Amanda Adams, Virginia Commonwealth University

Syncopated Rhythm: Walter de Maria’s Land Art of 1968–1969

In 2012, Miwon Kwon and Philip Kaiser expanded the historical field of Land art with the exhibition “Ends of the Earth: Land Art to 1974.” There, Land art grew to include nearly one hundred artists, with Walter de Maria and Michael Heizer as progenitors; a contributing writer, Jane McFadden, argued that De Maria’s text “Art Yard” (1959) is a canonical origin point. Indeed, Walter de Maria’s work has garnered attention in the last decade as scholars grappled with his oeuvre on the fringes of Fluxus, Minimalism, Conceptualism, and Land art. Some have claimed that De Maria’s works, deeply rooted in ecological thinking, create all-encompassing environments or sites. Others have kept De Maria’s intermedia works in tension; unfortunately this leaves too much emphasis on the variety rather than interpretation. This paper reinvestigates De Maria’s contributions to Land art by turning to 1968–1969, when De Maria realized the first work in Germany and participated in landmark exhibitions at Cornell University and Dwan Gallery. Adams suggests that De Maria’s Land art favored an anti-gestalt rather than all-encompassing environments. As anagrammatic investigations, De Maria offered not the expansive sublime but a repetitious syncopation that sought not continuity but disruption.

Brad Adams, Berry College

In the Kitchen

Casually flipping through a drawing textbook, a student might find an Antonio López García graphite work of a cocina that would fit the definition of a “proper” drawing—“proper” being synonymous with rendering because it is highly representational with continuous tone in pencil. Other examples of renderings can be found, but the majority of drawings do not possess these traits. Beyond illustrating a history of drawing, their inclusion obviously helps orient the student to the language of drawing and breadth of expression. However, the drawings could also be seen as the result of problem solving, experimentation, discovery, and failure. This talk lays out exercises and assignments from an introductory, observationally-based drawing class that emphasize creativity rather than the production of an object. Said projects entail being able to see (and consider) multiple solutions to a problem and to engage with tools and methods not limited to a pencil. Further, the tasks are meant to foster flexibility, manage the unpredictable, and promote resourcefulness. The historical examples, rather than forcing appreciation, could serve as windows on innovation, and as renderings “heating to extract the healthful essence” that can be found in García’s kitchen.

Margaret Adler, Amon Carter Museum of American Art

Alternating Current(s): Winslow Homer’s “Undertow”

Scholars writing about “Undertow,” Winslow Homer’s 1886 sea rescue painting, have overwhelmingly addressed its figures. Their analyses have relied on psychobiography or the desire to situate Homer in the international canon. What if we focused on another protagonist: the ocean? Victorian Americans began to see nature as not only unpredictable and dangerous, but also as a resource to be harnessed. Entering into common use in the early 1800s, the term “undertow” was used to explain the perception that treacherous currents flowing near the shore could drag a swimmer under. Everywhere, the waters struck fear into the hearts of bathers. It is a fact commonly acknowledged by today’s scientists that the phenomenon of undertow is a myth. Likely no coincidence, scientist and entrepreneur Edward D. Adams purchased “Undertow” in the year he was to enter the annals of history. Though many had failed in the endeavor, Adams harnessed Niagara Falls to produce electric current. An aficionado of water power, his home
was a water-themed plumbing marvel. This talk provides a renewed look at “Undertow” as one of Homer’s first concerted attempts at capturing the real power of the ocean, engaging with water issues of the day.

James Rodger Alexander, University of Alabama at Birmingham
The Chicago Fire and the Birth of an American Architecture
Architecture, at its best, is the successful merging of technology and aesthetics: how a building is designed and how it is constructed. In October of 1871, a fire destroyed most of the central section of downtown Chicago. This tragic event, however, coincided with the introduction of new building technologies which would revolutionize the American urban skyline by giving birth to the skyscraper. The invention of the “balloon-frame” steel skeletal frame, combined with improvements in the commercial use of the elevator, rendered the traditional bearing wall construction, with its vertical limitations, obsolete. The need to rebuild Chicago, the “Second City,” provided the context where architects such as Daniel Burnham, Louis Sullivan, Dankmar Adler and others could redefine construction methodologies to vertically extend the city’s skyline and develop a new American architecture articulated by the birth of the skyscraper. Evidence of this architectural revolution in the last quarter of the 19th century is present, still on display and functioning in cities such as Cleveland, Milwaukee, Minneapolis, Pittsburgh, and even Birmingham, Alabama, also founded in 1871.

Annetta Alexandridis, Cornell University
Firing the Canon! The Cornell Casts and their Discontents
Partly but not entirely related to the vicissitudes of the history of classics, plaster cast collections of Greek and Roman art still fight to regain their place in academic and art education. The historical, didactic, and aesthetic value of these collections is undeniable. Their revival in academia and the arts has been going on for more than a generation. And yet one still faces ignorance of the value of cast collections or reluctance to make them accessible again to students and the broader community. One way to address this dilemma is to study the casts and their afterlife in their own right so as to make them relevant again. This paper discusses challenges met and multiple strategies employed by the curators of Cornell University’s cast collection in reevaluating this precious resource. To foster a critical approach to these objects, their history, and for what they stand, an interdisciplinary and inclusive approach is key: students work with professionals (archaeologists, conservators, etc.) in teaching, cataloging, digitizing, restoring, or organizing exhibitions. Two recent cast exhibitions at Cornell (“Firing the Canon!: The Cornell Casts and their Discontents” and “Cast and Present: Replicating Antiquity in the Museum and the Academy”) serve as examples.

Bryan Alexis, University of Arkansas at Fort Smith
Iteration in Design and the Principle of the Build
This presentation addresses the sometimes paralyzing and sometimes stimulating conflicts and similarities between “design” and “fine art.” This longstanding, awkward, and semantic dance between art and design may be as necessary as it is chronic. Alexis provides a philosophical manifesto as well as a glimpse into the presenter’s “art by design.”

Albert Alhadeff, University of Colorado Boulder
Countering the Memoirs of Colonel Bro: Géricault and Sainte-Domingue
“L’égorgeement de tous les blancs,” to strangle and choke whites, see them suffer, dying and gasping for breath, was Toussaint l’Ouverture’s shrill rallying cry in the struggle that overtook Saint-Domingue (today’s Haiti) in the early 1800s, a call to arms that calls for blood. Théodore Géricault experienced these tumultuous events and, through several images, studies from 1818–1819 of blacks valourously facing death, sided with those who abetted the “slave revolt.” This in turn placed him at odds with his peers, especially men like Henry Bro de Comères, an ardent Bonapartist and an intimate in his circle of friends who had fought in Haiti and who in a posthumously published account—Mémoires du Général Bro, 1796–1844 (1914)—detailed his encounters as experienced in Sainte-Domingue. Alhadeff focuses on Géricault’s response to Bro’s Mémoires and to the Haitian wars in general. Accepted freely by l’Ouverture’s men, death, as Géricault treats it, ennobles the very men whom Bro and his men feared. And so this paper focuses on these opposing views—“l’égorgeement de tous les noirs” versus “l’e̊gorgement de tous les blancs,” or, rather, Géricault’s images of valiant death versus Bro’s images, as expressed in his text, of murderous blacks.

Eva J. Allen, Excelsior College
Problems of Attribution: A Case Study of a Painting’s Journey from the Hand of One Artist to Another
To attribute an artwork, be it painting, sculpture, or work on paper, is a difficult task for an art historian. It becomes even more difficult when the work in question has been attributed previously to a specific artist. This talk presents such a case concerning a painting located in the Museum of Fine Arts, Budapest. The painting depicts a fisher family, possibly returning from the market. It was attributed to the 17th-century Dutch landscape painter Pieter Molyn (1595–1661) with a question mark for over a century. Today it is reattributed to another Dutch artist, genre painter Jan Miense Molenaer (1610/11–1668), similarly from Haarlem. The reattribution required a painstaking process of showing why the old attribution was no longer tenable. Then a step-by-step analysis of the painting in question was considered where visual and scholarly textual materials gave support. At last this led to careful connoisseurship that enabled the new attribution, which was accepted by the Museum. Technical analysis and comparison with a painting from a private collection was first considered, but was not carried out for reasons of interdepartmental changes at the Museum.

Jenna Altomonte, Ohio University
Networking the Virtual “Orient”: Representations of the Iraqi “Other” in Adel Abidin’s “Abidin Travels”
At the 2007 Venice Biennale, Iraqi-Finnish artist Adel Abidin exhibited his travel-agency installation piece, “Abidin Travels: Welcome to Baghdad.” The space consisted of a booking kiosk, a tourism webpage, and information center. The webpage, www.abidintravels.com, invited participants to view tourism videos highlighting the cultural sites of Baghdad in the post-9/11 era. Considering Edward Said’s theory of Orientalism, Altomonte examines the various modes of representing the Iraqi “Other” within digital mediums. Regarding “Abidin Travels,” Said’s theory serves as a source for exploring how diasporic artists conceptualize issues of identity in the post-9/11 era. Altomonte proposes Jane Iwamura’s theory of Virtual Orientalism as means to further Said’s concept in relation to Abidin’s work. She considers how representations of the “Other” within digital spaces like the Internet problematize perceptions of both the Iraqi civilian and the American occupier. To conclude, Altomonte examines the social environment in which Abidin exhibited the work and questions how representations of the Iraqi “Other” and American soldier subvert within the piece. What does Abidin’s digital performance reveal about cultural stereotypes during periods of war and strife? How does the performance amplify human rights violations in Iraq?

Chealsea Anagnoson, University of Central Florida
Interactive Art Competes with Attendance Decline Due to Instant Gratification
The world is quickly becoming a place of instant gratification. With all of the new technology that newer generations are incorporating more and more into their own daily lives, there is great potential for a lack of interest in traditional art, resulting in its becoming lost. Some artwork is being created as interactive work that engages the viewer. Anagnoson’s research was conducted to ascertain whether or not interactive work is likely to garner more interest in gallery and museum attendance. The results of thirteen surveys were positive in this respect.

Aaron Anderson, Virginia Commonwealth University
The Potential(s) of Arts + Health Widely Considered
For the past 10 years Virginia Commonwealth University has developed a series of interdisciplinary collaborations between its #1-ranked School of the Arts, School of Medicine, School of Nursing and various regional hospitals (including the MCV/VCU Health System and Hunter Holmes McGuire Veteran’s Hospital). This work includes many shared resources and spans 11 of 16 departments in the School of the Arts and nearly every area of the MCV Health Campus. These collaborations initially began as unrelated endeavors. However, their successes eventually formed the basis of a larger formalized agreement to continue to find new ways of linking the divergent fields. In essence an interdisciplinary institution dedicated to creating new collaborations was formed through sheer momentum. The centerpiece of this work is VCU’s Standardized Patient Program, a joint venture between the School of the Arts and the Center for Human Simulation and Patient Safety. Dr. Aaron Anderson is the Founding Director of this program and holds a joint appointment in the Department of Theatre and the Department of Internal Medicine. He discusses the genesis, growth, and university-wide impact of this program, with special emphasis on helping other programs identify similar collaborative opportunities.

D. Chase Angier, Alfred University
Shifting Landscapes in the Age of Anthropocene
Images of polar bears swimming after receding glaciers, scorched earth in the West, wilting crops, reports of unusual weather events, graphs of the effects of global warming, and stories of famine as resources run scarce—all of these
images and reports create an underlying sadness and wild fear that accompany Angier as she moves “forward” each day. “As The Air Moves Back From You” is a shifting performance installation that begins with 10,000 pounds of rice. Slowly, throughout the four-week exhibit, the rice diminishes into scarcity, reflecting these times of diminishing natural resources. The exhibit includes four separate but thematically connected performance installations that intricately interweave sculpted rice, evocative movement, and sensuous designs into slowly shifting landscapes. Set to original music/sound design and projections on the rice created by Chicago artists Luftwerk, the piece is sometimes an installation by itself, and at times includes performances choreographed/directed by D. Chase Angier (one in collaboration with Tiffany Mills). The work is a reflection of, and offers a conversation about, the effects of our relationship to the environment during the age of Anthropocene. All of the rice was later donated to local farmers and artists. Excerpts on https://vimeo.com/124446871

Tasheka Arceneaux-Sutton, Southeastern Louisiana University
What is Motion Graphics?
Motion graphics is still a fairly new and gray area in the field of graphic design. Although it has been around for over 60 years, the name and trends that occurred in motion design are still vague and unheard-of for most graphic designers. Students constantly come to Arceneaux-Sutton asking “what is motion graphics?,” which means that if they have no idea of what motion design is then they have no clue about its history. For the most part, motion design was born at the very start of cinema. This lecture looks at some of the earliest examples of motion design as well as highlighting work by specific designers. Most of us are familiar with Saul Bass, but what about work by such film artists as Oskar Fischinger and Norman McLaren? The purpose of this lecture is to give a survey or small glimpse into the history of motion design while highlighting the artists, designers, and design studios from the past and present, in addition to discussing current trends and looking ahead at the future of the profession.

Elissa Armstrong, Virginia Commonwealth University
Fail Harder and Other High Standards
Today’s Art Foundation students are a generation who have grown up with standardized testing, who ask what they need to do to get an A. When they enter their first year of art school, they are being asked to not be grade- or finished project-focused, but to be uncomfortable, take risks and welcome the possibility of failure. How do we transition students to this very different way of thinking than they are accustomed? How do we foster these important characteristics in first year art and design students? What are the pitfalls? How do we gauge our effectiveness? Armstrong explores this topic during her presentation, with examples of classroom and assessment approaches.

Shadé Ayorinde, Cornell University
The Invisible Man: Representations of Masculinity in the Work of Glenn Ligon
This paper situates Glenn Ligon’s lithograph series “Runaways, 1993” as commenting on the rampant racial profiling of young black men in the 1990s. Ayorinde frames her discussion of “Runaways” with writings on black masculinity and hip-hop culture, situating Ligon’s visual and textual imagery among various mass-media images of popular rap artists in order to determine the legibility of Ligon’s work within the narrative of race, politics and social unrest in late 20th-century American society. She addresses the role of print media and high art in the 1990s as engaged in a cultural discourse on the categorization of black men, arguing that the competing desire to be seen (rap artists) and not seen (marginalized black youth) is deeply rooted in American antebellum stereotypes and fears about the black body. “Runaways” functions as both a challenge to and an extension of popular American representations of black masculinity, and makes reference to the danger of making black male bodies visible. “Runaways” points out that, when exposed, black masculinity is an illegible identifier, void of individual characteristics, thus showcasing black males as “public enemies,” a title relevant to blacks as slaves in the 19th century and perpetuated in 1990s marketing tactics.

Magdalena Baczkowska, Poznan University of Technology
(Em)bodied Ideals: The Motif of the Human Body in Facade Design in the Late 19th and Early 20th Century
This paper is a comparative study of human body representation in architectural details’ facades in the late 19th and early 20th century. An architectural detail depicting the human body was a medium to demonstrate both the ideals of beauty and individual artistic vision. It also served as an expression of identity, of national, cultural and political tendencies in architecture of Art Nouveau centers of Central and Western Europe. The study builds on aesthetic,
formal and technical matters. It takes into consideration architectural trends and examines the issues of reproduction of patterns and model solutions promoted by architectural publications. The narrative of the study is parallel on two levels. The first, metaphorical level includes a discussion on architectural detail as an allegory of the human body, its symbolism, and changing canons of beauty during late historicism and the fin-de-siècle. At the same time the subject is to be seen as a literal and morphological process of birth, blossom, aging and destruction of applied materials and architectural tissue. The study on Jugendstil detail as a part of a local heritage provides information on the aims and background of the designer as well as reception by present audience.

**Breuna Baine, Auburn University at Montgomery**

**History of Graphic Design Class Rocked My World!**

The History of Graphic Design class rocked Baine’s world when she took it her sophomore year in college. The fact that there was a chronological story of visual communication didn’t occur to her before then. She still has her first copy of the Meggs text published in 1983. Now battered and torn with the cover nearly detached, the book was a passageway to all of this design evolution that made perfect sense to Baine, but she hadn’t known existed. Twenty-five years later, Baine’s design students are as taken as she was by how graphic design history unfolds. Chronological dates are important but graphic design history is a response to and reflection of the times in which each piece was created and design advancement made. Design history is human ingenuity, scientific experimentation, technological advancement, propaganda, social commentary, pop culture and more. Baine’s approach to teaching is to link the aforementioned to specific design styles and characteristics using original works from the local museum or playing music from the period or even creating a camera obscura. Her goal is to hold their attention by showing them that they respond to the same stimuli that other designers have responded to throughout history.

**Chris Balaschak, Flagler College**

**Constructing Solidarity: Lewis Hine and Zoe Strauss in Homestead**

Over the past year, Balaschak has researched photographs made by Lewis Hine in Homestead, Pennsylvania, in 1907 and 1908. Some of his research on Hine will be published in the 2015 book *Paper Cities*, from Leuven University Press. However, a further aspect considers how Hine’s images of Homestead’s immigrant, working class community were used in various venues around 1910, and how those diffuse appearances relate to Zoe Strauss’s 2013 project, “Homesteading.” We not only can see a dynamic change of industrial to post-industrial working and living conditions between these two projects about Homestead, but also that each photographer articulated the politics of those social conditions through new media forms of the day. For instance, Hine’s work appears in halftone reproductions, in books and journals, and in a public exhibition—novel uses of photography at the time. Similarly, Strauss articulated Homestead’s post-industrial state through portraits of the community which simultaneously appeared in a publicly accessible portrait studio, a museum exhibition (the 2013 Carnegie International), and as part of a digital archive. Read against one another, Hine’s and Strauss’s images of Homestead are a means to understanding the shifting material conditions of social photography and its changing impact within our liberal democracy.

**Francesca Balboni, University of Texas at Austin**


Nan Goldin has made a career of photographing her life—a life immersed in underground, marginalized, queer communities the world over. Boston’s small community of drag queens first inspired Goldin’s intimate documentary mode. In the early 1970s, the queens and their clique at The Other Side, a gay night club, were Goldin’s whole world. She was “infatuated” with her drag queen friends, photographing them “as women” walking in the weekly beauty contest and “as men playing women” in varying degrees of undress. Most of these images lack the snapshot aesthetic that characterizes Goldin’s later work. Instead, the black and white photographs emphasize formal elements, with purposely-framed subjects often evoking something closer to beauty or fashion photography. Balboni is interested in the ways Goldin’s portraits open (or expose) Boston’s 1970s drag scene to outsiders; what effect does the (artistic) photographic document have on the personal freedoms of this scene? Goldin’s ambiguous representation of drag simultaneously points to the unequal power dynamics of photographer/subject, insider/outsider while offering that problem a solution. In these photographs, the performativity (and performance) of drag becomes a point of exchange, an inclusive means of address potentially capable of undercutting the violence of the always already-unequal encounter.

**Elizabeth Barrios, University of Michigan**
Petroleum and Its Phantoms: The Scales of Oil Exploitation in the Work of Rolando Pena

When Venezuelan critics and artists have attempted to explore the topic of oil exploitation, they frequently reiterate that absence appears to be petroleum’s most salient feature in Venezuelan artistic production. While assertions that something palpable is missing in the cultural and political conversation about oil have merit, this paper argues that would be unwise to assume, as many contemporary critics do, that this gap can be remedied by more and better representations that straightforwardly capture the realities of national oil exploitation. Through an analysis of the work of conceptual artist Rolando Peña (which spans sculpture, happenings, video, and performance) Barrios argues that, while an upsurge in interest in petroleum would be a welcomed development, an increase in oil-related cultural production will add little to the extant conversations on the topic if not accompanied by a thorough historical and conceptual reevaluation of the eco-political implications of oil’s function in world-altering processes. Peña’s work on the scales and complex materiality of oil exploitation and consumption helps exemplify the ways in which its apparent absence from the Venezuelan cultural and political imaginaries has less to do with disinterest than with the conceptual and representational challenges continually posed by oil.

Jennifer Bates Ehlerdt, Harvard University Extension School
“The Beauteous Adonis is Dead”: J.W. Waterhouse’s “The Awakening of Adonis” and Its Relation to Bion’s “Lament of Adonis”
The British 19th century artist John William Waterhouse is best known for his images of femme fatales, magical muses, enchanting enchantresses, and the overall power and mystique of feminine beauty. Yet in one of Waterhouse’s most popular canvases, “The Awakening of Adonis,” male beauty captivates. Here, in a garden of delicate flowers and verdant greenery, Adonis sleepily awakens, aroused by the presence of Aphrodite as she leans in for a kiss. It is a passionate scene of that exquisite moment between awake and asleep when human beings are at their warmest, most vulnerable state. However, Waterhouse may not be referring only to sexual arousal but also death. It appears to be a seductive moment, but, as the cupid extinguishing the flame alludes, this is the moment of Adonis’s death. Aphrodite pleads for one last kiss, with “Awake Adonis, awake for a little while, and give me one latest kiss” as written in “The Lament of Adonis” by the Greek Bucolic poet Bion of Smyrna (circa 280 BCE). This paper explores the “Lament” as the source for Waterhouse’s painting, a work both sensual and mournful in its presentation of death, loss, masculinity, and arousal.

Gary Batzloff, East Central University
The American Landscape in the Age of Connectivity
Batzloff makes work in the tradition of the American landscape. Landscape, when applied to the growth, development, and decay of the American frontier, is a symbol of change and alteration. Landscape works are about yearning and displacement, about adaptation and coping. Landscape works are a way to remind us not only of what we have left behind, but also of what we have the opportunity to discover. In the modern era it has become improbable to be lost. The availability of handheld and wearable GPS, the constant connections of SMS and social media, and the cultural necessity of perceived safety have made the experience of and yearning for solitude less likely. We need to become lost; we need to reflect. Much like the early American painters, the social historians of the frontier era, the New West photographers, and the land works sculptors of the latter 20th century, Batzloff utilizes materials and media that make getting lost more digestible. Through the use of 3D printing, CNC fabrication, and digital modeling, he is able to translate his experiences of solitude so that they can be discovered by those who cannot go to the places he has been so lucky to find.

Lauren Bearden, Georgia State University
Near Eastern Incense and the Greek Goddess Nike: An Analysis of Nike-Thymiaterion Iconography from the Late Fifth Century BCE
Use of incense was prevalent in the ancient Mediterranean, particularly among Near Eastern societies. Through the trade of incense burners called thymiateria, incense also found its way into the rituals of the ancient Greeks. Depictions of thymiateria are relatively uncommon in Greek vase painting, but within the existing iconography the incense burner is strongly associated with the winged goddess Nike. Three vases attributed to the Berlin and Pan painters (490–460 BCE) in particular depict a winged Nike in flight, holding a thymiaterion. The relationship between the thymiaterion and Nike is further documented by a Nike statuette found in Southern Italy (ca. 480 BCE) that served as the stand for an incense burner. This iconographic association raises two major questions: first, why was Nike commonly depicted with an incense burner in Greek vase iconography of the fifth century BCE? Second, does
this unique iconography allude to a broader shift in Greek religious practice, either towards the role of Nike in ritual or to the use of incense? In this paper, Bearden argues that the unusual presence of Nike-thymia iconography indicates cultural and economic interactions taking place between Greece and the Near East during the late Archaic period.

Madeline Beck, Kennesaw State University
A Different Perspective on the Representation of Prostitutes in Ancient Greek Vase Painting
Ancient Greeks in the Classical period (ca. 480–323 BCE) did not shy away from eroticism in their production of artwork. Yet elite Greek women were never shown in sexual situations in art, for blatant sexual expression was reserved only for men and the objects of their lust, such as prostitutes. In the past, scholars have used this art to theorize about male societal values and politics. This perpetuates the societal failure to humanize prostitutes; they function to serve a specific role for male exploitation. In this paper, Beck compares and contrasts prostitutes in Greek art to those in real Greek life; employs gender theory; and explores ingrained patriarchal systems that are still relevant to modern feminism. She aims not only to investigate what the imagery of prostitution tells us about ancient Greek society, but also to give a perspective on the harsh realities that were trivialized in erotic art created for male enjoyment during the festivities of the symposion. Beck argues that Ancient Greek prostitution and the art associated with it are forced into these positions to satisfy the male citizen’s “democratic right” to access brothels but they are then overlooked by society.

Sarah Beetham, Pennsylvania Academy of the Fine Arts
Toward a Manly Ideal: Kitson’s Hiker and the Spanish-American War
Theo Alice Ruggles Kitson’s Hiker, a Spanish-American War soldier monument replicated in more than fifty towns across the United States, represents a specific form of ideal masculinity. Its broad chest, beefy arms, and steely gaze convey an air of strength and authority, befitting a champion in the midst of an unequivocally heroic act. But the statue’s confident mien belies the history of the conflict he commemorates, an imperialist land-grab that began in Cuba and descended into a revolutionary quagmire in the Philippines. And the Hiker’s sturdy physique contrasts with the real experiences of soldiers who volunteered to fight overseas but languished in stateside camps, dying from disease at a rate of eight soldiers to every one death on the battlefield. In 1898, young men volunteered for military service in droves, seeking adventure. Fueled by men like Theodore Roosevelt, who associated manliness with physical exertion and imperialism, they sought to prove themselves in a war that became a morass of military atrocities and inadequate response to disease. This paper explores Kitson’s sculptural representation of a Spanish-American War soldier in the context of the gap between the war the soldiers thought they were fighting and the war they experienced.

Kris Belden-Adams, University of Mississippi
Beyond Materiality: “Madness” and Tense Collision in Barthes’s Elusive Winter Garden Photograph
Roland Barthes wrote in Camera Lucida: Reflections on Photography that the medium has a peculiar capacity to represent the past in the present, and thus to imply the passing of time in general. This collision of past, present, and future provided what Barthes called photography’s “madness,” its ability to offer “an image of the real, of something that was, that we can hold in our hands but that does not physically exist in our time and space.” Belden-Adams examines the complexity of this temporal “madness” noted by Barthes in Camera Lucida with a study of his discussion of a portrait of his mother as a child in a winter garden, a photograph he claimed spoke for them all, embodying “the very essence, the noeme of Photography” as the “piercing,” perplexing phenomenon of the medium’s expressions of time. Barthes’s observations provide an occasion for examining photography’s promise of accessing the experience of multiple time-space nexuses that exceed our lived-time experience. This promise is thwarted by viewers’ inability to access these times. Thus, photographs provide catalysts for experiencing this tragic and beautiful temporal “madness.”

Jim Benedict, Jacksonville University
Failure Is Not Not an Option
Art, as a field, is equal parts community and competition. The product of our artistic labors is connected to our personal identities and fragilities in a way unique to our field. In public art, rejection is more prevalent than reward. Working as an artist is a delicate act of balancing ego and cynicism while facing the continual grind of judgment. As a practicing artist, Benedict shares his successes with the world and his failures with his students. Failing forward is as
much a learned skill as any other artistic process. The studio classroom is a great incubator for manufactured failure. Projects that generate competition and community are a major component to his introductory sculpture curriculum. The first brush with competition is a challenge in cutting accuracy and weld strength that ends with the winner selecting a prize from the Mystery Bag of Shop Safety Equipment. Later in the semester, there is a design competition for students to submit a public art proposal for a small commission project, and the whole class fabricates the winning design. This presentation outlines how Benedict structures his curriculum to afford individual winners, teaching the act of graceful losing while maintaining a supportive artistic community.

**Christian Benefiel, Shepherd University**

**You Can’t Break What You Don’t Make: The Role of Craft in Post-Digital Iron Casting**

“Breaking the mold” refers to a method of controlling editions of castings to prevent further reproduction. Some argue that digital 3D technology is making molds and editions obsolete. Through both presentation and discussion, Benefiel addresses the role of artist, skills, and craftsmanship in an environment where nearly any conceivable object can be planned, prototyped and reproduced without physical contact by the artist or human hands. While industrial casting has been automated and digitized, rapid declines in hardware costs are making these processes available at a small scale. As resolution and material options progress with the pace of other technology, the environment where finishing, molding, and physical sculpting become novel and artisanal may be settling upon us. This presentation is devoted to an exploration of the inferred value of the handmade object and how that relates to conceptual and market forces in the contemporary art world. A dovetailed conversation will examine the way that appropriation, creative property, and copyright are affected by the possibility of digital reproductions of museum collections, online repositories of open source models for sculptural design, and functional objects. The process focus will be metal casting, but is open to expand to a larger forum.

**Jorge Benitez, Virginia Commonwealth University**

**Rigidity and Relativism: Sacred Geometry and Perspective at the Crossroads of Culture and Dogma**

How did sacred geometry contribute to secular modernity? How did a geometric expression of faith become enmeshed in a relativistic outlook that would eventually defy Western religiosity? These questions are neither purely rhetorical nor subject to simple causal explanations. Instead, they address one aspect of the complex relationship between Islam and Christendom during the Middle Ages, whereby the former influenced the latter with consequences that neither could have imagined. From Fibonacci’s introduction of Indo-Arabic numerals to Brunelleschi’s perspectival breakthrough, the Muslim world unwittingly assisted Europe on its path from God to skepticism, exploration, and empire. Furthermore, the West absorbed and adapted Muslim influences at the very moment that it was rediscovering its pre-Christian past. The results were stunning and revolutionary but, more important, they reflected an outlook that saw the world in flux and recognized only the boundaries of expediency. What had been sacred to the Muslim world became fodder for increasingly intrepid Europeans who combined faith, science, art, and commerce in the pursuit of wealth and power. This paper addresses how the 15th-century development of linear perspective, with its roots in sacred geometry, contributed to European expansion, relativism, and secularism.

**Thomas Berding, Michigan State University**

**Unsettled Futures: Abstraction and Imagination in the 21st Century**

Abstraction as an idea is continually renewed by changes in the built environment, new translational systems and emergent ways of visualization that extend what we mean by “referential.” Painting in particular has been re-informed and reinvigorated by the input that technology, diverse cultures, and DIY approaches provide. In turn, these influences color our experience, interpretation, and very conception of abstract painting. Such views along with other conceptual framing devices prevalent in our century illuminate abstract painting’s position not as an individual retreat or as an advance of an inherited historical narrative, but as a way to engage anew the complexity, paradoxes, and visibility of the world. Often the result of a performative and accumulative process, abstraction has the potential to participate in multiple narratives, simultaneously awakening past tropes while conjuring current input streams, along the way splendidly stirring that which we thought had been settled.

**Scott Betz, Winston-Salem State University and the Center for Design Innovation**

**Lullaby: A Collaboration**
Betz collaborates with his children, students, colleagues, and industry professionals in his creative output. In his SEAC book review of Rethinking the Contemporary Art School: The Artist, the Ph.D. and the Academy, he recognizes the need for collaboration as artists compete for funding with scientists, as artists are understood within the university as they apply for tenure, and as the rest of the professional fields co-opt the artistic language of innovation, creativity, and now collaboration while often leaving the artist out of the conversation. A specific case is the work of Anthony Attala’s research in regenerative medicine and his breakthrough in printing human body parts using “bio inks” with a 3D printer similar to those in the rapid prototyping and design fields. Betz too uses this printing/collaborative process and works to find ways for artistic input and innovation within the scientific fields using 3D printing. He looks to find ways to occupy the artistic void in 3D print research. Collaborations may allow richer and dynamic growth in both areas of art and science. Betz illustrates the spectrum of his collaborations, gives a brief history of recent collaboration in art and science, and points toward directions of future collaborations for artists.

Susanneh Bieber, American University
Seeing Minimal Art in Light of 20th Century Engineering

“Dams, roads, bridges, tunnels, storage buildings and various other useful structures comprise the bulk of the best visible things made in this century,” wrote Donald Judd in October 1964. This positive assessment opened his review of the exhibition “Twentieth Century Engineering” that had been on view at New York’s Museum of Modern Art before traveling to numerous national and international venues. In this paper Bieber shows that many Minimal artists were inspired by specific structures that were showcased in the “Twentieth Century Engineering” exhibition. Robert Grosvenor, for example, referenced the triangular form of the McMath Pierce Solar telescope in his work “Topanga” (1965), Judd used the cable-state technique of the Theodor-Heuss Bridge for his untitled red Plexiglas box of 1965, and Judy Chicago built hollow planks for her work “Rainbow Picket” (1966) that mirror the buttresses of the Bessina Dam. In addition to tracing the formal, material, and structural characteristics of the artworks to specific industrial engineering feats, this paper explores the meanings of minimal forms within the technological and cultural context of industrial progress. Bieber argues that the artists referenced modern engineering feats in order to imbue their work with broader social significance.

David Boffa, Beloit College
Beyond the Textbook: Alternative Approaches to the Art History Survey

In the fall of 2013 Boffa began teaching his art history survey without the use of a textbook. Aside from cost considerations for students—which were significant—his motivations for making this change included a desire to teach objects from outside the traditional canon and the opportunity to use more primary and secondary texts. As successful as that semester was, teaching the survey textbook-free has highlighted both the advantages and the challenges of doing so. Some challenges, such as convincing students to do the readings, are familiar ones; others, such as finding organizational structures outside the textbook mold, are more novel. In this paper Boffa discusses the specifics of his textbook-free survey, focusing on his assignments, readings, and classroom activities. He also considers the ways his courses—and many other surveys—are still limited and defined by the textbook tradition. Finally, Boffa proposes new ways of considering the survey in order to more fully leave the textbook behind, such as teaching from local collections and exploring art history through video games, movies, and other artifacts of modern visual culture.

