Namkung explores the intersection of drawing and athletics by combining strenuous exercise with traditional drawing tools, making drawings based on movements of his body and the bodies of others. In Baby Pictures, Namkung designed a hybrid drawing-printmaking system to record his newborn son’s movements throughout his first year of life.

John Nash, University of Kentucky

When Human-Centered Design Changes the Urban School Day: What Are the Critical Incidents?

What happens when students, teachers and parents are allowed to design the schools they want to have? Behold the day pattern, or school day schedule, dictating the times at which children walk in the door, move from class to class, and walk out the door to go home. More often than not the day pattern in a school is set far from the school building by a central office scheduler who relies on longstanding policies set by a school district’s board. How can a policy that has such enormous impact on so many people’s lives not be set in a more pluralistic, democratic, and empathetic way? What would happen if the needs of students, teachers and parents were taken explicitly into account to craft a day pattern that made people’s lives better? This paper examines how design thinking can be applied to difficult challenges in urban education and then uses critical incident technique to analyze the seminal points in the design process that were critical to those in the midst of the change. Nash provides a thick description of how the design process unfolded in the school, and analyzes and reports on the critical aspects of the design process.

Noura Nasser, Princess Noura Bint Abdul Rahman University (PNU)

The Role of Science in the Perception of Nature and Art

The scientific understanding of the logic of form in nature is one reason that many contemporary artists take a position once again to see the appearances of nature, reaching across boundaries of the physical dimensions of the phenomenon and its secrets. They explore the structural form and content, through moving their sensual and emotional state of mind in full force, and provide aesthetic equations of natural phenomena, such as individual artistic perceptions about laws or building concepts of the universe. In the artistic vision of the essence of installation elements, many achievements add to art and art education new possibilities for expressive and creative work.

Linda Neely, Independent Scholar

Value Quest: Determining Best Practice in Value-Added Art Teacher Evaluation

Determining best practice in value-added art teacher evaluation is a high stakes proposition. Implementation has probable impact on job retention, compensation, and workload as well as the instructional practice and self-esteem of art teachers. In July 2013, members of a Task Force for Value-Added Art Teacher Evaluation set out to make a recommendation for best practice for evaluating student growth in the context of South Carolina initiatives in educator evaluation. Representing an
inclusive stakeholder membership—university faculty in art education and teacher preparation; art teachers at elementary, middle and secondary levels; professionals with administrative experience in state, school-district and school-principal roles; and officers of South Carolina Art Education Association (SCAEA)—the Task Force reviewed models, research studies, state and discipline parameters, and relevant current practices. Key values for best practice surfaced: 1) accord with national and state guidelines for art education; 2) accommodation for contextual factors for teaching; 3) consonance between teachers and administrators through timely development of student learning objectives and progress reporting; 4) collaboration in identifying the contribution of arts program to the school and community; 5) opportunity for engagement in reflection and improvement; and 6) provision for non-prescriptive, collegial sharing of model practices.

Jean Nihoul, University of Connecticut

The Art of Molecular Gastronomy

Recent technological advances have found their way into the kitchen, allowing chefs to approach gastronomy in an entirely new manner. Chef Ferran Adrià’s studies in both chemistry and physics provided him with the knowledge to psychologically and aesthetically alter the experience of eating through his practices in molecular gastronomy, enabling him to put the “art” in the “culinary arts.” The chef’s 2007 participation in the quinquennial international art exhibition, Documenta 12, initiated a debate on the relationship between the visual and culinary arts. During the show, Adrià paired his deconstructivist philosophies with his artistic sensibilities and the latest progresses in the sciences, which allowed him to reformatulate the preparation and presentation of food. For instance, Adrià’s popular dish, Spherical-I Green Olives, combined calcium carbonate and sodium alginate with olives—a Catalonian culinary staple—to create both the “portrait of an olive” and one of Catalonia. Though the final dish strongly resembled and tasted like an olive, it was merely olive juice “somehow suspended in space, contained or held together only by itself.” By using the latest scientific discoveries, Adrià forced his diners to contemplate the fundamental nature of the culinary arts, thereby blurring the definitions of what gastronomy could be.

Jane Nodine, University of South Carolina Upstate

No Added Preservatives: Merging Traditional And Historical Techniques of Image a Making with Contemporary Forms of Technology

After years of art-making with synthetic polymer paints, toxic solvents, and flammable inks, this paper addresses Nodine’s current focus on the use of natural materials and processes that include ink from the fruit of walnut trees, unfiltered beeswax, and printing with iron oxidation, better known as rust. Having a strong interest in materiality, with a personal connection to gardening, cooking and handcrafting, Nodine’s studio practice is currently focused on the exploration of natural materials and processes for producing art aided by contemporary information and technology.

Travis Nygard, Ripon College

Can We Understand the Sexuality of Andy Warhol’s Alexander the Great?: Historical Fiction as Primary Documentation

In 1982 Andy Warhol created a series of prints based on an ancient Roman head of Alexander the Great. The year prior, in 1981, the novelist Mary Renault published the final volume of her Alexander trilogy, based on the life of the ancient Macedonian ruler. These novels enjoyed widespread readership within, and outside of, the LGBT community, and they framed Alexander the Great as bisexual. In this presentation Nygard asks whether the prints and novels should be linked. He notes that today Warhol is ensconced within the canon of great LGBT artists, but much critical interpretation remains to be done on
his body of work. We do not yet fully understand what many works of art meant to Warhol himself as a gay man, what they meant to his LGBT viewers, and what they should mean to intellectuals today. Warhol’s Alexander the Great series has been scantly studied, and in this presentation Nygard interprets the prints using Renault’s fiction as a counterpoint. By using this intertextual methodology, he reconstructs a moment when the ancient leader became a gay icon. Nygard also discusses the methodological challenges and resultant ambiguities inherent in using historical fiction as a primary document.

Iva Olah, Concordia University, English M.A.
Ornament, Excess, and Devaluation
In recent years there has been considerable interest in deconstructing the political biases against ornament’s association with femininity, long disparaged by critics as chiefly decorative. However, how this devaluation of ornament is tied to a capitalist fetishizing of the sexualized female has not been considered. By examining how ornament was central to propagandizing Renaissance Florence’s civic personification as a fertile maiden, this paper explores a key example in Western history where the celebration of nubility is explicitly tied to communal wealth. This paper studies how drawings and prints of ornamented women in the Florentine Picture Chronicle and the Otto prints—two image series neglected due to their ornamental style—visualized the cornucopia’s symbolism of perpetual wealth and fertility used by Lorenzo de Medici’s rule of Florence (1449–92). Anxiety around prostitutes’ co-optation of the sumptuary excess defining the civic bridal body eroded the integrity of the government’s symbolic valuation of money with procreative sexuality. Olah argues that the modern distaste for ornament and decoration finds roots in the irreconcilable figure of the cornucopia-laden nymph, whose excessive liberality paradoxically led to its devaluation.

Christopher Olszewski, Savannah College of Art and Design
In the Footsteps of Custer
This presentation is based on the visual data collected during Olszewski’s travels in the Western United States, where he collaborated with Tribal Colleges, interviewed Native peoples, visited museums, battlegrounds, and ceremonial sites, and researched Native American art collections. Olszewski paints images on vinyl automobile covers (SKINS) and is covering his 2005 Pontiac Montana. The vinyl will be manipulated while on the vehicle and replaced as needed with fresh skin. The collection of skins will construct an exhibition based on the experience gained from retracing the demise of General George Armstrong Custer, from his childhood home in Monroe, Michigan, to his violent death in Little Big Horn, Montana. General Custer is a larger-than-life historical figure who has been canonized in American folklore and demonized by the Native Americans he fought to eradicate.

Kofi Opoku, West Virginia University
The Role of Technology in Designing for Social Change
If design as a noun is concerned with the looks and functionality of an object, then design as a verb should be the process by which specialized knowledge from various disciplines is applied to a new context for the purpose of developing innovative products. Current trends in the product marketplace suggest that innovation in design is driven on the wheels of scientific discovery and application. The attendant issue with the interdisciplinary aspects of design is that scholars and practitioners need to become more knowledgeable about theories in the applied sciences, such as psychology, anthropology and computer programming. How can these complex theories be navigated and presented in design contexts that drive change in society? This paper examines the role of computer technology in creating empathy and inspiring community-led transformations. How can computer technology improve
cognition and elicit affective reactions from people in order to bring them to a better understanding of social issues? Using the lens of design, Opoku presents a model for generating empathy through an application of scientific principles and explores how computer technology can elicit emotion and, subsequently, a desirable action among users to serve the wider interest of their communities.

Francisco Ortega, Texas Tech University
Games as Cultural Practice: A Retake
There is a 2000-mile extension of political division between Mexico and the United States, known to those who have lived there simply as La Frontera (The Border). Between 2007 and 2008, Ortega created three board games based on border-related scenarios. His goal was to promote discourse and foster interest in participant players about border issues in order to undermine sensationalist perceptions created by chismes (gossip) and fueled by indifference. He also attempted to redirect the creation of board games—and the activity of board game playing—to build a new approach that could lead to social awareness. The movement that Ortega created—ludoztli (making games)—exhorts the artist to break the wall between the art object and the passive viewer. In this movement, games cease to be a purely recreational object and become active art, transforming the audience from a simple viewer into an active participant, into a social-aware gamer. In this paper Ortega discusses the development of the ludoztli games and the outcome of the games in the last six years.

April Oswald, Munson-Williams-Proctor Arts Institute
Shared Traditions: Visual and Language Literacy
Utica, NY, includes refugees from Africa, Asia, and Europe, totaling 18% of the city’s residents. Munson-Williams-Proctor Arts Institute (MWPAI) was approached by the Mohawk Valley Resource Center for Refugees (MVRCR) to develop a program that enriches the process of learning English as a second language, while introducing immigrants to the assets of their new community. Shared Traditions: Visual and Language Literacy is that program. From June 2014 through May 2015, MWPAI staff will collaborate with MVRCR and Utica City School district ESL instructors to present weekly two-hour sessions for three six-week terms. Each class serves 20 refugees, for a program total of 60. MWPAI educators and curators will introduce principles of art and vocabulary, discussing art in two special exhibitions using three major themes—adornment, ritual, and place—chosen for their cross-cultural significance. Teaching artist Sylvia de Swaan, a World War II refugee herself, will lead two of the six sessions. De Swaan will introduce techniques of photography to students, guiding them through the process of expressing themselves in this medium. Her work will be instrumental in inspiring students to share their experiences through conversation and images. The students’ photographs will become an online exhibition.

Nikki Otten, The University of Minnesota
Selective Spotlight: Same-Sex Intimacy in Charles Demuth’s Vaudeville Watercolors
The emphasis that art historians have recently placed on Demuth’s biography has resulted in a tendency to isolate his homosexuality as a tragic influence in his life and art. Otten hopes to dispel the air of melancholy that scholars often attribute to Demuth’s work. The vaudeville watercolors contain an element of subversive play, and Demuth likely delighted in reserving them for those who understood the joke.

Quintin Owens, University of West Florida
Fragmented Experiences and Unresolved Moments of Bewilderment
Owens’s 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 helping him recall a sense of a moment never to be had again. He struggles 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—perhaps better yet—how we idealize our lives and assemble our environment. Collapsing the two reveals the domesticated maintenance of incongruities arising between ourselves and the world in which we live. The objects and materials Owens uses carry a preconceived value or weight. They can be attached to a specific memory or may simply serve to help construct the domestic spaces that surround us. Working in this manner provides Owens the opportunity to integrate his relationship with specific materials into a composition of objects that then strives to articulate a palpable sense of an encountered place in time.

Jack Ox, University of New Mexico

Art-Science is a Conceptual Blend: Quantifying the Proportion of Art to Science in a Work

Is a painting of a Petri dish in a laboratory an example of art-science? Is a painting of the contents of that Petri dish seen through a high-powered molecular microscope art-science—or is it closer to a landscape or still life painting? This paper explains what a conceptual blend is and shows how it works with the double-scope integration network created by Gilles Fauconnier. Ox used the New Zealand artist-scientist Raewynn Turner and her work on olfaction to show how we can evaluate the relative amounts of art and science content in a work. This capability is growing more important as the art world embraces art-sci, with the ever-present danger of superficiality and ultimate meaninglessness.

Nancy Palm, University of North Carolina at Pembroke

Soon to Be Known Only in History: Indian Figures, US Landscape Painting, and the Backdrop of Indian Policy

This paper explores how the shifting appearance of Indian subjects in US landscape painting corresponds to changing political circumstances for Native Americans through the nineteenth century. Landscape painters, like the rest of the nation, were attuned to and grappling with the effects of Indian policy and the reality of Indian-White relations, and as artists (and subject matter) moved west, Indians became a more central focus in landscape art. In addition to geographical circumstances, Indian politics also provided an impetus for how artists painted Indians and how an American audience viewed them. In the 1820s and thirties, when failing assimilationist policies led to mass displacement of indigenous populations, artists like Alvan Fischer and Thomas Cole were painting tiny, marginalized Indian tropes. By the 1880s, when Native Americans were allotted shares of barren land for cultivation and all but stripped of their tribal rights, Albert Bierstadt was painting centralized, yet ephemeral, Indian figures that illustrate perceptions of their fading ways of life and subsistence. In the interim, a range of Indian subjects developed against the backdrop of Indian policy. This paper highlights how major shifts and ambiguities in Indian politics are echoed in the shifting representation of Indians in landscape art.

Katherine Papineau, California Baptist University

From Plush to Glass, and Other Anti-Dust Catchers

The sleek, streamlined interior of the mid-twentieth century glass and steel framed house has seemingly little to do with dust. However, the development and history of glass and steel architecture is inextricably linked with an obsession with cleanliness and sanitation. Plush, wallpaper, and chintz (dust collectors) signify the bourgeois Victorian interior of the nineteenth century, while smooth, unadorned surfaces with “no superfluous trim” to avoid any “dust-catching proclivities” are the mark of the
twentieth century modernist interior. Rather than an artistic material, for modernist designers dust functioned as an anti-artistic material that inspired modern designs with streamlined surfaces and glass walls. This paper traces the transformation from the plush Victorian interior to the sleek modernist interior to suggest that this change in design was less an aesthetic one and more closely related to hygienic and sanitary reform. The mid-twentieth century glass house offers a unique case study for the domestic interior as its inception was generated by a need for sanitation, cleanliness and dust-free interiors.

Yumi Park, Jackson State University
Redefining “Ai Apaec” as a Shaman in the Moche Society
The term “Ai Apaec” (creator) was first introduced by Rafael Larco Hoyle in 1934 in order to define the anthropomorphic being who wears a distinctive headdress and shows feline fangs protruding from his mouth. “Ai Apaec” was generally shown in Moche ceramic vessels approximately created between 50 and 800 CE. Larco Hoyle considered this figure as one of the supreme deities in the Moche society. Since Rafael Larco Hoyle introduced the concept of “Ai Apaec” as a Moche supreme deity, many museums and scholars employed uncritically this term in order to label the Moche fanged anthropomorphic figure. This paper, however, suggests that the Moche ceramic vessels labeled as “Ai Apaec” can be reinterpreted as shamanic. Park uses four examples of Moche ceramics from Mississippi Museum of Art and Saint Louis Museum of Art and contextualizes them as associated with activities generally conducted by a shaman.

Louly Peacock, University of North Carolina Asheville
“Tongues Untied”: Shoes Representing Power in Art
Women’s heels tied up and tied down, in pumps or boots, show power and convey their own symbolic language in art. This paper illustrates these complex relationships and addresses how heels can become weapons and intimidate viewers, while also being objectified and dismissed by them. Meret Oppenheim’s trussed shoes (like a turkey) in her assemblage “My Nurse” (1936) convey the purity of wedding shoes or nurse pumps, and yet their position, upside down like splayed legs and wrapped tightly in string, show women’s vulnerabilities. Frida Kahlo often wore uncomfortable laced-up high-heeled boots, a look intended to show defiance and mask her handicaps. High heels can intimidate people and make a woman feel sexy, but they also constrain women’s feet. Vanessa Beecroft staged performance pieces of models wearing only Manolo Blahniks to question how we perceive models and fashion. And Cecily Brown’s “New Louboutins” (2005) portrays a couple having sex in a large office chair, the woman straddling her lover in an uncomfortable lap dance. These women artists hold the power as the makers, and yet their work also exhibits a desire to be constrained and open at the same time, resulting in an ambiguous relationship with the viewer.

Cindy Persinger, California University of Pennsylvania
Writing a Socially Engaged Art History
In his 1984 article “The Absence of Presence,” theorist and conceptual artist Victor Burgin expressed his concern that too many artists had seemingly forgotten the important work done by conceptualists in the 1960s and 1970s. Burgin lamented that postmodernism was celebrating a return to painting instead of creating works of art that addressed the politics of representation. Similarly, the critical art history of the 1960s and 1970s (i.e., T. J. Clark and O.K. Werckmeister), which grew out of the art historical praxis of Meyer Schapiro, focused on the politics of representation, yet today many art historians practice a social art history more concerned with placing works into their social-historical contexts than with the politics of inequality or difference. In this paper, Persinger reflects on the ways in which figures such as Burgin
and Schapiro wrote art history from positions of social engagement. What sorts of art historical narratives did Schapiro and Burgin hope to construct and how did they aspire to do so? In keeping with the inquisitive nature of the panel, Persinger considers how their legacies may help us to reconsider the writing of a critical art history today.

**Kristi Peterson, Florida State University**

**Gathering the Sacred: Possession and Consumption in the Coateocalli**

Devotional images and their attendant ritual interactions stand as visible examples of the very nature of images, both formally and in the intersection of art and sacra. As a case study, this paper examines the function of the Coateocalli and its role in the creation and manipulation of sacred space and place in the city of Tenochtitlan in the Postclassic Period. Located within the Sacred Precinct, the Coateocalli served to house cult effigies of both allied and enemy nations collected by the Aztec state. Peterson argues that the structure thus served as a locus of possession and consumption. A study of the temple provides a unique opportunity to examine the nature of cult effigies, areas of sociability and ritual, and the notion of objects that contain a physical, sacred self. In representing a desire to both bring the world of the periphery to the center and to effectively possess the sacrality of the other, the Coateocalli was a crucial element within the creation and manipulation of ideas of place in Tenochtitlan. In the conscious possession of foreign effigies, the temple was effectively an attempt to both solidify conquest and create a metaphor of cultural unification.

**Stephanie Peterson, The Graduate Center, CUNY**

**The Search for Physiognomic Objectivity: The Construction of Types in the Work of August Sander and Otto Dix**

This paper examines the intersection of photography and painting in relationship to the concept of types in Germany, looking specifically at the work of artist-friends photographer August Sander and painter Otto Dix. Looking at the renewed interest in physiognomy spurred on by the work of Ernst Kretschmer, Hans Günther and Ludwig Ferdinand Clauss, Peterson examines the ways in which the aforementioned Neue Sachlichkeit artists’ work ran counter to physiognomico idealism. The classification into types dovetailed with the growing eugenics movement and would be adapted to National Socialist genocidal policies. Analyzing the period prior to the Nazi party’s ascent to power, Peterson considers the relationship and artistic exchange between Sander and Dix, focusing specific attention on their treatment of types. Both artists reflect upon the definition of “Germanness” in the Weimar context. While Dix’s portraits exaggerated and distorted certain features using the painted medium, Sanders sought out representative types, emphasizing their station in life through props, setting, and physical features of the sitter. Peterson examines the way in which each artist called into question the objectivity of his medium, using it to subvert the growing regard for physiognomic study.

**Betti Pettinati Longinotti, Salem College**

**Re-informing the Art Canon: Inclusion of Art She-roes**

Embracing the mission of the Guerrilla Girls, a feminist art group fighting for the rights of women artists, past and present, this investigation of work seeks to recognize and celebrate the contributions of these “she-roes.” With an intention to re-inform the art canon, the faces of women artists over the centuries are re-presented. During their lifetimes, many lacked recognition, muted by the hegemony of their male-dominated world. With influences as diverse as Hildegard of Bingen and Lee Krasner, new synergies are crafted from both opaque and transparent structures. This work ranges from an exploration of painting with oils to compositions in glass. Maternal meta-narratives further homage the neglected “other-half.”
Yuka Petz, Independent Scholar
The Physicality of Text
Petz’s 2-D and sculptural works examine the physicality of text, such as the motion of our bodies as we write or the space text occupies around us. The content, form, and craft of this work are deeply rooted in Petz’s background and current practice as a book artist. She discusses the inherently multidisciplinary nature of book arts and shows examples of her interdisciplinary works that incorporate traditional disciplines connected to book arts, such as printmaking and papermaking, and newer disciplines, such as physical computing.

Katie Pfohl, Harvard University
Frederic Edwin Church and Eclecticism in American Art
During his 1859 voyage to the Arctic, American landscape painter Frederic Edwin Church envisaged icebergs to possess some oddly decorative properties. The iceberg’s dynamic “crystallizations of form” seemed simultaneously to recall the art and ornament of every culture, looking like a “mosque” or “Japanese vase” one minute and a “pyramid” or “cathedral” the next. This association between iceberg and world ornament suggested that the principles of design Church explored as an ornamental designer and architect might be used to order and sort his landscape paintings as well, which increasingly borrowed from an international range of artistic cultures in both subject matter and compositional design. After Church’s Arctic trip, an eclectic decorative logic infiltrated virtually all aspects of his artistic practice, ranging from the actual compositions of his paintings, to the elaborately ornamented frames he designed to accompany them, to his collection and display of a global range of objects in his home, to the interior design and architecture of his upstate New York mansion. Often dismissed as unintelligible borrowing from different cultures, Church’s exploration of the art and ornament of world culture informed his landscape painting practice as he struggled to adapt landscape painting for a global age.

Natalie Phillips, Ball State
The Beast, the Sovereign, and King Kong: Reflections on Jacques Derrida’s Seminars at the University of California, Irvine, 2001–2003
In 2002, Jacques Derrida held a seminar at the University of California, Irvine, entitled “The Beast and the Sovereign.” In it, he discussed the complex relationship between animality and sovereignty, terms that are at once contradictory and complementary. There is nothing more different, yet nothing more similar, than the Beast and the Sovereign. Phillips had the pleasure of taking Professor Derrida’s seminar that year and wrote this paper during the course of her time spent with him. The paper uses an accessible image from pop culture, the film King Kong, to explain Derrida’s complex ideas on sovereignty. Phillips analyzes King Kong’s use of the Beauty and the Beast motif and its application to Derridean theory, as well as Derrida’s concepts of “The Election of Erection” and “The Marionette.” The issues of nudity, speech acts, and thresholds are analyzed and the paper concludes with a look at what happens when one sovereign clashes with another. Through the seemingly simplistic structures of this pop culture phenomenon, the ways in which Derrida intermingles the image of kingship and animality are elucidated.

Caterina Y Pierre, CUNY Kingsborough Community College
Body as Monument: The Presence and Absence of Agostino Bertani (1812–1886) in Milan
Few spaces invite a greater connection between an artwork and the material body than the cemetery. There, the living encounter traces of the deceased through tomb monuments. In Europe during the nineteenth century, tomb monuments evoked the body of the departed through literal representations
of it, as if to raise it from the ground beneath. Because of their usual proximity to the actual remains of the dead, tomb monuments initiate greater physical responses from living viewers than similar monuments of the same figures placed in public spaces such as parks or squares. Furthermore, as funerary art became more secular, the common person began to be seen as an important sociopolitical force, and cemeteries became more politically charged. This paper explores these phenomena through two public monuments still extant in Milan, Italy, dedicated to Agostino Bertani, a revolutionary under Giuseppe Garibaldi and member of Italy’s first parliament. Through a discussion of a monument to Bertani by Vincenzo Vela (1820–1891), located in the Piazza Fratelli Bandiera, and the tomb sculpture dedicated to Bertani by Federico Gaetano Villa (1835–1907), located in the Monumental Cemetery, the charged relationship between the living, the dead, and the monument will be explored.

Amy Pirkle, The University of Alabama
Please DO Touch the Artwork
Why do some book artists hold onto the traditional “technology” of letterpress printing from metal type on handmade paper? Why do some incorporate newer technologies such as archival inkjet printing, 3-D printing, and photopolymer plates created from computer files? How does the field of book arts relate to other media (sculpture, painting, etc.) in our approach to traditional and emerging technologies? In short, Book Arts is fundamentally different from the typical work one sees in a gallery because the book artist demands interaction from his or her reader. We encourage our viewers to handle our work, spend time with it, and fully experience it. Our work is not best engaged by sitting on a pedestal or hanging on a wall. Book artists must use the most appropriate technology available to convey their message in the most effective manner, as well as consider how this technology affects the tactile, interactive experience of the reader.

Carolyn Porter Phinizy, Virginia Commonwealth University
The Dangerous Beauty of Dante Gabriel Rossetti’s Lady Lilith
This paper examines Dante Gabriel Rossetti’s painting Lady Lilith (1869) and poetic representations of Lilith, Adam’s first wife, often cast as a temptress, witch or demon. Rather than represent Lilith in this way, Rossetti shows her in the guise of a sultry, sixteenth-century siren inspired by the works of Titan. Many feminist literary and art historians have found Rossetti’s representations of Lilith to be reflective of cultural and personal anxieties about women. Porter Phinizy builds on these earlier analyses to offer an alternate interpretation of the dangerous beauty in Rossetti’s images of “wicked” women: she proposes that Rossetti’s painting and poems about Lilith be examined in light of how he perceived Renaissance representations of women. Rossetti was a leader of avant-garde British Aestheticism. Aesthetic artists and writers often commented on the overwhelming, all-consuming beauty of Renaissance art. Porter Phinizy examines Rossetti’s own Aesthetic understanding of the Renaissance and compares his representations of Lilith with precedents from Renaissance art and poetry. She also contextualizes Rossetti’s point of view by examining the art criticism of Algernon Charles Swinburne and Walter Pater, who both wrote vividly of the dangerous beauty of women in Renaissance art.

Edward Powers, Queens College, City University of New York
Put Your Best Foot Forward: Andy Warhol’s “Dance Diagrams” (1962) and the Legacy of Action Painting
Building on the connection that Spies and Buchloh have drawn between the “Dance Diagrams” (1962) and action painting, Powers examines this series’ importance just as Warhol was indeed turning away from action painting, which he had practiced throughout 1961, in favor of what supplanted it by summer 1962: his “quick and chancy” screen-printing techniques and the semblance of a gestural
surface that they unhinged from an expressionist one. First, Powers examines how this series introduced the modular icon, serially repeated, into Warhol’s hand-painted Pop art, which came to be paradigmatic of his screen-printing. In turn, he connects this series with Rauschenberg’s and Johns’s earlier responses to action painting, in which they also repeated the modular icon, yet differentiated it in a spatiotemporal sense, as would Warhol. Finally, Powers examines the connection that Warhol drew between the “Dance Diagrams” and the “Male Genital Diagram” (1962). Here, not only did he propose a pair of competing models for action painting: in addition to dancing, urinating. He opposed both models (pedal and penile) to the manual production of a gestural style. Indeed, his identification of this pedal model with printmaking, in particular, would soon culminate in “Foot and Tire” (1963–64).

Katherine Powers, California State University, Fullerton

Music-Making Angels in Italian Altarpieces

Angel musicians decorate most Italian Renaissance religious paintings, not only the narrative stories of the Nativity of Christ, Assumption, and Coronation of the Virgin, but also the iconic altarpieces and devotional paintings of the Madonna Enthroned with Saints and the Madonna and Child. The iconic Madonna Enthroned and the Madonna and Child depict music-making with solos, duos, and trios of angels performing soft category musical instruments of lute, recorder, rebec, and lira da braccio. The musical instruments’ design and performing method as well as the combinations of instruments in ensembles would have been recognizable to nearly any contemporary worshipper, cleric, nobleman, merchant, and peasant. Taking the worshipper’s point of view, this paper explores the music-making angel and its relationship with musical life and devotions during the Italian Renaissance.

Jennifer Pride, Florida State University

Mediating Cultural Trauma through Caricatures in 19th-Century Paris

Art historians consider the destruction and reconstruction of Paris by Georges-Eugène Haussmann and Napoleon III during the mid-19th century as the rupture that thrust visual culture into the modern era. Overlooked is the satirical discourse of Haussmannisation as trauma that developed in prints from 1853–1870. Pride argues that caricature mediated the trauma of Haussmannisation by commenting on and undermining the sociopolitical changes occurring as a result of this rupture. The caricatures in the popular newspaper, Le Charivari, mitigated the visceral experience of trauma through satire. Simultaneously, these satirical images were a visual representation of real trauma generated by urban renewal. In Le Charivari, caricatures combine image and text to reveal social anxieties regarding the loss of old Paris, the irony of new problems such as traffic congestion and accidents in the evolving city, and the character and conduct of Haussmann. Satirical caricatures by artists such as Honoré Daumier provide social critique during this time of urban upheaval. Such satirical images are a paradox of modernity itself, comprising irresolvable binaries regarding the positive/negative impact of Haussmannisation. The caricatures in Le Charivari provided the ironic distance needed by a culture experiencing Haussmann’s traumatic tear in the Parisian social fabric.

Kathy Quick, University of Rhode Island

The Average Child: Lewis Hine, Statistics, and “Social Photography”

This project looks at the statistical turn in American sociology in the early twentieth century and its impact on Lewis Hine’s “social photography.” The rise of statistical methods in the social sciences coincides with Hine’s development as a documentary photographer. Hine is often discussed alongside just one or two of his iconic images. This approach overstates the importance of the single select print, subverting the essence of Hine’s statistical method. The conventional monographic approach is far too limiting for a photographer who produced thousands of images. In 1907, Hine enrolled in Columbia
University to study sociology with Professor Franklin Giddings, who was responsible for establishing Columbia’s leadership position in statistical methods. Hine’s experience in the classroom at Columbia played a pivotal role in shaping his sociological perspective. Hine never thought of his work in terms of individual photographs and was rarely involved with the actual printing of his images. What was central to his picture making was a belief in the veracity of a statistical norm. Quick’s project examines how Giddings and the “Columbia School” provided Hine with the elements upon which his term “social photography” found meaning and informed how a sociological philosophy might be manifest in photography.

Dan Quiles, School of the Art Institute of Chicago
Complete the Circuit: Art, Music, and Television in Post-Punk New York
Quiles juxtaposes two intersections of art and music in the aftermath of punk in downtown NYC that aimed—whether symbolically or literally—to use television to intermingle different modes of cultural production. Glenn O’Brien and Chris Stein’s TV Party (1978–1982) featured many of the leading lights of graffiti art, No Wave, and New Wave as guests and performers. The styles that emerged out of this milieu, such as “punk funk” and “mutant disco,” were hybrids of seemingly irreconcilable genres that undermined their previously existing racial associations. Television allowed for a semblance of control over one’s image, as well as a pathway to stardom (as later exemplified by Basquiat and Stein’s band Blondie). On the other hand, Information Withheld (1983), Juan Downey’s video for public television, incorporates songs from David Byrne and Brian Eno’s collaboration My Life in the Bush of Ghosts (1981). Information Withheld is an amalgam of educational television and art that systematically explicates the sign on linguistic, artistic, and societal registers. A different sort of agency than that of TV Party is offered here: rather than declarations of radically new selves, visual material, video editing, and advances in music are placed in the service of viewer edification.

Edward Ramsay-Morin, Sam Houston State University
In Between Here and There: Abstract and Collage Animation
For this session, Ramsay-Morin is interested in presenting examples from two distinct bodies of work that employ montage/collage. His work in animation and print incorporates imagery from scientific texts and educational media, with sources including public television, museums, journals, textbooks, and children’s books. In this body of work he is interested in exploring how science feeds our fears and fantasies. Examples may be previewed at: https://vimeo.com/73038877, and http://www.innerspacelabs.com/InHereOutThere.pdf. A second trajectory in Ramsay-Morin’s studio practice includes computational media. Using the programming language Processing as the primary medium, he is interested in an exploration and mediation of modularity, automation, and variability. From this body of work, he presents his project “Texturaries,” an interactive piece that montages image and text in real time. Documentation of this project may be viewed at: https://vimeo.com/88278433.

Sandra Reed, Marshall University
The SECAC Binary
SECAC is an organization of tradition. At the same time, it is one that continually evolves. This binary of tradition and change is a source of SECAC’s appeal and importance to many members. The dramatic increase in membership over the past decade creates both challenges and opportunities for the organization as it seeks to remain a site of vibrant participation. The three-part title of Gauguin’s masterwork provides a structure to explore this binary. Whence Do We Come? To begin, this presentation highlights ways in which SECAC has responded to members’ needs and ideas, technological advances, financial realities, and its cultural context. What Are We? Next, this presentation addresses
selected issues that are actively being considered or implemented within SECAC. Whither (Might) We Go? As the conclusion, ideas for the future of SECAC that have been solicited from attending members will be read.