Conny Bogaard, Institute for Doctoral Studies in the Visual Arts
Neither Theory nor Model: The Dialogical Museum

Historical notions of the museum—as a treasure trove, as a site for transmitting knowledge, and the like—have become increasingly problematic in the wake of post-structuralist critiques of knowledge. The social model that rose in its aftermath securely locked in the problem of representation. What is a museum to do? Drawing on diverse aesthetic theorists and philosophers, Bogaard outlines the problem and couches it within a rich conversation about the ways in which such places operate in Western culture, particularly in the United States. With that framework in mind, she seeks to offer a radically dialogic vision of what a museum can be. Drawing on the thinking of Mikhail Bakhtin, she extends that literary theorist’s work to the museum. While Bogaard notes the potential for polyphony that the material objects within a collection might engender, her real emphasis is on the more difficult element of how visitor engagement is structured. This project therefore has the potential to transform museums and our experience of them, and at the same time to provide a model for thinking about how other traditionally “monologic”
institutions might become more genuinely democratic in their structure and their way of engaging their constituent communities.

**Evan Boggess, Scrambled, Mixed, and Stirred: The Paintings of Taha Hadari, Steven Pearson, and Evan Boggess**

*see: Steven Pearson*

**Barb Bondy, Auburn University**

**Drawing on the Brain: Creative Research, Pedagogy, Scholarship**

The content of this session will convey how interest in the sciences permeates an artist’s studio practice, pedagogy, and interdisciplinary research. Some of the following questions will be discussed: How can interests in metacognition (thinking about thinking) and the role of the mind and brain in forming one’s perception of the world be explored through drawing practice, and, to what end?; How can a traditional approach to teaching introductory drawing adjust to expanding knowledge that offers ways to benefit the learning brain?; How is an artist contributing to a collaborative cognitive neuroscience research project that proposes to expand upon recent studies that have identified functional and structural changes in the brain (brain plasticity) after a sustained period of art instruction?; and, finally, what are some of the propelling interests behind the connections between making art and the brain?

**Nancy Bookhart, Institute for Doctoral Studies in the Visual Arts**

**Emancipatory Rewriting on the Walls of Slavery in the Work of Kara Walker**

This project interrogates a redistribution of knowledge in the polemic work of Kara Walker, an African American artist. Walker’s panoramic scenes in “Gone” (1994) project all of the trappings of the idyllic nature of plantation life that have been perpetuated in the traditional romantic histories, which Bookhart attempts to survey as egalitarian staging. Walker is a product of her historical engendering of the black race and the dubious art history of victimization of blacks, including from her own community of artists. Bookhart argues that Walker’s silhouettes are a return to the discourse of knowledge established in Plato’s “Allegory of the Cave” presented in Book 7 in *The Republic*, and a redistribution of that knowledge by Walker as tabula rasa. This proposal discusses Walker’s dialectic of freedom through the writings of Judith Butler, Helene Cixous, Jacques Ranciere, Giorgio Agamben, Jean Baudrillard, and Brian Massumi.

**Lynette Bosch, State University of New York at Geneseo**

**Jacopo Pontormo’s Diary and the Lost San Lorenzo Frescoes**

Pontormo’s Diary is a rich source for information about the progress of his work at San Lorenzo. This paper examines the progress that Pontormo recorded in his Diary.

**Deborah Bouchette, Institute for Doctoral Studies in the Visual Arts**

**The Artist-in-Residence as Cultural Mediator**

The number of live-work spaces called “artist residencies” has grown phenomenally over the last two decades to several thousand world-wide, hosting tens of thousands of artists per year. Most artists-in-residence work away from home for a designated period of weeks to months. Almost as a side effect, artists who participate in this web of residencies can have what educator and artist Ilgim Veryeri Alaca calls “a butterfly effect, connecting an unforeseeable amount of points on the global cultural map, perhaps even creating a wave of empathy, ethical reasoning and creative thinking.” Bouchette argues that a philosophy of translation illuminates how the artist-in-residence—specifically in the singular capacity as an artist—can help dismantle paradigms of exclusion while establishing a pluralistic consciousness, redressing some of the fragmentation associated with globalization. First, theories of Homi Bhabha and Richard Kearney showcase the potential for the artist-in-residence as a unique catalyst of positive global change. Then Paul Ricoeur’s concept of translation models a comprehensive, hermeneutic understanding of inter-subjectivity, one that captures the integration of the artist’s ethical encounter with the Other.

**Alexis Boylan, University of Connecticut**

**Too Hard, Too Soft, or Just Feminist? The Problems and Possibilities of Curating Ellen Emmet Rand**

Curating an exhibition about Ellen Emmet Rand (1875–1941) in conversation with feminist politics and ideals may appear to be a fairly straightforward affair. Rand produced over 700 portraits of corporate directors, debutantes, opera singers, and even FDR, achieving financial and artistic success through talent and hustle. Yet she is almost forgotten today, the result of a mismanaged posthumous estate and a consistent misogynistic critical dialogue that
James Boyles, North Carolina State University

Gerhard Richter: Between Chairs

Moving from the East to the West in 1961, Gerhard Richter faced an eclectic array of possibilities for the development of his art: the Soviet Realism that he had left, the emerging avant-garde of his new home in West Germany and the international movements of French Art Informel and Nouveau Réalisme as well as American Abstract Expressionism and Pop. This paper looks at two of his chair paintings of 1965 (“Stool in Profile” and “Kitchen Chair”) as responses to his options. The two in their banality suggest his affinity for the realism of Pop, with an oblique reference to Andy Warhol’s new painting. More important, in its appropriation of Joseph Beuys’s “Chair with Fat” (1963), “Kitchen Chair” can be seen as Richter’s derisive rejection of the myth-oriented work of Beuys and his followers in the Düsseldorf avant-garde. From this attraction-repulsion would evolve a hybrid that would become the hallmark of Richter’s style.

Lyndsay Bratton, University of Maryland

Artěl’s Designing Women: Crafting Czech Modernism

Artěl (1908–1934), Prague’s response to the Wiener Werkstätte, gave rise to the first generation of Czech women designers. While the collective consciously adopted and adapted international avant-garde styles, Artěl mined the folk art traditions of Slavic culture to articulate a singularly Czech modernity. Handicrafts had long been equated with femininity and domesticity, since women were the primary sewers, embroiderers, and home decorators before the Industrial Revolution. Thus, as Artěl sought to revive the arts and crafts for the modern age and national cause, they relied upon the expertise of women in production techniques and folk iconography. From two women founders to Jaroslava Vondráček’s leadership during the group’s turn toward Functionalism in the 1920s, women constituted over one-fifth of Artěl’s membership and contributed profoundly to the ideological successes of the cooperative. Beyond the expert labor by women designers in Artěl, this paper considers how the loaded cultural associations of women with fashion and consumerism afforded them opportunities to participate in the avant-garde. Through avid exhibiting practices, Artěl promoted the Czech modern brand to audiences across Europe, bringing women of the avant-garde into catalytic contact with their international counterparts, who were likewise crafting modernity with needle and thread, kiln and loom.

Nanette Brewer, Indiana University Art Museum

The Black Worker: Gordon Parks’s Photographs of the Pittsburgh Grease Plant

As the only African American photographer hired by Roy E. Stryker for the Farm Security Administration’s Depression-era photography project, Gordon Parks (1912–2006) brought a unique perspective. In 1943 Parks rejoined Stryker as one of eleven photographers employed by the Standard Oil Company. Although the company’s primary aim was to record the benefits of oil in everyday life, its more than 67,000 images provided a unique socio-economic portrayal of post-War America. Parks is at his best when he clearly empathizes with his subjects. Such was the case in an extensive series of images he took at the Pittsburgh Grease Plant in March of 1944 and September of 1947. Founded in 1885, the plant employed a large contingent of black workers. This talk explores Parks’s depictions of modern industry and, by comparing different views of the same subject from the Roy Stryker Study Collection at the Indiana University Art Museum and the Standard Oil (New Jersey) Collection at the University of Louisville, suggests that Parks’s aesthetic choices elevated these images beyond mere documentation to reveal a more subtle commentary on the working conditions, personal dignity, strength, and status of the black man in American society.

Anna Brodbeck, Carnegie Museum of Art

The Role of the Object in Brazilian “Conceptualism”
In 1971, Hélio Oiticica wrote: “I’m not interested in ‘merely conceptual’ positions, as if to take a comfortably intellectual position is enough: the phenomenal aspect, limited not only to the ‘completion of a work,’ is indispensable in the process of explicating proposed problems.” Oiticica, the most prolific Brazilian artist of his generation, was at the forefront of the movement later called conceptualism. Most notably, he exhibited his “Nests” at the Museum of Modern Art’s Information (1970), privileging visitors’ behavior over a static object for display. Nevertheless, colored lights and textural accents endowed the “Nests” with a material presence that is often elided in black and white installation shots. The show’s other Brazilian participants (Artur Barrio, Cildo Meireles, and Guilherme Vaz) would also grapple with the role of the object in their experiential re-definition of art, ranging from the use of objects to conjure a corporeal presence to pared-down textual “object scores.” They would go on to participate in Expoprojeção (1973) in São Paulo, where they exploited objects’ materiality. Brodbeck explores these artists’ interest in the phenomenological legacy of movements such as Neoconcretism and how it shaped their distinct brand of conceptualism and new media.

Amy Broderick, Florida Atlantic University

**Drawing from Here to Home: Investigating One’s Origins to Identify Key Elements of Artistic Voice**

“From Here to Home” invites students to respond individually to a common project prompt, interpreting the challenges and making them relevant to individual research and creative interests. The elements of naturalistic drawing of familiar subjects are the basis of the projects. Individual students are expected to ideate extensively about the notion of “home.” After an initial research focus is identified, students conduct more thorough research. Students engage in formal research activities in preparation for the fabrication of the final work(s) of art. Students might visit the geographic location they call home; interview the people who are part of the human network they call home; and conduct careful analyses of religious texts and/or interviews with thought leaders in the culture(s) in which they are enmeshed. Each project begins with a proposal, which undergoes peer review as well as formal comment from the professor. Students discuss their developing ideas in relationship to naturalistic drawing and in relationship to broader definitions of place-based drawing practices. The studio arts’ strong tradition of assessment shapes the development of each work. This long arc of research and creative work also helps support each student’s development of a life-long relationship to scholarly research and creative work.

Kimble Bromley, North Dakota State University

**Students and Understanding Metaphor**

Metaphor is defined as the confluence between two unrelated primary and secondary objects, comparing these two unlike objects without using “like” or “as” to assist in one’s understanding of the primary object. Metaphor is always part of the conversation during a critique. It is often not mentioned as that but when discussing art it is difficult to talk about art without talking about the metaphors involved. How do we assist students to better understand the significance of metaphor in their creative work? The book *Metaphors We Live By* focuses on the pervasiveness of metaphor in our everyday lives. Understanding our use of metaphor in our own lives may assist students to see the importance of understanding metaphor in their artistic work. As a result, metaphors in their art may then assist viewers to better understand the artist’s view of the world. Philosopher Max Black in his paper “Metaphor” discusses metaphor in terms of the primary and secondary subject. By introducing students to this idea, using master works of art, students come to better understand metaphor in their own work.

Jackie Brown, Bowdoin College

**Mutated Growth**

Compelled by the idea that art can play a meaningful role in facilitating cross-cultural dialogue, Brown proposes to discuss her own work in relation to the Anthropocene, as well as a range of contemporary works related to ecological concerns. Her own work stems from an interest in biological processes and an important undercurrent is a consideration for the human manipulation of living systems. She is particularly fascinated with advances in bioengineering and sees this frontier as fraught with both exciting and terrifying implications that are inextricably linked to the Anthropocene. Brown explores these ideas through drawing and sculpture installation, inviting viewers into imagined biological systems and encouraging them to be openly curious about the shifting nature of the world around them. She sees her work as part of an expansive dialogue in the arts and related to a wide range of artists and artworks, including artists like Aurora Robson who use installation to immerse viewers in fabricated environments, artists like Jason deCaires Taylor who make works that interact with nature, and artists like Oron Catts and Ionatt Zurr who grow works in a lab atmosphere.
Peter Scott Brown, University of North Florida

Jael’s Nail and the Hand of Goltzius: Infamy and Ambition in the Bella Maniera

The Dutch Mannerist artist Hendrik Goltzius produced multiple treatments of the Biblical heroine Jael the Kenite, who murdered the Canaanite general Sisera. Sisera, fleeing battle with the Hebrews, took refuge with Jael, who offered him protection, gave him drink, and when he fell asleep drove a tent peg through his skull. God had decreed the downfall of Sisera, but Jael’s betrayal is generally regarded by history as troubling if not indefensible. The end—Sisera’s death—is good, though its means are not. In Goltzius’s first treatment of Jael, she holds in her right hand the hammer and the nail, her attributes. In this image, her hand is Goltzius’s hand—quite literally. Jael’s hand is identical to contemporaneous studies that Goltzius made of his own right hand, which was famously deformed as the result of a childhood injury. In this surprising self-reference, Goltzius equates Jael’s nail with the engraver’s burin, her infamy with the artist’s desire for fame, the destruction of Sisera with the act of artistic creation. The artist as Jael contributes to a complicated Mannerist image of the artist as one occupied more by a celebrated end rather than a virtuous means of artistic conquest.

Erik Brunvand, University of Utah

Look, No Hands! Drawing Using Mechanical Apparatus

Some of the most ancient expressions of art involve the direct rendering of an image from the hand of the artist to the substrate. But in this modern world it is a small mental leap to imagine building machines that make drawings automatically without the direct guiding hand of the artist. Automated drawing machines are mechanisms that make marks, typically drawing directly on the substrate using traditional drawing implements such as pens, pencils, markers, and charcoal. These machines can be art objects in their own right. They can be kinetic sculptures that, as a direct connection with their artistic function, also produce artifacts: drawings. They can also involve a strong aspect of performance as the drawings are made. In this talk Brunvand surveys a wide variety of mechanized approaches to making drawings and describes in detail some machines that are easily constructed to explore this type of mark-making.

Sandy Brunvand, University of Utah

Integrated Arts Education Collaboration

The University of Utah has developed a strong collaboration between the College of Fine Arts and College of Education to create an Arts Integration program that is required for all elementary education majors. Faculty deliver a curriculum that culminates in a required capstone course featuring instructors from all areas in the College of Fine Arts (Department of Art & Art History, School of Music, Department of Theater, and Department of Dance). This capstone experience is implemented on-site at Title 1 elementary schools. In this talk Brunvand describes curriculum development and challenges for a team-taught integrated course. Through several years faculty have honed the program to allow each student to have learning opportunities in each of the four areas with both depth and breadth, and to experience implementing these new skills while teaching to the cooperative elementary students/school. Another feature of this curriculum is two other visual arts specialty courses taught leading up to the capstone course. This curriculum is designed to make elementary educators exceptionally capable of working with visual arts, so that they are enthusiastic to incorporate visual arts into their core curricula.

Sarah Buck, Florida State University

Originality and Appropriation in “The Grotesque Costumes of the Trades” by the Larmessin (c. 1685–1695)

Begun by Parisian printmaker Nicolas de Larmessin and continued by his relatives, the black-and-white engravings comprising “The Grotesque Costumes of the Trades” (c. 1685–1695) present one hundred elegantly posed “tradesmen” whose bodies are rendered imaginatively out of the instruments and tools of various occupations. While they are exceedingly original in many respects, the prints reference a wide variety of other works: the portraits by Giuseppe Arcimboldo, early-modern costume design, “Cries” and other depictions of the working class, and contemporary “fashion prints” and portraits of the nobility. Consequently, “The Grotesque Costumes” series raises numerous questions concerning the issue of originality in printmaking during the reign of Louis XIV. This paper argues that in the context of late 17th-century French printmaking, the formal and thematic affinities between the “Costumes” and its precedents would not have been perceived as plagiarism or intellectual theft. Instead, audiences would have understood Larmessin’s prints as commentaries on this earlier imagery. Appropriation as practiced by Larmessin may have also been a marketing strategy for stimulating the interest of contemporary print collectors.
Buck’s paper thus demonstrates that Larmessin’s use and reuse of existing works was an accepted practice of ancien régime printmaking culture.

Judy Bullington, Belmont University  
**Dismantling the Sylvan Landscape: Gentleman Gardeners & Early Bostonian Portraiture**  
Transplanted Europeans who landed on the shores of New England were faced with two possibilities: fear the wilderness or claim its resources for the benefit of civilization. The genteel practice of gardening contributed significantly toward civilizing nature. Gardens appear on the earliest maps of Boston, contiguous to homes of the same gentry and prosperous merchants who commissioned family portraits from prominent artists like John Singleton Copley and Joseph Blackburn. Garden elements including urns, flowers, fruit, and even glimpses of domesticated landscape vistas appear with some frequency in portraits, particularly of female sitters. This paper converges the study of garden and art history to explore readings of iconographical elements in Early American portraiture that extend beyond British prototypes transferred onto Bostonian subjects, recognizing that gardens are culturally imagined spaces. Motifs are situated within the gardening culture of the day as practiced by the gentleman-gardeners of Boston as a counterpoint to the artifice of mutable symbols associated with more universal functions of landscape gardening imagery.

Maryhelen Burnham, Queens College  
**Second Sight: Negotiating the Art in Art History**  
The skills of formal analysis, of translating a work from its non-verbal visual language into verbal (textual) form, are a foundation of art history. Yet all too often in introductory survey courses students are expected to memorize canonical data and write research papers, which, in effect, encourage them to view art works as little more than illustrations of different cultural influences. Although historical context is also central to our discipline, doesn’t this emphasis undercut the artfulness of a piece? What might happen instead if a student’s inquiry began with the object, how it looks, the medium and size? How those elements interact with the composition and the effects this interplay creates? This presentation discusses specific strategies Burnham employs in teaching survey courses that encourage students first to explore/develop/hone skills of visual analysis before examining historical evidence. Among other strategies, Burnham considers the use of informal drawing or sketching of an object as a way to experientially connect the visual language to individual abilities of observation through engagement with a piece. She concludes by discussing strategies for connecting the results of this visual inquiry to contextual forces at work in the environment in which a work was made.

Emily Burns, Auburn University  
**Amateur Professionals: American Women’s Art Clubs in Paris, 1890–1914**  
As many as one third of the thousands of American art students who studied in Paris at the turn of the 20th century were women. In the 1890s and early 20th century, several Americans constructed artists’ organizations in the foreign capital in an attempt to professionalize the American colony. These organizations oscillated between supporting cosmopolitanism and fostering nationalism, and between functioning mainly as social groups and offering a platform of entry into the art world. This paper considers the three main organizations for women that were formed by Americans in Paris: the American Girls’ Club, which titled its professional exhibition organization The American Women’s Art Association of Paris in the attempt to distinguish it from amateur dabbling in the arts; the Union Art League, which created an art exhibition space for international women; and the Holy Trinity Lodge Art League, which revealed the authority of the American Protestant community over the Paris-American art world. These organizations offered possibilities for professionalism for women artists with diverse exhibitions that were reviewed in French as well as English, but also limited professional women’s circulation in the art world through their vast numbers and a Protestant stronghold that sought to purify bohemian experiences.

Ashley Busby, Susquehanna University  
**Memes, YouTube, and Wikis! Oh My!: Student Learning and Writing Mediated through Technology**  
This paper examines ways in which technology-based assignments can serve as a means not only to incorporate team-based assignments into teaching practices but also to alleviate the typical tensions felt by students faced with group work. In three web-based assignments, students considered the ways in which they receive, encounter, and even write content in technological environments. First, students were tasked with writing Wikipedia entries on assigned topics related to the study of Greek art that did not currently have well-developed Wiki sites. In a second
assignment, students produced video essays in the style of the Khan Academy’s Smarthistory website about assigned topics from the coverage of Ancient Roman art. Finally, in an extra credit assignment, students created humorous memes related to images from class content. This paper examines both Busby’s own pedagogical intentions in creating such assignments as well as student responses to the assignments. As revealed in reflection essays, students were able to recognize the value of such technologically-mediated assignments both in terms of shaking up traditional art history assignments and thinking about how to apply their work in the classroom to potential real world scenarios.

**Rachel Bush, Austin Peay State University**  
**No Matter the Costs: Graphic Design that Works**

For a graphic designer, research involves instincts developed by a practical approach to solving design problems in relation to the world we occupy. Bush’s client-base is largely non-profit organizations such as the Nashville Zoo, Young Life, Made Whole, and Life Fellowship Church. Working for non-profit organizations started as a way to build her portfolio but developed into a creative problem-solving challenge that became the thrust of her research. Bush appreciates the reasons that non-profit organizations have to work on tight budgets and prefers to work for companies in whose mission statements she believes. For Life Fellowship Church, she designs weekly graphics and monthly 3D stage elements that enhance their video/visual presentation while staying within their budget. Bush designs for Young Life, despite their inability to compensate her well for her work, because she believes in the work they do to serve troubled teens. Although it requires a unique set of problem-solving abilities, designing for non-profit organizations has enabled Bush to maximize her ability to think outside the proverbial box with minimal resources. It can be challenging, but it is rewarding, and is a concept Bush strives to convey to her students.

**Nora Butkovich, Meredith College**  
**Challenges and Contradictions: Käthe Kollwitz and German Culture between the Wars**

Käthe Kollwitz was one of the most prolific woman artists of the 20th century. Through her depictions of the working class Kollwitz captured the daily life of women in Germany. Internationally known for her series The Weavers and The Peasants War, along with capturing the voices of women Kollwitz was a well-loved figure in Berlin. After the tragic death of her son in World War I, Kollwitz was inspired to create the powerful series War, completed in 1921. The critical reception of this series has been limited by focusing on the limited issue of how it affected women at the home front. This narrow attention has ignored larger issues she raises in the War series, concerns for which her male contemporaries are praised. This essay discusses the contradictions of German culture between the wars and the role of women. Although Kollwitz actively spoke against Hitler’s regime, it was her label as a “weak” woman artist that spared her from being included in Berlin’s “Degenerate Art” exhibition.

**Peter Byrne, Collaboration, Change and Dislocation: Two Painters Reinventing their Creative Voice through Digital Entanglement**

see: Carol Woodlock

**Heather Campbell Coyle, Delaware Art Museum**  
**Making Fun of Modernism: Caricature and the Assault on American Art Academies, 1878**

On March 27, 1878, the American humor magazine Puck featured caricatures of seventeen works of art from the first exhibition of the Society of American Artists, a groundbreaking show organized as a corrective to the conservatism of the juried exhibitions at the National Academy of Design in New York. The Society ushered in an era of sweeping change. Founding new societies, seceding from existing ones, hosting protest exhibitions and issuing polemics in the popular press, American artists pushed toward modernism in the coming decades, and caricature found a place at the heart of this shifting cultural landscape. The Puck page presented an array of small line drawings, each of which reproduced, in caricatured form, a specific painting or sculpture. The drawings exaggerated or perverted notable features of the originals, the composition, the subject, the fashion for small works in outsize frames, to humorous effect. The idea, borrowed from the French Salons’ *caricatures*, caught on and within a month young artists in Philadelphia had created an alternative catalogue, full of caricatures, to accompany the annual exhibition of the Pennsylvania Academy of the Fine Arts. This paper examines these early art caricatures, produced in response to tensions in the American art world.

**Sarah Cantor, Independent Scholar**
“The Theatre of Marvels”: Daniello Bartoli, Gaspard Dughet, and the Sublime in 17th-Century Landscape Painting

The concept of the sublime—the notion of expressing grandeur and instilling a sense of awe or terror in the viewer—is generally associated with later 18th to 19th-century art and literature. Recent scholarship, however, has challenged the idea that this understanding of the sublime only became fully realized in the 18th century. For artists and scholars in the 16th and 17th centuries, translations and commentaries on the ancient treatise Peri Hypsous (On the Sublime) presented innovative ways of conceptualizing the natural world. In particular, landscape specialists such as Gaspard Dughet (1615–1675) created paintings featuring untamed forests and craggy rocks that conformed to the poetics of sublime nature as expressed by scholars, including Jesuit historian and philosopher Daniello Bartoli (1608–1685), whose writings described nature as a “theatre of marvels.” Dughet’s paintings, produced primarily for noble and papal families in Rome, allowed viewers to experience both astounding wonder at the vastness of the landscape and the power of God, its creator. Although best remembered as an artist who portrayed the pastoral ideal of the locus amoenus, Dughet’s landscapes transcend this model as he incorporated contemporary ideas on poetry and meraviglia—the force of wonder that could overpower the viewer.

Lauren Cantrell, Columbus State University
Looking to the Ancient: An Analysis of Pasaquan

Down the back roads of Buena Vista, Georgia, a colorful site known as Pasaquan stands out against the backdrop of the wood line. The inspiration for the site came from a set of visions in which the artist, St. EOM, was told to begin living his life in a new way and to build a place where all peoples and faiths could live in harmony. In these visions, St. EOM was visited by people from what he believed to be the future—the very name “Pasaquan” means the past and future coming together—and he hoped to bring this concept to life at the site. One of the most remarkable features about the compound is the influence from non-Western cultures. The evidence from his works, as well as his own commentary, shows that St. EOM looked to specific religions and societies because of their spiritual connotations. The presence of numerous iconographies from Buddhist and Hindu teachings throughout the site, the elements from African power symbols, reoccurring Aztec mandalas, and Native American ceremonial symbols all give reason to consider why he would have chosen these specific motifs: their connectedness to the spiritual realm.

Elizabeth Carlson, Lawrence University
“Painting Freely”: Elizabeth Sparhawk-Jones’s Portrayal of Shopgirls

Elizabeth Sparhawk-Jones’s painting “Shoe Shop” (1911) portrays kneeling shopgirls assisting two fashionable women in the shoe section of a modern department store. Critics repeatedly expressed excitement over Sparhawk-Jones’s quick, broad, almost abstract brushwork. Yet her equally unique, modern subjects are never, or rarely, mentioned. Through fresh brushwork and seemingly neutral and feminine subjects, such as shopping, Sparhawk-Jones captivated critics while at the same time interrogating the often-complicated relationship between working and middle class women. This paper examines Sparhawk-Jones’s depictions of shopgirls made between 1908 and 1912. Carlson shows that her canvases were statements that smartly and subtly confronted class and gender difference in the modern metropolis and in her own daily experience as a working woman artist. Unlike her Ashcan peers, who often sexualize commodity exchange, Sparhawk-Jones’s canvases focus on the everyday interaction between the consumer and shopgirl. She intentionally obscures the beholder’s voyeuristic gaze by visually isolating the viewer from her subjects compositionally. Her shopgirls are self-absorbed, never directly engaging with their clients or the viewer. Sparhawk-Jones’s modern brushwork simultaneously celebrates the chaos of afternoon shopping and further complicates the viewer’s ability to freely see class and gender divisions in her paintings.

Kara Carmack, University of Texas at Austin
The After Party is the Party/The Social is the Medium

Cedar Bar. Warhol’s Factory. Max’s Kansas City. CBGB. Mudd Club. How evocative and effective names can be in conjuring abstracted, nostalgic notions of a “scene.” But how does one begin to unpack the specificities of the lived social experiences and places integral to the formation and preservation of a “scene,” without relying on what have become dense, shorthand descriptors in art historical discourse? In this paper, Carmack offers the 1970s Manhattan public access television show “Anton Perich Presents” as a case study that provides not only new insight into the collaborative, mixed- and cross-media world of New York in the 1970s, but also a way to consider the specific relationships, business deals, and creative opportunities afforded by socializing at the artist-cum-celebrity hangout Max’s Kansas City. Filmed late at night after Max’s closed (in such varied locations as art collector Sam Green’s apartment, John Chamberlain’s loft, and art gallery director Joseph LoGiudice’s loft), Perich drew upon an assorted
cast of characters straight out of Max’s backroom—Taylor Mead, Donna Jordan, Danny Fields, Craig Vandenburgh, Susan Blond, and Candy Darling—for his absurd satiric soap operas that, in their very filming, became an after party where the fun didn’t end.

**Erin Carter, Independent Scholar**

**The Curious Objectification of Giovanni Belzoni**
The young Giovanni Battista Belzoni, known by his stage name the Patagonian Samson, was no stranger to being viewed as a human wonder. Through his performances as a strongman in the British Isles, the Patagonian Samson developed a taste for public notoriety. During his sojourn in Egypt, some ten years later, Belzoni found inspiration to reinvent his image as a curiosity. Upon returning to London, Belzoni capitalized on the curious nature and grand display of his collection of Egyptian artifacts by publishing a narrative of his personal explorations in this enchanting land. Within this volume, Belzoni included a picture of himself: as a curiosity, he depicted himself in Oriental costume. Carter argues that within his exhibition of wonder, Belzoni fashioned himself as the object-of-curiosity. Through his use of dress, his staging of the exhibition and his previous personal history of self-display as a “human wonder,” Belzoni designed himself as the object of curiosity. Carter deconstructs Belzoni’s methods of self-fashioning in order to disclose the motivations underlying the Patagonian Samson’s desire to manufacture his identity as a curiosity, long after his days as a sideshow performer.

**Kristen Carter, University of British Columbia**

**Neither Here Nor There: Hans Breder, Liminality and Intermedia at the University of Iowa**
In 1969, after founding the Intermedia Program at the University of Iowa, Hans Breder began a series of “sculptural performances” entitled “Body/Sculpture” (1969–1973). Located somewhere between performance, sculpture and photography, this series comprises photographs and video documenting the original performances, which featured nude models (including his student, Ana Mendieta) posing in isolated and natural landscapes holding mirrors. The photographs feature the corporeal remains of these now fragmented bodies; figures waver in and out of articulation as legs, arms and torsos are optically destabilized and re-stitched together with the help of carefully placed mirrors.

While these photographs are often understood as mere documentation, Carter explores how the mobilization of opacity, subterfuge and fragmentation within the photographs belies their objective and stabilizing nature. In other words, these photographs, confusing the real with the perceived, function performatively in their own right. Thus, by historically locating this work and Breder’s own interests with liminality and mediation within larger debates concerning the relation between performance, photography, and audience emerging in the early-70’s, Carter ultimately asks how these photographs might have offered a new way to imagine the self at the moment when the decentering and fragmentation of any such notion was becoming increasingly manifest.

**Emily Casey, University of Delaware**

**Hydrographic Vision in Early America**
What did the sea mean to Americans at the end of the 18th century? Maps, from Thomas Jeffery’s Chart of the Atlantic (1753) to Benjamin Franklin’s Chart of the Gulf Stream (1786), used strategies of visual representation to transmit political, scientific, environmental, and cultural valences of a fluid American empire that spanned late-colonial and early national periods. Casey considers how visualizing empire—an 18th-century Enlightenment concept for explaining the relationship between places far distant in space and time—became a way for its British American participants to reckon geographically and philosophically with their place in a changing world. Further, representing the sea through the map’s visual means opened up the possibility for its spaces of representation to exert their own influence and reveal alternative modes of connection or disunity than those proscribed by British or American political powers. The sharp engraved lines of printed maps and charts were a particularly difficult medium for capturing the sea’s actual and metaphorical currents. Through inclusion of meridian lines, longitudinal calculations, and ecological elements like the Gulf Stream, these maps pictured the Atlantic as a navigable conduit of cultural and political exchange, but ultimately also visualized the fraught, contested waters of the late-18th century.

**Micah Cash, University of North Carolina at Charlotte**

**Process & Experience: Making Paintings in an Interdisciplinary World**
Sustaining a contemporary painting practice is a continuous exercise in existential crises. Cash constantly questions the validity and purpose of painting as a contemporary discipline in both his classroom and within his own studio. How does painting compete with other experiential-based media such as installation and video? Rather than
deconstruct the discipline, Cash chooses to work within its inherent strengths: material and metaphor. He believes that painting’s relevance within contemporary discourse is that of the evocation of the emotional and the distillation of experience. His work is concerned with how land use affects cultural and social geography. In this instance, simply painting altered landscape is not enough. Cash must paint how he experienced that landscape and express the residue of memory within that location. This paper discusses Cash’s definition of painting and how he utilizes the medium to investigate the emotional and visual effects of large-scale landscape alteration.

Wendy Castenell, The University of Alabama
Virtuous Sinners: Racial Iconography in Portraits of New Orleans’ Free Women of Color
In 19th-century New Orleans race became extremely difficult to determine. This ambiguous racial landscape was especially troubling to the white city leaders who wanted to control the city’s body politic. The uncertainty of racial categories was exacerbated by the presence of a wealthy and independent group of free women of color, who were often mixed race. The perceived need to rigidly define racial boundaries led to the establishment of a strict racial iconography that was believed to clearly distinguish people of color from whites. In this paper, Castenell uses Jacques Amans’s painting “Creole Woman in a Red Turban” as emblematic of the prevalent stereotypes applied to free women of color in New Orleans’ visual culture as a way to clearly mark them as black and, simultaneously, of the slippage in racial iconography that created a confusing cultural mixture that made race virtually impossible to determine. Castenell places this painting within the context of the hybrid culture of antebellum Louisiana and its myriad efforts to clearly delineate racial difference. Finally, she discusses the active role that the free women of color played in constructing their own identity in the face of white hegemonic attempts to define their group’s image.