Mary Alison Reilly, Florida State University

Posing Photography in Fin-de-Siècle France: Art and Science in Seurat’s Les Poseuses

Georges Seurat’s painting Les Poseuses demonstrates on a radical level the merging of science, technology, and art. Seurat’s work breaks painting away from direct observation and relies on scientific method and machines to create a new pictorial representation of artistic development. Reilly contends the three models in the front plane of the painting correspond to the chronophotographic images introduced by photographers Eadward Muybridge and Julienne-Etienne Marey. This inclusion of photographic forms with the artist’s pointillist painting style demonstrates the artist’s separation from tradition and follows the 1887 journal, Le Revue Scientifique, written by Yves Guyot. Guyot supposes scientific methods, specifically color theory and photography, will move art toward innovative forms and subjects and away from imitating a classical past. The models, understood as one woman posing in timed succession, are juxtaposed with Seurat’s static canvas Un dimanche après-midi à l’Île de la Grande Jatte in the background, lending the work to be read as both an illustration of Guyot’s article as well as a narrative for the advancement of art in fin-de-siècle France. Moreover, Seurat’s fusion of art and science moves women away from the focus of the subjective male gaze and towards the lens of scientific examination.

Rhonda Reymond, West Virginia University

Constructing and Framing Identity in Joseph E. Dodd’s “Bluefield, View from My Room”

Joseph E. Dodd (1907–1945), a black West Virginia artist trained at the National Academy of Design, was teaching at Bluefield State College, an HBCU, when he painted Bluefield, View from My Room (1939), just before leaving West Virginia to study art at Yale University. The painting is both a landscape and genre painting as the artist’s pictorial and metaphorical window juxtaposes far and near, public and private, nature and art, exteriority and interiority. While the focal point is the scene outside the window, it is in the liminal space of the window’s edge, the threshold and nexus of transition, where meaning is abundant and expressly self-referential. With relatively little archival information on Dodd and a small body of work thus far identified, this investigation focuses on the object and considers how the artist used viewpoint, perspective, framing, surface, and iconography to inscribe himself into this space. It argues that Dodd’s use of spatial construction relates to his negotiation of identity production at a threshold between one life and another, and that it is visually manifest in the emphasis on a reverse progression within the painting from exterior pictorial space, to interior pictorial space, to intimations of interior mental space.

Stacy Bloom Rexrode, Elliot University

Flower as a Feminine Trope

The idea and metaphorical use of the flower, blossom and bloom is intertwined with the female persona throughout history and certainly art history. The sole purpose of a flower is reproduction, and for that purpose, the flower is a plausible symbol for the female body at its most rudimentary interpretation. Certainly we have all but lost the Victorian-era definitions of specific flower meanings, but the broader connections to life, death, fertility and reproduction continue to persevere throughout artistic expression. Furthermore, the dichotomy between femininity and masculinity is embedded in the gendered identification of flower as female and its propagator as male. The floral image maintains its feminine role in contemporary art today.
Arturo Rodriguez, University of Toledo
Relief Mural Projects
This talk explores student-created print works installed on the exterior walls of buildings on the campuses of both Wayne State University and the University of Toledo during the MAPC conference. Thus, it bridges the two cities and creates one big connected “Print City.” Students create large woodblock prints on Japanese Kozo (rice paper) and adhere them using wheat paste. As these prints will be outdoors, their existence can best be described as ephemeral. The students are required to take into account the history of their site and create an image that is visually pleasing but also pays homage. Rodriguez believes that the murals will spur interest in the history of both cities. As a result of this event, students become more engaged in fabric of the community in which they place their prints. This project also prompts folks to explore both cities in search of the murals, creating a transformed community of newly engaged art enthusiasts. Because people are out walking the city sidewalks, the project has a positive impact on the community and businesses of that area. Inspiration for this project was the artwork of New York–based artist Swoon.

Carla Rokes, University of North Carolina at Pembroke
From Pastels to Pixels: Combining Analog and Digital Techniques in the Drawing Studio
Today’s students long for innovative approaches to making art, from digital work that has a “hand-drawn feel” to traditional drawings that offer “sleek control” to the many variations in between. In the classroom, as in the artist’s studio, technology can introduce versatile digital tools that work in tandem with traditional media. Recently, Rokes has encouraged Intermediate and Advanced Drawing students to work thematically in multidirectional methods. Many students devise concrete steps in their traditional and new media combinations, but they certainly don’t have to be the same every time. From preliminary activities that encourage students to take a sketch or idea as far as it can go, to highly planned-out approaches, students explore expression through hybrid analog and digital combinations that offer innovative and unique results. By combining a range of traditional media from charcoal to acrylic inks with digital tools such as Wacom tablets and pressure-sensitive stylus pens and brushes, students are encouraged to get out of their comfort zones and challenge themselves with every new drawing.

Annie Ronan, Stanford University
Captured in Water: Winslow Homer’s Deer Hounding Watercolors and the Aesthetics of Animal Cruelty
This paper examines Winslow Homer’s late-nineteenth-century watercolors of deer hunting in the Adirondacks, considering them in relation to contemporaneous debates, in both sport and science, about the perils of sympathizing with animals. Although typically considered to be celebrations of the sporting life, confident in their pseudo-Darwinian ideals, these pictures are, in fact, deliberately disturbing, depicting acts of animal cruelty that even the most seasoned sportsman would have found unsettling. Homer repeatedly portrays a controversial style of hunting known as “illegitimate hounding,” a notoriously brutal practice that had long been denounced by both the sporting community and the mainstream press. This method, in which the quarry is trapped in water and slowly drowned, demanded little from the hunter aside from a willingness to observe animal suffering dispassionately and resist the urge to sympathize or intervene. A desire for, and an inability to achieve, this sort of affective self-discipline animates Homer’s paintings of dead and dying deer. Ultimately, these provocative works reflect upon the difficulty of managing one’s sympathetic investments in animal others, of negotiating
interspecies encounters with the objectivity and aloofness that the sporting, scientific, and artistic ideals of the period increasingly demanded.

Nancy Roucher, Sarasota Arts & Cultural Alliance
see: Wendy Dickinson

Allison Rudnick, The Graduate Center, CUNY
Art with a Social Function: The Photographs and Films of Ella Bergmann-Michel
German artist Ella Bergmann-Michel (1895–1971) was an active member of the Frankfurt avant-garde during the interwar period. She was trained from 1915 to 1918 in the traditional media of painting, printmaking and drawing as a student at the Grand Ducal Saxon School of Arts and Crafts in Weimar, later to become the Bauhaus. Around 1927, she took up photography, and produced five independent films between 1931 and 1933. Additionally, the Frankfurt studio she shared with her husband, artist Robert Michel, served as a venue for the congregation of avant-garde artists and filmmakers. This paper locates Bergmann-Michel’s Constructivist-inspired paintings, photographs and films of the mid-1920s to early 1930s within the context of the painting vs. photography debates of the interwar period. In doing so, Rudnick argues that, unlike her abstracted Constructivist paintings, photography and film provided Bergmann-Michel with the opportunity to create works with measurable effects in the service of her socialist ideals. Her film Where Old People Live, for example, documents the day-to-day lives of residents of Mart Stam’s modernist home for the elderly, thereby serving as propaganda for such socialist housing schemes. Ultimately, photography and film allowed Bergmann-Michel to directly participate in the socialist initiatives of her day.

Nancy J. Rumfield, West Chester University
Memories of
Because of the passing of time, everything we create is already a memory of a time passed, even if it is the moment before the brush touches the canvas or the shutter button is fired. Memories may change over time dependent on personal experience, but do we remember the best, the worst, or just the emotion or feeling of the moment? Is it important that the personal memory we depict in art be exact? Rumfield doesn’t believe it is as important to present details as much as the general emotion. Personal memories made public are still personal; however, the artist has the choice of what and how much to reveal. Representations of memories created in art may be real, symbolic or invented, but the power of the memory remains with the artist.
For several years Rumfield has been working on a few series that are related to memory. In these images she has several approaches: exploring the meaning of found objects; using her shadow as proof of her presence; and creating alternate memories of an emotion, place, time, or event using layers of contrasting and related imagery. Rumfield’s intent is to invite the viewer to question, discover or translate her images.

Jonathon Russell, Central Michigan University
Advanced Typography: The Use of Obsolete Hands-on Technologies to Enhance Typographic Education
Despite the best efforts of design educators to influence students in different directions, the first stop for the contemporary design student when starting a new design project is a usually a Google image search and the Creative Suite. Russell has devised a project, inspired by Erik Brandt’s Ficciones Typografika project and the recent acquisition of a Risograph GR3750, that allows students to expand beyond their usual methods. Students start by creating abstract typographic compositions using only vintage Letraset lettering sheets. Students select two compositions to enlarge to 24 x 36 inches and
print. This exercise is a study in the contrast of scale and detail. Students are then divided into partnerships and tasked with the challenge of editing and curating their combined compositions into a single 12-page signature. Once the signatures are completed they are printed on a Risograph GR3750 stencil duplicator. The resulting signatures are then collected, collated, and bound into a book. This project is an exercise in moving away from digital thinking and production methods and back to a hands-on approach to design. The result is a new appreciation for alternate methods of not only physical production, but ideation, image making, and working collaboratively.

Bridget Sandhoff, University of Nebraska Omaha

Girls Will Be Boys? Diverse Somatotypes in Etruscan Art

The human body was a primary concern in ancient Greece; it occupied philosophical thought, was addressed in medical treatises, and became a popular topic for visual artists. During the Classical period, the perfect male form became the standard model to which everything else was compared. Indeed, the Etruscans emulated this well-established somatic paradigm created by Polykleitos, which was carried on later by Praxiteles and Lysippos. While the idealized male archetype had its purpose in Etruscan culture, “alternate” bodies also populated the art of Etruria, including the seminude, athletic woman. This sporty aesthetic materialized as strong muscle development in singular females, or in male/female pairs, who mirrored each other in stance, lack of dress, and physique. The ambiguous couples appeared most frequently on items for the female toilet—engraved bronze mirrors and Praenestine cistae—and the solitary women embellished bronze utilitarian implements. Certainly, the body became a persuasive locus of information in Etruria. By analyzing these works, Sandhoff believes that the youthful, fit, feminine builds reinforced ideas of survival, continuity, and remembrance for Etruscans. As women and men viewed or handled these items, the bodies conveyed a potent message about the value of marriage and all its concerns.

Christina Sapega, Pratt Institute

An Exploration of the Sisiutl Motif in the Art of the People of the Northwest Coast

In this paper Sapega discusses the composite creature known as the sisiutl in the art of the Northwest Coast peoples from the late nineteenth to the mid-twentieth century. First she describes the sisiutl and places it in the cultural context of tribal groups of the Northwest Coast. She then narrates aspects of the myths related to the creature. Next, Sapega reviews the literature by such authorities as Franz Boas, Edward Curtis, and others. Finally she closely analyzes various artifacts that represent the sisiutl in connection with the function for which each was made: house fronts, masks, drum covers, belts and other items.

Bryan Schaeffer, Florida State University

An Ancient Origin: Mexica Cult Effigies and the Gulf Coast Region

Mexica cult effigy sculpture from the fifteenth and early sixteenth centuries has been viewed as cosmopolitan, recalling and appropriating previous and contemporary sculptural traditions. An influential aspect of Mexica sculpture that has been less studied is that of certain Veracruz cultures, namely the Huastec and the Totonac. The Gulf Coast region of the modern state of Veracruz has not been systematically excavated, its ancient cultures analyzed in depth and included within the larger framework of Mesoamerican studies. Therefore, this paper lays the groundwork for future research into the multidirectional matrix of sculptural ideas surfacing in Veracruz and central Mexico during the Postclassic period. Schaeffer examines archaeological, ethnohistoric, linguistic, and iconographic evidence of the influential and often overlooked cultures of the Huastec and Totonac on Tenochca Mexica cult effigy sculptures. If Mexica sculpture was indeed cosmopolitan, then certain elements of
Huastec and Totonac sculptural traditions should be found. Scholars have argued that Mexica sculpture reified the legitimacy of the empire, that the carved monuments signaled an imperial style that reinforced Mexica state power. However, no in-depth analysis of Veracruz sculptural influence on central Mexican cult effigies has been undertaken.

Brooke Scherer, The University of Tampa

Paving the Way for an Eco-Conscious Future: Discourse in Sustainable Design

“The Earth is not warming, it’s dying,” declared Milton Glaser during a recent conversation concerning the negative effects modern-day business practices have on the environment. When asked his thoughts on what methods can be used to evoke social change, he simply stated: “You can’t change others because others have too much control. Care. That’s the best thing you can do. Acknowledge and spread the care.” As design educators, part of developing successful practitioners is also teaching students how to work mindfully within their profession. This includes increasing awareness in sustainability while also providing future designers with the tools and knowledge necessary to make effective ecofriendly choices throughout various creative processes. While clearly a crucial component, however, environmental issues are often overlooked within graphic design curriculum. As indicated by Glaser, our planet’s future rests within the hands of younger generations, which suggests refocusing initiatives toward the classroom is key. To encourage advancement in this area, this presentation provides discourse, pedagogical tactics, curricular tools, and project examples which can be integrated in preexisting programs and curricular structures.

James Scheuren, University of Austin Texas

Continue Being My Dream, Then

On Scheuren’s closet door are a hundred glow-in-the-dark stickers of stars and planets, painted over in white. An adult presumably placed the stickers, likely for a small child; another person painted over them. The phosphors are trapped, an erasure of what used to fluoresce. Scheuren has become the caretaker of the white planets. Everyday he sees them caught in a stasis of latex, the image of melancholy sealed in paint. Scheuren began photographing surfaces of objects that contained a tactile memory: an existence of a person or experience. The subjects are cosmic fantasies and small tragedies; less tragedies and more missteps. Scheuren thinks of these photographs as constellations. Like constellations, the photographs become reductive stand-ins for a larger idea. Constellations reflect the human need to flatten space and time. They initiate narratives. Through the far-away they explain the here-and-now, history and myth. The astral plane is a governing metaphor for how Scheuren makes and thinks about this work. The face, too, is a kind of constellation—two ovals and four lines. He creates tableaux, through a photographic fiction, where unimportant histories blend into each other as in a dream. These pictures are a romance for the ineffectual and blessedly neglected.

Jeff Schmuki, Georgia Southern University

Intersections

Two projects are presented in this session. The first is Schmuki’s horticultural works, linking ecological issues to a diverse array of creative operations and tactics. Horticulturally-based installations, interventions, and performance foster discussion and generate action in the area of ecological awareness. Whimsically functional yet serious hydroponic plant growth systems encourage social responsibility and civic engagement and are designed to include the local citizenry. The second is the Moth Project, a collaboration with artist Wendy DesChene. The Moth Project is a series of portable nighttime garden machines designed to attract moths for pollination underscoring the decline of honeybee populations. These gardens use off-grid systems and projections designed to attract moths as
well as other nighttime insects as an alternative pollinators. Public art interventions combine art and sustainability with entomological and horticultural research and invite the public to interact, identify, and catalog the sampled insects. A field guide compiled with the help of trained entomologists is made available to the public as a way to support citizen science and backyard naturalism. (http://jeffschmuki.com and http://www.monsantra.com/)

Suzanne Schuweiler, Converse College
Then and Now: The Political Implications of Land Art
The crisis in global ecology and recent Eco-Art have revived interest in the previously marginalized Land Art movement (also known as Earth Works) of the late 1960s–1970s. Land Art coincided with the first ecology movement and consisted of a group of artists who created their work within the landscape. This paper focuses on several key sites, including Robert Smithson’s Spiral Jetty 1970, Nancy Holt’s Sun Tunnels, 1973, Michael Heizer’s Double Negative, 1969–70, and Walter de Maria’s Lightening Field, 1977. The multiple political implications of Land Art that have been discussed in various texts include their ecological concerns, their critique of the art market and their rejection of modernist conscripts. Furthermore, there has been some criticism of Land Artists for their perceived macho-industrial alteration of nature. In addition to these issues, Schuweiler is interested in exploring the natural entropy that has occurred over time by visiting and documenting the present state of select Land Art sites in contrast with the original photographs. Entropy ultimately symbolizes the futility of human endeavors within the forces of nature. This paper present Schuweiler’s findings regarding Land Art’s relationship with nature.

William Schwaller, Tyler School of Art, Temple University
Mary Miss and Film: Introducing Narrative to Land Art
Narrative was not new to film in 1970; in fact, certain experimental film makers were attempting to escape narrative’s control over the medium by approaching film structurally. Such films approached the medium conceptually to explore its medium specificity. In seeming contrast to this development, Land artists were introducing the medium of film into their larger minimal/post-minimal practices, to experiment with alternative methods of viewer engagement, and as a result introducing narrative. It is this setting that Schwaller explores in particular, the foray into film by the Land artist Mary Miss, and more generally the use of film by her contemporaries and predecessors who worked in Land, Performance, or Conceptual art. Schwaller uses Miss’s Land artworks and their related films as case studies to further explore this introduction of narrative and an increased authorial control over the content and temporality of the viewer’s experience. He demonstrates that, by introducing film into their artistic practices, Miss and her contemporaries adhered to varying conventions of film’s narrative space and time. This development is worth consideration as it stands in contrast to the predominant rhetoric surrounding minimal/post-minimal art that was entirely subjective and dependent on the viewer’s experience.