Kevin Cates, University of Arkansas at Little Rock
Graphic Designers vs. Fine Artists: Their Own Words
So it’s graphic designers vs. fine artists. The opinions are up in the air as to whether the two areas of the art field have a place with one another. Can they coexist within an art program and be effectively critiqued and assessed in the same way? Or do they even need to be? Over the course of Cates’s tenured position at his institution, artists have enthusiastically expressed their opinions on the subject, including the arguments for and against the possibility of whether graphic design is a fine art. This presentation features candid videos of those students, colleagues, and professionals stating their opinions, and allows viewers to draw their own conclusions. Or not.

Leda Cempellin, South Dakota State University
Connecting People, Objects, and Places: Il Giardino by Daniel Spoerri at the Culmination of an Artistic Vision
Located among the Tuscan hills, the Giardino opened in Seggiano, Italy, in 1997. Daniel Spoerri discovered the place by chance; soon, it became a mise-en-scène of artworks by the artist and his artistic relations emerging both from his dynamic international past and from his present as long-term inhabitant of a small Italian neighborhood. Viewers walking through the hilly garden experience a misleading perception of distances; well hidden, the artworks arouse the emotional responses of sudden and random discoveries. Under Spoerri’s quiet staging, this project looks like an ongoing theatrical work, where the garden becomes a combination of viewers and artworks playing hide-and-seek in this dynamic and poetic synthesis of art and life. By coming into the art world from a unique background in dance, theater, and poetry, Spoerri has been able to synthesize and transfer his ever-expanding spectrum of knowledge into innovative forms of art making that involve places, objects, people and relations with increasing levels of complexity. This paper explores the unique nature of the Giardino as an artistic project and its connections to several other aspects of Spoerri’s oeuvre, including the Edition MAT, the tableau-piège, Anecdoted Topography of Chance, Eat Art Galerie, the Musée Sentimental.

Lauren Cesiro, Fairfield University
The Destruction of Essentialism and the Myth of the Black Male: Gary Simmons’s “Step in the Arena (The Essentialist Trap)”
In light of recent events in St. Louis, New York, and South Carolina, it is vital that the people of the United States scrutinize the media’s portrayal of the black male. In 1994, Thelma Golden, art curator and now deputy director of the Studio Museum of Harlem, addressed the media’s representation of the black male in her groundbreaking exhibition “Black Male: Representations of Masculinity in Contemporary American Art.” In the exhibition catalog, she wrote, “media fascination around black masculinity is always concentrated in three areas: sex, crime, and sports.” This statement is still relevant today. One artist’s work from this exhibition stands out among the many included:
Gary Simmons. His installation, “Step in the Arena (The Essentialist Trap),” a life-size boxing arena on wheels with a chalkboard for a floor and tap shoes decorating its ropes, simultaneously evokes and challenges Golden’s statement about the media. For Simmons, Essentialism is at the heart of the negative portrayal of the black male in the 1990s and beyond. A dissection of the formal and contextual aspects of his installation seeks to remind the viewer of Henry Louis Gates Jr.’s claim that there are “35 million ways to be black.”

Jill Chancey, Nicholls State University
American Music in Eastman Johnson’s Genre Paintings
In 1860, Eastman Johnson was elected to the National Academy of Design. Accordingly, he submitted two artworks: a self-portrait, and one of a young African American boy sitting in a doorway playing a piccolo. As Patricia Hills has noted, that boy was on the cusp not only of a doorway, but of manhood and of a very different kind of citizenship in just a few years. The two versions of Johnson’s Piccolo Player (both 1860) belong to a group of works that Chancey suggests participate in the exploration and definition of American citizenship that was ongoing in early 19th century American genre painting. Johnson certainly looked to the Dutch Baroque genre painters, who after all were also depicting new citizens in the early years of a young Republic. What does Johnson’s work tell us about these new Americans? For one thing, like those in Delft and Haarlem, they played music. His Negro Life at the South (1859) is multilayered, but in the center of this well-known picture is a man playing a banjo. The question Chancey asks in this paper is: how does musicality play a role in the formation of the American identity in Johnson’s paintings?

Liana Cheney, Università degli Studi di Bari Aldo Moro
Giorgio Vasari’s “Conception of Our Lady”: The Virgin Mary as Symbol of Salvation
Themes of the “Conception of Our Lady” fascinated Giorgio Vasari as he painted several versions. The largest picture of 1540 was for the private chapel of the Altoviti family in the church of SS. Apostoli in Florence. Other versions are located in the Galleria degli Uffizi in Florence and the Pinacoteca Nazionale di Villa Guinigi in Lucca. The complex iconography derives from the writings of the Aretine canon Giovanni Pollastra. This paper discusses Vasari’s imagery of the Virgin Mary in relation to her physical and spiritual beauty, revealing her purity of conception and divine maternity. For him, the depicted image of the Virgin Mary is of a human and of a divine mother impregnated with life. Like a fruit on a tree which has achieved maturation from an earlier planted seed, the Virgin Mary’s placement at the top of the fig tree alludes to her conceiving the most precious fruit, Christ, the Son of God. Her miraculous state of motherhood reveals the Christian allusion that she is not only the mother of Christ, but also of His followers; hence she becomes of mother of His church.

Nogin Chung, Bloomsburg University of Pennsylvania
Becoming Communal in the Absence of Self-Presentation
Identity became a problematic issue for Seoul-based artist Yoohyun Lee when she started her 2012 public art project in a small town on a South Korean island, since she was an outsider from the mainland. In order to understand the island’s unique local culture and tradition for her project, the artist had to avoid self-aggrandization and further self-presentation in her creative effort. Instead she made her art pieces communal and participatory, centralizing its local community as an artistic core. This paper provides a case study of the Maeul-Misul (translated as “town art”) Public Art Program in South Korea, which looks at tensions between artists and local residents and how collaborative relations were established through reassurance of community identities.

Brianne Cohen, Amherst College
Toxic Overflow: Environmentalist Art in Southeast Asia
This paper investigates a movement in contemporary art that grapples with the degradation of local and regional ecologies in Southeast Asia. Cohen’s analysis focuses on two artworks: Khvay Samnang’s “Untitled” (2011) and Mahardika Yudha’s “The Face of the Black River” (2013). Both utilize a creative mixing of photography and film in order to subvert traditional documentary methods (such as in nature films) and to reflect the complicity of humans in dramatically altering the natural landscape. Khvay’s piece addresses the illegal filling-in of Phnom Penh’s public lakes by the Cambodian government, tying this process to longer buried histories of aggression since the Khmer genocide. Mahardika’s artwork, in turn, signals a future catastrophe due to global climate change: extreme flooding in the megacity of Jakarta. In his piece, the camera frame overflows with blackened, contaminated waters, depicting a violated face of the river and its surroundings. In her paper, Cohen demonstrates how the art of Khvay and Mahardika signals a growing “environmentalism of the poor,” as cultural theorist Rob Nixon asserts, or an
environmental activism by the poor of the global south in resisting centuries-long social and ecological violence affected by colonial and neocolonial powers in their habitats.

Paul Collins, Austin Peay State University
Curating the Alternative Landscape
Alternative and artist-run spaces offer the most exciting possibilities for creatively curating the contemporary experience today, because they offer freedom of voice, latitude for risk-taking, access to a local and concentrated audience, and—with these latitudes—true access to risk. The tried and true tenets of a successfully curated exhibition are: A) identification of a need, B) identification of the audience, and C) locating or dreaming up some visual thesis that connects A to B. It is instructive to note that there is little to no financial incentive in the field of curating alternative spaces (but perhaps that is a clarifying reality). Further, exhibition-making for alternative spaces requires the acceptance and even an embrace of deficit effort planning, where a few key players wear all hats in order to see a project succeed. This paper identifies and analyzes a set of notable alternative exhibitions that made an outsized impact by connecting great work with a defined audience through the effort of a few enabled cultural producers.

Carlos A. Colón, mpowered, a Nonprofit Organization
Foundations and Personal Finance
Financial literacy is important for everyone, especially for entrepreneurial-creative majors in art and design. It is the foundation for business. Yet students generally graduate without any formal education in personal finance. Most often, educated professionals, including those teaching and managing our institutions, also lack basic credit and money management theory and skills. Art professionals are not alone. Two in every five Americans track their expenditures and keep a formal budget. One in three has at least one account in collections. Only two in five student loan borrowers in repayment report feeling that the lifetime financial gain of their education outweighs the lifetime financial cost. Less than 50% of outstanding student loan debt is being repaid. Providing financial education at colleges and universities will benefit not only aspiring entrepreneurs, but all students aspiring to any career, as well as the faculty and the collegial community at large. This talk will identify the foundations of personal finance, how to define financial success, and why this subject is rarely addressed. Potential mechanisms, practices, and infrastructure for integrating personal finance and art education will be discussed. Tools and resources for professors interested in learning more and/or incorporating personal finance independently will also be provided.

Dina Comisarenco Mirkin, Universidad Iberoamericana
Building Up Still Lifes and Demolishing Gender Biases: The Hidden Feminist Side of Rina Lazo’s Art
The Guatemalan/Mexican artist Rina Lazo, most commonly known by her stylistic and ideological alliance to the Mexican School, all along her career created numerous highly original and understudied still-life paintings that reflect a profound and avant-garde gender consciousness. Since they diverge from both the conception of still-life painting as the paradigm of painting for its own sake and the view of painting understood exclusively as an ideological apparatus of class struggle, Lazo’s still-lifes have not yet received the academic attention they deserve. This paper analyzes some of the female artist’s sophisticated creative strategies such as the combination of the traditional language of the still-life with self-portraiture, the depiction of tropical objects symbolic of Mexican identity, and the inclusion of metaphorical allusions to political and astronomical subject matters—which clearly surpass the “feminine space” associated with the artistic type—in order to demonstrate that they were implemented by the artist as expressive and effective means of resistance to the sexist ideology of gender that characterized mid-20th century Mexico.

Kevin Concannon, Virginia Tech
Yoko Ono and John Lennon’s “Four Thoughts”: Lost at the Party
In late May and early June of 1968, the work of Yoko Ono was to be presented at London’s Arts Lab Gallery. What actually happened, however, was the couple’s first collaborative exhibition, yet little is known about what was presented. Years later, Ono related the story of the Arts Lab opening in an essay “Paper Cups,” published in Memories of John Lennon (2005). In this retrospective account, Ono explains: “John and I could hardly drink our coffee. People kept going up and down the narrow stairs shouting ‘Excuse me, excuse me.’ Each time, we had to stand up and make way for them. It was intense watching what was going on in the party down there too. Some people were about to bump into my sculpture, which was placed on the floor without a stand.” From the few
published accounts of the show, it seems that the sculpture soon became indistinguishable from the general detritus of the party. In this paper, Concannon sorts through what remains of the “evidence” and attempts to reconstruct “Four Thoughts: Yoko Ono with John Lennon.”

Kevin Conlon, Columbus College of Art and Design
The Art and Design of Integrated Assessment within Digital Portfolios
What are the necessary considerations for an integrated approach to assessment practices, not just to reduce review redundancies, but also to provide meaningful feedback to and self-reflective opportunities for students, and without creating overhead for faculty? Drawing from an overhaul to the curricular architecture at Columbus College of Art and Design, this presentation reviews the elements considered in the use of digital portfolios for assessment. The portfolios’ management, combined with regular face-to-face meetings, translates the qualitative to quantitative and the subjective to the objective, and engages students in understanding their own learning over time and how to use critique and iteration to continue to grow as artists or designers.

Scott Contreras-Koterbay, East Tennessee State University
The Performance/Conceptual Still as Fetish
From the image of Hugo Ball’s 1916 “Verse ohne Worte” to contemporary artistic practice, documentary photographs have served as substitutes in lieu of actual experiences of performance and conceptual art; their not-art status has become almost an art historical archetype, a repudiation of any equivocation of the images’ relationship to their originating artistic practice. Is this, however, an unavoidable disavowal? Might documentary photographs of art be the antonym of a Marxist notion of commodity, deliberately missing an exchange-driven use-value in favor of a partially elided natural form as artistic ephemera without surplus value? If so, might they still resonate with a sense of necessity analogous to Lacan’s notion of the fetish as the condition by which the subject’s desire sustains itself, particularly within artists’ anxiety, to sadistically sustain the libido? What is the purpose of documentary photographs? To assert the aesthetic validity of artistic activity. Where is the sadism? In the emptiness of the remainder and the denial of aesthetic surplus value. How is this a fetish? In the perversion of desire and the repetition of the sadistic act. In this theoretical structure, the form and function of art-related documentary photographs will be explored.

Grace Converse, Purchase College, State University of New York
Creative Chemical: Art and the Plastics Industry, 1965–1971
The 1968 exhibition “PLASTIC as Plastic” at the Museum of Contemporary Craft (MCC) posed the question: “Can industry and the arts join force?” Financial support from the chemical industry was critical to the success of this exhibition and ultimately it was Hooker Chemical Company that partnered with the MCC. The merger of art and industry in “PLASTIC as Plastic” set a precedent for major chemical companies to harness the creative output of artists, and at least four other major exhibitions of art and plastic between 1968 and 1971 garnered industry support. In 1971, the Society of Plastics Engineers touted the value of art to industry and implored companies to follow the innovative ethos of artists in their product development. Converse’s research assesses the extensive communications between the MCC, chemical companies, and artists in the planning of “PLASTIC as Plastic.” Converse traces how the exhibition went from an idea tossed aside by members of the industry to a paradigm for the sponsorship of exhibitions of plastic art. The industry saw an opportunity to build plastic’s public image on its capacity for creative uses and, consequently, artists’ work with plastics left an indelible mark on one of the world’s largest industries.

Heidi Cook, University of Pittsburgh
Transplanted Croatian Works in Maksimiljan Vanka’s Millvale Murals
In his 1966 book Before the Homeland, Croatian emigrant writer and editor Vinko Nikolić appropriated the murals in Pittsburgh’s St. Nicholas Croatian Catholic in Millvale—painted in 1937 and 1941—for the Croatian-nationalist diaspora. Nikolić interpreted the personification of an enchained Croatia as a representation Croatia’s “torment” within Yugoslavia. Croatian-American artist Maksimiljan Vanka passed away three years before Nikolić’s comments. Yet two of the Millvale murals, which were based on paintings that Vanka painted years before he immigrated to the United States in 1934, tell a very different story from Nikolić’s nationalist intervention. This paper explores, for the first time, the history of these two paintings. One appeared in an important 1918 pro-Yugoslav exhibition held in conjunction with the Paris Peace Conference. The other was converted to a folkloric embroidery pattern featured in one of Yugoslavia’s first women’s magazines. While many of Vanka’s folkloric paintings now reside in powerful spaces
of Croatian national imagining, the history of these works reveals an evolving spectrum of early-20th-century Central European identities and a consistent search for social justice. Indeed, Vanka’s enchained Croatia was a visualization of the region’s suffering under Nazi Germany and the fascist Croatian Ustasha regime, which Nikolić had supported.

Shana Cooperstein, McGill University
Drawing Lines, Contracting Habits: Post-Academic Pedagogy in 19th-Century France
“Drawing is a matter of contracting a habit, of establishing between the eye, brain, and hand an intimate relation…. ”

Such was the position of Eugène Viollet-le-Duc, an architect who argued for pedagogical reforms at the École des beaux-arts in 1863. The importance of his pedagogical reforms surpassed the milieu of the École, capturing the main goals of drawing instruction in France at a time when the traditional forum for artistic training—the Academy—was in decline. Indeed, under the Second Empire and Third Republic, artistic education became a hotly contested subject spanning the domains of public education, art theory, and industrial design. Building from Viollet-le-Duc’s conception of dessin, Cooperstein illustrates how habit formation played a crucial role in wider debates about art education. Through a shared desire to educate the eye via regimes that centered on habit, she connects ostensibly opposing programs. This emphasis on the role of habit possesses significance beyond art pedagogy; it suggests a way of conceiving the self and subjectivity within the context of a modernizing France.

Jillian Coorey, Kent State University
Modeling Creative Thinkers in the 21st Century Classroom
In 2012, Kent State’s design program underwent a curriculum shift. All technology-centric courses were removed and the curriculum was condensed, providing increased flexibility. Shifting core studio courses to the first two years afforded faculty the ability to develop the new curriculum. Upper-level design students engage in courses where unframed problems allow for creative and innovative solutions. Projects are driven by design research, where students utilize ethnography, conduct interviews, and analyze results to determine solutions. Special topics courses have centered on the prototyping process and involved cross-disciplinary collaboration, while an enhanced study-abroad program exposes students to new and engaging cultures of design. In Kent State’s new curriculum, student projects have gained international accolades, stimulated new business ventures, and increased the overall profile of the college. This paper presents case studies of projects from this paradigm. The Kent State design program’s main goal is to foster new ways of thinking and creating, producing designers who are not only technology-savvy, but are also, first and foremost, creative thinkers and individuals.

Maeve Coudrelle, Temple University
The Print as Contact Zone: Creolization and the “Expanded Field”
In her 2011 article “Print People: A Brief Taxonomy of Contemporary Printmaking,” Sarah Suzuki identifies several interrelated types of printmaking, the last and most intriguing of which operates as “part of a larger discursive debate.” While Suzuki does not expressly define the broader concerns of this category, she does tie it to the curatorial ethos of a new type of print-based biennial, represented by the Ljubljana Biennial of Graphic Arts, the San Juan Poly/Graphic Triennial: Latin America and the Caribbean, and Philagrafika. In these international exhibitions, printmaking is given an expanded and innovative definition which primarily rests on its conceptual underpinnings—the transfer of information and form, and the marking of indexical presence. Coudrelle examines the role of the print as contact zone in the inaugural 2004 San Juan Poly/Graphic Triennial, focusing on two key artworks, Allora and Calzadilla’s “Land Mark (Footprints)” series (2002) and Pablo Helguera’s “Dead Languages Conservatory” (2004-ongoing). Coudrelle argues that the prints represented in 2004 allow for the creation of a productive third space, a moment of two-way transfer resulting in novel hybrid forms. The latter active process demands an updated notion that fully accounts for identity formation in the globalized landscape of the 21st century.

Jennifer Courts, University of Southern Mississippi
Caterina van Hemessen and Career Building in 16th-Century Antwerp
Defying the odds, Caterina van Hemessen was a professional female painter in the 16th century; however, her artistic career appears to have ended prematurely around the time of her marriage. Rather than view this as evidence that Caterina’s career was marginalized in support of her husband’s, this paper maintains that the lack of later paintings indicates a change in career for the artist. Courts argues that Caterina van Hemessen used her painting, in particular her self-portraiture, to secure a stable position in the court of Mary of Hungary, serving both as a companion and an arts teacher to other ladies-in-waiting. The bulk of critical scholarship on Caterina investigates her 1548 self-portrait
as a representation of her ingenium, her interior capacity to create based upon reference to antique models of female artists. What is ignored is the question of what was at stake for her in building a reputation so heavily invested in the demonstration of her knowledge of the past. Courts answers this question by looking to Caterina’s construction of a successful career that is not limited by her identity as a painter.

Olivia Crawford, University of Tennesseee
“Un fouillis plus séduisant”: Ingres’s La Grande Odalisque, Jewish Women, and Etrangères in 19th-Century France
In Jean-Auguste-Dominique Ingres’s La Grande Odalisque (1814; Paris, Musée du Louvre), the reclining nude embodies both the exotic allure of the Orient and the Western perception of the ideal woman. La Grande Odalisque launched Ingres’s subsequent pursuit of presenting the foreign as visually and culturally palatable. Crawford argues, however, that his odalisque also prefigures an archetype that would later become synonymous with the popular concept of les belles juives. Carol Ockman noted a distinct Semitic vocabulary used by French critics to describe Ingres’s later portrait of Baroness Betty de Rothschild that befits the descriptions of women found in harems rather than the upper echelons of the bourgeoisie. This language could also be applied to Ingres’s La Grande Odalisque. Crawford investigates the visual language established in La Grande Odalisque that represented perceptions of Jewish women as étrangères in 19th-century France. Moreover, as Roger Benjamin demonstrated, Ingres’s cleansing of the foreign involved an arabesque presentation of the female form that linked him to modernity. In attempting to pictorially cleanse the exotic by abstracting the physiognomy of his model, Ingres renders a woman who reigns in France’s anxieties of étrangères foreign and domestic by embodying the culturally acceptable belle juive.

Jessica Cresseveur, University of Louisville
Temporal Collapse: Cassatt’s and Morisot’s Subversions of Bourgeois Chrononormativity
Mary Cassatt and Berthe Morisot hailed from the highest ranks of the bourgeoisie, and both succeeded as artists largely because of their social status. Despite Cassatt’s suffragist activities and Morisot’s maintaining a career while her husband helped care for their daughter, both artists appear to support the gendered and class-based status quo in their oeuvres. However, through the deployment of objects common in households of their class, both artists also add a touch of subversion. Cassatt’s Mother and Child (Mother Wearing a Sunflower on Her Dress) (1905) deploys mirrors to mark a mother and her young daughter as elements of the present, past, and future that come together to expose gender formation as a norm imposed upon the malleable minds of children in the name of perpetuation of the bourgeoisie. Morisot’s Julie at the Violin (1893) relies on visual art to unite the past and present for the purpose of honoring her daughter’s cultural heritage through a male-dominated extended family, a notion that arguably defies the monogamy that capitalism imposes upon women. Using queer and Marxist theories, this paper demonstrates how these paintings either actively resist or offer alternatives to established norms by defying chrononormativity.

Elizabeth Cronin, New York Public Library
Weimar Photography: Oh How Cute!
When one thinks about Weimar-era photography, one inevitably pictures photographs with strong diagonals, bird’s-eye perspectives and stark contrasts like those by Laszlo Moholy-Nagy, Albert Renger-Patzsch, and others. One can thumb through Das deutsche Lichtbild, the photography yearbook in Germany, or the pages of the often-cited Berliner Illustrierte Zeitung, and find examples of these modern photographs so often mentioned. If, however, one really digests all the pages, photographs of adorable kittens, puppies, babies and other cute subjects abound. What is perhaps most surprising and what art historians have so conveniently ignored is that these photographs are made by the very same artists whose work has been lauded for their experimental vision. This paper seeks to present these examples of cuteness within their original cultural context, examining the reasons for their creation and placement alongside avant-garde photographs. In doing so, the paper poses questions about the importance of the aesthetics of cuteness and its relationship to visual culture.

Betty Crouther, The University of Mississippi
Reshaping Space: The Yokna Sculpture Trail
Most of the nineteen sculptures on the Oxford and University of Mississippi sculpture trail were installed in March and April. Four at the Yoknapatawpha Arts Council offices are uniform in height and similar in form and color. Three of the five on the lawn of the university’s Meek Hall share a wing pattern. A tenth is set on the lawn of the university’s art museum. Whereas these ten sculptures dress the lawns of buildings, the rest are scattered along a
quarter-mile walking trail, inviting physical interaction unlike those on building lawns. Park visitors may think of the nine as a single design, reminiscent of the encircling composition of the Parthenon’s frieze. No building in the park interacts with the sculptures. Family and play are themes. Farther along a shiny silver wheel with golden spokes on a tall pole and a silver airplane are linked by color. A curving rectangular form implies geese and herons on the park’s lake. Other vertical works mimic nearby trees. But how do the sculptures interact with their natural setting and humans in the park? How does their sudden appearance affect the physical, psychological and cultural spaces of the town and its residents?

Frances Cullen, McGill University
The End of an Era: On Photographic Preservation and Industrial Loss
Robert Burley’s photography project “The Disappearance of Darkness” (2005–2010)— saturated with the sense of its own medium’s passing—is unambiguously and unapologetically eulogistic. Its images and accompanying text together narrate analog photography’s commercial demise with an air of bittersweet finality, depicting a landscape of abandoned Kodak factories and Polaroid plants, of evacuated offices, halls, and dark rooms. Most turn-of-the-century commentary on the subject of photographic obsolescence focuses on aesthetic issues, or else on the way that its outmodedness facilitates resistance to the temporal flattening of the present. By analyzing the visual and textual rhetorics circulating around “The Disappearance of Darkness,” Cullen demonstrates that photographic nostalgia, that drive to preserve and restore the analog, is intimately imbricated with a romanticization of the industrial. This romanticization is geographically specific; in this case, it is linked to the attachment to Kodak in places like Rochester, New York. By bringing criticism of the “post-photographic” into contact with that of the “post-industrial,” meanwhile, it further asks: What stakes are involved in the rhetorical parcelling out of security from precarity in conceptualizations of photography and industry alike? What, indeed, in the significatory binding together of photography with industry in the first place?

Jeremy Culler, University of South Carolina Aiken
My Art History Laboratory: Cooperative Education in a Studio Art Department
Indeed, the boundaries between individual disciplines have become increasingly permeable. For some art historians, including Culler, this is a welcomed development. As a contemporary art historian, he addresses interdisciplinary practices and theories in his scholarship and in the classroom. Yet Culler is one of two art historians at his University (the other is the Chancellor) and he serves a Visual and Performing Arts Department. His primary role is to serve a diverse student body, whose main course of study is not art history. However, Culler does not see this as a disadvantage, especially since his position enables him to merge “the creative and analytical brain.” He is granted opportunities to develop innovative instruction, incorporating assignments and activities that combine classroom-based instruction with field related experience, which help studio artists recognize how art “speaks to them.” In this paper, Culler discusses projects, classroom-based instruction and assignments that hinge on related curricular goals for art history and studio art. He also addresses how he implements cooperative education and field-based exercises in a studio art department—covering specifically two recent semester-long projects/exhibitions curated by studio art students in his classes: “Historicizing 20th Century Art” and “Photographing History: Addressing Photographs from 1839–Present.”

Rene Culler, University of South Alabama
The Confluence of Art-Making Disciplines with Glass
The future lies beyond stained glass and bubble blowing through kiln forming. Glass as part of the process, either as the primary or secondary element, enables new expressions in visual arts. Use of glass with another medium may grow artists’ experience and knowledge in their chosen area of preference.

Ben Cunningham, Millersville University
“Rethinking” Art and Design Foundation Courses from Three Directions: Instruction, Assessment, and Skill Sets
There is more taught and learned in Cunningham’s art foundation classroom than what constitutes good design. He has introduced a reflective inquiry component to his assignments and refocused his assessment from the final project to where he believes the most potential for learning exists—the creative process. Reflective inquiry requires students to document their entire thinking, research, and production. It is a series of specific prompts that focus art students on how they learn so that they can develop higher learning skills and become independent learners. Cunningham uses reflective inquiry to document and assess students’ empathy, creativity, critical analysis, problem solving, and
ability to clarify a problem, formulate questions, gather information, organize data, summarize information, persevere, self-reflect, take risks, collaborate, and think critically. This process addresses job skills deemed essential for his students to be successful and has transformed his classroom practices to ones that stress the learner and the learner’s goals.

**Meredith Davis, Ramapo College of New Jersey**

**Re-Imagining the River**

Davis examines three contemporary artworks that transform our relationship to rivers. In each of these works a river is recognized to be a human-natural assemblage shaped by economy, aesthetics, and memory as much as by geology or snow melt. Marie Lorenz’s Tide and Current Taxi (2005–2015) is reminiscent of Robert Smithson’s journeys into the wilds of New Jersey. Memorialized in photographs and text, Lorenz’s forays up the East River and beyond turn towards a time when rivers functioned as conduits rather than barriers to movement, things to be in and on, often with other people, rather than things to go over and under. Natalie Jeremijenko’s Amphibious Architecture (2009, 2014) enables human interaction with the river and its inhabitants, encouraging us to understand a river not as a surface but as a volume, a three-dimensional environment. Buckingham’s performance and film echo the history of the Hudson in today’s riverscape. Exploring the post-industrial landscape, the perseverance of life amidst toxic waste, or even the memory of a river, these works allow Davis to explore a larger and fundamental question: how does our material and imaginative relationship to the natural world change as we transform that world through development and use?

**Peggy Davis, Université du Québec à Montréal**

**Prosthetic Identity in Graphic Satire: Negotiating Cultural Trauma in Restoration Paris**

During Allied occupation of Paris following the defeat of Napoleon, Parisians seemed to experience traumatic bonding. Satirical prints of the time reveal Parisians’ craze for foreign clothing and for the occupier’s entertainments, such as the Russian roller coasters that transfigured the metropolis. In 1817, the character of a modern and fashionable young man called the Calicot appeared on the comic stage and in caricature, emerging as the new social and satirical type of the Restoration. The Calicot’s sartorial eccentricities, deriving from foreign military apparel, revealed his eagerness for social mobility; in satirical prints, however, they became the markers of social impotence. The visual depiction of his resorting to fetishist artful devices and false attributes, which aimed at making up for his social and physical inadequacies, revealed the Calicot’s prosthetic identity. This form of dandyism conveyed survival trauma in expressing nostalgia for military heroism and the boredom of those who stayed at home during wartime; and while the fashion caricatures allowed the public to laugh at the dandies’ corsets, they also helped to forget about the prostheses of the innumerable mutilated Napoleonic veterans, whose appearance in Parisian public space was a sensitive issue during the first years of the modern era.

**Emily Davis Winthrop, Virginia Commonwealth University**

**Carabin’s Copulating Cats: Censorship and the Salon**

In 1913 François-Rupert Carabin submitted Nocturne, a sculpture of two cats engaged in coitus, to the Salon de Champ-de-Mars. Nocturne was deemed pornographic and rejected for exhibition by the organization. Outraged at this decision, Carabin penned and distributed an open letter to the President of the Société Nationale des Beaux-Arts. Carabin exhibited many works at this Salon in the late 19th and early 20th century, including many pieces with strong erotic content. What made this particular piece so objectionable? Was Carabin’s outrage at its censorship justified? Why was this sculpture of two felines more offensive than those of women and animals participating in similar sexual acts? This paper examines Nocturne and its reception to explore the nature of Salon politics and censorship in the early 20th century.

**Erin Day, High Museum of Art**

**Conjured Wreckage: The Sublime, the Abject, and the Uncanny in 19th-Century American Shipwreck Painting**

The trope of the shipwreck has made frequent appearances in art and literature since the Early Modern period. However, in the works of Transcendental American artists the shipwreck acquired a new fantastical quality and depictions of maritime tragedy became less frequently documentations of historical events and instead sublime musings of artistic invention. This shift in representation figures prominently in the works of William Bradford, Fitz Hugh Lane, and Frederick Edwin Church. Pointing to a less considered thread in the history of American art, this paper illuminates the representational and rhetorical strategies of 19th-century American artists who aligned the
theoretical and aesthetic concepts of the sublime and the abject through a re-tooling of the shipwreck trope. Day situates the subject of the shipwreck historically and culturally in an effort to expand the crux of this paradigmatic shift in representation, which aimed to bring into being the uncanny quality of the maritime landscape and its intimate relation to the individual. This paper concludes in a brief underscoring of the psychological underpinnings behind the fascination with shipwrecked and abandoned vessels, a subject that has continued to bemuse 20th-century artists and individuals through a plethora of media.

Alissa de Wit-Paul, Binghamton University
**Michael Reynolds: The Revival of 1970s Ecological Architecture in the 21st Century**
Revival of style in architecture generally follows a divergence between an existing building and a cultural transformation. Revolutions in economics, culture, war, and technology motivate drastic change in buildings. When these drivers altered the living environment for the worse in the 1960s, several architects rose to prominence for their opposition to modern building practices. Michael Reynolds became well known for his beer-can buildings through publications such as *Time* magazine in 1971. His experiments with alternative post-industrial materials developed throughout the 1970s, leading to the creation of a new building type, the Earthship. These houses strive to fix environmental ills, but also give a visual context to environmental architecture through their unique building style. Reynolds lost his license in the 1980s over poor construction practices and lost his prominence due to political sea change. However, today he is considered a type of “father” of merging ecological activism and building practices for many young architects. His revival of practice, like revivals in style, reflects earlier conditions but is radically different from them. Reynolds today is spoken of as a type of guru, as opposed to a radical upstart. His current architecture reflects the freedom of being an accepted leader in ecological architecture.

Jillian Decker, Aiken Center for the Arts
**Significance of the Tau in the Basilica di San Francesco d’Assisi**
As described by a 13th-century historian, “no more exquisite monument to the Lord has been built” than the Basilica di San Francesco d’Assisi. While the monastery overall has a very complex plan, the plan and footprint of the basilica make it unique among its contemporaries. Most churches of the time were built in a traditional Latin cross form; however the distinctive Tau cross plan of Saint Francis’s Basilica sets it apart. The church was built specifically to honor the life and works of Saint Francis of Assisi, and the reflection of his values through a symbol so strongly associated with him was a simple yet brilliant solution that is easily understood.