Andrew Scott Ross, East Tennessee State University
The Webcam and Other Tools for Foundations Instruction
In an attempt to spark discussions with foundations, instructors, and administrators, this presentation shows both tested and speculative solutions for enhancing foundations programs when facing geographical challenges. Exposing first-year students to contemporary art is essential for development, yet most institutions are situated miles away from major art hubs and do not have the funds to physically connect their students to these city centers. Scott Ross discusses the potential and limitations of using affordable technology such as remote-conferencing, web-based critiques, social network
platforms, virtual versions of major art collections, and shared hardware, as a way to deliver content and experience to students.

**Kristen Seaman, Kennesaw State University**

**Looking at the Slave’s Body in Classical Athenian Art**

Representations of slaves in Classical Athenian art are routinely overlooked by 21st-century art historians. In this paper, Seaman therefore explores why the bodies of slaves appear so invisible to modern viewers, and she questions the extent to which they were visible to ancient ones. In particular, Seaman investigates why images in some contexts normalize the bodies of slaves while those in others accentuate the differences between the bodies of slaves and those of citizens. For example, she proposes that representations of house slaves encourage viewers to mistake them for family members. Yet she argues that elite anxiety about confusing celebrity artists with manual laborers prompted the differences in body habitus among slaves and non-slaves in scenes that depict art-making. Seaman considers the bodies of slaves in sculpture and vase-painting; she deals with issues concerning the gender and the ethnicity of both viewers and represented slaves; and she draws upon recent scholarship about ancient slavery in the fields of classical literature, history, and archaeology.

**Joseph Seipel, Virginia Commonwealth University**

**Time for the Gemba Walk**

Has the homogeny of the MFA as taught across the US begun to invade the range of works that we are now seeing in galleries and contemporary practice? Have we produced a system that has become unintentionally siloed and inhibiting the creative actions of our graduate students? Do we need other options to provide opportunities that young folks are craving? What form(s) might that take? Might we take clues from the best of the interdisciplinary programs in Europe and the US as a start? Can engineering, science, medicine, and the humanities contribute to expanding the conversation in fine arts and design? How about cross-campus and multi-university programs? Or a focus on research, even the PhD? Seipel thinks only the most thoughtful and courageous universities will consider new options. The odds are stacked against any moves to dissolve silos or experiment with new options for learning. Fear of change, resistance to external pressures, lack of peripheral vision, fear of contamination, paranoia about losing the MFA's standing as the terminal degree, and comfort in the system as it stands are all substandard reasons for avoiding experimentation in new ways of learning.

**Amanda Sepanski, Pratt Institute, and John Hallman, Pratt Institute**

**Walk a Mile**

Our names, birthplace, social class, ethnicity, species, and other list items stretching into infinity all shape much of what we experience before we are even allowed to enact our own free will. Life is a balance between the choices we make for ourselves and those handed to us, creating a dynamic narrative between our environments and us. The early parts of our life stories are controlled by conditions that our parents and immediate environments set up for us, but regardless of what these choices and parameters were, life does not allow us to move backwards, start over, or delete pieces of our story. We can only move forward with these pieces in tow. The panel titled “Multiple Narratives in Visual Form” presents a collaborative project titled “Walk a Mile” that was completed in Pratt’s MFA in Communications Design program. The above concepts were synthesized into an interface where participants were presented with a series of choices, each building upon the previous one. As they progressed, their decisions influenced various parameters of a poster, a sound piece, and a written documentation of their generated story. The outputs were displayed in an interactive installation where contributors could compare their results.
The move of the Barnes Foundation, from its original location in Lower Merion to downtown Philadelphia, transformed what was a private collection into a “public museum,” despite the fact that Dr. Alfred C. Barnes never intended it to be opened to the general public. Many have charged that through this action Philadelphia “elites” disregarded Barnes’s specific intentions, namely his vision to use his collection to educate a limited public on his own terms. This tragic emplotment resounds with failure as it raises questions of agency and publicity. How does rethinking a collector’s vision affect his agency? If a collector engages a specific public through assembling and exhibiting works of art as a collection, does this model exclude future publics? Inevitably new publics are activated by historical circumstance with their own needs that must be addressed. If, as Bruno Latour claims, social relations are always “in process and must be performed continuously,” does it follow that the display of a collection needs somehow to remain dynamic or adaptable in order to be successful? Would using the integrity of the collector’s vision as a tool for assessment deem the Frick Collection successful and the Barnes a failure?

Sharpe’s examination of Artemisia Gentileschi’s Judith Slaying Holofernes (ca. 1620) highlights what seems to be a one-sided approach to examining not only her painting, but her career in general. Whether in the classroom or in Sharpe’s own research, it seemed a reading of Artemisia’s painting could not be done without mention of a particular piece of the artist’s biography: she was raped by her father’s friend and her own teacher, painter Agostino Tassi. This narrow focus seems to Sharpe a disservice to Artemisia and to the integrity of scholarship. This does not discount the value biography plays in understanding an artist’s work and career, for it is yet another piece of the contextualist’s puzzle. However, in not identifying Artemisia and her career solely by her gender and by one traumatic event in her life, how else can we expand her historiography and, subsequently, our knowledge and opportunities for knowledge production? In this paper, Sharpe examines some of the prominent methodological approaches to reading Artemisia’s Judith Slaying Holofernes, including biography, feminism, and social history, weighing the benefits and drawbacks of each in an attempt to explore where there might be a productive middle ground in contextualizing her painting.

Confronted with the uncomfortable fact that a growing number of her students felt free to dispense with buying a required textbook, and occasionally challenged with finding appropriate textbooks for her art history classes, Sharpe has begun experimenting with dispensing with textbooks altogether. One of the courses she teaches at West Chester University is a survey of Greek and Roman art. Using two standard texts for such a course would cost roughly $200, a price tag that many students would flinch at, particularly for a course not in their major field of study. Therefore, for the last few years Sharpe has offered the course without a required textbook and instead has provided students with a list of digital resources available through the library and the Internet. While there have been some drawbacks, overall the students have responded positively to the change and in particular have welcomed the diversity of course delivery methods.

Gwen Shaw, The Graduate Center, CUNY
After 1968: African American Artists, Civil Rights Iconography, and the Archive

Archives feature prominently in recent discussions of the Civil Rights Movement, especially as the United States commemorates its fiftieth anniversary. The archive as a mode of organizing or a way of preserving has received much scholarly attention; however, not much attention has been paid to a visual archive, something that relies on artistic practices and visual culture for both message and medium. Recent activity by African American artists, especially those featured in the exhibition “After 1968: Contemporary Artists and the Civil Rights Legacy,” organized by the High Museum of Art, illustrates the ways in which the visual culture of the Civil Rights Era has been mobilized by contemporary African American artists to bring that original material to new prominence while also encouraging engaged, critical involvement with art history and contemporary artistic practices. Artists such as Leslie Hewitt, Deborah Grant, and Hank Willis Thomas engage with the archive and visual culture, from photography of Civil Rights demonstrators to magazine advertisements. This paper examines the artist’s role in both reinvigorating a visual archive’s social footprint and creating a critical dialogue through their work—one that confronts historiography, representation and contemporary politics.

Andrew Shelton, Ohio State University

Lithographic Constructions of Bourgeois Reality in Romantic-Era Paris

This talk examines the impact of the invention and dissemination of the reproductive technique of lithography on the Parisian art world during the first half of the nineteenth century, with an emphasis on what might be described as its visual codification and glamorization of contemporary bourgeois living. For the first time in history, lithography allowed for the widespread dissemination of representations of the mundane conventions of daily life, thereby initiating the fundamental visualization of daily existence as well as the normalization of essentially bourgeois and urban modes of personal appearance and comportment, modes that were increasingly constructed along the rapidly diverging lines of gender. As a case study of this process, this talk examines the work of Achille Devéria (1800–1857), one of the most important and prolific lithographers of the Romantic era. Although largely remembered today for his pornographic and erotic imagery, Devéria also produced a plethora of lithographs in other genres, most notably portraits, fashion plates, and idealized scenes of domestic and social life. Examples of Devéria’s work are examined in terms of lithography’s role in the establishment, but also the complication and destabilization, of emerging ideals of bourgeois masculinity and femininity during the 1820s and 1830s.

Michael Shelton, Embracing Our Differences

see: Wendy Dickinson

Louise Siddons, Oklahoma State University

“At Once Strong and Delicate”: Critical Responses to Gender and National Identity in the Work of Bertha Lum (1869–1954)

Born in Iowa in 1869, Bertha Lum moved to Japan in 1911 with her two daughters—but without her husband. In 1922 she moved to China, staying until 1953. In profoundly nationalist and gendered terms, Lum’s critics described her mastery of East Asian traditions as a superlative expression of American modernist sensibility. Siddons interrogates these claims about Lum’s modernity in terms of cultural imperialism and gendered nationalism. Both the artist and her daughter Peter transgressed gender roles. At the same time, as women artists they were far from unusual in turning to printmaking. Lum took advantage of the prominence of women printmakers to transform gendered descriptions of her work into nationalist claims that feminized Japan and China rather than herself. Critics—many of them women—responded to such claims enthusiastically, and with surprisingly masculine language. Still,
critics struggled to describe Lum’s physical charms alongside her feminist character, revealing the central paradox posed by gender for their understanding of Lum’s work. Siddons explores the ways in which Lum responded to and helped shape gendered discourse within American modernism. Her research counters readings of Lum’s prints as merely decorative, arguing instead for their profound relevance to the history of international modernism.

David Sider, New York University
Papyri as Archeological Objects
The history of the unrolling and the decipherment of the Herculaneum papyri has from the very beginning been dependent on what science could offer at the time. There was, though, no science of conservation as such, certainly not for some of the first ancient Greek papyri ever to be discovered—papyri, furthermore, that remain prime models of difficulty, unlike those discovered later in Egypt. This talk traces not only the changing techniques used to open the Herculaneum papyri, including the efforts of the famous chemist Charles Boyle, but also the changing attitudes towards what we owe them as archeological objects. How much are we willing to lose in order to read the texts within? Sider also reviews what current science has to offer papyrologists that will enable them to read papyri once they are opened, and the promise that some day soon the texts can be read without having to open them at all.

Julia Sienkewicz, Duquesne University
John Flaxman Redux: Copying, Homage, and Allusion in the Sketchbooks of Benjamin Henry Latrobe
Between 1796 and 1799, Benjamin Henry Latrobe traveled around Virginia observing the sites, sketching, and analyzing the culture of his new adoptive nation. Among the images Latrobe produced during these years is an interesting subset that copies figural scenes from the contemporary epic imagery of John Flaxman. To date, scholars have given little explanation as to why Latrobe would have selected and reused these particular figures and figural groupings from Flaxman’s images. Indeed, perhaps because these scenes offer “copies” of Flaxman’s originals, scholars seem to have assumed that they can have little original content and have suggested that Latrobe made use of these scenes in order to compensate for his own inferior skills at figure drawing. This paper counters such assumptions about Latrobe’s “copied” images and, instead, offers an interpretation of these scenes as re-appropriations and re-workings of Flaxman’s originals. In these works, allusion plays a key role in the content of the scenes. Through his creative sampling of Flaxman, Sienkewicz argues, Latrobe allows the viewer to (re)consider these watercolors of contemporary images through the lens of the Iliad and Aeschylus, easily blending past and present, fiction and reality, Europe and America, and, not insignificantly, Latrobe and Flaxman.

Sydney Simon, Stanford University
Art as Architectural Decoration: Artist-Architect Collaboration at Mid-Century
In “Art as Architectural Decoration” (Architectural Forum, June 1954), critic Aline Saarinen wrote, “I believe we should think about and look for art which is [in] no sense upper-case, exalted, self-sufficient expression, but art which is willing to be architectural decoration, something which will make the emphasis, the dramatization, the ‘vividization’ of the architecture.” Though controversial, the polemical article prompted a vitriolic reply by Alma Reed for Arts Digest in defense of figurative muralism. Saarinen’s call for art that would subordinate itself to architecture was actually widely supported at the time by architects, artists, and critics who recognized the potential for painting and sculpture to humanize the modern built environment. This paper examines the issue of effective artist-architect collaboration at mid-century through two case studies: painter Hans Hofmann’s mosaic mural for the
lobby of an office tower by William Lescaze, and sculptor Harry Bertoia’s bronze screen for a glass bank by Gordon Bunshaft, both in midtown Manhattan. These artists created integral works of abstract art that engaged and enlivened their environments as decoration. This paper thus complicates dominant narratives that stress the antagonistic relationship between heroic Abstract Expressionist painting and purist International Style architecture.

Mary Slavkin, Young Harris College
Astral Fluids, Magnetic Planes, and Auras: Artistic Explorations of the Astral Sciences
At the end of the nineteenth-century, a variety of religious painters turned to contemporaneous scientific theories which often used X-rays to prove the existence of the astral or magnetic fluid. Generally, this fluid was believed to surround everyone and everything, retaining images of the past and displaying auras for mediums. Religious artists used a variety of supposedly scientific discoveries regarding this semidivine realm as evidence for their religious beliefs. They developed a variety of techniques to show that the religious visions and mystical experiences which they depicted took place not in the everyday, physical world, but in a higher plane. For example, Jean Delville painted an angelic woman lifting a man up from the earthly depths, highlighting the sanctity of the image by locating her in the astral plane, with a fantastical landscape and thick, viscous atmosphere. Similarly, Alphonse Osbert depicted Saint Genevieve as a pious woman whose visible aura and her ties to the landscape reveal her proximity to the astral fluid. Like many contemporary Symbolist artists, these painters focused on religious and mystical themes. Yet in supporting and defending their religious beliefs, they turned to recent scientific theories and discoveries, especially the concept of the astral planes.

Chris Smith, Flagler College
Communicating on an Emotional Level (in Response to “The Mindful Designer”)
One strategy that may be employed in order to enable mindful design is to involve target audience research that touches on an emotional level. Creating culturally relevant design that resonates in its intended viewer requires designers to move away from their own perspective in life and immerse themselves in the viewpoint of the audience, both on a rational and irrational level. Many of the important decisions people make are based largely on emotional factors. They are often more likely to choose, vote, buy, believe, and act on gut feelings than on rational criteria, even when lasting consequences are involved. Critical for the designer are interview questions that ask for emotional information. What does the audience want in life? Do they seek social acceptance, belonging or just empowerment? If the designer can then, through his or her work, communicate an association between the subject matter at hand and such emotional desires, the outcome will be relevant and meaningful in the eyes of the audience.

Jessica Smith, The University of West Alabama
Old School, New Tricks
A student walks into Smith’s studio classroom and declares his/her wish to make an exact replica of an object from a favorite big-box store. Her response--pin it up in Pinterest but don’t copy it! Ten years strong into teaching studio art classes has found Smith taking her old-school techniques and updating them for a new type of student who values a sense of immediacy and a craving for instantaneous response. She shares how modulating four specific old-school teaching-and-learning tactics has guided helped her to achieve successful student learning outcomes with undergraduate students at a rural university campus in the Deep South.

Michael Smith, Institute for Doctoral Studies in the Visual Arts
The Negation of All Dogma: Abstraction and the Affirmation of Freedom

What is it that contemporary abstraction seeks to accomplish on a conceptual level? Is it guided by any one general precept or maxim, or is it rather an aggregate of differing aims and motives all lumped together under the collective misnomer of “abstract painting”? And, perhaps most important, what—if anything—does this development have to do with the abstraction that dominated the previous century? These questions, among others, are the primary focus of this paper, which advances a theory of abstraction seeking to explain why it is that artists have once again returned to a way of making images that has long been relegated to the proverbial “backwater.” In so doing, Smith argues that the function of abstraction is not necessarily derived from its visual form, or a general disregard for representational exactitude or reference to the external world, but rather in the way it resists conceptual calcification and negates accepted dogmas about art. When viewed in this light, abstraction can be understood as an affirmation of freedom for both artist and viewer alike (instead of a historically contingent moment in the continuum of art history).

Stephen Smyth, Independent Scholar
Elevator Panic: The Ups and Downs of Las Vegas Urbanism

Smyth has nightmares of being trapped in an elevator. The car moves upwards, slowly at first, then faster. It lurches to one side, the other, horizontally, vertically, madly out of control. Sometimes it is tastefully decorated, other times, covered in graffiti, lit by flickering, odd-colored fluorescents. Occasionally it is filled with passengers. Usually Smyth is alone. The elevator, architect Rem Koolhaas argued, was primary to the development of urban architecture. Without elevators there could be no multistory glass and steel, no reasonable means for traversing great heights. Yet elevators are often overlooked in architectural discourse, too mundane to merit critical attention. Elevators are useful and necessary. Elevators are elegant solutions to architectural problems. Elevators are terrible little boxes that propel us at alarming speeds in unsettling directions we were never intended to travel. This paper is about elevators; about form, movement, and fear. In particular it focuses on the elevators at the Luxor and Paris hotels on the Las Vegas Strip. It examines the relationship between vertical movement systems and the vertiginous, ontological confusion of simulacra, which transport the psyche, as elevators transport bodies, at unsettling speeds and directions, through spaces and times we deeply understand are impossible to traverse.