Meaghan Dee, Virginia Tech
**Graphic Design Programs within Schools of Art**
There are benefits to being a design program within an art school. Students have access to a wide range of art electives and art history classes. Virginia Tech is home to a student-friendly art gallery. And Dee loves the exposure to the wide range of faculty, from sculptors and painters to those embracing new technologies. She finds it inspiring to be around a diverse group of writers, thinkers, and makers. Yet there are also a few drawbacks to being a designer in an art school. For instance, promotion and tenure processes can be a bit of a challenge. Are designers being held to a promotion standard of an artist or an art historian? (Or vice-versa.) Do artists value design, or is it merely seen as a service rendered? (The short answer is: it depends.) While Dee does not draw a line in the sand between art and design (and, in fact, quite enjoys the moments where they overlap), she does believe each realm has tendencies—such as designers typically work with clients and type. She is interested in discussing how the fields can and do work together and whether or not they should be separated.

Kristy Deetz, University of Wisconsin–Green Bay
Draped fabric in Western still-life painting has a rich visual and conceptual history. It is an adaptable trope that continues to unfold conceptual and visual possibilities for contemporary painters. Drapery folds and wrinkles can be fluid and precise, abstract and representational, revealing and concealing. This paper briefly explores the history of drapery in still-life painting as an image of desire, uncovering what drapery asks of the viewer and how this investigation continues to be significant in Deetz’s artwork, to show how the motif can remain productive for contemporary painting.

Grace DeGennaro, Independent Artist
Continuum
Continuum is both the name of DeGennaro’s current painting series and the essence of her ongoing aspiration: to convey to the viewer a sense of the unseen structure that supports the universe. Her work is informed by her study of ancient uses of pattern, symmetry, and iconic symbolism in traditional forms such as Tantric drawings, Navajo weavings, and Byzantine mosaics, as well as modern interpretations of these vocabularies, including geometric abstraction and Jung’s collective unconscious. For several years DeGennaro has been interested in the Fibonacci sequence, the Golden Mean and how these philosophical geometries are manifest in the world and in her work. Each of her paintings starts from a central axis that divides the canvas into equal “golden” sections. Starting at the center of a schematic framework, DeGennaro applies small beads of pigment in a process that combines colors in recurring accretions. The resulting lattice of color on a contrasting ground imparts a gnomonic expansion, much like the symmetric growth of a tree, a shaft of wheat, or the shell of a nautilus. Each mark begets and relates to another mark, creating a visible record of time as the surface evolves and the past is seen with the present.

Sean DeLouche, Baylor University
The Confluence of Private and Public Identities in David d’Angers’s Bronze Portrait Medallions of Celebrities
During his forty-year career, the French sculptor Pierre-Jean David d’Angers (1788–1856) produced over 500 bronze portrait medallions of the most famous living celebrities of the period, including artists, actresses, and writers. These medallions are nearly uniform in format, size, and shape: an antique profile portrait set on a circular medal averaging sixteen centimeters in diameter, or about the size of one’s open hand. The portraits were mass-produced in bronze and sold on the open market. Scholars have traditionally understood the medallions as perpetuating a long, distinguished tradition of artistic commemorations of grands hommes in France. Reexamining writings by the sculptor, his celebrated sitters, and contemporary collectors, as well as the portrait medallions themselves, this paper situates the mass-disseminated images of famous public figures within the burgeoning celebrity culture and demonstrates that viewers merged the sitter’s well-known public lives with personal fantasies, memories, and preconceptions. Via their tactility and intensely private circuits of consumption and exchange, these handheld portraits displayed in domestic interiors encouraged intimate mediations. The portraits’ relatively blank and uniform format prompted diverse cultural consumers to construct their own identities for celebrities, who, then as now, served as discursive touchstones for an array of private and public concerns.

Michelle Demeter, Florida State University
From Tomb to Womb: Michelangelo’s Prisoners in the Grotta Grande of the Boboli Gardens
Buontalenti’s late 16th-century Grotta Grande of the Boboli Gardens expanded upon the concept of the pastoral in an extravagant and witty architectural execution. Due to the 1585 installation of Michelangelo’s Prisoners, the grotto was described as an interpretation of Ovid’s myth of Deucalion and Pyrrha. This description provides a possible context for the Prisoners’ contribution to the grotto’s ambiguous pastoral narrative, but it neglects the significance and multifaceted understanding of Michelangelo’s sculptures, both within the grotto and when removed from the garden. Demeter argues that the sculptures’ installation within the cave suggests an explicit architectonic correlation with their original intended location on the tomb of Pope Julius II. Although the telamons were removed from a serious funerary monument and placed in a playfully ruinous womb-like environment, their original function as prisoners of their surrounding architecture is retained. It is for these reasons that Demeter posits Buontalenti and Francesco I d’Medici execute an esoteric yet witty architectural and pastoral pun that celebrates the ingegno of Michelangelo’s non-finito as a liminal touchstone, simultaneously representing life and death in the Prisoners’ struggle within the grotto walls while reinforcing the garden’s dialectic with art and nature, and its interpretation of the pastoral.

Anna Dempsey, University of Massachusetts Dartmouth
From Providence to Paris to Provincetown: Modern Women Printmakers and the Color Woodcut
Although many American women artists matriculated at art schools and exhibited at notable venues during the early 20th century, there were still significant structural impediments to their professional success. Just prior to World War I, West Virginia artist Blanche Lazzell and Providence printmaker Eliza Gardiner traveled to Europe to study with the artists and printers who refined lithography and began Europe’s “color revolution” and to immerse themselves in the modern avant-garde movement. Lazzell explored cubist language in order to make abstract, flat blocks of color. Gardiner produced spare, Japanese-inspired woodblock color prints. Lazzell and Gardiner returned to the U.S. and exhibited with the Provincetown (Mass.) Printers, the first color woodblock society, founded by a group of women
who developed a printmaking technique known as the Provincetown Print. Though Lazzell’s “white-line” color woodcuts exemplify the typical Provincetown Print—while Gardiner’s work recalls the traditional Japanese woodcut—both artists relied on this group of “bohemian” women for professional and personal support. Eventually, Lazzell chose to reside year-round in Provincetown and is now the “face” of the Provincetown Printers. Gardiner, though far less well known, taught at RISD, where she mentored countless young women on how to become professional working artists.

Margaret Denton, University of Richmond

Seeing and Imagining: Looking at Photographs in Mid-19th-Century France

Recent scholars working from different disciplinary perspectives including French realist literature and visual geography have written about the photograph’s ability to enhance what Patrick Maynard calls “imagining being there.” Many of these studies concentrate upon 19th-century photographs of distant lands. Arranged sequentially in albums and often accompanied by textual narratives, these photographs lend themselves well to the idea of stimulating imaginary voyages in viewers. But what about images of places known and familiar? What kind of imagining takes place when looking at them? Denton addresses this latter question, arguing that for some 19th-century viewers looking at photographs of known places stimulates the “having been there” in which the particular memory of the individual mingles with a shared public memory of place. This paper draws upon French textual sources and photographs from the 1840s and 1850s as well as other images that engage in producing effects of “being there.” It also benefits from recent French texts that study together photography and literature, for example, architecture and literature to demonstrate the usefulness of thinking about 19th-century French culture in terms of confluence rather than divergence.

Al Denyer, University of Utah

Expanding Vocabularies: Drawing as Installation

With a focus on perceptual drawing in foundation level classes and an emphasis on a high level of craft as a traditional paradigm, the expansion of drawing vocabulary within a studio art program serves to both contemporize drawing and forge links to a more homogenous approach to the teaching of studio art at the undergraduate level. The introduction of contemporary practices to the undergraduate studio art curriculum serves to expand students’ visual vocabularies beyond the perceptual/traditional. Realizing the need, Denyer has created a class on Drawing as Installation, which addresses cross-disciplinary practice and new possibilities for drawing within the drawing curriculum. Asking undergraduate students to question what exactly drawing is enriches and enhances the studio art experience. What students do with this new drawing vocabulary can prove to be a vital direction changer in the teaching of studio art. This presentation addresses the need for such classes in the studio art curriculum as well as the benefits of introducing drawing as a cross-disciplinary practice.

Virginia Derryberry, University of North Carolina Asheville

The Narrative “Tradition”

Derryberry was born and raised in the Northeast, moving ten years ago to the Deep South of the United States, which was like moving to another country. The South is an intoxicating place to make work, with its complicated past, lush landscapes, and economic and social change. People are constantly fascinated with the South and are curious about what it’s like to actually live here. Derryberry finds it compelling that in this global climate the South is still just as enigmatic as it once was. Much of her identity is now a hybrid of two drastically different geographic and cultural landscapes; both have come to define who she is to this day. It is this melding of place and identity that continuously drives her work. As a panelist Derryberry discusses several projects that illustrate her continued focus on landscapes of the South and their connection to a larger global landscape. Delta Constant looks at delta regions all over the globe; Due South, True North investigates regionalism in the North and South; and The New South Project focuses on identity and place within the Global South. Each project uses photography and video to locate identity within the Global South.

Wendy DesChene, Auburn University

Possibilities

This paper builds from two different examinations of layered art that reaches into the community. First, DesChene briefly explores her personal research as well as her pedagogical focus on community-driven projects. In the past these collaborative interdisciplinary projects have fit into her standard art studio class like painting and have fit the
normal three-week project timeframe. Her research has focused on nomadic projects that deliver public outreach to many different communities in quick succession. DesChene was curious to take the next step and see what a curriculum dedicated exclusively to Socially Engaged Art, focusing one class into one community, could look like. Might it be possible to fit a medium whose goals and methodology are fostering deep relationships with community partners, into a short semester? Could all the academic parameters get in the way? Would ambitious grade-motivated students embrace this classwork with the sincerity it requires? By collaborating with one of the pioneers of Socially Engaged Art, MacArthur Fellow Rick Lowe of Project Row Houses, DesChene set out to discover some of the answers. The second part of this paper discusses the triumphs, hurdles, and success of their collaboratively-taught semester-long Socially Engaged Studio Art class.

Debra DeWitte, University of Texas at Arlington
The Display of Drawings in the Time of the Impressionists
"Do not be afraid to insist on the value offered by the drawing, considered in itself and for itself. This is the most reliable reference and touchstone of originality."—Roger Marx reviewing the Salon of 1899. This project aims to determine how drawings were viewed (both literally and critically) in Paris from the 1860s through the 1880s. Through analysis of the official Salon, independent exhibitions (such as those of the Impressionists), and exhibitions of dealers, DeWitte proposes to tackle the larger role of drawings within the Parisian art world. During the period surveyed in this project, there was tremendous growth in artist groups that included drawings in their exhibitions, and Blanc et Noir exhibitions, which exhibited only drawings and prints, began in 1876. The development of such organizations and exhibitions reveals the growing importance of drawings during the end of the 19th century. This project has thrived from the use of methods which are quite new to the field of art history. In particular, since the majority of the thousands of drawings under study can no longer be visually identified, the drawings are considered through data analysis.

Michael Dickins, Austin Peay State University
My Gallery is Bigger Than Your Gallery
Dickins’s formal gallery is 1800 square feet. His actual gallery is 186 acres of surrounding campus. He lists his gallery as his primary residence, but the rest of the campus is his second home or, better yet, a cultured land that includes some of his favorite vacationing spots. Dickins often uses academic buildings, student common areas, and the campus landscape to install works of art not just to boost the presence of the Art Department around campus, but as extensions of the gallery to educate students and the campus community about art and to generate conversations. These installations of artworks have bred collaboration between departments, administration, and, more important, the facilities and grounds crews. They have also been excellent teaching opportunities for his students to learn about curating, installation, collaboration, and managing red tape. With this presentation, Dickins discusses how his experience with a small space forced him to seek alternative venues and departmental partnerships with two different types of gallery settings, one being a small 400 square foot gallery space and, the second a large 1800 square foot space with a larger campus body willing to collaborate.

Andrea Diederichs, Universität Trier
One has fallen into oblivion; the other is regarded an acolyte of the machine and American capitalism. What is particularly interesting about Luke Swank’s and Charles Sheeler’s industrial photographic oeuvres is the ostensible similarity, although they represent disparate perspectives. Their common denominators are the apparent focus on abstract industrial forms and the lack of disclosure in their photography of the scene of an event. But whereas Sheeler offers an ambivalent view of the role of the worker during the machine age, Swank sketches a romanticized picture of the working process: his workers are shown in majestic poses, but work itself is foregrounded, not the worker. Whereas Swank heroizes the workers, allocating them a prominent position, Sheeler melds them with the industrial facility, almost making them invisible. This paper looks at the pictorial strategies applied by the two photographers: what is their overall “speech pattern,” what messages do they evoke? What aesthetic aspiration is behind the works and how is it achieved?

Juliet Dilenko, University of Central Florida
Fine Art and Pornography
Artists are given the freedom and responsibility for expounding the boundaries of various social norms, through their art manifested and/or concepts. Some contemporary artists are extremely explicit in the nature of their work, and sexually charged images are popular. Artists like Jeff Koons and John Curin have explored images taken directly from pornography, while others have been slightly more subtle in their approach. Public response to both approaches of sexual imagery and fine art has been widely debated, accepted, and condemned. Does the artist simply wish to shock? Or does their exploration of the subjects offer insight to culture and image making? Is an artwork considered less fine art if the subject matter depicted is sexual in nature? Can artwork be both pornography and fine art? How is fine art in pornography defined? How much influence does sexually explicit imagery have on the appreciation of or the response to a masterfully created artwork? Dilenno intends to explore the nature of the perception of this imagery in art and possibly create work that is fine art while displaying images derived from pornography.

Sarah Dillon, Kingsborough Community College, City University of New York

Italian Stained Glass of the Trecento: Late Medieval, Gothic, or Early Renaissance?
Fourteenth-century Italian stained glass has been overlooked in art historical scholarship for a variety of reasons. One significant reason for this stems from the fact that stained glass is virtually synonymous with French Gothic art. Contributing to the marginal status of trecento glass is the liminal nature of the 14th century and the whole of its artistic production. To address such neglect, this paper analyzes important examples of trecento Italian stained glass by famous artists such as Taddeo Gaddi and Duccio and contextualizes them within the history of stained glass as well as within their contemporaneous artistic atmosphere. These case studies illustrate how the versatile medium of glass can suit a range of different artistic ends and thus embody elements of medieval, Gothic, and Renaissance styles. To conclude, Dillon reflects on the terms used to discuss, and therefore define, the early modern period. She offers a framework that combines broad chronological terms with more specific stylistic terms. By disconnecting the time period from the stylistic approach, more informed categories arise and the traditionally problematic areas, such as glass arts of the 14th century, are given a more informed reading and place within the canon.

Christa DiMarco, Temple University and The University of the Arts

Van Gogh’s Factory at Clichy: The Laborer in the Industrial Environment
Vincent van Gogh’s Factory at Clichy (1887, F318) in The Barnes Foundation collection depicts the Pont de Clichy Glasshouse in the Commune de Clichy, an industrial suburb north of Paris. In Paris, the Dutchman made industrial-landscape paintings in Clichy and of a relatively newly-built Paris Gas Company (PGC) factory located along the banks of the Seine. The PGC factory made gas from coal and, in 1887, PGC marketed domestic gas to those living in wealthy arrondissements, generating the largest margin of growth in domestic sales and capturing the upper-class market. The rise in domestic gas led to an increase in glass production, because of the need for domes to house the flames. In Clichy, there were three glass houses. However, those living and working in Clichy would not have had access to domestic gas. Amid socialist calls for labor reform and national protests against coal-mining operations, Van Gogh’s Factory at Clichy conveys the laborer’s bodily relationship to his work, confined within the industrial environment, beneath a brick-like sky that belies the atmospheric effects of the natural realm. Through a symbolic use color and form, the artist emphasized the disparate environment between those who labored to provide from those who partook.

Dino Dinco, Woodbury University

Leap into Performance Mythology: The Constructed Image
This paper traces an art history of still image photography as documentation of actions, Happenings, and performances that never took place, or that didn’t occur as the documentation represents. Yves Klein’s 1960 photomontage, Obsession with Levitation (Leap Into the Void), marks an early performance document that functions as intentional misdirection. The constructed image leads one to believe that Klein dove from a second story landing to the pavement or, more magically, that he levitated. Later, in Argentina, artists Roberto Jacoby, Eduardo Costa, and Raúl Escari sent a press release and still images of their 1966 Happenings to the media, performances that never happened. Once the media disseminated reports of these Happenings, the artists issued a second press release, disclosing their fabrication as the true art. East Los Angeles art collective Asco (Spanish for disgust or nausea) created “No Movies,” stills for films they never intended to make, in part as a response to Hollywood’s lack of Latino representation in studio films. The terminus of the history outlined in this paper is the author’s own series of performance stills created for unrealized performances. Launched through social media, these images instigate digital sharing and an image’s potential to create performance mythology.
Jessi DiTillio, University of Texas at Austin

Parody as Death?: Critique and Continuity in the Painting of Robert Colescott and Peter Saul

In the Oxford English Dictionary, the word “parody” has several unexpected definitions, including “a period of time; the termination or completion of such a period; esp. the end of life; death.” A parody seems to herald the death of its target through mocking reanimation, recreating the original work to negate its sincerity. The 1960s and 1970s saw an explosion of parody, often interpreted as a rejection of the tenets of modernism. The goal of this essay is not to promote parody as a unique feature of the postmodern age, but rather to slow down our thinking and interpretation of these works. DiTillio’s essay close-reads a selection of paintings by Robert Colescott and Peter Saul in the late 1970s, including their parodies of Willem de Kooning, Picasso, and Manet. By slowing the quick read of recognition parody offers, we can begin to perceive the unique texture and creative mechanisms these works mobilize. DiTillio reads Colescott’s and Saul’s parodies as not merely attempts to kill the father, but as multivalent interweavings of contemporary and modern principles. Colescott and Saul embed continuity in difference and provide an entry point for discussing painting that avoids a monolithic narrative of aesthetic progress.

Mark Dixon, Guilford College

Cross-Quad Collaboration: How Art Students Can Realize Their Strengths AND Get Chocolate-Dipped Strawberries from Science Students

Collaboration is a skill that can be taught. Dixon’s latest episode in that joust was affirming. The scene was an epic collaboration at Guilford College between his Sculpture and the Environment studio and a 400-level Bio lab. In the project, teams of six students—three art, three science—took on a complex and multilayered prompt that tied scientific research to artistic process. Dixon recaps his own research into collaborating and collaboration pedagogy, describing how lingering questions led to new pedagogical experiments. He shares collaborative techniques that are working, including a tool for intra-group feedback and evaluation. Finally, Dixon discusses the way a cross-campus collaboration can debunk prejudices faced by art students in a science- and vocational ed-obsessed world.

Alexandra Dodson, Duke University, Mariano Tepper, Duke University, and Jordan Hashemi, Duke University

Projecting Polychromy: The Art and Science of Displaying Medieval Sculpture

The Lives of Things research group at Duke University, a collaboration of the Departments of Art, Art History & Visual Studies, and Electrical and Computer Engineering, combines art historical scholarship with digital technology to re-situate works of art into their original contexts and restore their early appearances. This presentation demonstrates the group’s work on a 12th-century sculptural group in the Nasher Museum of Art, originally from Sarlat, France. The sculptures, representing four apostles, probably come from a façade or portal cycle depicting the Ascension of Christ. Though the sculptures today reveal only a few fragments of polychromy, this cycle was originally brightly painted. Employing research on medieval pigments and painting practices, the team developed a system for projecting colors and patterns onto the sculptures. By selecting authentic medieval pigments on an iPad in front of the sculpture, museum visitors will be able to gain a better understanding of the sculptures’ appearance at the time of their creation, delving into the histories of pigment trade and medieval sculpture through digital maps and reconstructions. This work demonstrates how a confluence of arts and sciences (and thus of art historians and scientists) can generate a richer and more comprehensive presentation of historical knowledge.

Cameron Dodsworth, Methodist University

Beasts of Women: Zoomorphism in Representations of 19th-Century Female Miners

Although Naturalism’s origins were complicated, much of its foundation was influenced by Émile Zola, who likewise influenced van Gogh. Particularly in terms of his representations of Borinage mine workers in the 1880s, the figures in van Gogh’s paintings appear animalistic and even ape-like, and can therefore be read as a result of another major influence on Naturalism: Charles Darwin, as the evolutionary principles established in Darwin’s work facilitated interpretation of the perceived brutish and uncivilized nature of the working class as expressions of innate primitivism. This animalism of representation, particularly in depictions of working-class women, is also a result of what Angela V. John discusses in relation to European female miners having encroached upon the centrality of animals in the early stages of industrialization, when “the animal was used as a machine.” As women mine workers were increasingly “reduced to being mechanical assets,” they were likewise “endowed with the qualities of animals.” This paper discusses the conflation of zoomorph and mechanomorph in the works of van Gogh and Zola, as
well as in Cécile Douard’s painting Coal Gleaners—depicting female figures that are far more beasts of burden than they are human beings—within the specific context of Naturalism.

Brandon Donahue, Tennessee State University
Urban Alchemy
Donahue’s work embodies the transformational spirit of the vernacular. He searches for and collects articles and materials with a specific history, then adds to the history of the thing by employing multiple techniques and processes such as airbrushing, spray painting, vacuum forming, or simply reassembling the object. Over the past dozen years, he has been professionally custom airbrushing at t-shirt and car shops, athletic events, carnivals, festivals, and homes. Two art-making processes dominate Donahue’s studio practice: airbrushing and scavenging abandoned things. There is an exceptional quality to his painting process. Airbrushing enables him to work in large and small-scale detail without his tool physically touching the surface. Layers of paint evenly recoat the material without altering its form. He collects mass-produced, publicly displayed, and abandoned urban forms like fallen street signs, basketballs, file cabinets, and hubcaps. He also collects more natural material such as chicken bones. Donahue’s work relates to traditions of folk art, hip hop, graffiti art and occupies a space between low and high art culture.

Kelly Donahue-Wallace, University of North Texas
The Cabinet of Jerónimo Antonio Gil
When Jerónimo Antonio Gil died in 1798, he possessed over 4,000 objects of material and visual culture. According to bureaucratic protocol, these were inventoried and liquidated. The documentation surrounding these events reveals much about the founder of Mexico City’s art academy. This paper proposes a new reading of this record and its objects. Rather than simply recount what Gil possessed and how the objects reveal his artistic interests and collecting tastes, Donahue-Wallace addresses how Gil curated and used the objects within his broad mission to reform Mexican art and men. That is, the paper demonstrates Gil’s sociable use of the works to model exemplary Spanish enlightened behavior. The paper performs a deep reading of Gil’s probate documents to examine how their description of the objects and their display within the specific context of his quarters at the Royal Mint (including his own presence among them) reinforced Gil’s persona as the self-made man of taste and the king’s choice to re-craft colonial culture. Donahue-Wallace argues that this reading of objects on the inventory confirms Gil’s goals to demonstrate that education and service to the crown provided a path to social improvement that was newly available in the 18th century.

Matthew Donaldson, University of South Carolina Upstate
Are We There Yet? The Long Road to Establishing a Successful Student-Run, Faculty-Led Design Firm
The Visual Arts program at the University of South Carolina Upstate runs an in-house design firm known as “The STUDIO.” The STUDIO, which is led by faculty and operated by students, services the visual communication and branding needs of the university, as well as those of non-profit organizations and startup businesses in the surrounding community. The STUDIO, still in its relatively early stages of life, has certainly presented its share of challenges. How do we compromise with the University for the right to establish an independent, stand-alone website for The STUDIO? How much control, and final say, should students have over client work? As The STUDIO begins to take on web design projects, how much additional oversight and assistance will be required of faculty? What is the best method for establishing an organizational system to manage The STUDIO’s projects and files? How, and when, do we make the transition from pro bono to paid services? These are all valid questions, and it is our job, as designers and creative problem solvers, to generate answers.

Lisa Dorrill, Dickinson College
From Grant Wood to Rosie the Riveter: Bib Overalls as Ideological Tools in American Visual Culture, 1930–1945
In 1933, Grant Wood and John Steuart Curry posed for a publicity shot which would appear in Time magazine. Smiling broadly and wearing matching bib overalls and white shirts, the artists resembled happy farmhands enjoying a break from their labor. In appropriating the denim uniform of agricultural workers, Wood and Curry expressed solidarity with the subjects of their art: hard-working, rural Americans. Made popular in the 19th century by miners and railroad workers, overalls manufactured by OshKosh, Lee, and Carhartt soon functioned as ideological tools in American visual culture. During the 1930s, for example, Regionalists like Wood and Curry used overall-clad farmers to celebrate the virtues of rural Midwesterners, while artists on the radical left, including Diego Rivera and Hugo Gellert,
used overall-clad factory workers to champion the oppressed, largely urban, working class. During WWII, Hollywood filmmakers, magazine publishers and government agencies expanded the trope of overalls, using images of men—and notably women—in bib overalls to promote patriotism and encourage women to join the work force, like Rosie the Riveter. This paper examines images of bib overalls as visual tropes for competing ideological agendas regarding regional, class, and gender identities during the Great Depression and World War II.

Amanda Douberley, School of the Art Institute of Chicago
Materializing Modernity: Isamu Noguchi’s Aluminum Sculptures, 1958–61
When Eleanor Ward refused to exhibit Isamu Noguchi’s aluminum sculptures in a May 1959 solo show at the Stable Gallery, the artist said he felt he had been “denied modernity.” Noguchi had participated in the Aluminum Company of America’s (Alcoa) Forecast program, creating the prototype for an aluminum table, but the sculptures were not a direct continuation of this project. Rather, they were Noguchi’s response to working in the United States following nearly two years of labor on the UNESCO gardens in Paris. As he writes in his autobiography, A Sculptor’s World, “It seemed absurd to me to be working with rocks and stones in New York, where walls of glass and steel are our horizon, and our landscape is that of boxes piled high in the air.” To make the sculptures, Noguchi called on Alcoa to supply him with sheets of aluminum and used the workshop of lighting designer Edison Price, whose machine tools, Noguchi decided, “would bring me in contact with that industrial apparatus which is the real America.” Douberley examines the cultural significance of aluminum during the 1950s, asking why Noguchi used it to symbolize modernity (and the U.S.), and why Ward refused to show these works.

Richard Doubleday, Louisiana State University
Motion Graphics: Exploring the Relationship Between Still and Time Based Design Elements
This lecture seeks to explore the relationship between still and time based design elements—typography, pacing, rhythm, composition, sound, sequencing, and image-making—to create motion graphics for broadcast and cinema. Doubleday presents student examples and class projects on motion design’s profound influence on graphic design and typography while exploring the relationship of analogue and digital formats and the utilization of software programs to create motion graphics that complement a student’s individual aesthetic. He looks at a series of narrative motion graphic projects that build in complexity over the course of one semester. Doubleday examines and discusses some of the unique stories and solutions that exemplify the spirit of the modern design aesthetic of motion graphics and film titles.

Stephen Driver, Independent Artist
“Nothing Is Being Done”: Tales of Extinction/Ceramic Effigy Vessels
“Nothing is being done” is the refrain from a song about climate change by Jeff Beck made in 1989 titled “A Day In The House,” the house here being the House of Lords. This paper concerns a series of work that was inspired by Pre-Columbian ceramic effigy vessels from Ecuador and Peru combined with Driver’s growing concern for the survival of all life on the planet. Driver started making effigy vessels several years ago as form of therapy. Later on, when he began exhibiting them, they were a way to engage an audience in a discussion about the effects human behavior on climate. The general stupidity, greed, and willful ignorance of our leaders and a significant percentage of the American people has led to little real action in addressing the most important issue of our time. The fact is that very little is being done to combat climate change. The result is that we are destroying this most beautiful planet. As Dr. Jason Box, a highly regarded climatologist, said recently concerning the effects of change, “We’re f’d.”

Michael Duffy, East Carolina University
Art Nouveau and America: The Search for a Modern Aesthetic
Irene Sargent’s June 1902 article entitled “The Wavy Line” helped to frame a debate on the merits and shortcomings of Art Nouveau for the American readership of The Craftsman Magazine. Siegfried Bing’s essay for The Craftsman, published in October 1903, addressed skeptics of Art Nouveau and enumerated the principles of the new movement. Bing suggested that the modern movement in the industrial arts would thrive in America, a prediction that he persuasively expressed earlier in his 1996 book, La culture artistique en Amérique. Duffy argues that a confluence of Art Nouveau and Arts and Crafts aesthetics, and decorative work inspired by this approach to beauty, developed in America around 1900. One area of interest in America was the new emphasis on the three-dimensional art object and its ability to bring harmony and interest in middle-class residential interiors. Similarly, there was a new, modern aesthetic promoted by American writers and designers which called for decorative products that expressed a
convincing unity of material, form, and nature-inspired vision in space. Duffy emphasizes select examples from ceramics, glass, and metalwork and their common aesthetic concerns.

**Rebecca Dunham, Plains Art Museum**

**Bakken Boom! Art as Activism in a “Fine Art” Museum Exhibition**

In “Bakken Boom! Artists Respond to the North Dakota Oil Rush” (Plains Art Museum, Fargo, ND, 1/29—8/15, 2015), Dunham presented the largest group art exhibition in a museum to date that critically examines the development and impact of the Bakken boom, which is part of a world-wide shale oil revolution. Since the boom began in 2006, North Dakota has become the number two oil-producing state in the U.S., making it a celebrity in the global energy industry. Using the Chaordic Stepping Stones as her curatorial guide, Dunham invited 22 artists and 3 collaborative groups from around the nation who represent all facets of artistic media with viewpoints ranging from contemplative to confrontational. These artists turned activists offer their artworks as vehicles for dialogue and debate by sharing stories, asking questions, or challenging assumptions about the Bakken boom. In her paper, Dunham claims how such contemporary art exhibitions provide engaging forums to explore the controversial and divisive topic of oil culture in America. Further proof is provided in the form of data culled from the exhibition’s public programs, which she designed using socially engaged art practices to encourage fruitful discourse both within and beyond the museum’s galleries.

**Erin Dusza, Independent Scholar**

**The Ethnic Roots of Le Style Mucha and Its Influence on Art Nouveau**

Alphonse Mucha achieved fame for his Parisian posters that created “Le Style Mucha,” a style that was often imitated in the fin-de-siècle period. Mucha himself did not see his style of art as belonging to any movement, but rather as a unique take on “Slavonic” style. Explorations of national identity in the 19th century gave rise to an interest in folk art, especially its relation to national character. Mucha’s style reflected these roots and maintained his Slavic identity even while working in Paris. His later move to abandon the decorative arts and return to his homelands in pursuit of patriotic works led to the publication of a widely used style guide but also a collective shunning by many in French art history circles. This paper seeks to explore the amount of influence Mucha’s Czech heritage had on his style and the far-reaching influence he had on Art Nouveau.

**Eugene Dwyer, Kenyon College**

**Fiorelli’s Casts of the Pompeian Victims: A Reception Study**

The paper considers the initial reactions by the archaeologist Giuseppe Fiorelli and his senior colleague at the University of Naples, Luigi Settembrini, to the first successful castings of four Pompeian victims in 1863, as well as subsequent reactions voiced in archaeological publications and literary journals by leading scholars and authors of the period. In these accounts will be found a mixture, sometimes disquieting, of scientific observation, idealization and eroticization, as well as empathy for the victims’ suffering. A more popular response to the casts may be gauged by the industry and success of stock photographers active in Naples during the period 1863–1890, and by Fiorelli’s project, successfully achieved in 1875, of building a suitable site museum to showcase the first casts and others that joined them as the century progressed. The paper conclude with a look at the casts’ role in international diplomacy in 1888, as a series of reduced copies was commissioned by the Italian state as a gift to Kaiser Wilhelm II during his state visit.

**Kurt Dyrhaug, Lamar University**

**Process, Aesthetics, and Collaboration of Cast Metal**

This paper focuses on relationships with the cast metal process, aesthetics, and collaboration. Cast iron has been an important element with Dyrhaug’s sculpture for more than 25 years. As a young art student, understanding the process and what to do with the outcome was always an exhilarating challenge. The processes of mold making, melting the metal, and working alongside a group of individuals with common goals are all difficult tasks to accomplish, all before the final sculpture is completed or critiqued. Although these processes are complex and difficult, cast iron is an excellent tool for community engagement and collaboration. In an academic setting, this process is an important component, providing opportunities for problem solving, engineering, chemistry, mathematics, and of course, aesthetics.

**Mary Edwards, Pratt Institute**
The Legenda Plastica: or the Lost Books of Jacopo da Voragine [Yes, Dustin Hoffman, There Is Indeed a Future in Plastics!]

This paper discusses the discovery of the heretofore unknown sequel of—or prequel to?—The Golden Legend. Found in a dumpster in Genoa, The Legenda Plastica contains the vitae of thirty-three saints. Of these, this paper focuses upon just one, the life of Saint Hippo, so named by her father, an admirer of Augustine. A contemporary of Pope Not-So-Innocent the Third, who was responsible for her sainthood, Hippo was renowned for her miraculous cures of the afflicted. Her life, martyrdom, and relics will be probed. In addition, new facts about the habits of Jacopo da Voragine will be examined.

Youmi Efurd, Wofford College

Real and Ideal in the 16th-Century Korean Kyehoedo

This paper examines the idealized representation of a gathering of scholar officials reflected in 16th-century Korean kyehoedo, a painting of literati gatherings serving a documentary or commemorative purpose. Pictorial documentation of literati gatherings goes back to Chinese predecessors of the 10th and 11th centuries, as seen in individual portraits of participants, although such depictions evolved into the group portrait in the garden setting in the 15th century. The Korean adaptation of literati gathering painting or kyehoedo in the 16th century is unique and distinctive in its composition and imagery. The tripartite composition employs an inscribed title, the scene of the gathering, and the list of the names of the participants from top to bottom in a hanging scroll format. The gathering scene, however, consists of appropriated or borrowed imagery from contemporary landscape painting depicting scenic spots in China, fundamentally a landscape with minute and unidentifiable figures at the corner. Both kyehoedo and landscape paintings were typically executed by anonymous court painters, with the landscapes highly sought after by scholar officials. This paper demonstrates the Korean transformation of documentary painting as a result of demands by patrons, representing the gathering in an ideal scenic spot, while particularized through title and names.

Megan Elevado, Independent Scholar

Transcending Play: Gaming Objects as Cultural Objects in 18th-Century France

Gaming objects are not merely playthings, but mediums of expression. Game pieces, tables, accessories, and the environments these objects create have provided individuals and social groups with an alternative means to assert identity, protect and preserve environments these objects create have provided individuals and social groups with an alternative means to assert identity, protect and preserve

Travis English, Frostburg State University

An Other Autonomy: Gerhard Richter’s Landscapes and the Persistence of History in Contemporary Painting

Caught between the symbolic fecundity of landscape Romanticism and the banality of the familiar photographic snapshot, Gerhard Richter’s landscapes point to landscape as a historical and rhetorical gesture, problematizing the notion that the genre is primarily one that presents the viewer with the immediacy of nature. With Richter’s landscapes, we see a prime example of the painter’s propensity to use seemingly outdated modes of representation to comment on the present and its desire to unproblematically replace such modes with something seemingly more timely. Richter’s landscapes serve as the critical nexus through which this paper explores landscape as a model of painting that comments not just on nature and representation, but also on history and shifting conceptions of temporality beyond modernism’s mainstream teleology. By engaging with the philosophical notion of Nachleben (“afterness,” or “afterlife”), English argues that the painted landscape becomes a method for Richter to engage with artistic tradition in a way that recuperates it not in a reactionary sense (as might first be assumed), placing it outside of time—making it timeless—but rather in a way that makes it dwell with its historical conditions of possibility, while beckoning to the possibility of its continued relevance in the future.

Jane Evans, Rice University

A Confluence of Memory and Mortality: The Ars Moriendi Blockbook of 1450
Although dying is a certain and unavoidable biological fact, the process can be so mysterious that it becomes unnatural and induces anxiety. In the 15th century, when bubonic plague meant that death could strike at any moment, the solution to these problems lay within the pages of the Ars moriendi (Art of Dying) blockbook (c. 1450)—a text that outlined the proper behavior for the last moments of life in order to protect one’s immortal soul. Despite the book’s widespread popularity across Europe, the images’ function, beyond mere illustration, has rarely been discussed. Literary scholars focus primarily on translating editions, tracing circulation, and only recently on considering social context. Art historical scholarship has been scant, discussing only the formal significance of the images and ignoring their cultural context. Evans, however, demonstrates how the Ars moriendi images conform to contemporary mnemonic treatises and how the practice of memory was crucial to the art of dying. By linking the visual content with the cultural moment, her project adds a much-needed socio-historical layer of meaning to the pictures of this prominent text. What emerges is a confluence of imagery, death customs, and memory systems in the late medieval and early modern period.

Ana-Joel Falcon-Wiebe, The French Imagination of Tunisia: Colonial Expansion in North Africa
see: Joseph Underwood

Sarah Falls, The Ohio State University
How Will We Know It When We See It? The Need for Image Analysis Tools for the Digital Arts and Humanities
Arts scholarship relies on deep contemplation of the formal aspects of a work and the ability to contextualize that work within its historical moment. Both of these phases of research have been heightened and expanded upon by recent advances in digital toolsets within the expanding discourse of the Digital Humanities. Concurrently, institutions worldwide are digitizing and freely making available digital versions of their collections. Yet the notion still remains that Art and Art History are behind the curve in regards to new forms of scholarship. A disconnect exists between the tools available and large image repositories. What is needed is the ability to search across large image data sets, pool images together as subsets for study, and use tools that focus on new kinds of image analysis, allowing researchers to see images as they relate to one another in new ways. Many strides are being made toward this future inside the arts community and in adjacent disciplines. This paper explores those initiatives, discusses their relevance to arts scholarship, and suggests paradigms for the future of digital research in the arts. Falls touches on themes that include: image analysis and recognition, content retrieval, image discovery, and interoperability.

James Farmer, Virginia Commonwealth University
When is a Mural? Pictograph, Mural, Canvas, Reproduction, Artifact, Inspiration, Validation, and a Few Other POVs Regarding a Most Remarkable Rock Art Panel from the American Southwest
In 1941, the Museum of Modern Art (MOMA) in New York City presented a landmark exhibition entitled “Indian Art of the United States.” This exhibition revolutionized American perceptions of traditional North American Indian art and had a profound impact on a rising generation of painters who would later define Abstract Expressionism. The centerpiece of this exhibition was a life-sized oil reproduction of a large ancient pictograph panel from Utah known as the “Great Gallery.” Despite its importance to this exhibition and subsequent American art, this painting has received very little attention in critical scholarship. This paper considers the commission, presentation, and subsequent history of this painting following the exhibition, primarily as a reflection of varying 20th century attitudes regarding distinctions between categories of “art,” “artifact,” and the “American.”

Darlene Farris, East Stroudsburg University of Pennsylvania
3D Field Guides
Recent evaluations by scientists say that the planet will lose 150 to 200 different species of life a day. During a critical point in time, with our planet currently existing in a fragile ecological state, these topics are incredibly valuable to the world we all depend upon. Farris believes that art can provide incentive for more in-depth exploration of the natural environment. She presents how using 3D printed art to preserve and document native plant life from around the world will encourage viewers to look closer and foster a much stronger sense of appreciation. It is Farris’s goal, in the hope of protecting our delicate ecosystems, that her art can serve a diverse community that will provide education and awareness about a changing culture and vulnerable environment.

Eve Faulkes, West Virginia University
Where Life Experience Creates a Design Calling
Design is one of those visual art professions where more money can be made outside of academia than in it. Some professors may teach in order to be very selective about design projects in which they engage from the security of a university paycheck. Some thoroughly enjoy passing on the craft and process of design through teaching. That passion set may be enough to make design a calling. However, the big lessons of our life stories seldom come into the classroom, at least overtly, due to the service and observation traditions of the graphic design profession. Designers are transmitters of the messages of others while also using the best ethnographic practices to ensure empathy and effectiveness. Faulkes submits in this paper that our life events and lessons give us even more specific gifts that show up in the classroom. She focuses on the struggles of four design faculty, who, in overcoming abuse, refugee status and disease, have made design-to-life connections more powerful for themselves and students.

Clarisse Fava-Piz, University of Pittsburgh  
Mapping Spanish Sculptors in Paris 1880–1914, or How Digital Technologies Enhance Traditional Visualizations in Art History  
This paper analyzes how digital technologies allow for the production of new visualizations in the field of art history and comprise a new set of art historical methods, by looking at the process of creating a literal and conceptual “mapping” of Spanish sculptors in Paris at the turn of the 19th century. Fava-Piz’s mapping project reconstructs the artists’ professional objectives in Paris by analyzing where they studied, worked, exhibited, and lived; also, whether they constituted a coherent ex-patriate community and what ramifications, both personal and artistic, that may have had. The overarching goal of charting the geographical and cultural mobility of Spanish sculptors is to better understand the progression of their careers and the formation of their artistic identity. From her first attempt to build a map of Spanish sculptors’ studios in Paris, at the Conference “Spaces of Art” at Purdue University in September 2012, to the creation of a relational database and the use of digital mapping tools in the context of Alison Langmead’s course “Digital Humanities and Art History” at the University of Pittsburgh, Fava-Piz’s initial project has been transformed by successive iterations from which she has learned at each stage.

Amy Feger, University of Montevallo  
New Landscapes  
Feger caught her first glimpse of the canyon landscape with the mineral green lake through a gap in a fence while riding in the car along a county road. She returned to explore and collect images of the landscape on foot. She consulted the Internet to research this breathtaking view and map more points with accessible views like the one she found along the road. What she discovered surprised Feger. By exploring the 3D renderings from a first person point-of-view on the ground, compiled from topographic data layered with satellite images made available through Google Earth, was a ten mile long canyon being carved into the landscape in central Alabama by multiple contiguous mining companies. This in-progress canyon landscape is the unconsidered by-product of the mining industry that has unnaturally disrupted the pace of erosion and geologic time. Feger became a virtual hiker, capturing images of a landscape that is only accessible to the public eye through the Internet. From these virtual experiences she created a series of paintings capturing the essence of a virtual space representing a physical place. Raising questions about the landscapes of humanity’s future, each painting reflects the access to the mediated reality granted by technology.

Daniel Feinberg, Berea College  
Documentation Technology’s Influence on Performance Art Interpretation  
Technological determinism is the theory that technologies of a given time dictate how society operates, rather than society dictating how technologies operate in daily life. This is a humbling notion, suggesting that people are not in complete control of their own behavior and function at the whim of technological influence. Photography is one technology that exemplifies this dynamic. In this paper Feinberg argues, through the lens of technological determinism, that a major factor influencing interpretation of a performance artwork is the technology used for documentation, rather than the performance itself. He demonstrates how the “performance still” not only provides evidence that a performance took place, but also reveals a separate existence of the piece. Using photographic stills of his own performance, “Deployment: The Plight of Ought,” Feinberg demonstrates the disparity in interpretation between those who experienced the performance live and those who experienced the performance through documentation. To conclude, he considers how the historical status of a photograph as a supposed “truth claim” contributes to a confused sense that viewing a photograph of a performance is akin to viewing the performance itself, and that the contemporary use of digital photographic manipulation has again shifted our relationship to the performance still.
Jennifer Feltman, University of West Florida

The Last Judgment Porch at Lincoln Cathedral, 1255–1550: Confluence and Fluidity of Meaning across Time

Buildings are sites of confluence, places in which individuals interact and ideas coalesce, sometimes becoming memorialized in visual programs of glass or sculpture. Yet meaning in monuments is also fluid across time, often changing with new users or with modifications to a given site. Such is the case of the Last Judgment Porch at Lincoln Cathedral, which was originally designed ca. 1255 to provide direct access to the newly constructed choir of St. Hugh, where the shrine of the recently canonized bishop-saint lay. In the late 15th and 16th centuries, two chantry chapels (Bishop Russell, d. 1494; Bishop Longland, d. 1548) were added on either side of Last Judgment Porch, flanking it with architectural spaces in which prayers for the souls of the bishops were to be said in perpetuum. Feltman considers the ways in which the meaning of the porch’s Last Judgment imagery was transformed through architectural augmentation. Rather than privileging meaning at the moment of its origin, this paper considers the reception of the Last Judgment porch over the medium durée, avoiding the artificial boundary implied by the terms “medieval” or “Renaissance.” This approach reveals shifting attitudes towards the Last Judgment at Lincoln, as emphasis moved towards Purgatory.

Maria Ferguson, The University of Memphis

Regaining Control: Native American Identity and Representation in 19th Century Photography

Following the Louisiana Purchase, Americans justified confiscation of tribal land and oppression of Native Americans. Actions taken by the government were part of a forced socialization meant to deprive Native Americans of their heritage and force them to adopt the culture of white Americans. As a result, Native Americans relied heavily on tradition to retain their identity and sense of belonging. Ferguson presents research on a collection of photographs taken of Osage Indians by J.C. Avery in Sedan, Kansas, and G.W. Parsons in Pawhuska, Indian Territory, during the late 19th century. Although these photographs were created as objects of ethnographic interest, they are also indicative of the agency of the Native Americans to represent their traditional culture. These portraits were a means for them to record their heritage and represent a desire to regain control of their own culture following generations of change. Ferguson hopes to initiate the discussion of how these photographs, despite their exploitative purpose, should be treated as historical documents akin to portraits by Catlin and Bird King. By comparing painted and photographic portraiture, we can gain insight into how representation of Native Americans propagated stereotypes that justified oppression.

Mikael Fernström, University of Limerick, and Sean Taylor, Limerick Institute of Technology

From a Year of Rain to Ten Years of Art-Science with Contested Watery Issues

Water is omnipresent. In Ireland we are surrounded by it and our incontinent skies remind us of our relationship to it on a daily basis. Whether it is absent or deluging, contaminated or uncontaminated, water is at the center of a myriad of environmental, economical, social and political concerns. Water is also fundamental to human existence and cultures. This paper describes creative methodologies and reflects on the motivations behind our socially engaged sound art praxis in relation to a broader discourse on art, society and climate change. This commitment to an ecologically informed sound art praxis is embedded in four projects about water. Blaín le Baisteach (A Year with Rain, 2000) explored the rainfall data for the millennium year in Ireland. Cóisir an tSionann (The Shannon Suite, 2003), based on data about salmon migration in the River Shannon, used an evolutionary algorithm that “swam” through a river of musical notes of traditional Irish melodies. Nobody Leaves until the Daphnia Sing (2009) was inspired by water contamination in Ireland. Marbh Chrios (Dead Zone, 2011) was based on eight years of contested marine and meteorological data of marine deadzones in Donegal Bay.

Roberto C. Ferrari, Columbia University

James Justinian Morier and Mirza Abul Hasan Khan: Anglo-Persian Diplomacy in British Art, ca. 1810–20

Columbia University’s art collection includes a heretofore unknown 1818 portrait, attributed to George Henry Harlow, of the writer and diplomat James Justinian Morier (1782–1849) dressed in Persian clothing. The painting seems in line with contemporaneous Orientalist portraits showing Western sitters wearing Eastern garb. However, an exploration into Morier’s life and times shows that this label disregards the painting’s association with the global politics of its day. Indeed, this painting is part of the visual culture of Anglo-Persian diplomacy during the Napoleonic wars. Morier is best known today for his Romantic novel The Adventures of Hajji Baba (1824), but he also wrote and
illustrated two travelogues about his years in Persia as part of a British diplomatic mission. Equally important in the context of Anglo-Persian diplomacy is a consideration of Mirza Abul Hasan Khan (1776–1845), who in 1809–1810 traveled with Morier to England as the Persian ambassador. As an exotic arrival in Georgian London, the mirza’s experiences in London can be seen as a counterpoint to Morier’s life in Persia, an opportunity to understand—and misunderstand—each other’s cultures in the pursuit of diplomacy. These portraits and travelogues document Anglo-Persian diplomacy in British art during the Napoleonic wars.

Julia Finch, Morehead State University

Ancient Art in Appalachia: The Metropolitan Museum of Art’s Casts at Morehead State University

Arriving at Morehead State University last fall, Finch found a small cast collection on renewable loan from the Metropolitan Museum of Art. These casts, thirty-one in all, cover art of ancient Egypt, Greece, and Rome, as well as the Renaissance (including a fine cast of the bust of Lorenzo de Medici), and are currently on display at the Camden-Carroll Library. Finch is piecing together the casts’ history from the archival files and the recollections of faculty who taught in MSU’s then-called Department of Art in 1978–1979, when the casts traveled from New York to Morehead, where MSU art students and faculty cleaned and conserved the pieces. Formerly displayed together in the art department and used regularly by drawing students, the casts presently dot the stacks and common areas of the library, decontextualized more than ever before. Few students realize their significance though they study directly beneath them. In this paper, Finch provides the history of this small collection, describes the restoration of the casts done in the late 1970s, shares plans to reinstall the collection as a cohesive group, and outlines an undergraduate research assignment in which students will create a catalog and tour for the objects.

Andrew Finegold, The Institute of Fine Arts at New York University

Synchronous Diachronicities: The Intentional Conflation of Distinct Temporalities in Ancient Mesoamerican Objects

A critical body of recent art historical scholarship has sought to examine the multiple temporalities of the object, particularly its unique status as a tangible link between the past moment of its creation and the changed circumstances of its subsequent reception. Examples of such studies pertaining to Mesoamerican material culture have proven to be both fascinating and productive, delving into, for example, ancient modifications, appropriations, and reutilizations of earlier monuments (e.g., Porter 1989, Just 2005, O’Neil 2010 & 2011) as well as reoccupations of previously abandoned built environments (e.g., Stanton & Magnoni, eds. 2008). Most of these authors attribute singular initial uses or meanings to objects, followed by unforeseen adaptations made to suit changed circumstances. This paper takes a different tack, exploring the ways that Mesoamerican artists can be understood to have anticipated—and even encouraged—multiple, diachronic associations pertaining to the objects they were making. Indeed, a persistent concern in what could be termed a Mesoamerican theory of the object would appear to be the interplay between materiality and time, whereby the object is conceived as a privileged node able to simultaneously embody distinct temporal moments.

Matthew Finn, St. Thomas Aquinas College

Sustainable Design Thinking

There has always been an easy partnership between artists/designers and sustainability. We are fascinated with materials, with problem solving and with codifying how our work affects and improves the community it is released upon. At St. Thomas Aquinas College, we started by incorporating the concept of a triple bottom line—a theory popularized in the late 1990s that defines sustainable business practices as including people, planet, and profits—into the learning outcomes of our courses. Students are challenged to think about sustainability as more than just a “swap” (choosing recycled paper instead of virgin paper) and to start to question traditional design thinking. These principles provide scaffolding for research and ideation and make students more aware of the challenges of including sustainability as an aspect of their design practice. This paper discusses the evolution of our design curriculum to incorporate sustainability into its foundation and student responses to this new way of thinking.

Julia Fischer, Lamar University

An Iconographic Melting Pot: The Tazza Farnese, Gemma Augustea, and Grand Camée de France

Fischer explores the ways in which Mediterranean influences were incorporated into the large Imperial cameos of the Early Roman Empire, and how these influences were changed and adapted as the Empire progressed. For instance, the Tazza Farnese borrows most of its iconography from established Egyptian and Greek sources and the seven figures in the cameo are based on Classical and Hellenistic Greek prototypes. As the Early Empire progresses,
however, the Greek and Hellenistic styles combine with an explicitly Roman iconography and message. This is apparent in the Gemma Augustea, which abandons much of the borrowed Greek and Egyptian symbols for a uniquely Roman iconography that communicates the emperor’s ideology in multivalent ways. The Grand Camée represents an even more complex iconography, elaborating on what artists of the Gemma Augustea had already done. Fischer also illuminates the importance of Roman Imperial cameos in understanding the development of Roman Imperial art. The iconography of Roman Imperial cameos of the Early Empire follows Göran Herméren’s four stages of the development of symbols, experimenting with transmitting new Imperial messages that will become common in the public art of subsequent dynasties. The three cameos serve as an iconographic testing ground for the Julio-Claudians.

Joshua Fisher, Arkansas Tech University

**Steel Patrons: The Storm King Art Center and the New Colonization of Upstate New York**

In 1967, the Storm King Art Center, located in rural Mountainville, New York, acquired thirteen sculptures by David Smith for display on its ample grounds and, almost overnight, transformed itself from a quaint indoor museum into a sculpture park, with its Hudson River School landscape paintings replaced by the actual landscape that inspired them, now serving as a backdrop for art of a later age. But behind the 18th-century picturesque-garden aesthetics of Storm King lies a history of Industrial-Age exploitation of the very land it celebrates. Some of the reminders are subtle: columns from a mansion on the Hudson that was torn down to make way for a brick factory; a reclaimed gravel pit used in the construction of a nearby superhighway; and a factory, visible from the museum lawn, whose owner was one of Storm King’s founders. Some are not so subtle, like the hulking I-beam constructions of Mark di Suvero, which evoke the urban landscape but often do not fit in it. Fisher contends that these manifestations of the exploitation of the resources of upstate New York and the “Manhattanization” of the upstate landscape constitute a form of colonialism.

Russell Flinchum, North Carolina State University

**Henry Dreyfuss, Deere & Co., and the Growth of the American Industrial Design Profession, 1936–1960**

This paper discusses how the evolving relationship between Manhattan native and industrial designer Henry Dreyfuss and Deere & Co., the agricultural machinery manufacturer, mirrors the development of the American industrial design profession itself. As Henry Dreyfuss told it, his association with Deere & Co. began in 1936 with a scene that sounds like the beginning of a screwball comedy from the era: a man wearing a straw boater and a raccoon coat arrived in his New York City office, insisting that Dreyfuss immediately accompany him to Iowa “because the engineers have some problems they can’t figure out.” Dreyfuss’s early work for Deere primarily revolved around the use of wood and metal mock-ups of proposed tractor shells aimed at improved looks and salability. Yet by the 1950s the relationship was driving the unification of a corporate identity and redesign of equipment that went far beyond appearance to include important innovations in applied human factors, championed by Dreyfuss in the 1950s with the creation of “Joe and Josephine,” the anthropometric figures that helped guide the formulation of “The New Generation of Power” tractors that debuted in 1960 in Dallas, a signal event in American cultural history.

Anja Foerschner, Getty Research Institute

**Live L.A.—“Los Angeles” Urban Landscape in Paul McCarthy’s Installation Work**

Los Angeles’s urban landscape has always been of great interest to artists and writers. Early literary works by Joan Didion or Nathanael West describe the city’s unique design—the square, low buildings, wide streets, its seemingly arbitrary expansion or lack of history. Later, artists like Ed Ruscha or Catherine Opie followed with photographs and paintings of parking lots, mini malls, or gated communities. However, Foerschner argues that Los Angeles’s “urban landscape” is not only a spatial and architectural construct, but equally comprised of specific, non-tangible qualities such as mobility, individuality, room to spread physically and intellectually, a sense of opportunity. Based on this broader understanding of an “urban landscape,” this paper analyzes its representation in non-mimetic forms in the installations of Paul McCarthy. In works such as Bang Bang Room (1992), Picabia Love Bed/Picabia Dream Bed (1999), or Mad House (1999/2008) McCarthy not only challenges the meaning and function of architectural space. He also addresses the abstract qualities of L.A.’s urban landscape and raises questions about social identity, fragmentation, isolation, or alienation, which correspond to them. At stake is a more complex understanding of “landscape,” and artistic and scholarly recognition that landscapes include both physical and psychological dimensions.

Billie Follensbee, Missouri State University

**Is That Awl? Life Histories of Olmec Greenstone Artisan Tools**
Recent research re-identifies some enigmatic Gulf Coast Olmec greenstone artifacts as high-status versions of tools that were used by elites both as functional objects and as adornment. Ground stone jade picks, for example, have long been assumed to be “bloodletters,” but none possess the sharp, knapped tip necessary for actually letting blood. The picks do, however, closely resemble practical awls used for weaving and basketry. Likewise, when objects known as “spoons” are held by the shallow depressions on one end, the blade-shaped opposite end functions effectively as a weaving batten. Further analysis indicates that these objects were made originally with elongated shafts and blades, but became progressively shorter through wear, breakage, and re-polishing. Images of these artifacts also appear in Formative period sculptural depictions, but few picks or “spoons” are recovered from Formative period graves—instead being found, usually quite worn, in the caches and graves of much later civilizations. Such contexts suggest that these were not inalienable goods, but revered heirlooms that were continually saved and reworked, even to the point when they could no longer function as tools; they nevertheless continued to be worn as symbols of elite occupations, likely finally developing into objects primarily symbolic of status.

Tamara Fox, Kendall College of Art and Design
Aesthetics, Teaching, and the Indefinite
Fox has noticed a great change in the dynamics of her students, who are often very uncomfortable with indeterminacy. Teaching aesthetics, which tends to have few definitives, she sees how this lack of definability makes many of her students uneasy and sometimes even angry. She has heard similar anecdotes from studio instructors as well. This seems to be a result of standardized testing—the emphasis on grades as measures of success. This in spite of the fact that there has been so much research that indicates aptitude/potential is not measurable, and that the ability to improvise is an important element of critical thinking. This paper explores some of the implications of these approaches and ways to address them in the classroom.

Jeffrey Fraiman, Rutgers University
New Narratives for Old Saints: An Iconographic Source for Ludovico Carracci’s St. Sebastian Thrown into the Cloaca Maxima (1612)
Ludovico Carracci’s St. Sebastian altarpiece of 1612 (Getty Museum) depicts an unusual moment in the martyr’s narrative: the Praetorian guard flinging his corpse into the Roman sewers. Because Ludovico bypassed the typical portrayals of the saint—pierced by arrows while tied to a tree, or tended to by the nurse Irene—the painting is typically described as “unusual” or “unique.” These characterizations propagate the idea of Ludovico as an eccentric operating outside the center (Rome), unlike his cousin Annibale, and embracing the geographic divisions of center and periphery prevalent in Bolognese biographer Malvasia’s 1678 Felsina Pittrice. Indeed, Ludovico painted the work in Bologna for the Roman cardinal Maffeo Barberini (future Pope Urban VIII), intended for his underground chapel in the church of Sant’ Andrea della Valle. This paper proposes a new source for Ludovico: a 10th-century Sebastian cycle in the Roman church of Santa Maria in Pallara. The frescoes, whitewashed in the 1630s and recorded in drawings commissioned by Barberini, ground Ludovico’s painting into the historical fabric of Rome. An analysis of the altarpiece’s creation with its newly identified source reimagines Ludovico’s previously dismissed relationship with Rome and further elucidates the Barberinis’ patronage activities relative to St. Sebastian’s cult.

Amy Frederick, Centre College
After Rembrandt: Flameng’s Borrowing for Success
In 1859, printmaker Léopold Flameng was chosen by Charles Blanc to reproduce forty prints for Blanc’s new catalogue raisonné of Rembrandt’s etchings. Blanc’s previous publication on Rembrandt (1853) had included twice as many illustrations, but he had used the less expensive medium of photography to replicate the images. For the young Flameng, this borrowing project represented a vehicle through which he could showcase his etching skills and became a stimulus for future endeavors. Among the forty prints, Flameng etched copies of the most well known of Rembrandt’s etchings, as well as several of his etched sketches, prints that are characterized by dissimilar finishes and motifs on the same plate. While scholars have focused on Flameng’s emulation of Rembrandt’s etching technique, this paper examines the full reproductive enterprise of Flameng’s versions of Rembrandt’s etchings. Within the context of 19th-century print culture, where terms such as copy held diverse implications, what factors affected Flameng’s and Blanc’s decisions about the etchings to reproduce in the catalogue raisonné? How can those borrowing decisions affect how we understand Flameng’s etchings after Rembrandt as demonstrations of his artistic skill, and Blanc’s catalogue as a historiographic project?
**Margaretta Frederick, Delaware Art Museum**

*From Pre-Raphaelite to American Aesthete: Marie Spartali Stillman in America*

“The paintings of Mrs. Stillman are romances in color...” wrote James Jackson Jarves in the New York Times (29 April 1879). The excerpt gives some idea of the renown of Marie Spartali Stillman (1844–1927) in America, despite her scant acknowledgment today, outside British Pre-Raphaelite scholarship. Married to the American painter and journalist William James Stillman in 1871, Marie was introduced through her husband’s friends and acquaintances to an artistic coterie outside her native country. In addition to being a significant participant in the British Pre-Raphaelite circle, she was also deeply embedded within what was the core of the American Aesthetic movement, including among her American colleagues, John La Farge, Augustus Saint-Gaudens, Richard Watson Gilder, and Helena de Kay, among others. Her paintings were exhibited in Boston, New York, and Philadelphia in the 1870s and 1890s and in the first two decades of the 20th century; and reviewed in the American press. Stillman actively solicited a “second market” for her work outside of England. She was particularly adept at assessing popular aesthetic trends in the United States and tailoring her work accordingly. This paper investigates the marketing, exhibition, and reception of Stillman’s work in America.

**McArthur Freeman, University of South Florida**

*Border Control: Rethinking Discipline-Specific Teaching in Studio Art*

When programs are pressured to incorporate new technology and interdisciplinary practices into broader curricula with established disciplines, there are many valid concerns. Mandating classes to adjust and make changes can seem daunting and forced but also antithetical to the current disciplines. However, we should also consider that established silos from individual disciplines may both impose structures that arbitrarily discourage hybrid practices and play an active role in inhibiting their own growth through the supression of crossing borders. Many of the opportunities that stem from hybrid approaches simply do not exist when solely working within independent disciplines. For that reason, distinctly learning two separate disciplines does not equate to learning them together with a synthesized approach. This presentation emphasizes the idea that hybridity and interdisciplinary practices do not have to undermine the value of discipline-specific study. In fact, it is the synergy between these disciplines that helps to define and push them forward by allowing them to ask new questions, engage with contemporary culture, and maintain their relevance. More specifically, we examine strategies to produce professionals who make deeper connections, navigate multiple disciplines, transfer critical thinking skills, and adapt to evolving challenges.

**Lauren Freese, University of Iowa**

*Eating Creatively: William Glackens’s At Mouquin’s, French Restaurants, and the Fashioning of a Creative Space*

William Glackens’s At Mouquin’s (1905, Art Institute of Chicago) is frequently discussed in terms of Glackens’s somewhat controversial depiction of a woman consuming alcohol in public. Although discussions of decorum and gender roles are essential to our understanding of this work, examining the image in a larger context—that of restaurant culture—offers important new insights into the cultural phenomenon of restaurants as sites of creative and artistic performance. Depictions of French establishments in New York City by American artists, including Glackens, John Sloan, and George Luks, reveal new patterns of food consumption that were not only changing life in America at the turn of the 20th century, but were also helping artists craft their own identities in new ways. Freese’s study interrogates the relationship between the artist and the restaurant with special attention to French influence and the fashioning of the restaurant as a space for the public performance of creativity and artistry. French restaurants and cafés in New York were central to the public image of cosmopolitan artists. An examination of Glackens’s At Mouquin’s, and related works, in the context of restaurants and creativity broadens our understanding of the formation of urban artistic identity.

**Eleanor Fuchs, Columbus College of Art & Design**

*Prove Your Worth: The Value of a Standardized Cross-Institutional Data Management System*

Advances in technology have irreversibly changed higher education. More so than ever before, institutions can collect and assess data to make informed decisions in real time. One must only look at recent changes in federal regulations and accreditation to appreciate this. The STEM fields have capitalized on these advances by aggregating data and effectively using it to secure funding, expand innovative programming, and support lobbying efforts in Washington. The fields of art, design, and music are steeped in a long-standing tradition of assessment, but assessment of a
qualified nature without numerical values and in turn no aggregation. The time has not only come, but has passed, for these fields to collect, aggregate, and assess quantitative data; it is beyond inevitable. It is here.

Steven Gaddis, Independent Scholar
Bringing Vitruvius to Pittsburgh
Vitruvius’ De Architectura Decem Libri is the only known architectural treatise from the ancient world. It was lost for more than a millennium, but when it resurfaced it immediately began to inform an architecture that strove to emulate the stilo antico. In the mid-1400s, Leon Battista Alberti rewrote the ten books and reformulated the architectural principles therein. A hundred years later Andrea Palladio wrote his Four Books on Architecture, complete with illustrations of reconstructed Roman buildings as well as plans and elevations of some of his own buildings; it was his response and addition to Vitruvius. By the 18th century, Palladio and Vitruvius made it to Charlottesville, with Palladio being a major influence on Thomas Jefferson’s architecture. Gaddis’s paper will look at the rest of the journey as the language of classical architecture came to be used for a vast body of buildings across America.

Raymond Gaddy, University of North Florida
Tales from the Black Belt: Raymond Gaddy a Southern Artist
The designation of Southern artist is one Gaddy resisted for many years but now is here to say it out loud. As he lives and breathes he is A SOUTHERN ARTIST. He can’t help it. The old adage “paint what you know” is true for Gaddy. He has lived in the South all his life, spending most of his time in Selma, Alabama, and Savannah, Georgia, two of the “jewels” of the South. It’s what he knows. Over the past few years Gaddy has come to embrace his Southern heritage and incorporate it into his practice. He has adopted its narratives, using the beautiful to mask the ugly. He uses its mediums to tell his stories. The South has its own symbols, some that all have access to, some that are Gaddy’s alone. This paper covers where Gaddy comes from, the development of his work, and how he has come to accept and embrace being a Southern artist.

Joe Galbreath, West Virginia University
From Letraset to Letterpress: Incorporating the History of Type into the Classroom
While there are a number of ways to teach students how to gain an appreciation for good typography, there is a digital barrier that must be acknowledged. It is hard to imagine a young person who has not selected a font, point size or weight via word processing or email interfaces. With computers and drop-down menus omnipresent in a student’s life, how can a professor encourage a student to make deliberate typographic decisions? How can the rich history of type underscore how software expresses the nuance of proper type handling? In short, how does one keep typography from existing solely on the computer in the mind of our students? By injecting certain physical components of type history into a studio class, students are exposed to aspects of typography’s life prior to the computer. This approach frees type handling from being purely expressed via digital means, i.e., in terms of software. From using transfer type to discuss kerning or using letterpress printing to explore terminology, it is important that type handling not just be relegated to the space around the keyboard and the screen.