Astri Snodgrass, University of Alabama
On Painting and Language

Paintings exist outside of language. They communicate visually without the need for words. Language can describe paintings, but a description can’t replace the experience of an artwork. Painting and language are complementary systems of communication, each capable of different things. Translation, especially from visual to verbal information (or from nonvisual to visual), is always transformation. Working primarily in water media on paper, Snodgrass paints from memory, experience, and imagination to explore how abstraction can evoke nonvisual sensations. She illustrates the interdependent activities of painting and writing that constitute her studio practice.

Lilia Sokolova, SCAD Savannah
Faith or Money: What Brought the Blue Four into the New World?

The Blue Four group was a resurgence of the Blue Rider, an artistic circle that fell apart because of the onset of World War I. The radically different interests in geographical connections elucidate how the artists’ values and goals changed from the Blue Rider to the Blue Four. The former looked up to the East, particularly Russia, as the locus of the forthcoming “spiritual revolution.” After World War I and the
Russian revolutions of 1917, the Blue Four turned their attention towards the New World and tried to establish their name in the United States. The group’s promotional activities in America during the interwar period could be explained as a pursuit of profits in the country that was wealthier and economically more stable than those emaciated by the war in Europe. On the other hand, such interest in the United States could be a continuation of the Blue Rider’s optimistic and quasi-religious search for the great spiritual era. If so, the Blue Four American exhibitions must have carried their precursors’ ideals across the ocean. This research compares the two “blue” circles in order to reveal why the artists’ interests turned from East to West in a span of several years.

Peter Sparling, University of Michigan
Defiant Abstraction: Assuming the Universal in the Impulse of Mid-Century Modern Dance
Is it possible to obliterate the human body as a body and perceive it as a morphing entity capable of pure form in motion? Or is it bound to its own narrative, its history as an undeniably recognizable human form? Martha Graham wrestled with and exploited this tension throughout her long career as dancer, choreographer, and collaborator. She insisted upon a corollary between the shapes and aspirations of modern abstract art (Brancusi, Noguchi, Kandinsky, Calder, Moore) and her body’s ability to shape-shift between dynamic sculptural designs that were characterized by oppositional tension and a constant disequilibrium of the vertical/horizontal axes of the body in relationship to itself and to the stage space. But she often did so while simultaneously embodying a persona, a character, a dramatic portrayal or poetic expression of something human. This ambivalence defined her poetics: a poetics built to exist both within the static frame of the proscenium and as a form of living dance/theater. Beginning with her 1930 signature solo, Lamentation, she evolved a fusion of the visual and the visceral, believing fiercely that her work would read universally whether carrying a narrative weight or as an embodiment or metaphor of the thing itself.

Tim Speaker, Anderson University
Type in Italiano
Modern-day Rome and Florence act as a rich historical tome of typographic record, if the type is to be “read” in such a way. Type in Italiano focuses on the city as text in decoding the typographic revolutions, innovations, and trends developed by or reflective of cultural or political influence in Rome and, primarily, Florence.

Elyse Speaks, University of Notre Dame
Karla Black’s Material Play
This paper explores the sculptures of Karla Black that employ various “raw” materials, many of which are engaged with the appearance of dust: powder, plaster dust, chalk dust, dirt, make-up, bath salts, etc. Speaks considers the way that such raw materials mobilize a key concern in Black’s practice “play,” both materially and conceptually. Black’s work engages the concept of play in multiple ways. First, the sculptures appear as play embodied: haphazard constructions suspended in a casual state of being in-between. The impermanence and potential of the sculptures suggest material play, the potential for the works to change. Moreover, in their haptic properties, their disposition, and their color, the works engage with the realms of childhood and fundamental notions of creativity that seem to free the association of play from any formal framework. There is an impulse in the work to unleash creativity as a free signifier. Finally, the work often refuses the seriousness and weight of the art object by instead calling up the realm of the decorative. By alluding to such things as holiday decorations, cake, confetti, and other items from the realm of the everyday party, these works court association with play in a cultural sense as well.
Tracy Spencer-Stonestreet, Hampton University

Semiotics of a Flag: Jonathan Horowitz and the Queering of Jasper Johns

In his painting, Rainbow Flag for Jasper in the Style of the Artist’s Boyfriend (2004), Jonathan Horowitz presents a contemporary version of the celebrated inaugural work of Jasper Johns’s American Flag (1954). Even before one reads the title, its composition and scale make this work instantly recognizable as a direct reference to Johns. This reference, however, has one conspicuous alteration: Horowitz has replaced the red and white stripes of the American flag with the six brightly-hued bands of the gay pride flag. Horowitz, a New York–based artist born in 1966, has made a total of four such works between 2004 and 2007, all merging an individual early flag-based painting of Johns with the symbolic colors of gay pride. The conflation of artwork from 1954 and 2004 functions as a social and political barometer, measuring the progress of queer visibility politics while warning of the similarities between Cold War and war-on-terror nationalism. By the ostensibly straightforward combination of Johns’s flag paintings with the gay rights flag, Horowitz presents an intricate parody that complicates Johns’s ambiguous if not closeted lifestyle and, by extension, mid-twentieth-century American culture, reducing fifty years of social progress into a single semiotic shift.

Julie Spivey, University of Georgia

The One with the Statistics Minor: Mentoring Undergraduate Research in Graphic Design

When a student reluctantly admitted her statistics minor to her classmates, Spivey excitedly pointed out the connection between art, design and data that intersects in the area of information design. Unfortunately Georgia’s curriculum offers opportunity for little more than a cursory exploration, so Spivey suggested she consider participating in the institution’s undergraduate research symposium and offered to be her mentor. Her resulting project investigated the communicative effect of design principles on the visual display of quantitative data, specifically looking at the “conference poster” so familiar in the sciences. The following semester, this student continued her investigations into data visualization by enrolling in an honors independent study, working with Spivey as she began collaboration with a NOAA-funded project team to address increased hazards related climate change and sea level rise in coastal communities. Spivey’s role in the project aims to use effective design as intermediary in making complex information clear and enhancing understanding as communities plan, assess vulnerabilities, and educate the public in preparation for impending economic and environmental change. The presentation discusses this pedagogical experience, Spivey’s first involvement with the Center for Undergraduate Research Opportunities on campus, and the ongoing work for the above project.

Heather Stark, Marshall University

Charles Sheeler’s Manhatta: A Look at Painting and Filmmaking in 1920

Charles Sheeler’s collaboration with Paul Strand on the short film Manhatta (1920) forever affected the development of Sheeler as a painter and the formation of his own personal paragone of media. It was from this point on that Sheeler would prize the painting over the photograph, while the film hovered somewhere in between. The first painting to result from Sheeler’s work on Manhatta, Church Street El (1920), serves as a blueprint for what is to come within his imagery. With this composition, taken from a Manhatta still, Sheeler breaks down the photograph into its underlying, internal structure. He begins to look more closely for those ideal forms below the surface of reality. In his own words, Sheeler describes this as a period during which he was just beginning to understand what he wanted to express about his subject matter through the manipulation of form. This pecha kucha–style lecture seeks to explore the imagery of this film, the resulting paintings, and the influences upon his techniques in both media. Stark
is interested in revealing the innate connection Sheeler felt between the film and the painting, a connection that, in Sheeler’s mind, the photograph simply could not attain.

Monica Steinberg, The Graduate Center, CUNY

Judy Gerowitz to Judy Chicago: The Functionality of Color within the Construction of a Public Identity

This paper explores the late 1960s polychromatic sculpture of Judy Gerowitz and the early 1970s sculptural works constructed by her newly acquired persona, Judy Chicago. Thoroughly entrenched within the polemics of bicoastal Minimalism (NY-LA), Gerowitz exhibited “Rainbow Pickett” (1966) at the Jewish Museum’s “Primary Structures” exhibition; the sculpture consisted of six wooden armatures wrapped in colored canvases. Throughout the 1960s Gerowitz’s work incorporated vibrantly hued plastics, canvases, and metal works painted with an automobile spray gun. Her pieces engaged with the processes, concerns, and polemics of her fellow Los Angeles Finish Fetish artists who similarly constructed both polychromatic sculptures and working alter egos. The 1970 Artforum ad that established the identity of Chicago redefined her “self” to coincide with an emerging Feminist artistic practice, and also anachronistically revisited and resignified the nature of color within her work. Using documents from the Radcliffe Institute, the Archives of American Art, as well as both published and author conducted interviews, Steinberg argues that the artist (re)defined her use of polychromy according to various motives. Color, which operated as a signifier of Gerowitz’s engagement with Los Angeles Finish Fetish, was redefined in 1970 as an expression of Chicago’s emerging Feminist practice.

Diantha Steinhilper, Florida State University

Sacred Portals: Ancient Caves and Colonial Arches

Throughout its history, the peoples of ancient Mesoamerica believed in the idea of a living landscape. Caves received particularly high sacred value because they localized the essential life elements of earth and water. They offered humans an entrance to the heart of the earth. Caves functioned as portals to the underworld, where priests, rulers, and shamans communicated with the deities and secured rain and fertility for their people. This essay argues that, when introduced in the early colonial period, the arched church portal both recalled and reconceived the cave opening as an entrance to sacred space. Ancient architecture replicated natural landscapes; temples on top of pyramids echoed the caves within the mountains. In art, images of caves and portals usually appeared as “U” shapes, sometimes inverted. The arch, which assumes the same form, appeared in components of the New Spanish convento, in the church, cloister, entrada, and portería. Inside these spaces, priests communicated with the supernatural, kept the life-saving baptismal waters, and performed rituals, especially the transformation ritual of transubstantiation. These arched entrances into churches continued the same function for the new Christian faithful as caves openings had for pre-Hispanic religions’ portals to the supernatural.

JoLee Stephens, Howard Community College

Dance and High Modernism: Martha Graham in Painting, Photography, and Sculpture

In the 1930s when Martha Graham was beginning to change the face of modern dance, she gained the devotion of several American artists. Barbara Morgan, in collaboration with Graham, published a book of photographs of her dances in 1941. New York artist Paul Meltser depicted Graham at least seven times in the late 1930s and early 1940s. Edward Steichen, David Smith, Louise Nevelson, and William Meyerowitz all found inspiration in Graham’s art. These artists, who portrayed Graham in painting, sculpture, and photography, admired and respected the dancer and her work. Graham’s dance language offered a challenge for visual artists seeking to suggest the movement of dance in a singular moment. Furthermore, Morgan, Meltser, and the others saw Graham as a serious artist, and they were drawn to her as a subject not only because of her innovative style but also because they shared common artistic
goals with the dancer. Their engagement with Graham’s work was part of their attempt to grapple with some of the major cultural impulses of their times. Stephens’s paper explores common themes, such as modernism, psychology, war, primitivism, and American identity, found in Graham’s art and reflected and developed in artistic representations of the dancer.

Danielle Stewart, The Graduate Center, CUNY
“A Subjective Encyclopedia”: The Internet and the Infinite Archive
This paper engages the work of contemporary artists Hans-Peter Feldmann, Zoe Leonard, and Fischli and Weiss—in their creation of “subjective encyclopedias”: personal archives of collected materials that engage with both the significant and insignificant. Contesting Hal Foster’s assertion in the autumn 2004 edition of October that the archival impulse in contemporary art is not related to the “mega-archive” of the Internet, Stewart asserts that the work of these artists and the operation of the Internet share a common impulse to democratize and graphically represent complex systems of knowledge. Specifically, she proposes that the Internet and archive art lack overt, structuring narratives and therefore require human interpretation to construct meanings that are necessarily subjective. The artists Stewart cites create pieces which ask viewers to “surf” their art as they would the Internet: navigating an intertwined web of images, searching for meaning in the connections (or lack thereof), and processing each component as part of a sublime whole. In addition to exploring the experiential dimension of these archival works and their phenomenological connections to the familiar act of searching the Internet, Stewart explores visual ties between the artists’ works and the vernacular imagery of the World Wide Web.

David Stewart, The University of Alabama in Huntsville
Fracturing the Renaissance: G. F. Watts’s Powerful Women
Watts believed that his age was on the threshold of new and powerful roles for women, not women as beautiful stunners but as political, moral, and intellectual dynamos. He paints The Return of Godiva as a Renaissance deposition of Christ with a woman cast as a scarified, self-sacrificing, female figure. He paints Josephine Butler for the National Portrait Gallery as a repudiation of Renaissance notions of feminine beauty. Instead he paints her as a female Victorian Sage. When Watts paints She Shall Be Called Woman, he turns the Renaissance sensual female nude into an erupting, feminine, intellectual, and spiritual monument, based on triumphant Renaissance paintings of Christ. Watts uses the Renaissance to leave the past beyond. He uses the Renaissance not as a mode of classical rebirth, but as a springboard to new social roles and new forms of life. In his revolutionary Evolution Watts looks back to Renaissance sources, but distorts his Renaissance sources and instead paints a massive female figure who urgently and aggressively presses us into the future. Watts fractures the Renaissance molds and fleshes out new and powerful roles for women.

Mary Stewart, Florida State University
Exploring Inquiry-Based Teaching and Learning
An emphasis on research has tended to dominate the leading public and private universities nationally. Teaching and learning have often been viewed as secondary concerns, and lower-division courses have increasingly been assigned our least experienced teachers. Simultaneously, an emphasis on outcomes-based teaching and learning has tended to dominate primary and secondary education. Students have become adept at answering short-answer and multiple-choice questions on the battery of tests they are given, but may enter the university without adequate writing skills, personal initiative or critical thinking skills. How can faculty strengths in research inspire undergraduate student learning? How can lower-division students gain the writing and critical thinking skills needed for success in higher education—and
begin to forge their own identities within both the academic community and the society as a whole? In this presentation, Stewart describes collaborative and inquiry-based approaches used in her Contemporary Art course. Inquiry-based learning actively involves students in authentic problem framing and problem solving, leading to the development of new ideas and independent thinking. A mix of convergent and divergent thinking heightens the creative process while offering an iterative sequence of critical decisions.

Glenda Swan, Valdosta State University
Depictions of a Monstrous Lover: Polyphemus at Pompeii
Although panels depicting Polyphemus’s successful wooing of Galatea are not frequently discussed in the scholarship, most Pompeian panels traditionally have been interpreted as representing either positive or negative exempla. In such an interpretation, images of Polyphemus embracing Galatea would illustrate an unnatural or “monstrous” union, with Polyphemus’s body symbolizing the lust that so often controls base or animal natures, like those of centaurs. However, in these panels, it is difficult to detect any clear censorious tone to the depictions; indeed, modern scholars often cite the pastoral, poetic and/or erotic nature of the paintings. The most famous image of Polyphemus embracing Galatea comes from the Casa della Caccia. This panel was cut out from the wall and removed to the so-called “secret cabinet” of the Naples Museum, physically and conceptually separating it from its original context. Such isolation, although not atypical, is problematic, as this panel was not a discrete work of art; ancient viewers would have seen the image within lines of sight that visually incorporated other images and décor inside the created and crafted space of the Roman house. It is within this socially charged context that the appearance, behavior, and role of this eroticized monster must be reconsidered.

James Swensen, Brigham Young University
Dust and Destitution: Edwin Rosskam’s FSA Photomontage Illustrations of The Grapes of Wrath
In 1940 an unusual series of photomontage was produced by the Historical Section of the Farm Security Administration (FSA). While commonplace in other areas of American photography, the willful and creative use of the photomontage ran counter to the dominant tenets of documentary photography. For Roy Stryker, the head of the photography unit, any manipulation in the darkroom was prohibited. “Hands off” was his maxim. For Stryker’s assistant, Edwin Rosskam, however, the broader uses of photography ran counter to his boss’s aims. Prior to his work with Stryker, Rosskam was a painter and a proponent of modernist ideas. With greater freedom he organized exhibitions designed to highlight various aspects of America and the activities of the New Deal Agency. With the publication of The Grapes of Wrath, Rosskam created some of his most innovative photomontages with the purpose of mollifying the criticism against its author, John Steinbeck. This paper explores this neglected area of FSA photography as well as the ways in which Rosskam’s dynamic use of the photomontage entered and engaged the debate of what to do with the ever-present “migrant problem” so vividly told by Steinbeck during the Great Depression.