Daniele Galleni, Scuola Normale Superiore di Pisa
The Roots of Italian Liberty: The Florentine Case
Gallen’s research studies the transition from a system of decorative arts to the discovery of new modernist instances, in the highly charged context of the city of Florence at the turn of the 20th century. Florence, with its artistic scene and decorative projects, becomes the symbol of a new nation, divided between worship of its illustrious past and new artistic ideas coming from abroad. The “Festa dell’arte e dei fiori” (1896) coexists with several decoration campaigns designed to revitalize the art of the past. These become the roots of that particular Italian declination of new European artistic trends in decorative arts: the Liberty style. The decorations of Palazzo Grifoni Budini Gattai—not studied so far—in Santissima Annunziata Square become symbolic: in a 16th-century palace bought by a family of parvenus, the decorator Augusto Burchi (1853–1919) realizes a wide eclectic decoration. On this occasion, he collaborates with two students who will become protagonists of Italian liberty: Galileo Chini and Giulio Bargellini. Gallen’s seminar focuses on the episode to see how this “old-fashioned” stylistic background will remain an important presence in the creation of the two young artists’ decorative language, as a symbol of the events of a whole nation.
Galloway shares how she makes use of digital techniques and traditional drawing media in her studio practice. Currently she is recreating Ed Ruscha’s Twentysix Gasoline Stations inside the game Grand Theft Auto V. Images are captured by using the cell phone camera an avatar receives for missions. Photographs are uploaded to Rockstar Games Social Club, where they exist on a platform similar to Instagram for other players to see. Galloway then downloads them, use Photoshop to create halftone separations for screen printing, then screen prints with charcoal. This technique creates images of an “Any Town, USA” that are at the same time a delicate homage to the place and a blurred disappearance of them. By utilizing the screen to create these drawings, it removes the artist’s hand and pushes the images further from where the teams of designers had left them when creating the game. Through the convergence of two seemingly irreconcilable modes—charcoal and silk screen—using a digital image source that is a record of Galloway’s virtual tourism, she asks the viewer to explore and consider these different levels of mediation.

Brooke Garcia, University of Memphis
From Kunstkammern to Simulated Eruptions: The History of Exhibiting Ancient Works of Art
Long valued for their “exotic” nature, antiquities give us a glimpse into the lives of ancient peoples, but the display of these works has drastically changed over time. When Old World works began to be unearthed in the Renaissance, they were exhibited in private Kunstkammern, also known as Wunderkammern or Cabinets of Curiosities, which highlighted their mysterious, foreign nature. With the construction of the world’s major encyclopedic museums in the 18th and 19th centuries, antiquities were moved from private cabinets to public display, and the addition of object labels and didactic texts has increased the public’s knowledge concerning ancient art. But increasingly during the late 20th and early 21st centuries, ancient works have been the subject of blockbuster exhibitions designed to edutain the public and create revenue for their host museums. Is this a positive trend in exhibiting antiquities? Is simulating the eruption of Vesuvius, including fog and a quaking floor, during a Pompeii-centered exhibition actually submersing visitors in the past or merely entertaining them? How can we create exhibitions that are educational and interactive without being overly theatrical? This paper focuses on the history of antiquities exhibitions and explores the best practices in exhibiting these ancient works of art.

Marie Gasper-Hulvat, Kent State University at Stark
Smarthistory-Style Videos for a Special Topics Course in Russian Art
While on a research trip in Russia in 2010, Gasper-Hulvat was inspired by Smarthistory videos to record a series of fifteen conversations in Russian held in front of some of the most significant works in the history of Russian art. She is now in the process of editing those files to create micro-lecture pedagogical videos featuring images of the works of art discussed as well as contextual images from Russian culture. She plans to use them to teach a Special Topics course on Russian art in the fall of 2015. In this presentation, Gasper-Hulvat outlines the nuts and bolts, challenges, and debates involved in producing these videos, including hardware and software considerations as well as choices of interlocutors. Audience members will walk away with lists of the tools and steps needed to create such videos. While the Internet at large provides a wealth of material for survey and some upper-division courses, the resources available online for delivering content in many specialized topics such as Russian art are insufficient. Gasper-Hulvat’s project teaches others how to take on the task of providing accessible, conversational forays into critical and highly specialized material in content areas related to our own scholarly research.

Dana Gay, Meredith College
Design Matters: Making Genius Visible
Debbie Millman, an American writer, educator, and designer, began the radio show and podcast “Design Matters” as a way to interview the designers that she revered and to share their brilliance with the world. Millman’s talks reveal the personal journey, failure, success, and inspiration that shape each designer’s genius for design. This presentation reveals what truly “matters” in Gay’s role as a designer and educator. Through a personal discovery of self and process, her ultimate quest is to expose brilliance in and outside of the classroom. This is how it’s done.

Nicole Georgopoulos, Stony Brook University
L’Ouvière, mot impie: Gustave Courbet’s Cribleuses de blé (1854)
In the introduction to her 2007 collection of essays on Gustave Courbet, Linda Nochlin describes his 1854 Cribleuses de blé as “mysterious and provocative,” painted both with “great subtlety” and “seductive richness.” The
interpretation that follows, written in 1979, is simultaneously the first and last essay to situate this enigmatic canvas within the history of depictions of labor in 19th-century French visual culture. Thirty-five years after Nöchlin’s watershed essay, this paper takes up a critical reevaluation of Courbet’s Cibleuses, constellating issues such as the mechanization of agrarian production and its effects on laborers; the growing polarization between rural and urban (i.e., “modern”) labor, particularly by way of comparison with Courbet’s own “Stonebreakers”; the impending threat of alienated labor; and the history of the mill-worker within the French cultural imagination. Furthermore, Georgopulos addresses classed typologies of the female worker, as well as representations of the strong, “masculinized” female body, so often signified by the agricultural laborer, and its fetishization throughout Courbet’s oeuvre, culminating in an explication of Courbet’s complex painting as a nuanced statement about the labor of women, of agricultural workers, and—ultimately—of the painter.

Gabriela Germana, Florida State University
The Vicissitudes of Retablos Ayacuchanos: From Religious Altars to Symbols of National Identity
Retablos ayacuchanos are some of the most characteristic objects of traditional Peruvian art. They are basically painted wooden boxes with two frontal doors whose interior is divided in different floors where diverse scenes are represented by small figures modeled in paste. Their origins can be traced to the Catholic portable altars made in colonial times. During the 19th century, in the rural context, the altars were transformed into ritual objects used by peasants to protect livestock. Later, in the 1940s, due to the suggestion of Indigenist painters, artists from Ayacucho changed the topic of the scenes and began to represent the customs and traditions of Ayacucho for urban audiences. Since that moment, retablos—as well of other forms of traditional art—were incorporated in official Peruvian art history and its development followed different routes. However, they have hardly been recognized as forms of art, but as folk art or handicraft products. Germana analyzes the changes in the materiality and contents of retablo itself, as well as demonstrating how the concepts constructed around these kinds of pieces—and thus their constant links to craft activity—are largely due to a recurrent use of vernacular art as a symbol of national identity.

Denise Giannino, University of Kansas
Panoramas and Progeny: Intersections of Virtue and Civic Pride in 17th-Century Dutch Family Portraits
Many images and texts produced in the 17th-century Dutch Republic reflect the importance of civic identity and communal memory. This paper analyzes a type of hybrid portrait—combining the depiction of a family group with an urban landmark—that scholars have not previously considered in their examinations of Dutch conceptions of civic identity. As Giannino argues, the landscape setting evokes community and history and contextualizes familial values as facets of civic virtues. She posits that family portraits reveal a parallel discourse to themes of honor, wealth, unity, and cultural memory in city descriptions, maps, and poems. The visual juxtaposition of motifs of familial honor with civic pride finds its basis in what Simon Stevin calls “burgherlickhijyt.” In Vita politica. Het burgherlick leven (1590), Stevin explains that “a man who so behaves himself in it that the greatest stability and welfare of the community results from it in this life is called a civic person (burgherlick persoon/politicus).” This concept lay at the heart of family portraits; images share an interest in presenting burgherlick individuals as the foundation of civic identity and the setting was a means of visualizing a collective identity that declared familial ideals as facets of civic values.

Diane Gibbs, University of South Alabama
Finding Your SuperPower & Telling Your Story
It is Gibbs’s desire to help designers and illustrators find employment or freelance opportunities that allow them to create work utilizing their work-related skills and their individualized soft skills. Every creative person is made up of unique experiences culminating to create a designer/illustrator with an extraordinary set of characteristics and advantages unique to them alone. Many creatives do not see their strengths as anything out of the ordinary and often struggle to communicate these unique strengths to potential employers or freelance clients. It is necessary for our students to possess the ability to communicate their unique strengths and skills in order for them to find fulltime employment or freelance jobs that allow them to create work that feeds their creative spirit. This paper discusses how Gibbs helps students to discover their individual SuperPowers through a series of questionnaires and assignments, then guides them in setting goals and helping them use their personal stories and experiences to create self-promotional pieces via print and social media to reach clients and companies who value their unique advantages.

Maria Gindhart, Georgia State University
Raoul Dufy’s Pendant Paintings for the Monkey House in the Paris Menagerie
Between 1937 and 1940, Raoul Dufy painted “The Explorers” and “The Scientists” for the monkey house in the menagerie at the National Museum of Natural History in Paris. For these pendant paintings, Dufy chose a triptych format, with the larger central panels portraying eleven explorers and sixteen naturalists, respectively, while the side panels depict writers, specifically Phaedrus, Jean de La Fontaine, and Rudyard Kipling, as well as fables and legends about monkeys and other animals. Never actually shown in the monkey house, these works were placed in storage for over two decades before being hung first in the Museum’s library in 1963 and then in that institution’s Grand Gallery of Evolution in 1994. This paper explores the relationship between the two compositions, as well as their engagement with the traditions of group portraiture and “singeries,” which showed monkeys dressed as humans and mimicking human activities and behavior. Issues of function and display will also be considered in terms of the intended location for the paintings in the entry hall of the monkey house, their two subsequent installation locales, and the fact that some professors at the Museum did not find the compositions to be sufficiently scientific.

Justin Ginsberg, University of Texas at Arlington
Approaches to Glass Education for Undergraduates and Graduates
As a second generation head of the glass program (his professor was the founder), Ginsberg has developed new ideas about glass education for undergraduate and graduate students.

Norman Girardot, Lehigh University
Snakes and Salvation in the Garden: Community Response to Howard Finster’s Paradise Garden 1961–2015
In the course of a 30-year scholarly and personal involvement with Howard Finster (1916–2001), the extraterrestrial Baptist preacher and self-taught visionary artist from north Georgia, Girardot has had a special opportunity to repeatedly visit, witness, record, and analyze the profoundly variable reaction of the regional community in Appalachian northwest Georgia to Finster’s largest and most famous work of art known as Paradise Garden. Inspired by a vision in the early 1960s, this was (and still is) a swampy multi-acre environmental construction of biblical signage, found-object assemblages, recycled junk, embedded concrete structures, waterways, lush vegetation, and makeshift structures designed to house “all the inventions” of humankind and the creative artworks of all people (e.g., the World Folk Art Church and the Rolling Chair Gallery). Girardot interpretively focuses on the reaction to this environment’s creation (obliviousness at first leading to pronounced community resistance), to its degeneration both before and after Finster’s death (mixed community response and a divisive rivalry laced with various financial and religious passions), and to its recent renaissance (with growing community support and involvement tied to economic and regional development). Religious, artistic, sociological, and cultural aspects will be considered.

Mallory Glasgow, University of Tennessee Knoxville
The Inspiration of Caravaggio: Uncovering the Multiple Lives of the Contarelli Chapel
The Contarelli Chapel is home to three of Caravaggio’s most significant masterpieces, Calling of St. Matthew (1600), Martyrdom of St. Matthew (1600), and Inspiration of St. Matthew (1602). However, the chapel has seen multiple lives, involving a number of artists, Cesari D’Arpino, Colbaert, and Caravaggio. Pamela Jones, John Spike and Walter Friedlander all note the confusion surrounding the chapel throughout its design. This confusion has never been comprehensively resolved. By investigating and recreating the chapel in its different stages, Glasgow demonstrates how a sculpture by the Flemish artist Colbaert, which has never been seen by modern viewers, affected Caravaggio’s contributions to the chapel program. The peculiar relationship between the three paintings; why the Calling is traditionally more successful than the Martyrdom; and the formal importance of Caravaggio’s rejected (and now lost) St. Matthew and the Angel are each aspects for scrutiny. This study will help viewers today understand and appreciate the formative role of the various stages of the Contarelli Chapel.

Kurt Gohde, Love Letter to the World: A Global Collaboration
see: Kremena Torodova

Laura Golobish, University of New Mexico
The Gilt is off the Gingerbread: Consuming English Imperialism through Caricatures of Napoleon
In 1806 and 1814, James Gillray and George Cruikshank published the caricatures “Tiddy-Doll: The Great French Gingerbread Baker” and “Broken Gingerbread.” Rather than only exaggerating Napoleon Bonaparte’s features, they place him in the role of Tiddy-Doll, a baker of gilt gingerbread. Napoleon, acting in the role of Tiddy-Doll, is in the process of baking and selling monarch-shaped pastries, which represent recently conquered European regions.
Recent scholarship has aligned these prints with a government-led publishing effort to discredit Napoleon. This undertaking involved circulation of broadsides and other printed media that presented the consequences of a French invasion, and suggested that Britain was the only force capable of counterbalancing French imperialism. Narrative elements appear to support their inclusion within this media campaign. Such reading alone ignores properties inherent to caricature and references to gilt gingerbread. Golobish expounds upon this reading by examining the mechanism used to present Napoleon’s militarism. Tiddy-Doll used easily consumed, decorative sugar surfaces and performances to attract buyers to meager pastries. Napoleon, in this role, sells pastries to British viewers. By excavating the layers below the sugary surface, Golobish examines the discord and violence of an expanding empire that Britain hoped to conceal by selling Napoleon.

Emily Elizabeth Goodman, University of California, San Diego
The Death of Venus: Disease, Decay, and Dying in the Work of Hannah Wilke
In the 1970s, critics and artists alike grew skeptical of Hannah Wilke for her unabashed display of her (semi-) naked body within her work, calling it narcissistic and criticizing her for playing into the male sexual fantasy. To Wilke, however, the use of her body was intended to examine the realities of having and living in a (female) body, an effort she did not shy away from when, in 1988, she was ravaged with cancer. In this paper, Goodman examines the ways in which Wilke explored the conditions of her own death and dying in her series Intra-venus, from 1991 to 1993. She argues that Wilke’s investigation of her own gradual decay reflects a desire, consistent in her work dating back to the 1960s, to confront viewers with the realities of the human body—both the pleasurable and the abject. Moreover, Goodman asserts that Wilke’s examination of her own death functions both as a documentary on dying and a momento mori, reminding the viewer in an unabashed way of the process from which we are all turned from person to corpse, neither hiding nor glamorizing the visceral truth of death.

Meggan Gould, University of New Mexico
Those Boxes of Slides, Sitting in my Studio
In 2008, Gould inherited her grandfather’s collection of photographic prints, in the form of six over-sized albums and eight metal boxes of slides. The act of looking through the prints led to a series of photographic work that she entitled Verso, in which Gould photographed the flip side of the silver gelatin information, looking at the lives led by these paper photographs. The search broadened well beyond this original source material, and she spent years collecting, and photographing, the backs of photographs. Her grandfather’s slides, however, remain relatively unexplored, enclosed in forbidding metal boxes that she has not yet dared to open and delve into. Gould provides an artistic exploration of these slides. Hovering somewhere between an act of familial/personal interest, or one of nostalgia, and an act of archival interest, or one of preservation—with a healthy dose of photographic skepticism thrown in—the result of a concentrated act of attention to these slides is difficult to predict. Concomitant with a long-term interest in the rules governing the uses of photographic material, and a recent obsession with photographing an expansive range thereof, Gould is eager to open these boxes of slides and simply to see what happens.

Reni Gower, Virginia Commonwealth University
Sacred Geometry: Bridging Boundaries
Since ancient times, geometric perfection (circle, square, and triangle) has been thought to convey sacred and universal truths by reflecting the fractal interconnections of the natural world. One finds these similarities across diverse civilizations embedded in many cultural patterns. Incorporating these forms and patterns into works of art promotes access through recognition; this commonality creates connections. While geometric ornamentation may have reached a pinnacle in the Islamic world, this paper investigates sacred geometry framed by Gower’s personal research as a contemporary tool of communication that promotes multicultural exchange and understanding.

Erin Kate Grady, University of North Carolina at Chapel Hill
Moralizing Monsters: Heretics in the Bible moralisée, Vienna 2554
Monsters come in many forms and can be described in innumerable ways. The hybrid or composite can be considered monstrous—unsettling and intriguing the beholder. Often these monsters are multidimensional and contain further hybrids beneath the surface, offering a view of a world unsettled and filled with the strange and dangerous. An early Bible moralisée, Vienna 2554, is this kind of monster. Unprecedented for the early 13th century, Vienna 2554 is a new kind of composite: a monster that turns the page inside out, placing the text at the margin. The
manuscript unites sacred texts, allegorical illustrations, and exegetical commentaries in an invented idiom subverting traditional transcriptions of biblical text. Within the pages of this unconventional book are additional anxiety-evoking monsters, including another example of the subtle hybrid: the heretic. The presence of heretics in Vienna 2554 is ironic within a book that itself breaks the rules of translation and interpretation. The manuscript isolates heretics as monsters, raising questions of authority, invention, and hybridity within the Catholic culture of France. In its effort to make monsters of heretics, the Bible moralisée, by its own mutation of scripture and exegesis, shows itself to be the real monster.

Justin Greenlee, University of Virginia

Christian Crusade and the Reliquary of Saint Demetrios

In 1472, the humanist secretary Niccolo Perotti (1429/30–80) donated twenty-five reliquaries to the Monastery of Santa Chiara in Sassoferrato, Italy. The gift consisted of crosses, caskets, diptychs, disks, and canisters made in diverse regions and collected during Perotti’s travels through Europe and the Byzantine world. Among the objects in Perotti’s collection was the Reliquary of Saint Demetrios, an assemblage that brought together a portable micromosaic, a pilgrim’s ampulla, a silver revetment frame, and a variety of pearls and precious stones. Greenlee argues that an early version of the Demetrios reliquary—either without its silver frame or with its components still separate—was brought to Italy from Byzantium sometime after the Capture of Thessaloniki (1430) and leading up to the Fall of Constantinople (1453). He suggests that the reliquary’s components were given to Perotti by a member of Cardinal Bessarion’s humanist academy in Rome between 1447–53/55, when the object was renovated to reinforce its connection to the silver ciborium over the tomb of Demetrios in Thessaloniki. In maintaining the object’s link to the lost Byzantine city, Greenlee demonstrates how Renaissance viewers would have read the images and inscriptions on the Demetrios reliquary as a moral mandate to crusade.

Katlyn Greiner, Independent Scholar

The Marvelous Obelisks of Augustus: The Solar Symbols of Egypt and Rome

The obelisk first appeared in Egypt during the 5th dynasty. It was a symbol of the sun, power, and divine right to rule. Lasting until the New Kingdom, obelisks played an important role in the political building programs of the pharaohs. In the time of Augustus, the Egyptian obelisk saw a revival in use and importance. Augustus not only borrowed the Egyptian monument but also the symbolism that went with them. Augustus, in borrowing the obelisk, adopted the Egyptian symbolism into his artistic building propaganda, much like the early pharaohs. This “Egyptianizing” building program is best seen in the Campus Martius where the use of Augustan obelisks is most prevalent. Overall this paper looks at the confluence of the obelisk’s symbolism through Egyptian and Roman periods of art.

Virginia Griswold, Austin Peay State University

A Coup in Clarksville

The Coup was an artist-run space and collective in Clarksville, Tennessee, from 2007–2014. It was equal parts performance venue, exhibition space, and community center. The Coup was, at its best, a progressive island within the politically conservative landscape of Clarksville. Consequently, an important part of its mission was to promote feelings of safety and inclusion for the artists, performers, and audiences who participated in its programming. An unfortunate side effect of the collective’s focus on niche marketing was their subsequent isolation from the mainstream clientele that often sustain businesses in the area. This paper gives a brief history of The Coup’s organizational evolution, beginning with its origins as a house-based collective into its final incarnation as a small business on University Avenue. The paper also examines structural biases that may have contributed to The Coup’s successes and failures at community engagement.

Liesbeth Grotenhuis, Hanze University, The Netherlands

Dance Like an Egyptian: How Pharaonic Moves Transformed Gustav Klimt’s Art

The Wiener Secession was such a successful group of artists that the Stoclet family from Brussels commissioned a mansion from the Viennese Workshop, which evolved from the Wiener Secession. Gustav Klimt’s contribution to this Gesamtkunstwerk was a frieze in the dining room. One of the central figures is a dancer, executing a remarkable movement that recalls pharaonic art. Yet it became “more Egyptian than original Egyptian art.” Grotenhuis researches the impact of this specific source for the development of Klimt’s art in this paper.

Jenny Hager, University of North Florida
Hager is interested in creating visual culture, a sense of place, and happenings within the parks and gardens of Jacksonville and beyond. Specifically, she has recently been working on two projects involving art in the public sphere. “Sculpture Walk Jax” is a Sculpture Park she directed and curated within the Spark District of Jacksonville, Florida, and is home to 16 works of public sculpture. The second project, “Volcano Furnace/Flight of the Phoenix” is a collaborative performance that was first executed at the International Conference for Contemporary Cast Iron Art at the Pedvale Outdoor Sculpture Museum in Latvia with Coral Penelope (New York), Cynthia Handel (Montana), Andreas Glaser (Switzerland), and Susanne Roewer (Germany), and will be performed a second time at the Spoerri Sculpture Garden in Italy. The volcano itself is an earthwork, which operates as a cupola, or iron-melting furnace. As the volcano erupts molten iron three times, a great phoenix/mercurial bird emerges from atop the furnace, spreads its great wings and burns to ashes. Fire dancers then appear in winged costumes, resurrecting the bird and giving it new life.

Belinda Haikes, The College of New Jersey
Digital humanities has the capacity to engage information in a way that is both important to our cultural heritage and has the capacity to form new knowledge and create new modalities of solving problems. In the fall of 2014, Haikes brought together a team comprising a digital humanities practitioner, a scientist, and herself, a visual designer, to solve an important and persistent problem in the Philadelphia area. Using the resources of each discipline, the collaborative project “Linked Lives” maps soil contamination in Philadelphia backyards, creates open source data and a visual resource guide in an app and website to give the community information to counteract the effects of toxins such as lead in the soil. The project is envisioned as a hybrid model, extending digital humanities through the visual design of the project while also solving the concrete needs of the science to serve the community. In essence, the project creates a synergistic approach to digital humanities to transform communities. The project, while not yet funded, creates a model to think of digital humanities to create stronger and more engaged projects with communities.

Amy Hamlin, St. Catherine University, and Karen Leader, Florida Atlantic University
What Has Art History Done for You Lately? Initiatives for a Social Practice
There is a premise that art history is produced by scholars for scholars. Hamlin and Leader agree that it is often thus characterized, but believe that’s a crisis in understanding rather than a material reality. Their aim is to recognize that art history thrives outside of the ivory tower and its potential as socially engaged practice resides in that expanded field. People are exposed to art history practices every day that might not be recognized as such (e.g., curatorial practices, museum interpretive strategies, art criticism). Using case studies, the speakers articulate the merits of art history initiatives in pedagogy, political activism, public engagement and communication networks and identify ways in which collaborative production of knowledge reveals art historical practices demonstrating potential for promoting social change. They bring over two years of building community, writing articles, creating a website, presenting at conferences and, most recently, organizing a well-attended session at the College Art Association 2015 conference. In addition, they have integrated the key principles of this social practice into their own scholarship and pedagogy. This paper examines the logistics, problems, and advantages of organizing the course, and, drawing upon student feedback and commentary from others, assesses the success of the course.

Bryce Hammond, Independent Artist
Transient Motel
“Transient Motel” is an exhibition that investigates the interactions of people and physical environments in low-income areas of Daytona Beach, Florida. The purpose of the exhibition is to raise social awareness of low-income communities among the public through visual art. Interactions between motel guests were documented as first-hand sound recordings of conversations, interviews and other activities. These recordings are projected through speakers within a constructed life-sized replica of the motel rooms in which they were recorded. Found and appropriated furniture and fixtures from the actual rooms are arranged within the replica as objects of art to familiarize the public with conditions of poverty. During my exhibition, the public is encouraged to participate by entering and exploring the replica of the motel room. The participant experiences authentic objects, sounds, and smells of Daytona Beach motel rooms that have been inhabited by victims of transient poverty.
Eric Hancock, Independent Scholar
Semantics of Art
As perceptual foundations for art practice shift the scope of techniques required to execute them, does the resulting practice necessitate a shift in the symbolics of signification? Concepts like Disinterestedness, Interest, and Art as Practice reflect cultural prejudices in making and appreciating art, but are these concepts rooted in deep changes affecting the performance of technological realities?

Sarah Kristin Happersberger, Center for Art and Media Karlsruhe, Germany
In the First Row: On the Role of the Audience in Performance Stills
Often performance stills show not only the artist and instructed actors but also the audience. Participating in the action, looking from the distance at the scene or talking with each other—the viewers shape the perception of the still and the pictured performance with their presence. Happersberger seeks to analyze the significance of the audience in performance stills in three steps. First, she asks by which means of representation the audience is pictured and what function it has within the still. Then, her research focuses on the relation of the representation mode of the audience to the use of the still and the type of performance, whereby she asks especially for the position of the audience in the performance. Finally, Happersberger deals with the effect of the viewer representation on the status of the performance still as documentation on the one hand and as artwork on the other hand. In order to be able to define historic and artistic trends of viewer representation in performance stills, Happersberger works with photographs that have been taken at different moments in the career of well-known performance artists like Marina Abramović, Simone Forti, and Yoko Ono.

Katie Hargrave, University of Tennessee at Chattanooga
Socially Engaged Art and the Foundations Experience
As art curricula become more interdisciplinary, thus reflecting contemporary art production, foundations curricula can, in contrast, feel old-fashioned. It is not uncommon to hear foundations faculty complain that students “don’t know how to draw,” thus discounting the transformation that occurs throughout the foundations year. What are we trying to teach our students, foundational technical skills of art school or “soft skills” that build their Emotional Intelligence Quotient (EQ), resulting in their success not only as students but as practicing artists? The emergent field of Socially Engaged Art (SEA) provides a platform to develop technique and EQ, both necessary for the successful student and artist. Socially engaged projects take place with few traditional materials, a boon for foundations programs that often have high enrollment and few resources. SEA demands artists be nimble, collaborative, and performative, imparting soft skills such as flexibility, generosity, and confidence. In this paper, Hargrave discusses pilot projects at Alfred University and University of Tennessee Chattanooga that introduce SEA methods into the Foundations 3D and Intermediate Drawing classroom, including opportunities for performance, site-specificity, and building community connections within projects that can be seen as building hard and soft skills for emerging artists.

James Hargrove, Roanoke College
Architectural Sculpture and Urban Identity in Paris 1900
Between roughly 1870–1914, the constructed spaces of Paris were heavily ornamented with architectural and decorative sculpture. Across government buildings, museums, theatres, railway stations, department stores, public fountains, and even bridges were programmatic and symbolic representations of the female body. Figural decorative sculpture was not itself new. Herms and atlantes with heroic male and female torsos may be found in European architectural sculpture from the 17th century onwards. The shift in 19th-century Paris to the use of increasingly naturalist depictions of modern female bodies in their totality was, however, a significant change from older traditions. To walk around Paris circa 1900 involved a repeated encounter with this very particular, and symbolically charged, subject—one heavily reinforced in the history of French art—the female body. Urban spaces express cultural meaning in a variety of ways, especially in their architecture and its ornament. In a city already wrapped in mythologies of the “Parisienne,” what might the prolific display of the female body as symbolic ornament in public space tell us about Parisian or even French cultural identity? And can an awareness of these decorative motifs heighten our understanding of the ways that architecture and its ornament shape perceptions of urban character?

Helen Harrison, Pollock-Krasner House and Study Center
Pollock’s Statements: Interpreting His Art in His Own(?) Words
Jackson Pollock was famously reluctant to explain or interpret his work, yet there are a few writings and interviews in which he made an effort to discuss his intentions. In one of them, he describes his unusual pouring technique as “a means of arriving at a statement,” although he does not explain what it says, or what it means. The obvious analogy between his calligraphic forms and handwriting implies that he is sending a message, although interpretation is the viewer’s responsibility. But in spite of his aversion to talking about his work, interpretive clues can be found in his surviving written and oral statements. There is, however, some dispute about which of them are his alone, and which were scripted, or at least polished, by others. Harrison’s paper is an effort to identify Pollock’s authentic voice and to use his own words as tools to decipher what he thought was the meaning of his abstract imagery.

Herbert Hartel, Jr., Hofstra University
Dane Rudhyar’s Symbolic Geometry and the Transcendental Painting Group (1938–1941)
The spiritualist, astrologer, musician, psychologist, and philosopher Dane Rudhyar was a brilliant intellectual with varied interests who produced many theoretical writings and scholarly studies on these subjects. His ideas on spirituality, astrology, and music have been studied by numerous scholars in recent years, but his theories of symbolism in painting have received little attention. Rudhyar was involved with the Transcendental Painting Group, a short-lived alliance of artists based in New Mexico that was established in 1938 and included Raymond Jonson, Emil Bisttram, Agnes Pelton, Lawren Harris, and Ed Garman. Rudhyar admired Pelton’s work from the early 1930s. By the late 1930s, he was close to Jonson. His theories had a very strong influence on the abstract painting of Jonson, Bisttram, and Pelton. Rudhyar and Jonson collaborated in 1938 on a series of watercolors depicting the Zodiac abstractly. This was right around the time Jonson embraced pure abstraction. Rudhyar’s writings on art include Art as a Release of Power (1929) and “The Transcendental Movement in Painting,” an unpublished manuscript of 1938 that helps to explain much spiritual abstract painting of the 1930s and 1940s but has received scant attention.

Nicholas Hartigan, University of Michigan
The Creative Act: Modeling Sculpture for the American Public
The United States General Services Administration’s “Art in Architecture” program played a central role in the public sculpture boom of the 1970s. A key part of their commissioning process was the requirement that artists submit maquettes, or models, of their proposed public sculptures for review and approval. These maquettes offered artists their first chance to “sell” a proposal to a committee of experts, and artists employed a huge range of strategies in crafting their miniature, imagined worlds. Some made rigorously detailed facsimiles of their proposed sculptures, while others chose to embellish, creating idealized, impossible versions of their planned artwork. The maquettes show the core of an idea, before that idea had to contend with the messy facts of reality, building codes, costs mitigation, structural feasibility, and the demands of architects, donors, fabricators, and concerned citizens. They are simultaneously imaginative projections and historical documents that help illustrate an artist’s original intention and motivation for making a large-scale public sculpture. Accordingly, this paper puts pressure on the differences between proposal and realized artwork, using examples from Robert Irwin, John Chamberlain, and Richard Fleischner in order to better understand the role of these under-studied objects.

Benjamin Harvey, Mississippi State University
Voyaging Out: Mollie Molesworth’s “Ladakhi Diary”
In 1928 a young British artist, Mollie Molesworth (1907–1935), turned down the offer of a scholarship at the Royal College of Art, London. Instead she went to India, the country of her birth, where she lived and traveled for eighteen months. The highlight of her stay was a trip to the remote Himalayan region of Ladakh, where she hiked “560 miles in 50 days of which only 36 were marching days.” This language comes from “A Ladakhi Diary,” the illustrated record Molesworth made of her trek into “little Tibet.” Harvey’s paper discusses how she turned her experiences into art and how, in the process, she also crafted an image of herself as an adventurous modern woman. The diary exists in two versions—a draft and a fair copy—and an album of her photographs of India also survives. Comparing these three documents allows Harvey to explore Molesworth’s evolving persona and then consider how it was publicly received. For in 1930, the artist’s watercolors of “Kashmir, Ladakh and Northern India” were exhibited in a one-woman show in London, and by the following year Mollie Molesworth was on her way to Newfoundland and Labrador for her next transnational opportunity.

Jordan Hashemi, Projecting Polychromy: The Art and Science of Displaying Medieval Sculpture
Elizabeth Hawley, The Graduate Center, City University of New York
From Pottery to Painting: Issues of Race, Gender, and Pueblo Tradition in the Art of Tonita Peña
The early 20th century brought a marked increase in tourism to New Mexico, and Santa Fe in particular became a city of intercultural exchange. A confluence of Anglo influence and Native heritage led to the production of Native American artworks that productively hold tradition and innovation in tension. In this paper, Hawley examines Pueblo artist Tonita Peña’s oil and watercolor paintings. While her subject matter is usually traditional, often portraying Native women’s activities such as pottery-making, Peña’s use of the easel painting medium was problematic. Peña herself initially produced pottery, which was considered a proper feminine pursuit in Pueblo tradition, and her shift to easel painting—even in painting traditional female activities—was disturbing to Pueblo elders, who viewed the new art form as both tainted by western influence as well as masculine in character. Peña was the only woman in the Santa Fe Program’s group of Native American easel painters. Tourists also took issue with her work, as they came to Santa Fe in search of “authentic Indian” souvenirs—while pottery satisfied this desire, easel painting did not. With these reactions in mind, Hawley explores the layered complications of race and gender in Peña’s hybrid work.