Jason Swift, Plymouth State University
The Artist/Teacher/Researcher: (Un)defining the Space in Between
The artist, art educator and researcher are traditionally institutionalized roles. A studio instructor is the artist on campus, a K-12 art educator is the classroom teacher, and the post-secondary art education professor is concerned with the study of art education practice and preparation of pre-service teachers. Each role has rules, guidelines, and expectations established by others creating boundaries maintained by the institutions that train and grant the degrees and employee these professions. The continuation of these roles does not support hybridity or duality. What happens when one refuses to identify with
institutionalized rules, guidelines and expectations and chooses to operate in between and define his/her own role, as he/she needs it? What happens when artistic practice, research and teaching are not separate categories, but a hybrid way of working? This paper explores and investigates first hand experience of defining and undefining one’s professional practice in between institutionalized roles. It presents the roles hybridity and duality play in influencing pedagogical, studio and research practice. In addition, the paper discusses and presents the advantages and benefits refusing institutionalized definitions have upon modeling contemporary and flexible identities, boundary crossing, and best practices of the artist/teacher/researcher in professional practice and the classroom.

**Larry Taylor, Center for Art, Religion and Education, Berkeley, CA**

**Native Minimalism: Then & Now**

Sixties Minimalism is known as one of the last of the ethnically homogenous art movements: to a great extent it was restricted to educated white males. However, its historiography is undergoing something of a review: this year, the Jewish Museum (NY) launched a redux of its 1966 “Primary Structures” exhibition (“Other Primary Structures”), with special focus on artists of diverse backgrounds. In scholarship as well, there is recognition that the initial claims of a purely materialist art should be reexamined. How might we make sense of the role(s) that Native American artists have played in defining and redefining what Minimalism is? In the 1970s, Truman Lowe (Ho Chunk) would begin usurping Minimalist form, creating works quite directly in the vein of Frank Stella, Larry Bell, and Eva Hesse. His mature work married such pure geometric form with Indigenous themes, fastening form and identity. Faye HeavyShield (Blood), Bonnie Devine (Ojibway), Rebecca Belmore (Anishinaabe), and Marie Watt, among others, have further challenged both Native artistic traditions and Minimalist taboos alike. What does the trajectory constitute? How might we map this thread of art history? How do these Native examples comprise another example of “other primary structures”?

**Tore Terrasi, University of Texas at Arlington**

**The Mad Scientist Club**

Those of us who dream to break from convention with the flare of eccentricity, borderlining on insanity, in an effort to break new ground or recultivate old ground belong in the Mad Scientist Club. The term Mad Scientist refers to the brilliant, yet misunderstood or misguided, researchers who find that only in breaking from convention or hybridizing the already established canons can one achieve greatness. This is also a perfectly viable description of those who label themselves as experimental typographers. Terrasi’s efforts as an experimental typographer started over a decade ago with a strong desire to create a distinctive voice from his contemporaries. This desire forced him to rethink the aesthetics, concepts, and processes of designing and communicating with typography and words. The resulting work generated was neither here nor there, not completely analog or digital. The physical properties of Terrasi’s letterforms share equal ground with the virtual. The two approaches are inextricably linked together. Throw in the added dimension of time as an artistic medium for Terrasi’s design approach. In this presentation he shares his research and process.

**Evie Terrono, Randolph-Macon College**

**Past Glories, Present Injustices: Political Advocacy in the Cartoons of George H. Ben Johnson in Jim Crow Richmond, Virginia**

Using the circulatory medium of newspapers in the *Richmond Planet* from 1917–1920, George H. Ben Johnson (1888–1970) articulated, through his explicit cartoons and his polemic narrative, the continued exclusion of his race in both the South and the North, in an effort to expose the persistent injustices and call his readers to action. Addressing local audiences, who often agitated for economic and political
agency against overwhelming resistance, Johnson exposed the troubling realities of his era, focusing specifically on the increase in lynchings in the 1910s and counteracting the continued brutalization of African Americans with the unqualified pride and the claims for social, political and economic agency particularly among returning WWI veterans. Furthermore, Johnson called on his readers to seek inspiration and ideological revitalization by returning to their ancestral past in Africa for models of black exceptionality and incited them to resist prevalent stereotypes. By analyzing Johnson’s cartoons, Terrono addresses the political function of his work and its larger significance within the context of the African American cultural experience in the early twentieth century.

Kathryn Lynch Thibault, Virginia Commonwealth University
An Interdisciplinary Perspective on the Studio Art Doctorate
In his book, Artists with PhDs, James Elkins asserts that doctoral programs for artists vary widely. One variant is the interdisciplinary program that accepts, but is not restricted to, artists. In particular, Thibault examines the evolving structure of, and artists’ experiences in, the Media, Art, and Text program at Virginia Commonwealth University, and briefly addresses other scholars’ perspectives on the relationship between art and research. She also reflects on her experience conducting academic research in parallel to a studio practice and across disciplinary boundaries. This entailed a significant friction between art and scholarly mindsets, yet deepened the sophistication of Thibault’s ideas and articulation and made possible valuable exposure and inspiration. The paper contrasts her experience with two of the relationships between art and research in doctoral studies identified by Elkins: first, art as research, related to Graeme Sullivan’s discussion of “thinking in a medium” (embodying thought) and, second, research as resulting from art and its production (enabling thought), analogous to the analysis and application of data and application. Thibault concludes by looking forward to the future, her own and that of the studio art doctorate, taking into account the warranted skepticism of many MFA faculty members.

Esther Thyssen, Independent Scholar of Art History
Networked Presence: Lajos Kassak
This paper discusses the networks that supported efforts of Lajos Kassak (1887–1967) to remain a presence within accounts of European modernism during the 1960s. Kassak had been a member of the European avant-garde in the 1920s, and had reestablished western connections from postwar Hungary starting in 1960. Victor Vasarely (1906–1997), the Galerie Denis René in Paris, and the Galerie Gmurzynska in Cologne played significant roles. Exhibiting on the other side of the Iron Curtain was of momentous import to Kassak and Eastern Bloc artists in general, who felt like amputated members of the European art community during the Cold War and who worked tirelessly to maintain ties through personal relationships. Kassak’s later work, some of which he produced specifically for the Paris and Cologne galleries while working at home in Hungary, are examples of artistic production undertaken in response to networked action. Furthermore, in this context, Kassak’s activities are shown to be purposeful intervention within the process of canonization.

Nathan Timpano, University of Miami
The (Hysterical) Dance of the Seven Veils: Salome and Visual Culture in Fin-de-Siècle Munich
This paper takes as its starting point Jean-Martin Charcot’s nineteenth-century photographic medical journals and their relationship to “hysterical” bodies in Munich Secessionist paintings. Previous studies have astutely suggested that photographs of male patients provided visual referents for the contorted, unnatural, and “diseased” male bodies found in Viennese Expressionism. Munich Secessionism, by contrast, has been wholly neglected in this discourse, while fin-de-siècle studies on hysteria alternatively
suggest that this was a gendered discourse, given that hysteria was believed to be incarnate on the female rather than male body. Drawing upon the contemporary critical literature, Timpano argues that, in becoming the Modekrankheit (or “fashionable disease”) of the turn of the century, hysteria allowed Munich playwrights and modern artists to visually reinforce the equally fashionable trope of the alluring, yet evil femme fatale. This paper subsequently explores the conflation of the visual and performing arts in Munich through Timpano’s conceptualization of hystero-theatrical gesture, or the codified theatrical movements borrowed from images of clinically-hysterical bodies. By expanding the present discourse on modern art in Munich to the realm of avant-garde theatre, Timpano concludes that these performances provided a more immediate manifestation of wicked (i.e., pathological) female bodies, and particularly images of the biblical Salome.

Leslie Todd, University of Florida

Literacy, Knowledge, and Power in Moche Art: A Case Study of a Strombus Galeatus Stirrup-Spout Vessel from the Museo Larco Collection

The naturalistic accuracy exhibited in the Moche modeled ceramic corpus offers an elevated degree of visual accessibility drawing any viewer, past or present, into the image. However, the image’s meaning often remains unclear due to the lack of iconographic context inherent in stand-alone icons such as the Museo Larco strombus galeatus vessel. Using an art historical approach combining an analysis of style, iconography, and semiotics, this paper examines the Larco vessel as a case study to understand the complex relationship between signifier and signified in Moche art. Given the fundamental communicative function of Moche iconography and the fact that no Moche figures are simply decorative or created to depict “realism,” this vessel likely acts as a pictorial abbreviation for a larger theme. With a wide array of themes depicting various versions of the strombus galeatus shell, the vessel cannot be fully understood or “read” without outside knowledge of the significance of the shell in Moche ideology and the specific theme for which it acts as an index. Todd proposes that the simultaneity of clarity and obscurity embodied by the naturalistic depiction of the shell allowed for a social engagement with the vessel that subtly identified the literate from the illiterate.

Karin Tollefson, James Madison University

Contemporary Art Research through Blogging

This session disseminates research from “ART CONNECTS,” a regional K-20 contemporary art integration symposium designed to inspire art educators and preservice teachers to move from “covering” curriculum and standards to pedagogies that “uncover” essential questions and enduring ideas that make students’ thinking visible. Teachers of visual art and design take center stage as designers of divergent, multiple ways of thinking. Under the umbrella of “big ideas,” the development of deep and connected thinking is approached with the same intentionality as studio skill. Contemporary art, integrated with student interest (and not divorced from history), allows teachers to become co-learners in global conversations of our age.

Chuck Tomlin, University of Tulsa

Kubos-Tesseract

Forty-five years ago a journey began in Tulsa, based upon a notion that the arts needed a space in time to meet, meld and make art forms that were “new,” different and thought-provoking. The notion was simple. Artists from all disciplines would create, as they do, alone; then, as the individual notions were shared and ideas developed, two or more disciplines would meld and form an “intra-media” event (a new art form would exist for the duration of time that it would take to realize it). It would be incorporated as the Living Arts of Tulsa. Included in the original cadre were seven defined disciplines. All
were considered to be an art form and all representatives were considered artists. The disciplines were Visual Arts, Music, Dance, Theatre, Poetry, Cinema and Photography. These standard disciplines melded into the intra-media expressions of what would today be tagged as performance art, guerrilla theater, sound sculptures, cinematic paintings, or, as perceived then, “multimedia” events. Part of the ongoing success of this organization is due to an orchestrated outreach to the community and the educational programs for youth. Tomlin discusses the successes of Living Arts, its philosophical approach, and its impact upon the community.

Colleen Truax Yarger, Independent Scholar

Louis Sullivan’s Skyscrapers and the Renaissance

Due to Chicago architect Louis Sullivan’s (1856–1924) title as the “Father of Modernism,” he will be forever linked to the dictum “form follows function.” It is because of this, and statements made by Sullivan against Classical architecture, that he is often portrayed as someone who rebelled against the lessons of the Renaissance. However, this perception needs to be reevaluated as Sullivan’s success was built upon it. With the nineteenth century’s invention of the skyscraper, Sullivan, along with many others, strove to define this new building type’s façade. Beginning with the Wainwright Building (St. Louis, Missouri, 1890–1892), Sullivan created a solution that updated a popular High Renaissance architectural pattern with contemporary Aesthetic Movement surface texture. Previous scholarship compared the façade divisions of the Wainwright to the three parts of a Classical column or three-part Renaissance palaces. In actuality, Sullivan gave form to this and other skyscrapers by looking to the legacy of Donato Bramante’s House of Raphael (c. 1510), which had a façade that used only two parts: a basement and a gigantic order. Sullivan enlivened these two-part austere surfaces with Aesthetic Movement ornament, breaking up light and shadow and creating a scintillating effect that partly owes to John Ruskin.

John Tyson, Emory University

Hans Haacke’s Animal Aesthetics and Ethics: Becoming Art, Becoming Animal

Hans Haacke is known for a “political” brand of institutional critique. However, he was also one of the first contemporary artists to create artworks using live animals. Haacke’s animal artworks provoke couplings between spectator, context, and components; they posit some parity between beholders and work as well as confront the epistemological divide between human and animal. Tautologically titled artworks like Chicks Hatching (1969) or Ten Turtles Set Free (1970) assault notions of art objects as static and unchanging. Moreover, unlike Duchampian readymades—in which objects lose prior functionality—the components of Haacke’s pieces retain their animality after becoming art. Eating, breathing, shitting, living beings manifest corporeal unruliness that cannot be totally governed or interpreted—arguably both duties of the museum (and zoo). Haacke’s animal art further interrogates the conventions of institutions, even catalyzing structural change: the museum becomes a showcase for “caring for animals”—as conservation of animal-art requires feeding and cleaning, prompting curators to become zookeepers. Staging interspecies encounters, Haacke raises questions of not just of relational aesthetics but of animal ethics. Beholders must determine where they stand (ethically and spatially): do they approach, in order to set the creatures into motion? How much interaction is desirable or correct?

Sally Van Orden, West Chester University

Deconstruction of a Fossilized Memory: A Past Motif Becomes Future Inspiration

The evolution of a personal vocabulary has resulted from Van Orden’s original silk paintings. Working from the inception of an idea and image to evolving and resolving that image in different media has become a vocabulary for her work. The original image has become a term or motif in the evolution of a
body of work. Van Orden uses the terminology in exploring a full range in shape, form, texture, color, and scale. She uses Adobe Photoshop and Illustrator to manipulate her paintings through scanning, color changes, cropping, and mirroring, and she uses a variety of media including: silk, cotton, watercolor paper, Mylar, and transfer process to acrylic. She then paints back into many of these or layers them using acrylic, Mylar, and silk. Currently, Van Orden has expanded into making larger-scale sculptures using clay and steel. She refers to this body of work as “Deconstruction of Fossilized Memories.” Van Orden shares this methodology in her pedagogy and teacher-scholar model in her studio courses.

Lauren Van Zandt, Duquesne University

The US Capitol Columbus Doors and the Catechism of Expansionism

In the 1850s the rate of American westward expansion was mirrored in the enlargement of US government and the US Capitol Extension project that began in 1851. At the same time slavery, and violent conflict over the expansion of slavery into new territories, worried politicians regardless of their positions on abolition. When sculptor Randolph Rogers proposed creating a set of bronze doors for the Capitol depicting the story of Christopher Columbus, it was an opportunity to cast Columbus as the first proto-American and a uniting figure who could further political and social agendas of the 1850s. Columbus was the first of the great European colonizers, and his journey to the New World reflected the perseverance and pioneer doggedness of antebellum Americans traveling west. Rogers used classical symbolism and religious Renaissance artistic forms to elevate the Columbus story from secular history to sacred mythos. The Doors’ location in the US Capitol suggested that Columbus’s journey culminated in the democratic meritocracy of the United States. The narrative of the Doors recasts Columbus’s humble beginnings, his triumphant discovery and his downfall at the hands of Spanish political machinations as the story of a martyr, indoctrinating passers-through with the gospel of expansion.

Benita VanWinkle, High Point University

The Right Place, at the Right Time

The 1980s had significant advantages for any photographer fortunate enough to be in central Florida. Almost without exception, every professional photographer of any genre was invited to give workshops at Daytona Beach Community College, due to the foresight of the new gallery director, Daniel Biferie, and the instructors of the professional photography program. From Farm Security Administration photographers such as Arthur Rothstein to photojournalists Eddie Adams and Mary Ellen Mark, to documentary and art photographers Robert Frank and Duane Michals and many, many more, they came to spend time in the sun and teach students that eagerly attended those sessions. First as a student and then as the public relations photographer charged with documenting and recording these gatherings, VanWinkle spent hours in the company of some of the best-known photographers of the 20th century. This session seeks to convey the touchstones to which they owed much of their success, lessons not dependent on equipment, digital or otherwise, yet applicable to all mediums. Their wisdom, timeless and poignant, can lead our students into their future endeavors with confidence and direction.

Heather Vinson, University of West Georgia

“Women’s Way of Observing, Combining, and Feeling”: Degas’s Project for Decoration and Critical Consumption

Western modernity construes decoration as excessive, commercial, and feminine—associations set in opposition to acts of critical judgment and efficient production/consumption. Indeed, Adolf Loos’s critique (1905) is a formative response to “feminine” fin-de-siècle commodity culture and visceral consumption, which squander time, labor, and intellectual capital. This paper investigates an alternative set of relations between the “decorative” and women's consuming practices, formulated by one of
modernism’s own, Edgar Degas. By way of notebook entries and over forty related prints and pastels, Degas’s Portraits in a Frieze for Decoration (1880) explores “[women’s] way of observing, combining, and feeling their toilette and everything else.” Women’s acts of looking and consumption are taken as a set of productive visual and experiential skills, intricately linked to the formal temporal and spatial dynamics of modern decoration and its “intervals” of design. Vinson argues that in Degas’s conception of the decorative, women’s mediation of commodity culture is reconceived as a model of critical judgment and haptic knowledge about the material world, a model of combining and comparing forms that is suspiciously close to Degas’s own generative methods of making. Thus, this quintessential modern artist prompts us to rethink the inextricability of decoration and degeneration in modern art.