Travis Head, Virginia Tech
Collaborative Drawing as a Collective: What is the Fylfot Fellows Correspondence Club?
The Fylfot Fellows Correspondence Club is an artist collective comprised of members Travis Head, David Dunlap, Zach Stensen, and Josh Black. Formed as a letter-writing project in 2007, the group has evolved into a collaborative practice centered on drawing, object-making, and installation. Over the past five years the collective has worked to develop a visual lexicon, which at its root serves as an ongoing dialogue between members while also chronicling the group history. Since the Fylfots are no longer anchored in a central location, their reconvening often takes place in the context of a project or exhibition, and the subsequent work is imbued with a personal iconography that explores themes of wayfaring, history, and friendship.

Joseph Henry, The Graduate Center, City University of New York
“Jeder Mensch ein Terrorist”: Joseph Beuys and Thomas Peiter at Documenta V
This paper considers the unofficial collaboration between German artists Joseph Beuys and Thomas Peiter during documenta V in 1972. For the exhibition, Beuys created his “Office for Direct Democracy,” a participatory installation in which documenta visitors were invited to discuss pertinent political matters with Beuys and his staff. Peiter, who performed as the early modern artist Albrecht Dürer during documenta V and often visited Beuys’s office, prompted Beuys to shout, “Dürer, I’ll guide Baader and Meinhof through documenta V personally, then they’ll be resocialized,” an incendiary reference to Andreas Baader and Ulrike Meinhof, leaders of the West German terrorist group the Red Army Faction. Peiter proceeded to paint Beuys’s statement on two large placards, omitting its last clause. The resulting sculpture, currently only attributed to Beuys, remains as an artifact of the altercation. This essay tracks the complex negotiation between Beuys’s comment, Peiter’s edit, and Beuys’s de facto inclusion of terrorists in the art historical canon. It argues that within the context of Beuys’s political commitments, his notion of the “expanded concept of art,” and the rhetoric of “resocialization,” Peiter in fact offers a critique of Beuys’s liberal humanism by mobilizing the historical phenomenon of violent leftist resistance.

Marissa Hershon, Museum of Fine Arts, Houston
The Reception Room at Cedar Hill: An Exploration of the Egyptian Revival Style in 1870s America
The Egyptian revival style that emerged in America in the 1870s has received little scholarly attention in comparison to the Egyptian revival of the Napoleonic era and that following the discovery of Tutankhamen’s tomb in the 1920s. The reception room at the country house, Cedar Hill (1872–1877), in Warwick, Rhode Island, is the only Egyptian revival style room from the 1870s known to survive remarkably intact in America. An unconventional choice of style, the room is an expression of the taste and wealth of the newlyweds, Albert Reed Jr. and Elizabeth Slater Reed, for whom the house was built. The eclectic and historicizing details of the decorative program and furnishings reveal a confluence of design elements including the imaginative reworking of ancient Egyptian motifs and iconography, elements quoted from earlier Egyptian revivals, as well as the application of late 19th-century Design Reform theories. The reception room translates romanticized Western perceptions of Egypt through the lenses of Orientalism and cosmopolitanism. From stylized floral and figural borders for the stenciled wall treatment to the carved mantel with
exotic female supports and the elaborate suite of furniture, this paper examines the variety of Egyptianizing elements that come together in this unique commission.

Martina Hesser, San Diego Mesa College
There Will Be Blood—Women Assassins
We know of very few women artists in the early modern period compared to the number of men who excelled in this profession. Most of them came to the arts by virtue of their upbringing. Often they were trained by fathers or other relatives. In most cases it was understood that they would cease their work outside the home once they were married, but some of these few continued to produce outstanding works of art. Suitable subject matters for women painters were portraits, landscapes, and still lifes, but there are also great pieces of history painting by women artists that defy the rules of decorum and show bloodthirsty subject matters. These are the images this paper focuses on. How do women picture other women in history? How are active, self-determining women portrayed by other women in a time when most women had little or no freedom at all? Hesser discusses these and other questions.

Mary Beth Heston, College of Charleston
Aggression and Ambivalence in South Indian Architecture
This project is situated within the often-violent colonial history of the south Indian region of Kerala, where Heston sees the resistance of one kingdom’s response to colonial aggression imbricated within palace architecture. After a century and a half of the Kochi kingdom’s alliance with Portugal, the Dutch drove Portugal out and forcibly established the East India Company as Kochi’s new “ally” in 1663. However, Kochi grew dissatisfied with this alliance, in that the EIC failed to support them in their struggles against their northern enemy who had captured ancestral territories important to Kochi identity. The Vadakkechira Palace at Trichur, Heston argues, is the first of several Kochi palaces where their growing ambivalence toward the EIC is manifest. While the palace incorporates clearly Dutch features, these are confined to areas of the palace intended for public display and for the rulers’ interactions with their Dutch counterparts. The distinction between these public areas and the private domestic sphere of the palace, where form and features draw on traditional royal architecture of the region, indicates not only Kochi kingdom’s ambivalence in this alliance, but also its need to maintain an identity separate from the Europeans.

Elizabeth Heuer, University of North Florida
A Virtuous Exercise: Robert Frederick Blum’s Venetian Lace Makers (1888)
Between 1885–1888 American painter Robert Frederick Blum developed a series of genre paintings featuring Venetian lace makers, which culminated in the production of Venetian Lace Makers (1888). Measuring 30 x 41 inches, the work features animated groups of finely dressed young women in small sewing circles within a sunlit interior. Through Blum’s gaze we do not find exhausted textile workers amid modern lace machines, but rather these beautiful women engaged in lively conversations while working over their lace pillows. While nearly lost to the industrial revolution, Venice’s long tradition of handmade lace was revived by 19th century tourism. Within the context of tourism, this paper examines how Blum’s portrayal of the Venetian workers reflects a complex layering of metaphors that comment on the cultural, social, and artistic concerns of industrial America. Blum’s portrayal of women textile workers is a stark contrast to the popular perception of the unskilled Italian immigrant or Mediterranean “other” who was regarded as the lowest variant dwelling within America’s urban centers. Here, Heuer asks how Blum’s idealized vision of lace makers reflects his interests in the industrial labor movement and promotes the therapeutic effects of progressive environmentalism in America.

Mary Lou Hightower, University of South Carolina Upstate
Exploring the Process of Developing Authentic, Non-Clichéd Concepts
This research paper investigates how to engage students in the process of developing authentic, non-clichéd concepts, ideas, and artworks that are centered on personal voice and individual expression. It has been an age-old problem in assisting students to push their ideas beyond the simple solution to more complex, richer exploration of a concept. Mind mapping is a curricular graphic process for students to unlock the dynamic potential of the brain, moving their ideas beyond trite and cliché themes. This paper discusses the origins of mind mapping and its use in the visual arts classroom.

Jason Hoelscher, Georgia Southern University
Art, Ambiguity, and Generative Difference: On the Artwork as Complexity Engine
This paper argues that art’s indeterminacy and ambiguity, in terms of its resistance to specific purpose or definable interpretation, constitutes a type of generative complexity machine. Hoelscher describes this complexity machine as a *différance* engine—an oscillatory, self-amplifying aesthetic feedback mechanism that cycles endlessly from one unfinalizable set of differential tensions to another. It is this *différance* engine that constitutes not only the richness of the art experience, but also acts as a self-generating information and signification source that liberates meaning from specificity and standardization. As abstract as this might initially sound, Hoelscher shows that such a model of how an artwork creates and carries meaning can be incorporated into the classroom, foregrounding the creative potentials of indeterminate conditions and unanswerable questions for incoming students otherwise accustomed to standardization and specificity.

**Miranda Hofelt, Hunter Museum of American Art**

**Working Feminism: Putting Feminist Theory into Practice at a Small Museum of American Art**

Underpinning Hofelt’s curatorial strategies and professional methodology is feminism—its theory, politics, and challenges to power—which guides her approach to organizing and interpreting the permanent collection, selecting works for acquisition, and developing special exhibitions. Hofelt discusses how she overturned the masterpiece approach, focusing instead on historic debates about gender, ethnicity, class, and aesthetics. Conceptualizing American art as a manifestation of the relational, performative, and participatory nature of gender/sexuality, race/ethnicity, and class, Hofelt combined display tactics with interpretive materials incorporating social context and discourse theory as well as critical reception to demonstrate how the gendering of form and content participated in the invention and maintenance of normative masculinity and femininity in turn-of-the-century America. In terms of developing the museum’s collection, her priority is to acquire works by American women artists who are representative of varied classes, sexualities, and ethnicities in order to balance the abundance of male artists already in the collection. The museum’s limited budget and its mission to be more diverse and inclusive should support this initiative. However, the acquisitions committee must come to understand how traditional criteria of “quality” and “taste” as the measure of a work’s worth have a long history of exclusion and exclusiveness.

**Kenyon Holder, Troy University**

**Vanitas Today**

The tradition of vanitas still lifes has been utilized for centuries as a form of critique. Amidst growing capitalist structures, the accumulation and display of wealth through material possessions was positioned as meaningless in the face of death. This iconography contains its own imbedded ambivalence, sensual visual seduction juxtaposed against ominous reminders of transience. Several contemporary artists continue to navigate the boundaries that the still life provokes between mortality and consumerism, materiality and temporality. Beth Lipman creates sumptuous and bountiful installations in glass, a material associated with both the decorative and fragile. Displayed on banquet tables or caskets, the installations include goblets and urns, but also fruits, meats, and insects, all frozen and crystallized by the medium, made both perpetual and perishable. Sam Taylor-Johnson also continues the vanitas tradition in her time-lapse videos of decaying flesh and fruit. Taylor-Johnson plays with the very associations of still life by transforming the static, inanimate world of painting into the moving, changeable imagery of film. Both artists focus on material and medium as ways of reappraising mediations on the relationships between commodities, visual art, and death.

**Laura Hollengreen, Georgia Institute of Technology**

**Dwelling on the Past**

The history of architecture is often split between those teaching pre-modern architecture in art history departments training historians and those teaching modern architecture in schools of architecture training architects. Indeed, some schools of architecture no longer systematically teach pre-19th-century architecture at all! Nevertheless, earlier periods of study offer the beginning student an opportunity to define fundamental interpretive perspectives, construct appropriate analytical categories, and build critical skills in language and imagery. Students’ learning about the distant past is powerful precisely because the greater temporal distance between then and now encourages them to take necessary critical distance, while simultaneously coming to revelatory conclusions about ongoing, fundamental architectural values. Unexpectedly, perhaps, early architectural history teaches us how supremely situated we are as we interpret. This paper reflects on twenty years of teaching world architectural history at the survey level and beyond. Taking its cue from and also critiquing Dell Upton’s 2009 article “Starting from Baalbek,” it discusses possibilities for handling “canonical” and other works and the related issues of geographical “center” and
“periphery.” It also broaches questions of chronological and thematic course organization and possibilities for iterative critical exercises that center on writing (and drawing) to discover, rather than to report or summarize.

**Marian Hollinger, Fairmont State University**  
**The Author and His Text: The Development of an Idea**  
The artist Michelangelo transformed his handwriting fundamentally between 1497 and 1501, during his first stay in Rome. He abandoned the Gothic mercantile hand that he had learned at school and adopted the humanistic cursive hand, the “Chancery Cursive,” that had been used for records by the Apostolic Chancery since 1431. This script was developed in the 15th century from the 9th-century Caroline minuscule that the Humanists had revived as a book hand. This paper shows that the new handwriting did not evolve from the old but that Michelangelo must have decided to alter it, and will explore reasons for the change.

**Ron Hollingshead, Sam Houston State University**  
**I am a Cyborg. I am the Confluence**  
“I am a cyborg. Wire leads sewn to my spinal cord carry a constant current of electricity from control module/batteries implanted under my skin. These newer, electronic body parts send signals through my nervous system’s older, original circuitry, that rush to my brain to trick it into not feeling the chronic pain impulses from nerve damage and scar tissue within me.” This electric river, this circuit of impulses, is what has allowed (and inspired) Hollingshead to begin competing in 5K races and to continue to use his personal narrative as a jumping-off point to create artwork that brings up larger, more universal themes. He has begun to see race routes as another circuit helping him retake control of his own physical being. This self-empowerment has drastically changed the way Hollingshead makes artwork, too. He has found a way to prescribe a therapeutic experience by using GPS to draw, electronically, the circuits he races. When he makes art about his health in this manner, he also affects it. The collaboration Hollingshead has is not a traditional, external pairing—it is actually a partnership between systems within him. He is the confluence.

**Catherine Holochwost, La Salle University**  
**Undemocratic Pictures? Cathedrals on the Picture Circuit in 19th-Century America**  
This paper examines the apparent contradiction of François-Marius Granet’s “Choir of the Capuchin Church in Rome,” a blockbuster success exhibited in American towns and cities in the 1820s and 1830s. Hailed for its verisimilitude, it was nevertheless identified with imagination and poetic rapture. It spawned at least a dozen copies, imitations, and homages of cathedral interiors or other dramatically-lit, grand architectural spaces. These pictures moved and came alive, or so viewers claimed, with the smell of incense and the strains of music. Although scholars of the period claim Americans preferred honest, straightforward subjects to slick deception, Holochwost suggests that the widespread desire for and consumption of deceptive pictures was not an insuperable contradiction. Rather, it helped to chart a radically new space for the construction of selfhood and subjectivity. In the profoundly undemocratic and anti-industrial space of the magically seductive cathedral, viewers were free to imagine the material coordinates of democracy, apart from what historian Simon During has called “abolitionist values—sympathy, natural justice, benevolence, soul-making, the moral preference for productivity as against pleasure.” Holochwost concludes by sketching the widespread commercialization of these images in the 1830s as traveling dioramas disseminated images of cathedral interiors to ever-greater audiences.

**Laura Holzman, Indiana University–Purdue University Indianapolis**  
**Beyond the Exhibition? Art History as Public Scholarship**  
Curatorial work is a logical mode of engaged art history because of the already-public nature of exhibitions. But must that be where engaged art history ends? Building on established practices of public scholarship, in 2013 Holzman forged a partnership with We Are City, an informal collective of Indianapolis residents dedicated to enhancing local urban life. Between 2012 and 2015 they structured their efforts around three main activities: a twice-weekly email newsletter shared examples of laudable city-building initiatives from Indianapolis and across the globe, an annual conference brought together urban innovators from Indianapolis and elsewhere, and an artist-in-residence program invited internationally active creative professionals to make new work in direct collaboration with Indianapolis and its people. Holzman brought an art historian’s perspective to the frequent discussions of and publications about visual culture and contemporary urban life. Collaborative projects included—but were not limited to—an exhibition that Holzman curated about the new ways of understanding Indianapolis that grew out of the group’s creative residency.
Amanda Horton, University of Central Oklahoma

Research → Process → Design History

Studio classes are often the highlight of any graphic designer’s education. They often become more engaged in the content of these courses than in any of the other courses that they may take while attending college. So how do design historians get that level of engagement in their lecture courses? Additionally, research is often a term that students have a strong reaction to—a strong negative reaction. Many students find this term to be intimidating or even downright frightening, trying to avoid completing any research (as well as the library) at all costs. This paper tackles both of these issues and shows one example of how to engage students in lectures and research through design projects in a course that is typically considered to be a lecture course. The goal of this project is for students to put into practice and to aid the retention of what they have learned in their design history lecture course. When students finally make these connections, History of Graphic Design often becomes one of their favorite courses.

Elizabeth Howie, Coastal Carolina University

Indulgence and Refusal: Cuteness, Asceticism, and the Aestheticization of Desire

Ascetic medieval Christians resisted temptation in a way that served to make desire more acute. Early 21st century scholars explore the so-called minor aesthetic category of cuteness, finding that, like asceticism, it denies that to which it simultaneously calls attention. Cuteness seeks intimacy, as the ascetic sought profound intimacy with God. Instead of prayer, cuteness produces the repetitive volubility of baby talk. Cuteness in distress, suffering, is at its most powerfully powerless. Cuteness desires to be desired; needy, weak, powerless, and adorable, it elicits a desire that is maternal, and therefore acceptable, regardless of how commercially engineered the cuteness may be. While cuteness signifies indulgence—and asceticism refusal—both are disavowals that call attention to the contradictions of desire, and both are forms of the aestheticization of desire. This paper explores the tropes of medieval Christian asceticism that haunt the commercialized cuteness of 20th- and 21st-century consumerism.

Robert Howsare, West Virginia Wesleyan College

(Err)Rational Aesthetics

A 2015–2016 visiting assistant professor of art at West Virginia Wesleyan College, Howsare’s previous teaching experience includes foundation and printmaking courses at University of Missouri–Kansas City, as well as the Kansas City Art Institute. Sharing knowledge and helping his students accomplish their goals constantly reinspires his commitment to teaching. He looks forward to using this opportunity to become better acquainted with SECAC, while also connecting with other professional artists committed to teaching at the university level. Informed by a background in psychology and commercial printing, Howsare utilizes nontraditional printmaking matrices and techniques to explore the anomalies occurring within systems. He received his BFA in printmaking from the Kansas City Art Institute and graduated with an MFA in printmaking from Ohio University. His work has been exhibited nationally and internationally; selected venues include the Grand Rapids Art Museum, the Austrian Cultural Forum of New York, and the International Print Center of New York. His work has been recognized by WIRED Magazine, Abitare International Design Magazine, HOW, and other publications. Most recently Howsare’s work has appeared in The Art of Tinkering, Meggs’ History of Graphic Design and on Adult Swim.

Jade Hoyer, University of Tennessee, Knoxville

Mistake Paper: Using Papermaking and Art Making to Engage Individuals after Loss

“Mistake Paper” is an interdisciplinary art and counseling project that addresses grief through handmade paper and art. Led by counselor Emma Burgin and artist Jade Hoyer, this project is an innovative intervention aimed to young people grieving a loss. By recycling unsuccessful artwork, Burgin and Hoyer created handmade “mistake paper” and led workshops for counselors-in-training in the University of Tennessee, Knoxville’s Counselor Education department. Applying Neimeyer, Torres, and Smith’s theory of a constructivist approach to grief (2011)—that people are meaning-makers, actively shaping and re-shaping their experience to give it personal significance—the counseling students worked one-on-one with young children who had experienced a recent loss in their lives. The counselors-in-training worked with these children to create a product with the paper and then—since the paper was impressed with seeds—planted it. Flowers bloom from the paper, symbolizing the children’s journey of grieving and growth, a
process echoed by Burgin’s and Hoyer’s own applications of the handmade paper to their respective counseling and studio art practices and lives.

Stephanie Huber, The Graduate Center, CUNY
Mass Spectacle and the Modernist Grid in Busby Berkeley’s Musical Production Numbers
In this paper Huber examines several dance numbers from Busby Berkeley’s early 1930s musicals and considers their possible relationship to the modernist grid. The way in which Berkeley arranged his sets and performers adhered to a strict organizational structure that often abstracted the female form through multiplication. The resulting imagery often appeared as highly organized geometric patterns of bodies in space. Looking at Rosalind Krauss’s seminal 1979 essay “Grids,” Huber examines how the anatomies in Berkeley’s films operate in the realm of the unreal and in denial of the natural world in a manner similar to the paintings of Piet Mondrian, Jasper Johns, or Agnes Martin. Although the Constructivists may have seen the grid as an ideological device for the Communist Revolution, its use in context of Depression-era Hollywood took on connotations relating more closely to capitalist demands and the production of desire. Huber also looks at these distinctions in relationship to their contextual specificities, using Siegfried Kracauer’s text Mass Ornament as a theoretical framework.

Karla Huebner, Wright State University
Jakub Schikaneder: A Fin-de-siècle Prague Flâneur
Like Paris, Prague is a city with a history of observant walkers. This paper considers the crepuscular cityscapes of painter Jakub Schikaneder in relation to 19th-century and fin-de-siècle Prague flânerie.

Molly Hull, Meredith College
Tino di Camaino’s Tomb of Maria of Hungary
Santa Maria Donna Regina is a unique example among churches constructed during the trecento in Naples. Maria of Hungary, the Queen of Naples, had intended for the church to be part of a Clarissan convent for noble women and her final resting place. Tino di Camaino, the first court sculptor for the Angevin dynasty, was commissioned c. 1325 by King Robert to construct a tomb for his mother, Maria of Hungary. The tomb became propaganda to solidify Robert’s claim to the throne. Later, the church would be stripped of its medieval interior and transformed into a Baroque church, losing the integrity of the original plan. Hull places Maria’s wall tomb within the context of the program dedicated to the glorification of the Angevin dynasty and Maria. Through determining the relationship between the tomb and its surroundings, she explains how this wall tomb epitomizes the talents of Camaino, a Sienese artist who has been underappreciated as a result of Vasari’s Florentine bias. Hull uses this tomb as an example of why Camaino should be considered the first court artist of Naples. Moreover, she supports this claim by comparing this tomb to others commissioned by the Angevin dynasty.

Hillary Hummel, Cooper Hewitt and Parsons The New School for Design
Film Noir’s Portrayal of Bunker Hill: An Expiring Urban Landscape
Film is an exceptionally useful medium for reconstructing neighborhoods and geography that have subsequently been swept away. Bunker Hill, a region of Los Angeles, is one such neighborhood that was captured in film before its radical redevelopment in the 1960s. Prior to the sixties, the urban neighborhood’s crooked streets, overgrown facades, and run-down 19th-century homes made it the ideal backdrop for noir films. Through the analysis of film, literature, and photography, this paper explores a transitional moment in the architecture and urban design of mid-century Los Angeles. Using Robert Aldrich’s 1955 film Kiss Me Deadly as a case study, Hummel analyzes how the film’s sets, cinematography, and storyline juxtapose two types of space to reveal a new isolated suburban existence. Employing the theory of “counter-space” set forth in Henri Lefebvre’s The Production of Space, Hummel contrasts the densely populated, turn-of-the-century neighborhood of Bunker Hill with its modern counterpart of high-rise apartment buildings, freeways, and vast parking lots—the argument being that the film’s protagonists’ starkly different ethos and built environments echo the tension between the old and new urban landscape.

Courtney Hunt, Cleveland State Community College
Suzanne Valadon’s Nude Portraits of Young Utrillo
Beginning in the late 19th century, Suzanne Valadon learned to draw by modeling for artists such as Renoir and Toulouse-Lautrec while observing their techniques. Due to the confluence of circumstances and talent, Valadon began to depict not only the female but also the male nude. She began this part of her career around 1892, with a
quotidian subject—her own son. Out of these drawings, at least fourteen are of her son in the nude and show him between the ages of nine and thirteen. Valadon used her son’s young body as a tool with which to experiment in male-dominated modes of expression, such as the odalisque. This discussion will address the historiography, formal qualities, and controversial nature of Valadon’s drawings of her son from the 1890s. Hunt argues that the works of Utrillo are intrinsically more complicated than her other portraits of children, based largely on Valadon’s position as a female artist attempting to capture the male nude body through the lens of motherhood. These works do not merely expose a mother wishing to capture her son in a moment in time; they offer us a glimpse into one of Valadon’s interests as an artist, the male nude.

**Raluca Iancu, Independent Artist**  
**Prints in Peculiar Places**  
During the most recent Southern Graphics Council International Conference in Knoxville, TN, Iancu had the opportunity to coordinate “Prints in Peculiar Places.” This initiative was a series of special “printstallations.” Iancu, working with the City of Knoxville, the KCDC Public Building Authority, the L&N STEM Academy, and various private business owners, identified a series of locations where printworks could be installed during the week of the conference. On the evening of Thursday, March 19, 2015, the “Prints in Peculiar Places” art walk took place, leading conference delegates from the Knoxville Convention Center to receptions and events in Downtown Knoxville. The installations activated spaces that would not have otherwise been noticed and allowed the 20 artists involved to explore installation art outdoors. Several of the artists had not installed outside of the gallery before and the project inspired many of the conference delegates to consider the possibilities of creating installations with their prints.

**Alvaro Ibarra, College of Charleston**  
**Remaining Dacian in Roman Britain: Identifying the Dacian-ness of Cohors I Aelia Dacorum at the Roman Forts in Cumbria County, England**  
Cohors I Aelia Dacorum is the best-attested Dacian regiment, an 800-strong cohort of infantrymen recruited as early as AD 117. Dacia (present-day Transylvania) had barely been conquered ten years prior and remained mired in a bitter insurgency. The emperor sent this Dacian unit away from their embattled homeland, lest they decide to join the rebels. I Aelia Dacorum was tasked with patrolling Hadrian’s Wall. This Dacian cohort remained in Britain from 125 to 410. Beyond defending Hadrian’s Wall, many transplants participated in Antoninus Pius’s war against the Caledonians (139–142). In effect, Dacians born in the midst of the Roman occupation of their homeland became oppressing agents for their conquerors. Such traumatizing shifts in allegiances occur incrementally with traces of native elements surfacing in the material production of foreign recruits. Like all auxiliaries, I Aelia Dacorum was only marginally Roman. In this lecture, Ibarra analyzes the altars and stele from three Cumbrian forts associated with I Aelia Dacorum. He suggests that some remains communicated the soldiers’ Dacian-ness, even as the decorative and textual programs adhered to Roman formulas. Ibarra also reassesses dedications to Britannic deities featuring hybrid or indeterminate qualities, religious constructs that functioned for Romans, Britons, and Dacians alike.

**Dennis Ichiyama, Purdue University**  
**The Allure of the Handset and Hand Printed**  
David Jury’s 2004 book *Letterpress* became a manifesto for designers who needed a balance between the digital and the hand. Ichiyama’s work has followed his words (and he has borrowed and paraphrased from Jury’s title). For the last 15 years Ichiyama’s focus in typography as a graphic designer has shifted towards the letterpress, handmade paper, and handset type. This is the focus of his presentation.

**Chris Ireland, Tarleton State University**  
**Teaching Critical Thinking through Gaming**  
Of all the words that could be spoken to describe critiques in art school, one would rarely hear the word “play,” much less “laughter” or “fun.” To properly anticipate the expectations of the audience, students are encouraged to test the designs of other, more well-known interactive games. These games are not the kind that require computers, expensive consoles, or even necessarily special skills. Games such as Duck, Duck, Goose, Freeze Tag, and Red Light Green Light are used in class because they are simple, inclusive, and imaginative. These are the same qualities that made them popular at our students’ (and professors’) grade school playgrounds. Once a game is selected, the class will play the game a few times, and afterwards an open discussion is had about the experience. Defining what is “fun” about the game forces the students to consider how their emotional experience is shaped by the design
structure of the game. Having stronger foundations in emotional intelligence allows the students to build stronger intellectual concepts in their own designs. It also introduces the concept of critiques being a fruitful and enjoyable display of critical thinking, not an institutional judging of artistic “talent.”

Stacy Isenbarger, University of Idaho
Tasking Failure
In the grand pursuit of higher education’s R&R—recruitment and retention—there seems little room to risk failure. But without it and efforts to investigate failure’s complex causes, those in the front lines of creative inquiry rarely find much growth and stability. Without taking time to understand failure’s impact on the individual’s experience, growth in turn lacks authenticity and genuine grounding. Through the sharing of mentorship and course strategies, Isenbarger discusses approaches to going to task with failure in efforts to strengthen student awareness and community engagement.

Barbara Jaffee, Northern Illinois University
Education for Industry’s Sake and the Modernizing of American Art
As business leaders, educators, and politicians awakened to the importance of art’s industrial and social applications in the late 19th century, efficient, publicly available instruction in drawing became an imperative in the United States. The relentless standardization and self-conscious modernization of artists’ methods that followed succeeded in introducing into art education at all levels an array of diagrammatic exemplars and recipes for pictorial design, the aesthetic effect of which was considerable. Artists Robert Henri and George Bellows built their progressive forms of realism on scaffolding supplied by the formulae of Hardesty Maratta and Jay Hambidge. Pioneering abstractionists Georgia O’Keeffe and Manierre Dawson created austere arrangements inspired by the theories of educators Arthur Dow and Penman Ross. Thomas Hart Benton passed along his nostalgia for “scientifically-managed” aesthetics to his best-known student, Jackson Pollock. The story of modernism in American art is told most often in terms of the impact of European stylistic precedents. But it is important to recognize the role of a complex network of circumstances, including a more or less official campaign to make art responsive to the needs of industry—a campaign with roots in 19th century industrialism and educational reform.

Moon Jung Jang, University of Georgia
Rational Transitions in Creating Motion Graphics
In motion graphics, making smooth and rational transitions is more significant and challenging than designing frames. This study focuses on the rational transitions between a series of frames in order to enhance visual literacy and to maximize visual narratives in creating motion graphics. It explores how physical attributes such as shape, color, size, and position change in order to create meaningful stories. This approach to building these rational transitions in motion graphics was first developed in a studio course. The methodology was built in stages. First and foremost, students defined the structure of their visual narratives by drawing storyboards. The second stage involved the interpretive and physical analysis of each frame of the narrative. Then, the students defined the relationships between a series of frames and their functions such as addition, contrast, opposition, cause and effect, similarity, equality, and intensification. Finally, the students configured the frames in a timeline of After Effects CC. The design outcomes resulted in various transitional and transformative effects, such as intersect, overlap, dissolve, figure-ground, fade, and frame divisions, all reflecting the rational transitions in their narratives. This study was designed to contribute to motion graphics and the development of narrative design practices.

James Jewitt, Virginia Tech
Titian’s Flight into Egypt and the Virtues of Landscape at Palazzo Loredan in Venice
Around 1507, Titian painted the earliest surviving large-scale canvas of his career and among the largest religious or narrative scenes on canvas or panel he ever painted. This was the Flight into Egypt (Hermitage Museum, St. Petersburg) produced for the main reception hall of the Venetian nobleman Andrea Loredan’s palace. Even as scholars acknowledge its revolutionary qualities they have mostly left unexplored several key questions about it. The Flight has never been related to what we know about Loredan, who dedicated much of his professional career to arduous travel and bureaucratic service to the State. This paper analyzes Titian’s painting for the first time in regard to its original presentation in Loredan’s palace and this patron’s agency. It focuses anew on the devotional meaning of Flight episodes in popular meditational treatises to come to a better understanding of Titian’s ambitious pastoral landscape and its themes of journey, safe arrival, and retreat. This provides broader insights into the evolving role for
landscape pictures in the Venetian domestic interior and, in particular, the fundamental influence these large format pictures had in further shaping contemporary devotional practices and patrician identity.

**Jason John, University of North Florida**

**Painting the New Image**

As an artist and painter, John has always been interested in the possibility of the painted image. During school, most of his professors claimed the painted image was not painting’s path to the future and such assertions assumed such educators believed painting had a place in the future to begin with. John doesn’t feel such grand proclamations could have been more wrong. Something drastically changed as we cleared the height of formal abstraction in the 1950s. The movements of Photorealism and Pop Art were not concerned with past representational artists’ obsession with image making as craft, but with opening up a new conceptual landscape with image-based references in painting—the world had changed and so did art. This panel investigates contemporary artists who use multiple source images and new tools such as Photoshop in the process of painting while also exploring photography and video work that draws inspiration from the space of painting due to such innovations. John follows up with a discussion on how the photo-based image has been a driving inspiration in his own work.

**Amy Johnson, Otterbein University**

**Walking in the City: Views by Women Artists**

In the 1890s, Mariana Griswold Van Rensselaer published several articles in The Century Magazine describing walks through New York City, accompanied by enticing views by noted artists including Charles Mielatz and Childe Hassam. The same time period also found the photographers Alice Austen and Jessie Tarbox Beals creating artistic views of the city. Van Rensselaer’s combined text and images encouraged the reader to consider the city as a site for exploration with a uniquely American picturesque aesthetic, a perspective similarly offered by Austen and Beals. As well-to-do middle-class women, Van Rensselaer, Austen, and their audiences represent a group not often considered as actively present on the streets of New York beyond their shopping activities. These artists used images to teach readers how to find beautiful and picturesque views amongst the visual cacophony of urban life, including not only the wealthier neighborhoods along Fifth Avenue, but also the picturesque scenes created by the elevated railroads and tenement houses. Johnson considers how these verbal and visual images not only reflected the period’s interest in exploring the modern city, but also helped create a visual language for understanding the temporal quality of modern urban life.

**Jerry Johnson, Troy University**

**Art by Design: The Conflicted Confluence**

This paper tracks the progression of a work of art from conception to completion across an array of media. What begins in photography and digital collage stretches across video, 3D animation, subversive advertising, and finally steel and glass sculpture, all while incorporating typography and graphic design processes. This process of iteration and building-upon is then integrated into an Advertising Design classroom project.