Shannon Vittoria, The Graduate Center, CUNY

Direct, Emphatic, and Bold to a Point: The Landscape Etchings of Mary Nimmo Moran, 1879–1885

Painter-etcher Mary Nimmo Moran (1842–1899) was one of an unprecedented number of nineteenth-century American women who pursued professional careers in the arts. Trained by her husband, artist Thomas Moran (1837–1926), she exhibited oil and watercolor paintings in the 1860s and 1870s. However, she is best known for her landscape etchings, a medium she pursued beginning in 1879. In the two decades that followed, she produced an extensive oeuvre of romantic and expressively etched views of nature, nostalgically preserving the landscape of America’s eastern seaboard. Although an important contributor to the American etching revival, she has been overlooked in scholarship on American printmaking. This paper examines a series of Nimmo Moran’s landscape etchings produced between 1879 and 1885, a pivotal moment in America’s graphic revolution. Analyzing the artist’s technical innovations, Vittoria reveals her contributions to the development of original etching in America, demonstrating the ways in which printmaking offered female artists an opportunity to intervene in America’s art world. She also examines the critical reception of these works, which were said to reveal nothing of the artist’s sex, arguing that this gendered response reflects an anxiety over the growing success of late nineteenth-century women artists in America.

Markus Vogl, Digital and Open Source Tools in a Collaborative Arts Praxis

see: Margarita Benitez

Anne Vuagniaux, Bronx Community College

Blundering About: Reexamining the Chateaux of Anne de Montmorency and Stylistic Hybridity in French Renaissance Art

The chateaux of Anne de Montmorency (1492–1567) serve as magnificent examples of sixteenth-century French architecture (and, in the case of the one at Ecouen, one of the best preserved), but English language scholars have paid them little mind. Due to a perceived lack of stylistic unity, twentieth-century scholars disparaged them as “incoherent,” “jumbled,” “barbaric,” and the French architects who designed them as “blundering about.” Falling somewhere on the spectrum between Gothic and classical, they have been relegated to the lowly tier of “transitional” artworks, where they have languished mostly unnoticed in recent scholarship. Discrete stylistic categories often fail to account for the artistic products of Renaissance France. This paper argues that Montmorency’s chateaux are not haphazard accretions of stylistic elements, but rather playful experiments with a Mannerist mode that was current in contemporary Italy. Examined this way, the chateaux appear less as facile and ultimately failed attempts at classical style, and more as products of the kind of fluency for which sixteenth-century French artists are not recognized. A reexamination of the chateaux along these lines opens the broader possibility of understanding French Renaissance stylistic hybridity not as merely transitional or as sloppy entanglements, but instead as purposeful, meaningful formulations.
Kelly Wacker, University of Montevallo

Traditional Methods for New Millennials: Reimagined Active Learning Strategies in the Art History Classroom

In recent years Wacker has noticed some significant changes in student behavior, especially in introductory art history classes. Many students either take too many or too few notes during lectures and discussions; they confess that they do not know how to take useful notes; when they bring electronics to class they find it difficult to stay away from social media and to refrain from texting; extended focus is challenging to some; and many struggle with time management. Her observations coincide with much of what has been written about the current so-called “Millennial Generation” of college students. Wacker seeks not to critique Millennial behavior, but to share her experiences with developing and adapting course assignments and expectations to better engage students, promote retention of information, and to establish effective patterns for learning. She focuses on a notetaking requirement that she piloted this past year in her introductory art history classes. In an effort to help promote more active learning in a lecture-based class, students were required to take notes and to make thumbnail sketches of works of art discussed in class. Wacker explains the rationale for this requirement, how it worked, and, perhaps more important, how students responded.

Amanda Wagstaff, University of North Carolina at Greensboro

Revolutionary Petunias

Flowers have been so stereotypically linked to female sexuality and notions of “the feminine” that it can be difficult for women artists to broach the subject for fear of not being taken seriously. Wagstaff thinks of the public reception of Georgia O’Keeffe’s flower paintings in New York. Viewers and critics immediately linked her subject matter with an expression of female sexuality, a link that O’Keeffe, in frustration, denied. But the history of flowers, especially botanical studies and documentation, is also a history of pioneering female naturalists and photographers. These women, like Anna Atkins, used photographic processes as tools for science and their work links them to the art history of scientific illustration. These women were fiercely independent and pursued these art/science endeavors despite being labeled “amateurs” by their male contemporaries. This paper seeks to find connections between early female naturalists and later female artists who tackled “flora” despite the saccharine, feminine stereotypes associated with the subject.

Alice Walkiewicz, The Graduate Center, CUNY

The “Iron Seamstress” as Labor Symbol: The Sewing Machine in Late-Nineteenth-Century Art of Europe and the United States

The invention of the sewing machine revolutionized garment production, and this technology rapidly became a symbol of modernity. Although first championed as a labor-saving device, the “iron seamstress” became associated with new forms of worker exploitation by the end of the nineteenth century. The desperate working conditions of seamstresses increasingly became a topic of debate throughout the industrialized world—and a ubiquitous image in the visual arts—as the labor movement ascended at the end of the century. This paper examines the depiction of the seamstress at the turn of the twentieth century in the visual culture of the nations at the heart of the fashion industry: England, France, and the United States. Exploring the transnational representation of the seamstress through works by artists Thomas B. Kennington in London, Édouard Vuillard in Paris, and John Sloan in New York, this presentation explores the way that each country visually responds to the same clash between mechanized industry and female labor, paying particular attention to the way that the artists use, or deny, the sewing machine as an emblem of the exploited, laboring seamstress.
Catharine Wallace, Tyler School of Art, Temple University
The Aesthetics of Egyptianizing Art in the Italian Renaissance

Italian Renaissance humanists and artists reconstructed the memory of ancient Egypt through the filters of ancient Greece and Rome, early Christianity, and the medieval era. In early modern Rome, ancient Egyptian visual culture was also experienced firsthand through an assortment of Egyptian monuments and statuary, surviving in varying stages of rediscovery. Brought to Italy during the ancient Roman Empire, these testaments of Rome’s supremacy over Egypt were enigmatic, their original meanings lost, conflated or rewritten through the passage of time. The varying historical memories of Egypt, and Rome’s dislocated monuments provided Renaissance artists and patrons with highly malleable symbols, ideal for harnessing the essence of ancient Egypt as both exotic “other” and as cultural ancestor. The resulting Renaissance Egyptianizing artworks are stylistically syncretic. Like the Egyptian sphinx these images are hybrid creatures, part Egyptian, part Renaissance, and part everything in between. Shedding light on the role of ancient Egypt (and its artistic manifestations in imperial and medieval Roman history) in the creation of new aesthetic ideals in the Renaissance, this paper investigates the appealing qualities of ancient Egyptian visual culture in early modern Italy, the process of cultural translation in art, and the functions of these Egyptianizing fusions.

Leslie Wallace, Coastal Carolina University
Shoes for the Dead: Examples from Han Dynasty Tombs

Shoes as articles of clothing and personal adornment play important symbolic, communicative and aesthetic roles for both the living and the dead. The centrality of footwear to the construction of the identity of the deceased during the Han dynasty (206 BCE–220 CE) can be seen in the burial of Lady Dai at Mawangdui, in which the noblewoman’s spirit seat, an assemblage of articles that stood for her invisible soul, included two pairs of shoes. This paper examines the ways in which shoes were used to make complex visual statements about prestige, political association, gender, cultural affiliation and ritual status during the Han dynasty. It focuses on three examples of footwear excavated in a mortuary context: 1) two pairs of silk shoes from the tomb of Lady Dai (ca. 168 BCE), 2) jade booties made for the king of Nanyue (ca. 122 BCE) and 3) a pair of embroidered silk soles from an elite tomb at Noin-Ula, Mongolia (1st century BCE–1st century CE). Each of these case studies highlights the ways in which shoes were used in mortuary contexts during the Han dynasty to negotiate identities and generate social discourse for both the living and the dead.

Alan Wallach, College of William and Mary
The Civil War, the New York Union League Club, and the Transformation of American Taste

Founded in 1863, New York’s Union League Club brought together merchants, bankers, financiers, industrialists, and a surprisingly large contingent of artists. The club, a Republican stronghold, called for national unification by force of arms, emancipation, and the strengthening of the nation state. It also took the lead in organizing the 1864 Metropolitan Sanitary Fair, a fundraiser for wounded Union soldiers that included a highly successful exhibition of American and European paintings. After the war, the club was the driving force behind the creation of the Metropolitan Museum of Art, which opened its doors to the public in 1872. In this paper, Wallach argues that the club served a newly unified upper class’s evolving cultural needs, in particular its need to institutionalize and thereby exert control over the definition of high art (the Metropolitan Museum), as well as the growing need among elite collectors for a rarefied or high as opposed to popular contemporary art. The League thus played a role in the demise of the nationalistic Hudson River School and helped set the fashion for the aestheticizing work of the
Andrew Wasserman, Louisiana Tech University

Public Particles: The Toxicity of Justice through the Ages

When the Colorado State Judicial Building was scheduled for demolition in the summer of 2010, a brief debate emerged over what to do with the 20-foot-wide by 150-foot-long mural adorning the building’s breezeway ceiling. Angelo di Benedetto’s Justice through the Ages (1977) presented a transhistorical and multiracial conception of jurisprudence through portraits of approximately sixty figures. It also offered a potential public health crisis. As demolition plans advanced, the mural’s medium (rather than its civic or personal meanings) became its primary identity. The mural consisted of seventy-four panels of compressed asbestos cement, a material selected for its strength and fire resistance. However, fears of carcinogenic silicate dust released upon removal resulted in little support for relocation or preservation. The mural was deaccessioned from the state’s public art collection and disposed of as hazardous waste. This paper reads the mural’s biography against a history of asbestos in art and architecture and issues of how historical public art engages contemporary viewers. Demonstrated by respiratory concerns about inhaling dust, public works are rarely stable just as public attachments are rarely permanent. Beyond the shifting winds of aesthetic preferences, fears of actual shifting winds reveal the tenuous bond between work and audience.

Alison Watkins, Ringling College of Art and Design

This is Your Brain on Vispo: How to Read, Revisited

When contemplating how to read visual poetry, Watkins is reminded of the old “This is your brain” antidrug commercial. Only the visual for “This is your brain on Vispo” not only dices or fries words and letters often right off the page, it also effectively demands an alternate approach to reading. As Michael Ridley in the Beyond Literacy thought experiment says: “Reading and writing are doomed. Literacy as we know it is over. Welcome to the post-literate future.”¹ It seems that no longer can readers and lovers of poetry depend on alphabetic literacy to unravel the secrets of a well-crafted poem. But beyond that even, reading and reading proficiency both have declined significantly in the US in the past 25 years.² So what tools are there that we can call upon, or develop, to perform the essential reading function more fully and effectively? Does Vispo offer a glimmer of how to retool our reading skills to address what appears to be a visual-centric future?¹http://www.beyondliteracy.com/ ²The Los Angeles Times, Thursday, April 17, 2014

Keri Watson, Ithaca College

Representing the Sideshow: Dis/Ability and Difference during the Great Depression

This paper examines the relationship between representations of dis/ability, specifically those found on sideshow banners and in pitch cards, and the lived experience of those with dis/abilities, including the sideshow’s performers. Through its presentation of people with physical, mental, or behavioral differences, the sideshow both reassured and subverted normative societal roles, be they gendered, sexed, raced, or abled. Scholars including Robert Bogdan, Rosemarie Garland-Thomson, and Rachel Adams have examined the spectacle of the sideshow, but what of the painted signs used to advertise sideshows? What role do these underexamined representations play in the construction of the sideshow in particular and those with disabilities in general? What of the pitch cards, those signed studio portraits of the performers sold to visitors for display in personal souvenir albums? How did the collecting of “oddities” reassure notions of normality? How do these ephemeral objects contribute to and complicate our understanding of the sideshow and its place within American history? This paper examines the
construction of dis/ability through visual representations and argues that they both embody the anxiety that surrounded the disabled body as a signifier of the Great Depression and open up discursive spaces for the deconstruction of raced, gendered, and abled identities.

Sam Watson, University of Wisconsin—Sheboygan

Out in the Cold: Margaret Keane and the Limits of Art History

Despite her paintings and prints being the subject of a lengthy chapter in Watson’s art history dissertation from 2005, he has never managed to get a paper on Margaret Keane’s work accepted into a session at CAA (3 attempts) or SECAC (1 attempt). The sessions for which he has been rejected have included one on the representational politics of Cold War containment culture; one on “bad art” since the 1960s; and a session on women in pop. The only venue that has welcomed a paper on Margaret Keane has been at the National Popular Culture/American Studies conference. The reason for this rejection from mainstream art history could be as simple as the poor formal quality of Keane’s work. However, given the host of other factors that make her work and career compelling subjects for art historical analysis, it may well be that certain institutional biases beyond connoisseurship are at play. Watson uses this session to examine specifically how our discipline has often failed to engage popular culture in meaningful ways that avoid a binary division with the fine arts. The sentimental prints of Margaret Keane will, of course, serve as a catalyst for the study.

Barbara Watts, Florida International University

Behind the Scenes: Tales from Conference Chairs

The paper addresses the annual SECAC Conference from the perspective of the conference chair, which, with rare exception, is a once in a lifetime experience. If even known by SECAC participants, the conference chair is criticized by individuals, praised with a round of applause on a couple of occasions and then, basically, forgotten. What is never forgotten, however, is the experience of the conference chair, for the event and its preparation marks a defining period in his/her life and career. This session explores the challenges and rewards of the conference chair through microhistories that reveal the rich palette of conference chairs, goals, experiences, and achievements (not to mention frustrations, disappointments, and disasters). In so doing, it hopes to chart and assess the changes in the conference and the evolving role of the conference chair in light of the Internet, new technology and attendant costs, and the growth of the conference, in size and complexity. This paper is based upon responses Watts received to a questionnaire sent to former conference chairs and SECAC administrators. If time permits, Watts will ask former conference chairs to contribute to the discussion (during the session, and afterwards)—we all have stories to tell.

Elizabeth Welch, University of Texas at Austin

I Should Only Believe in a God That Would Know How to Dance: Spiritual Abstraction in the Work of Katherine Dreier and Ted Shawn

Katherine Dreier and Ted Shawn had a twenty-five year friendship, during which they both created works inspired by each other. Dreier, the painter-patron and founder of the Société Anonyme, and Shawn, the dancer-choreographer whose company with wife Ruth St. Denis spawned much of American modern dance, were both sometime-Methodists with spiritualist leanings. Like many intellectuals in the twentieth century, they held religious beliefs freely vacillating between mystical explorations into the spirit and more formal Christianity. Theosophy and transcendentalism inspired in them an attention to abstraction, the dissolution of objective visual reality into an infinite unity. Both Dreier and Shawn sought to depict that unity: Dreier through modernist abstraction and Shawn through the new vocabulary of modern dance. By examining Dreier’s Psychological Portrait of Ted Shawn (1929) and Ted
Shawn’s A Dreier Lithograph (c. 1935), Welch traces their matching spiritual artistic impulses. Furthermore, she explores the ways these two American modernists engaged in intermedia conversations, each taking inspiration from the other’s work and responding in their own artistic language.

Rachel White, University of Illinois at Urbana–Champaign
No More Visions of Loveliness: Visuality in Vogue, 1939–1945
In 1943, Alexander Liberman, the recently promoted art director of Vogue, ended the long-standing convention of inviting illustrators to recreate the magazine’s masthead for each issue. He instituted the more authoritative Franklin Gothic typeface typically found on the front pages of newspapers. “No more visions of loveliness,” Liberman said later regarding his decision to change the font, which remains to this day. “I wanted to involve women in the life of the moment and the war furthered this by destroying the fantasy.” Liberman’s graphic alteration was part of a broader shift in the magazine in the 1940s. This paper traces how the war changed the content and design of Vogue, from its typography and features to its photography. Through a comparative analysis of the formal experimentation within the page design and photographs of Lee Miller and Erwin Blumenfeld, in particular, White argues that Vogue presented ways of viewing that interrogated how commercial magazines mediate and structure information. Miller and Blumenfeld’s photographs in the studio and on the front exposed the limits of how women experienced the war, both bodily and visually, within the discourse of the fashion press, enhancing the magazine’s complexity as a medium of economic and cultural exchange.

Suzanne Willever, Tyler School of Art, Temple University
Making, Meaning and Going Viral in Print: Michelangelo’s Last Judgment as a Point of Departure
How did prints constitute a form of social transmission in the sixteenth century? Michelangelo’s Last Judgment in the Sistine Chapel stimulated a response in word and image. Anticipation surrounding the fresco, criticism after its unveiling in 1541, and numerous subsequent prints combined to promote excitement and often disapproval. This paper proposes that prints acted like a sixteenth-century version of “going viral,” interpreting and framing the public understanding of the fresco, while printmakers and publishers inserted their own identities and agendas into the transmission of the fresco. Yet it is the prints that multiplied and traveled, while the fresco remained in a highly inaccessible space. This case study is part of a larger project, which examines the role of prints as visual artifacts of the complex network of social interactions that shaped ideas about art, materiality, culture and identity. It thus considers how making, publishing and collecting are essential components of “networked action.” Willever demonstrates how this example may provide a point of departure for a new approach to early modern prints and canonical works of art, and concludes by proposing several other frescoes designed for highly inaccessible elite spaces that may serve as further case studies.

Chris Williams, SCAD Savannah
I Just Want to Belong in My Belonging: Identity in the Age of Simulation
In 2005 comedian/actor Stephen Colbert coined the word “truthiness,” defined as “the quality of preferring concepts or facts one wishes to be true, rather than concepts or facts known to be true.” In the ensuing years since Colbert’s initial introduction, the slippage between truth and lie, fact and fiction, real and unreal has become even more pronounced. Geography, culture, class, education are no longer the limiting criteria when identifying with a group. Individuals choose between innumerable online options to define themselves. A kind of synthetic tribalism occurs when identity is defined through virtual/simulated communities—a tribe, with shared customs, traditions and strong loyalty, however completely simulated. A new authenticity exists when ideologies are substantiated by artificial
communities. Artists exploit the real/unreal continuum in diverse ways; from trompe l’oeil to Photoshop, reverse-readymades to mockumentary, the fake displaces the real. This presentation focuses on how identity and memory are defined through those simulated experiences. How do artists create objects, images and spaces within this simulated landscape? Williams attempts to illuminate the possibilities through a sampling of his own projects as well as historical and contemporary examples.

Collin Williams, University of Alabama
Replace, Misplace, Displace
The human mind is a pattern recognition machine, evolved to find patterns as an indication of meaning. The mind’s primary tool in this search is language, a technology for finding patterns within the chaos of human existence. Language is a sort of echo-location device: like a bat we navigate life by voicing an idea and then locating our position within the cacophony of echoes. Williams’s work explores the role of narrative in the construction of personal, familial, and cultural identities. Narrative describes the present, records the past and imagines the future; acts of imagination in turn construct our identities. All stories, from modest personal narratives to grand cultural histories, are as much an act of erasing as they are an act of recording. For every story that we choose to tell there is another story that we blindly neglect or intentionally obfuscate. We believe in our stories as we believe in our identities as absolutes, as our known truths. But the contradiction of life is that while the artifacts of stories may be recorded and retold as a linear narrative, nothing is known in a linear manner. Rather, everything that we know is constructed from fragments pieced together over time.

Robin Williams, University of Texas at Austin
Abstract Narrative or Poetic Structure? Case: Joan Jonas’s Mirage (1976)
Joan Jonas commonly describes her art as possessing a “filmic structure” or a “poetic structure,” and her 1976 multimedia performance Mirage is a prime example of that approach. This paper analyzes the structure of Mirage as a case study for examining presuppositions about the basic features of narrative art. Must narrative contain an identifiable character or “plot”? Is one’s perception or interpretation of narrative unavoidable given the sequential nature of representational film and performance? How might one describe an “abstract narrative” versus a “poetic” film or performance? And, finally, how do the ways in which we answer or even approach these questions inform our capacity to remember and discuss a multilayered and indeterminate work of art, such as Mirage?

Alfred Willis, Independent Scholar
Architecture as Illustration of the Lost Cause and Its Redemption: A Southern Romance in Six Houses
Six Georgia houses, all connected with Georgia’s pre-eminent hero of the Lost Cause, John B. Gordon, epitomize the Southern experience of loss and restoration between 1854 and 1904. Simultaneously they narrate the courageous and romantic life of Gordon’s wife, née Fanny Haralson. In 1854 the Gordons wed in the old Haralson residence near LaGrange, just days before it burned in a conflagration that presaged the coming destruction of the Old South. Foreshadowing redemption, another family built upon its ruins a Greek Revival masterpiece, “Bellevue.” In 1867, Gordon showed Georgia the way forward by building in the latest style a cottage near Atlanta. When that house (“Sutherland”) burned in 1899, he replaced it with a supposed replica of his wife’s lost antebellum home. Likely designed by her nephew, Haralson Bleckley, “New Sutherland” with its white-columned portico cast the New South in the form of the Old. Bleckley contemporaneously was creating another such image in a house for William West, a young Georgia politician who modeled his ambitions on Gordon’s career. When in 1904 Georgia reproduced New Sutherland as its World’s Fair “home” in St. Louis, it presented itself to the world at large as a pre-Confederate picture of post-Confederate recovery.
Ric Wilson, University of Missouri

Everything Old Is New Again (If You Are Very Patient!)

This presentation discusses the resurgence of Letterpress Printing in the graphic design curriculum. Beginning in 2005, letterpress classes were included as a design elective in the University of Missouri BFA program. Initially most of the student work was done with traditional hand-set metal and wood type. Over the past four years students have been transitioning towards a hybrid of digital and analog typography using wood type and photopolymer plates. They are encouraged to produce work that uses traditional printmaking techniques (blockprint) combined with inkjet printing and digital typography to develop artifacts that use the inherent strengths of each medium.

Jennifer Wingate, St. Francis College

Public Portraiture in Private Places

This paper examines representations of the domestic display of presidential portraiture, with a focus on the display of Franklin Delano Roosevelt portraits in the 1930s and 1940s, to show how photographers like Gordon Parks and Lewis Hine framed these personal expressions of political affiliation. Historians have noted the practice of displaying newspaper images of FDR in the home, especially among African Americans, who, according to one newspaper editor, started “turning their pictures of Lincoln to the wall” in 1932 when FDR was running on the Democratic ticket against Republican incumbent Herbert Hoover. 1932 was a significant year for the mass display of presidential portraits. That year, a Congressional commission distributed 1.3 million reproductions of Gilbert Stuart’s Athenaeum portrait of George Washington to celebrate the bicentennial of the founding father’s birth and “foster solidarity” during the Great Depression. About a decade later, this paper shows, Parks and Hine questioned that solidarity, as well as FDR’s status as the “second emancipator,” in photographs of interiors in which Roosevelt portraits are prominently displayed. By juxtaposing disenfranchisement with the material culture of American civil religion, Parks and Hine underscore the need democratic citizens have for symbols of freedom.

Thomas Winters, University of Virginia

To Look Through One’s Fingers: On Honthorst’s Smiling Girl

The subject of Gerard van Honthorst’s painting Smiling Girl Holding an Obscene Image is one of the most unusual and unique of the Dutch Golden Age, and perhaps for this very reason has never been satisfactorily explained. Honthorst’s provocatively-dressed girl grins widely as she points towards a medallion that pictures a naked woman and the inscription “Who knows my backside from behind?” Previous readings typically go no further than to assert a generally moralizing content, a warning against the lust stimulated by wicked women and its potential consequences. While the painting undoubtedly raises moral issues, close examination of the visual evidence provided by the image suggests a more nuanced interpretation. Most crucial is the largely overlooked gesture performed by the painting’s naked figure, a visual manifestation of the Dutch proverb “to look through one’s fingers.” The subtle variations of this phrase’s meanings are examined in relation to the medallion’s figure and inscription, before the relationship of medallion, smiling girl, and viewer is examined under the rubric of Lacan’s theories of the gaze. Winters argues that the painting’s moral component is less didactic than it is interrogative and is ultimately aimed at provoking reflection upon the dangers of scopophilia.

Paula Wisotzki, Loyola University Chicago

The Art of the Dance: Franziska Boas, Dorothy Dehner, and David Smith at Bolton Landing 1944–1948
The intersection among the careers of innovative sculptor David Smith, his wife modernist painter Dorothy Dehner, and pioneering dancer Franziska Boas has long been noted as historical fact, primarily in reference to Smith’s Boaz [sic] Dancing School (1945). That work dates from the years 1944–1950, when Boas led a summer dance program in Bolton Landing, a small town at the edge of Lake George and in the vicinity of Smith and Dehner’s farm. Less is known, however, about the multiple levels of exchange among the three in these years. Although Smith and Dehner had shared a longstanding interest in dance, both turned to the subject with renewed vigor in the mid to late 1940s, when Boas was a regular presence in their community. Experimentation with the formal aspects of traditional art, undertaken by all of these artists, would have been sufficient to link them, especially when circumstances brought them into such proximity, but there were, additionally, overlaps in their respective political positions—all decidedly to the left even in the 1940s—which deserve further exploration in order to understand the full impact each had on the others.

Jessica Wohl, Sewanee: The University of the South

Poses and Postures: The Face, the Body and the Mainstream Media
The magazine section of a bookstore reveals a lot about our culture. Here, publications depict what women and men supposedly want, luring us in with fantasy worlds, promising a better life, if only we attain the objects and lifestyles within their pages. Apparently, women want a toothy, white smile, a toned body, a designer wardrobe, a craft project, and a new stove to make their family dinner. Men? All they seem to need is celebrities, cars, guns and (semi) nude women. Based on these visuals, one has to ask, “Is this really all we amount to? Is this really what we want?” This session investigates this notion, particularly as it relates to women and how we are portrayed in the media. Wohl presents two bodies of her own work that use magazine clippings to explore the relationship between women, men and the home, with regard to a woman’s sense of self. Through works featuring the face, we explore the difference between how we present ourselves and how we actually are. A discussion of works that feature bodies without faces addresses the group versus the individual and how women may gain strength from unexpected sources.

Phoebe Wolfskill, Indiana University

Racial Borrowings and Other Subversions in the Art of Emma Amos
While African American artists have found numerous methods of confronting the absence, rarity, or misrepresentation of black bodies in Western art, the use of appropriation and parody has become increasingly common and aesthetically and politically loaded since the last quarter of the twentieth century. Wolfskill’s paper explores contemporary artist Emma Amos’s methods of borrowing from canonical “white” art history, in which she absorbs works from classical Greek antiquity through contemporary practitioners as a means of confronting that history. Amos’s Worksuit (1995) provides a poignant example of her critical methods of appropriation. In this piece, Amos merges a self-portrait of her face and hands onto Lucian Freud’s nude body from his self-portrait Painter Working (1993). The immediate implications of Amos’s unsettling piece are that the appropriate or expected “work suit” of the artist is that of the white male. Worksuit upsets this assumption by rendering identity as fluid; within a single body we see a figure both female/male and black/white, thus exposing and disrupting racial and gender boundaries and allowing for multiple bodies to claim representational authority. Amos’s conscious borrowing from Freud not only critiques white-dominated art history, but also obscures the boundaries of self-portraiture, appropriation, and artistic ownership.

Amanda Wright, University of South Carolina

Misty Vistas and Dreamy Minority Women: Primitivism, Nationalism, and Painting in Wartime China
With the outbreak of the Sino-Japanese War, Chinese artists previously concentrated in the artistic centers of Shanghai and Beijing scattered throughout Asia and in so doing encountered a variety of cultures. While visiting Pan-Asianism proponent Rabindranath Tagore, Xu Beihong painted images of Indian laborers into compositions of nationalist sentiment. Pang Xunqin, who relocated to southwestern China, studied ethnic minorities as romanticized sources of inspiration. In northwestern China, Zhang Daqian and a team of artists sketched ancient Buddhist murals at Dunhuang and indulged in a study of an exotic ancient past. Meanwhile, Liu Haisu followed in Gauguin’s footsteps by traveling overseas and painting Bali as a primitive paradise. Through each of these varied but related activities, Chinese artists strove to synthesize the dynamic qualities of the cultures they encountered with their own more familiar artistic traditions. But portrayal of foreign, ethnic minority, and ancient cultures within the context of an overarching Primitivist art trend did not lend itself to evenhanded treatment of the subject matter. By analyzing the visual elements selected for depiction, emphasis, and alteration, this paper scrutinizes the ways in which Chinese wartime artists essentialized outside cultures and explores ideological impulses for these reductive visions.

Janine Yorimoto Boldt, The College of William & Mary
“From This Lonely Part of the World”: Picturing William Byrd II’s Transatlantic Social Network
William Byrd II (1674–1744) assembled a collection of at least thirty paintings at Westover Plantation in Virginia. About half of these paintings featured distinguished English noblemen or women that he met while living in England during his youth. Upon his permanent return to Virginia in 1726, these paintings became tangible evidence of Byrd’s transatlantic connections to influential politicians, military leaders, and natural philosophers. Maintaining his English social network while living in Virginia proved challenging for Byrd, but his portraits allowed him to connect and “converse” with his friends and acquaintances from a distance. The acts of exchanging, giving, and receiving portraits materialized social and political connections between Byrd and the sitters, which correspondence and personal favors reinforced. The fact that many of Byrd’s portraits were copies emphasizes the importance of images as networking devices, while painted details reveal relationships among the sitters. The calculated decisions regarding which artists to patronize and portraits to copy raise further questions about patronage and artists’ networks in early modern England. By studying not only the Westover paintings, but also the social network(s) in which they functioned, Yorimoto Boldt argues that eighteenth-century portraiture materialized connectivity throughout the British Atlantic World.

Boris Zakic, Georgetown College
Grand Gesture: Allegories of Love
The primary sources for this presentation come from Zakic’s preparation for the exhibition of paintings entitled Grand Gesture: Allegories of Love, scheduled for PUBLIC, Louisville (August 13 –October 4, 2014). His paper retraces influences and considerations Zakic encountered along the way. From the intensely personal to the cliche-bound, Zakic often negotiates flower/floral arrangements contextually across the exhibition as well as within the individual works. He pairs it with gestures of paint itself, sometimes to the point of interchangeability, where a freshly cut Pasture Rose and the juicy lifts of a paintbrush, for instance, may seem to softly touch against and then percussively push apart at various moments within a single painting. Zakic looks for a particular immediacy in a flower, especially if it suspends our senses in balance.

Leanne Zalewski, Randolph College
Modish but Mannered: Haute Couture in Failed French Portraits
Implicit in the recent exhibition titled Impressionism, Fashion and Modernity at the Musée d’Orsay, Metropolitan Museum of Art, and Art Institute of Chicago (2012–2013) is the notion that Salon artists who painted fashionable portraits were not fresh and modern, and thus failed to capture the moment (c. 1860s–1880s). Noticeably absent from the exhibition were portraits by Franz Xaver Winterhalter, Alexandre Cabanel, and Léon Bonnat, all portraitists à la mode. This exclusion from an exhibition about fashion and modernity indicates the perceived failure of these artists to capture the Zeitgeist of the mid to late nineteenth century in spite of their contemporary subjects dressed in haute couture. Why did these portraitists fail? Predictably, progressive critic Émile Zola, for example, found Cabanel’s portraits “clumsy,” “common,” and “without power.” What did Zola mean? What makes a portrait a success or failure? What can be learned from their shortfalls? This paper examines portraits by Cabanel, Winterhalter, and Bonnat within the context of the exhibition’s criteria for modish sitters and bravura Impressionist brushwork. How can these comparisons between failures and successes (e.g., Manet, Morisot, Renoir) contribute to a deeper understanding of the evolution of style in the nineteenth century?

Erika Zimmermann Damer, University of Richmond / Washington & Lee University

Herculaneum Graffiti for the (Twenty-)First Century

Roman Wall inscriptions were the social media of ancient Roman culture. Inscriptions were painted on buildings to advertise information, while private individuals recorded their experiences (images, prayers, greetings to friends, favorite quotations of poetry) by writing with charcoal or scratching texts into wall plaster. The Herculaneum graffiti provide a rare body of thousands of handwritten documents that provide valuable insight into social structures, religion, economy, domestic life, and the realities of spoken versus written language (Benefiel, Milnor, Levin-Richardson, Bodel, Joshel, Clarke). The texts of many inscriptions were first recorded in the nineteenth century, but briefly and without accompanying photographs or images. This paper presents work from the pilot season of an interinstitutional project to identify, record, and analyze these wall inscriptions using digital technologies that allow for better archaeological context and analysis. Zimmermann Damer shares how student and faculty researcher involvement contributes to the Electronic Archive of Greek and Latin Epigraphy (EAGLE), an international, collaborative project to re-edit and digitize all ancient Greek and Latin inscriptions. Partnering with the Herculaneum Conservation Project, EAGLE aims to preserve and digitize as many graffiti as possible and to provide broader access to researchers and students through this conservation effort.

Diane Zorn, Ringling College of Art + Design
see: Wendy Dickinson