**Susan Johnson, Institute of Doctoral Studies in the Visual Arts**

**Mortality, Monet, and Medium Specificity**

Hegel’s Dialectic of the Real is dialectic of Form. It is not The End of Art or History, but about how the invisible becomes visible. The “end” is our own mortality. Hegel’s dialectic is about making art because we die. Emmanuel Levinas suggests art is the ethical face of death. The three components are Abstract Being (the invisible), Logos (also known as Discourse) and Work. Truth affirms Logos by making the discourse of Being concrete, i.e., visible. Hegel calls this making Possibility visible—or Freedom. The dialectic is about the creation of Possibility and Freedom through Art—not about the end of Art. Hence, we can understand how the Artist creates Possibility, i.e., Freedom. In this paper, Johnson shows that Monet’s Nympheas are an engagement with Mortality’s content and form, i.e., signification and medium, through Hegel’s Dialectic of the Real. This is important because Clement Greenberg extracted his notion of Medium Specificity from Monet’s Nympheas. Johnson argues that Medium Specificity is a metaphor for Dialectic of the Real, but that the aspect of Mortality has been repressed since Modernism. Therefore contemporary art can reclaim Mortality by understanding Monet’s Nympheas and Medium Specificity in relation to Hegel’s Dialectic of the Real.

**Jeff Joiner, Virginia Tech**
**Teaching the Business of Design: How Student-Run Studios Can Bridge the Gap Between Classroom-focused Education and Client-focused Practice**

Ask any graphic design educator about the importance of teaching real-world job skills, and they’re likely to mention how students must be equally proficient in print, web, and interactive design in order to compete in the job market. They must be knowledgeable about every stage of a design project, from concept to production, and be familiar with an ever-growing list of tools like InDesign, Illustrator, Photoshop, Dreamweaver, Javascript, Axure, Bootstrap, XML, HTML, CSS, and UX. But in the highly competitive graphic design industry, is classroom-based learning enough? Other than internships, how can students gain real-world experience while still in school? This paper offers insight into real-world, practice-based learning by looking at how student-run design studios working with real clients can bridge the gap between classroom-focused education and client-focused industry. Central to the paper is a case study of FourDesign, a student-run studio at Virginia Tech that provides fee-based branding and print and web design for clients both on and off campus. FourDesign offers students an introduction to the business of design in a team-based environment where students hone critical job skills such as personal accountability, client interaction, time management, critical thinking, and seeing design through the eyes of their clients.

**Arthur Jones, University of North Dakota**

**T. A. Hay’s Alternate Agrarian World**

Jones examines the idiosyncratic vision of T. A. Hay (1892–1988), whose amazing environment in rural Kentucky was hidden from public view inside his house. Hay began making art in his late 70s, after retiring from farming. Following his wife’s passing, he moved into a 7-room house, where—driven by a compulsion to clutter—he crowded walls with hundreds of paintings and other objects to create an effect of *horror vacui*. Hay’s unique environment created an alternate agrarian universe in which a retired farmer might envision the recovery of his youth. He seems to have made art mostly for himself and, unaffected by outside influences, was not driven by hopes of recognition. Rather than providing narratives about specific events from his past, much of his art offers timeless archetypal glimpses into the memory of a retired farmer. Indeed, simple pictures of a hog, a horse, a bull or a chicken, though appearing conceptually simple at first sight, seem to be implanted with ardent meaning. After Hay’s passing, his environment was dismantled. Fortunately, Jones was given an opportunity to shoot a room-to-room video while most of the art was still intact. Segments of the video will be included in the presentation.

**Lillian Joyce, University of Alabama in Huntsville**

**It’s Good to be Rhome: A Greek Goddess Becomes Roma**

The goddess Roma, embodiment of the city, people, and empire of Rome, was not a Roman creation. Rather, Greek cities seeking to placate invading armies created the image, part Amazon, part Athena, to show deference to Rome and thereby mitigate hostilities. Like Athena and the Amazons, this new image was martial. Athena was also a city patroness for Athens, Pergamon, and other Greek cities, so the parallel to Roma and Rome worked well. Additionally, in Greek Rhome meant “strength.” Recognizing a good thing, the Romans adopted Roma. In art, the Romans stressed her Amazonian aspects, so not to confuse Roma with their Minerva. Among these aspects were a short tunic and often a bare breast, both of which differentiated Roma from Minerva while preserving the valorous aspects of the figure. The bare breast was a sign of the Greek Amazons’ indecorous and unwomanly behavior. At the same time, baring a breast in battle was a sign of bravery. When the Romans borrowed and transformed the Greek Roma, the new Roma could only have positive associations. Roma needed to be bold, wise, and eternal. The Greeks supplied the raw materials and the Romans transformed it into something new and powerful.

**Hanna Jubran, East Carolina University**

**Professionally Speaking—Active Professor, Creative Students**

Jubran’s topic includes professorial activities and productivity in the field. She discusses how she provides students with the education they need to be creative and become business-oriented artists. Jubran outlines her experience and strategies for this approach and how to secure funding for her students and the sculpture department. Among examples she discusses are ones from local and regional businesses, such as an outdoor sculpture exhibit where students design and execute large-scale sculpture for the New Bern (NC) airport. Students are paid for materials, work is displayed for one year, and one sculpture is purchased each year. Jubran also works with the City of Greenville coordinating student commissions for outdoor sculpture, benches, and artistic receptacles for the dream park. The commissions range in price from $5,000 to $10,000 each. She also works with the student union to create an annual juried indoor-outdoor sculpture exhibition with visiting artists. Other activities include a student club/guild,
a local arts council exhibition and sponsored visiting artists, student art sales, and partnerships with local banks for fees to exhibit student work.

Paul Karabinis, University of North Florida
Photography as Printmaking: Not Exactly a Repeatable Pictorial Statement
This presentation examines the growing interest in handmade photographs. 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 photographic processes, printmaking, and digital technology, this presentation examines new art making sensibilities and teaching strategies that are shifting photography from its isolation as a different kind of art to a broader territory that crosses traditional media boundaries.

Anne Keener, Independent Artist
The Reality of the Unseen: Artist as Metaphysician
The term metaphysic suggests an investigation of tricky questions about reality. How are unseen forces at work in the world? How does consciousness encounter what lies beneath or beyond normal perception? In this paper Keener brings to light the work of philosopher Henri Bergson as he approaches metaphysics as something a philosopher does. Bergson installs himself in the living reality of his own duration. Although Bergson does not speak directly about artists in this regard, Keener argues that passages in Bergson’s Introduction to Metaphysics suggest an overlay with artistic context. Terms and stakes emerge from this comparative analysis that find Bergson’s method of metaphysical intuition especially suited for resisting normal modes of perception.

Chrystine Keener, Lander University
Pontormo’s Deposition: A Savonarolan Aesthetic
Chrysa Damianaki proposes that Pontormo’s Deposition (c. 1528), housed within the Capponi Chapel at Santa Felicita, reflects the doctrine of the Dominican monk Girolamo Savonarola (d. 1498), which experienced a revival during Florence’s Last Republic (1527–30). In her argument, Damianaki builds upon Steinberg’s theory that the Pontormo does not portray a fainting Madonna; rather, it adheres to the Church’s official position on the swoon of Mary (lo spasimo) as recorded by Cardinal Thomas de Vio on July 17, 1506. Damianaki asserts that Savonarola preached about the Madonna’s fortitude much earlier and discusses correlations between Pontormo’s altarpiece and Andrea del Sarto’s Lamentation (1523), noting that both panels invite the viewer to meditate upon the Eucharist. She traces this emphasis on Eucharistic imagery back to Savonarola’s recommendation of the frequent observation of this sacrament, and to his exegesis of the Pater Noster, in which the friar conflates the “daily bread” with the Eucharistic bread. She futher suggests that the Deposition’s imagery reflects Pontormo’s religious inclinations. This paper forges a stronger link between the painting and Savonarolan tenets by looking not to the painter, but to the patron Lodovico Capponi and to the friar’s noted preference for tabernacle altarpieces.

Jessica Keough, Independent Scholar, Stony Brook University
Flipping the Switch: Graffiti Research Lab, Light, and the Urban Landscape
The Graffiti Research Lab (or GRL) began in 2005; their mission was to outfit graffiti artists with open source technologies for urban communication. They engineered tools that would assist traditional graffiti artists in “getting up” and evading arrest. Inadvertently, in designing these tools, the members of GRL effectively created works of graffiti art that adhered to the traditional themes and objectives of graffiti-making while simultaneously engaging the urban community and encouraging greater public participation and understanding. GRL was able to accomplish this new, more positive view of graffiti in the urban setting by using light as their medium. GRL works such as L.A.S.E.R. Tag, Light Criticism, and LED Throwies all use light to increase the visibility of their work, to engage the urban landscape and its dwellers in a dialogue about their environment, and to create an event in which large groups of people can participate and enjoy the art of graffiti without acknowledging the often negative perceptions of the art form. The impact of light on urban culture has undergone extensive research, but its potential to turn a negative into a positive, as it has done with the perceptions of graffiti, was unrealized until GRL flipped the switch.

Gary A. Keown, Southeastern Louisiana University
Dan Friedman: The Radical Modernist
Dan Friedman was a graduate of the Carnegie Institute of Technology, which later became known as the Carnegie Mellon University’s College of Engineering. After that, Friedman studied in Basel under Wolfgang Weingart and Armin Hofmann. In 1969, he returned to the United States where he taught at Yale University and then became senior designer at Anspach Grossman Portugal in New York from 1975–1977. Two years later Friedman worked at the Pentagram, where he designed corporate identity, posters and other collateral for internationally recognized corporations. Dan Friedman's creative efforts have ranged from corporate graphic design, educator, and fantasy furniture creator. He was also the innovator of New Wave design. In his own words he described himself as a “radical modernist.” This paper focuses on the passionate, responsible, and humorous work of Dan Friedman.

Rozemin Keshvani, Independent Scholar and Curator
The River Has a Voice: Annea Lockwood’s River Triptych
Artist Annea Lockwood’s passion for rivers, their power, and the way they carve through the landscape, has produced a triptych study of three strikingly different river bodies: the Hudson, the Danube, and the Housatonic. “A Sound Map of the Hudson River” takes us on an “aural journey” from the river’s source to its terminus in New York Harbor. Lockwood selected 15 locations at which to record the river; additionally, she recorded the stories of four people who work with, or along, the Hudson River, echoing the river’s cultural and commercial role. In “A Sound Map for the Danube River,” Lockwood encourages listeners to think about the relationship between the human and non-human world. The work presents a sound map “interleaved with the memories and reflections of people living by and from the river…, forming a parallel flow of languages and relationship with the river.” By contrast, when recording the remote and commercially un-navigable Housatonic River, Lockwood spent a year recording the river’s various configurations to create a rich array of soundscapes. Lockwood’s work repositions the artist in nature, engaging the listener in a creative, social, political, ecological and sonic discussion of the structures growing around and within the river.

Miriam Kienle, University of Kentucky
Exhibiting Correspondences: Ray Johnson and the First Exhibition of the “New York Correspondance School”
On the occasion of the first major public exhibition of a new art form called “mail art,” held at the Whitney Museum of American Art in 1970, William S. Wilson—a writer, critic, and Ray Johnson’s close friend—perceptively wrote the following about Johnson’s practice: “His communications called attention to the charms and irritations of any communication, in which there are arbitrary restrictions, bourgeois interferences, and compromising self-stylizations, which limit communication even as they make it possible. Some distance is necessary for some closeness. Ray Johnson’s friendships were mediated by the post office.” Mediated by a communication system that paradoxically connects people to one another even as it reinforces the distance between them, Johnson’s correspondences were an art of the postal system. Although practitioners and scholars of what came to be called “mail art” or “correspondence art” have debated its postal aspect, this paper argues that the structures of postal communication are fundamental to Johnson’s practice. In particular, Kienle asserts that the postal character of his work lies not in the presumption of an intimate communing between sender and receiver, but rather in the post’s promise of anonymous, decentralized, and heterogeneous communications between the various users of the system.

Nichola Kinch, Temple University’s Center for the Arts, Tyler School of Art
Image as Object
This paper discusses two bodies of work stemming from research of historical image production practices, early photographic developments, and the advent of moving image machines. In these historical forms image construction was intimately tied to dynamic objects whose presence was as dominant as the images they produced. Both bodies of work use a collection of animation machines, photographs, and optical toys to construct illusions, taking advantage of the physicality of these devices to place emphasis on the power and limits of visual perception. “Love Stories” presents a series of rarified images of nature. These objects offer an illusion, a grove of 10 foot trees that appear real but are flat, a moon that tricks the eye through persistence of vision, and a flock of birds whose flight is suspended until someone turns a crank on a machine. “Gerrymander Menagerie” also presents a series of animation machines, optical toys, and image-producing objects that tap into the upcoming political election for its content and fodder. Through these objects, and the images they create, Kinch presents the mediated photographic experience as a metaphor for how we understand the world.
Chassica Kirchhoff, University of Kansas

Bodies of Knowledge Encased in Armor: Convergences of 15th-Century Art and Literature in the Thun-Hohenstein Album

The earlier of two codices known as the Thun-Hohenstein albums contains a collection of 112 drawings that visualize late 15th- and early 16th-century armor encasing moving bodies and arrayed empty in pieces. While most of the Thun drawings were created in Augsburg during the 1530s or 1540s and—often retrospectively—depict armors crafted between 1480 and 1540, the three earliest artworks in the album were drawn during the late 15th century. They incorporate imagery derived from encyclopedia compendia of scientific and military knowledge, fencing and martial manuals, and early print culture. In this trio of 15th-century images, diverse structures of knowledge and the mnemonic strategies that made them memorable intersect. Intellectual frameworks surrounding martial skill, military science, and didactic literature converge in the armored bodies visualized in the Thun drawings. The gestures of these armored figures and the styles that articulate them recall the literary and artistic lineages that informed them. This case study explores how the visual and textual traditions that shaped the three earliest Thun drawings imbued the armored bodies that they depicted with meanings familiar to their audiences, and how this confluence of sources helped establish pictorial strategies that shaped representations of armor for over a century.

Amy Kirschke, University of North Carolina Wilmington

Romare Bearden: Black Ink and Depression Era Cartooning

In this paper Kirschke examines African-American artist Romare Bearden as a visual historian, an artist, and a political cartoonist. Bearden had a long and prolific career as a painter, printmaker, and collage artist who dealt directly with issues of memory and individual and collective identity of the black American (often connected to Africa). With very limited opportunities for black artists, Bearden was able to develop a visual vocabulary of political protest in his early cartoons. In the 1930s, Bearden contributed some of his most interesting material to the pages of The Crisis, the flagship journal of the NAACP edited by W.E.B. Du Bois, to the Urban League’s Opportunity Magazine, and to the weekly newspaper, the Baltimore Afro-American. This was a period when he was greatly influenced both by Du Bois’s views on memory and identity and the German émigré artist George Grosz, whose work was also tied to remembrance. The majority of illustrations discussed in this paper first appeared in the Baltimore Afro-American and have never been published since the cartoons first appeared. These illustrations can be considered a “magnifying glass” into the dilemmas of the day.

Solmaz Kive, University of Colorado at Denver

Teaching the Histories of Architecture in the Digital Age

Architecture has been one of the first disciplines in humanities to embrace the digital media in practice and education. The history of architecture as well has extensively benefited from various visualization techniques, reflected in the increasing number of online courses and MOOCs. Most often, however, the online course replicates the physical class by substituting the instructor’s voice for her physical presence. The unique potential of the digital medium is yet to be explored. This presentation explores a diversity of narratives as a pedagogical opportunity that is not available in the lecture-based model. Kive argues the evolutionary narrative imposed by the sequence of the classes in the lecture-based model could hardly avoid marginalization of the “other” traditions, which are commonly sandwiched in intervals in the chronological chain of Western styles (e.g., Islamic architecture, as one entity between Gothic and Renaissance). Exploring a number of online resources and platforms, such as the Metropolitan Museum’s Timeline of Art History, University of Virginia Library’s Neatline, and Khan Academy, Kive argues for an alternative pedagogical model that uses the digital platform in order to replace the traditional mega-narrative with a multitude of narratives formed through various historical, geographical, and thematic layers.

Sarah Kleinman, Virginia Commonwealth University

Voz Alta: The Sound of a Collective Memory

Voz Alta is a participatory, voice-activated public light installation designed by Rafael Lozano-Hemmer as a memorial for the Tlatelolco massacre, which occurred on October 2, 1968, in the Plaza de las Tres Culturas in Tlatelolco, Mexico. After the massacre, the government suppressed official news outlets in attempt to silence dissent and evacuate historical record of government-led violence. This effort was met with an eruption of public resistance through art, literature, and performance, creating an “oppositional imaginary” of collective memory. By incorporating the memory of a charged national event into spaces imbued with meaning, Voz Alta invokes multiple temporalities, deliberately exceeding the parameters of artistic practice and becoming a platform for social activism.
This paper examines the role of Voz Alta in negotiating boundaries between the government’s fictitious history and the public’s collective memory, focusing on sound as a mechanism for power, control, and disruption. It argues that sound continues the “oppositional imaginary,” prompting a process of critical self-reflection. Its goal is to come to consensus on what Voz Alta achieves for its participants; its correlation and activation of memory associated with the massacre; and its potential to supplement the incomplete history that haunts the contemporary Mexican state.

Rachel Klipa, Independent Scholar
Nadežda Petrović: The Fight to Modernize Serbia
Nadežda Petrović (1874–1915) is considered to be Serbia’s first modern artist and a key participant in helping to establish nursing as a profession in early 20th-century Serbia. Trained extensively as both painter and nurse, Petrović shocked Serbia’s conservative art world when she depicted Serbia’s struggling peasants, especially women, in less than ideal situations, using modernist painting techniques. Her accurate observations came from years of traveling Serbia’s countryside while working as a volunteer nurse. Although she was a leading figure in the history of Serbia, years of political turmoil have limited the understanding of Petrović’s artwork. Leading art historians, such as Katarina Ambrozić, Jasna Jovanov, and Lidija Merenik, interpret her paintings as nationalistic and a celebration of Serbia’s landscape. However, these studies fail to mention the importance of Petrović’s role as a nurse while documenting Serbia’s peasantry. Moreover her interaction with peasant women rendered a much different portrayal than the consummate Serbian woman, depicted by influential male artists, such as Djordje Krstić (1851–1907).

Chinatsu Kobayashi, Université du Québec à Montréal
Biomorphic Line from Art Nouveau to Modernism
The extensive use of curved lines derived from nature certainly counts as one of the main characteristics of Art Nouveau ornamentation. Kobayashi briefly indicates its roots in John Ruskin’s aesthetics (discussing Pl. 7 from Stones of Venice, v. 1) and the Arts and Crafts movement he inspired. The elimination of ornament, notoriously called for by, e.g., Adolf Loos, is also characteristic of “Modernism,” so that, in architecture, geometric lines would then come to the fore. Kobayashi argues that, although Modernism is often portrayed as a radical break with the past, Ruskin’s legacy survived. The term “biomorphic” was coined by Geoffrey Grigson in the 1930s to describe curved lines and figures taken from nature in Modernist artworks, and Alfred Barr even argued in Cubism and Abstract Art (1936) that the geometric tradition in abstract art was by then on the decline, while that of biomorphic forms was ascendant. Using classics such as Nicolas Pevsner’s Pioneers of Modern Design and Sigfried Gidion’s Space, Time & Architecture, Kobayashi shows how Modernist architecture, far from rejecting biomorphic forms, actually incorporated them.

Jacek Kolasinski, Florida International University
Aesthetics of Collaboration: “Transcending Time,” A Video Opera
The German idea of Gesamtkunstwerk (or total work of art) has become an ideal term to illustrate numerous collaborative endeavors incorporating the visual arts, music, dance, and architecture. It has been a fascinating creative journey to work with visual artists, composers, choreographers, architects, poets, and scientists. A series of international and interdisciplinary projects has become a framework to examine the position of aesthetics of collaboration in cultural and academic settings. “Transcending Time,” a non-narrative video opera with five vocalists, chamber orchestra, video, and electronics, may serve as an example of artistic confluences widely tested in Kolasinski’s creative research practice.

Jodi Kovach, Columbus College of Art & Design
Remotely Mexican: The Critical Reception of Gabriel Orozco’s Whale Skeleton, at Home and Abroad
Gabriel Orozco’s Mobile Matrix, a skeleton of a gray whale found on the beach of the nature preserve at Baja California Sur, which the artist covered with hand-drawn graphite circles, is a highly controversial work that was commissioned by the Mexican government and hangs in the central nave of the Biblioteca Vasconcelos in Mexico City. This paper looks at the meaning of Mobile Matrix in the context of the state commission and the criticism Orozco received following its exhibition at MoMA, New York. Following Kovach’s analysis of the critical reception of the work in two distinct institutional settings, she proposes that through this object, Orozco ambivalently exhibits and denies associations with his “Mexicanness” to complicate notions of national and international identity that preoccupy his critics both in and outside of Mexico. Close study of Orozco’s choice of the whale skeleton for the commission, and of his act of writing overtop of the bones with graphite marks, explains the artist’s characteristic
strategy for revealing the inherent instability and mutability of an object’s meaning, which in this case also exposes the institutional mechanisms that can narrowly determine how we receive a work of art.

Claire Kovacs, Augustana College
Mapping Paris: Considerations of a Digital Collaboration at the Trailhead
“Mapping Paris: Social and Artistic Networks 1855–1889” is a digital project that will utilize modes of collaboration in its later stages. It charts and analyzes 19th-century social networks in order to map the artistic collaborations taking place in Paris between the Universal Expositions of 1855 and 1889. The networks are mapped through primary source documents and provide the opportunity to engage and reconsider the concepts of social-center and periphery in Paris itself, renegotiating the international nature of this cosmopolitan city. The theoretical and functional foundations of the project are in process, and Kovacs is seeding the project with information from her research on the Italian artistic communities in Paris, but it is her hope that eventually interested individuals will contribute data about other social networks in Paris at this time. “Mapping Paris” is not crowd-sourced, per se, but projects such as Open University’s Reading Experience Database (RED) help form Kovacs’s thinking on conceptions of collaboration in larger, data-driven projects. This presentation considers these spaces of collaboration: their benefits, pitfalls, and areas of reticence and hesitation in the sharing of information in a field where often the solitary scholar, laboring alone in the archives, is a privileged mechanism of production.

Heidi Kraus, Hope College
The Harry Brorby Project: A Case Study in Collaborative Digital Art History
In 2014, the De Pree Gallery at Hope College received sixteen tattered boxes containing the artist Harry Brorby’s personal documents, poems, drawings, photographs, and ephemera. A once well-known and respected West Michigan–based painter, printmaker, and sculptor in the 1960s and 1970s (whose work is part of the permanent collections of the Museum of Modern Art and the Walker Art Center to name but two), Brorby passed away in Tucson, Arizona, in 2012 at the age of 85. In this paper, Kraus addresses how this archival material—material that was once in danger of being destroyed—is serving as the foundation for a student-driven, collaborative digital investigation into Brorby’s prolific career. The goals of this ongoing project include: placing Brorby’s life and work within the context of contemporary art history; exploring the notion of artistic legacy and collective cultural memory; and exposing undergraduate students to primary archival research and varied art historical methodologies within a decidedly digital framework.

Kate Kretz, Independent Artist
How to Listen to the Universe
This paper elaborates on a complex creative process that includes an impetus of current events, followed by extensive research, mining the subconscious, but, primarily, reliance upon serendipity to guide the artist through the development and creation of work. Stripping away outside and—especially—self-imposed limitations, and employing double loop problem-solving processes, can produce work that is more free and uniquely our own. It is often said that the more personal a work gets, the more universal it becomes: here, it will be argued that learning how to open one’s self up, listening to what The Universe is telling the artist to make, can make one’s work more authentic. While the focus of the paper is on one artist’s well-documented process, the results of teaching this method in workshops and classroom settings will also be shared.

Jennifer Kruglinski, Kingsborough Community College
Eleanor Antin’s Feminist Eclectic and Appropriative Burlesque
In this paper, Kruglinski discusses the role of eclectic appropriation in Eleanor Antin’s feminist performances and videos from the 1970s. Antin appropriated the trope of the ideally masculine king for an ongoing series of performances, then explored an ideal artistic femininity in a series of videos about a ballerina, and finally played the role of the subservient, docile nurse for another set of videos and performances. Antin’s appropriative borrowing of these predominant tropes of masculinity and femininity humorously highlighted the formative role of gender in Western culture and ironically skewered these tropes in her burlesque interpretation of these gendered ideals. However, Antin’s detournement of gender roles presents viewers with an approachable and humorous feminist critique. As such the laughter elicited by these works softened the feminist deconstruction of American culture inherent to them and made its critique easily digestible for all viewers. Antin’s feminist burlesque works from the 1970s are each clear examples of the ways in which eclectic appropriation helped shift the roles of art and artists
from conceptual ruminations about mass-produced objects and goods into a postmodern exploration of gender identity in contemporary culture.

**Melissa Kuntz, Clarion University of Pennsylvania**

**Artist as Critic**
The perspective of artists, when writing about art, is inevitably influenced by their own artistic practice. Kuntz explores writings by artist/writers, and writings by art critics who are not also “makers,” to try to identify differences in topics, style, and perspective of the criticism. Kuntz also explores the motivation behind criticism by artists and criticism by non-artists. Does ego or nepotism or desire to better one’s own position come into play in art writing? Is there a difference in the motivation in writing about art between artist/writers and critics?

**Lily Kuonen, Jacksonville University**

**From Conversation to Criticism**
For the past two years, Kuonen has been a contributing critic for BURNAWAY magazine based out of Atlanta, GA. Through a variety of content, BURNAWAY explores critical arts dialogue throughout the Southeastern region. Capitalizing on the support of Atlanta’s demographic, BURNAWAY encourages conversations that challenge, promote, and contribute to the diversity of this region. Kuonen’s involvement with this publication has been a platform for critical discourse concerning her own artistic community of Jacksonville, FL. Through her writing she has the excitement of promoting what she considers valuable cultural contributions, while simultaneously having the challenge of being an opinionated critic calling attention to aspects of her community that present an opportunity for change. For this panel, Kuonen discusses this careful balance of community support, engagement, and critique, while also commenting on other written opportunities, research, methods of teaching artistic writing, studio production, and projects she has explored. Kuonen shares aspects of her studio practice in which she sources word pairings, a recent project of a hybrid exhibition catalogue and artist book, participatory works that investigate the bond of image and word, and instructional methods. For Kuonen, words, language, writing, and artistic production are not punctuated. They are symbiotic mergers.

**Bonnie Kutbay, Mansfield University of Pennsylvania**

**Classical Literary Sources for Invention in Giorgio Vasari’s Art Theory of La Bella Maniera**
In the art theory of Giorgio Vasari (1511–1574), excellent art embodied the quality of la bella maniera, the beautiful style. He describes it as an exalted state of beauty attained by selecting the most beautiful parts from nature and combining them to create the finest form of beauty. Maniera arose from the practice of constantly copying the most beautiful objects and joining these together. However, a rigid adherence to rules in the duplication of nature was not always pleasing to the eye. So Vasari advocated the use of an invention that involved a subjective altering of the design, producing a beauty that surpassed nature. An invention also reflected an artist’s concetto, the creative idea associated with intellect and imagination. Vasari’s theories for invention in la bella maniera ultimately derive from classical antiquity, where similar ideas occur in the writings of the Greeks and Romans. This paper examines classical literary sources for invention in la bella maniera of Mannerism seen in the art theory of Giorgio Vasari.

**Sarah Kyle, University of Central Oklahoma**

**From Court, to Pharmacy, to Library: Botanical Imagery and Its Sites of Convergence in Renaissance Venice**
This paper examines Sandro Botticelli’s *Chart of Hell* (Biblioteca Apostolica Vaticana, Reg. Lat. 1896, f. 101r, c. 1485–1500) in relation to Antonio Manetti’s calculations of the size, shape, and proportions of Dante’s Hell recorded by Cristoforo Landino (De situ forma et misura dello inferno) in the 1481 Florence Commedia. Scholars have not fully explored the relationship between this text and Botticelli’s *Chart of Hell*, which represents a fusion of diagrammatic and storied pictorial traditions. Most significantly, they have not observed the close relationship between Manetti’s calculations as to how far around Hell’s circumference Dante and Virgil had traveled at various points in their journey and Botticelli’s placement of the figures of Dante and Virgil throughout the representation. It shows that Botticelli’s *Chart of Hell* not only maps Dante’s and Virgil’s journey but also measures it.

**Indra Lacs, Cleveland Museum of Art | Arthopper.org**

**Standing Still: Authorizing Self-Portraits as Performance**
How do performance stills engage with marketing tactics and branding strategies, and who dictates how such processes function: artists, photographers, curators, historians or pedagogues? Female performance artists such as
Hannah Wilke and Marina Abramovic have or continue to create self-portraits “as” performance. Conversely, photographer Cindy Sherman’s Untitled Film Stills of the late 1970s and video artist Shirin Neshat’s 1990s Women of Allah series generated photographs in which the female body and face functioned performatively, but not as a self-portrait per se. Arguing for an expanded definition of the performance still as a mode of self-representation that establishes intimacy with the viewer even as it cultivates distance, this paper surveys a selection of performance stills that ostensibly double as self-portraits. Evaluating these images from a distinctly sociological point of view, Lacis distinguishes the overt and subversive ways that such images “celebritize” artistic identity, presumably promoting a specific brand name. Rather than individualizing performances (enacted live for the audience or privately for the camera) as specific, singular events, performance stills that assume a stance of self-portraiture, however obliquely, appear to generalize, condense, and distill not only the performance event itself, but also a range of issues concerning authorship, collaboration, and copyright.

Lauren Lake, University of Alabama at Birmingham
From Here to There: A Case Study of Curricular Transformation at the Department of Art and Art History at the University of Alabama at Birmingham
Lake presents this paper, the focus of which is the programmatic transformation undertaken at UAB DAAH, which included the creation of 31 new courses, assessment mechanisms, instructional resources, and student resources, all of which had to comply with NASAD and SACS accreditation in addition to UAB QEP initiatives.

Ron Lambert, Bloomsburg University
Alternative Consistency: Artist-Run Spaces as Progressive Touchstones
Lambert has long looked toward alternative spaces as the life’s blood for contemporary art. Real Art Ways (a central Connecticut artist-run space begun in the 1970s) brought in artists who circumvented the NY scene while including local artists in group shows. Knowledge of RAW led Lambert to research the artists of the area. The artist happenings, Fluxus events, artist projects such as Oldenburg’s Store, and Gordon Matta-Clark’s FOOD allowed him to see past the art market of nearby NYC. The legacy of artists taking control of local scenes continues today. In Nashville, Lambert and his colleagues founded COOP. Deciding not to show their own work but rather curate people from outside the region, they felt they were tapping into the history of the artist projects of the 1970s. COOP in its first five years has played an important in the reshaping of the Nashville art scene into a vibrant community, and continues to bring new ideas into the city. Lambert tracks the history of artist projects and spaces and ties those ideas to contemporary artist-run venues to explain the necessity of non-market exhibition spaces, both as conduits for new ideas as well as foundations for consistency within smaller art scenes.

Elizabeth Langhorne, Central Connecticut State University
Jackson Pollock’s Abstraction as Spiritual Quest
Questioned about the meaning of his abstract poured paintings, Pollock said that only one man understood them—not Clement Greenberg, the critic whose positivist aesthetics still dominate Pollock scholarship, but John Graham. Graham and Pollock had in 1941–1943, using shared symbolic figuration, explored the alchemy of painting as a transformative search for a new sense of self and a new art. On his own Pollock continued this search into what he took to be a universalizing abstraction. His search for meaning in matter, addressing large themes of love, death, and birth, links his art with the spiritual goals of art before its embrace of aestheticism. The purpose of turning to Pollock’s early imagery in order to interpret the abstraction as part of his spiritual quest is not to “re-iconographize” abstraction, or assert a particular content, but to open the viewer to the moods of these abstractions, an experience of art that goes well beyond art for art’s sake. Situating Pollock’s abstractions in the larger context of his earlier and later figuration also sets the historical record straight on the spiritual dimension of his oeuvre, as Pollock, a very modern artist, struggled between spiritual goals, existential angst, and aesthetic awareness.

Alison Langmead, University of Pittsburgh, and Aisling Quigley, University of Pittsburgh
Sustaining MedArt: Assessing the Persistence and Longevity of a Pioneering Digital Humanities Project
Over the past two decades, digital scholarly projects have accreted at a rapid rate, and yet there is a surprising paucity of analyses on their sustainability over time. This study begins to address this analytical gap by investigating the applicability of contemporary user analysis to the creation of ongoing digital preservation strategies for historical digital objects. The direct object of inquiry is a scholarly website, “Images of Medieval Art and Architecture” (http://www.medart.pitt.edu), created in 1995 at the very dawn of the World Wide Web. This site continues to serve
the global community of scholars who investigate the art and architecture of Western Europe between the 8th and 14th centuries. Although the web presence has benefited from some minor updates, the digital object—a time capsule, really—has remained more or less untouched since its creation. Using a usability analysis survey that examines the intellectual, aesthetic, and technical elements of this project, this early-stage study reveals the ways in which contemporary functional and aesthetic interactions can identify crucial preservation criteria for long-term preservation strategies. In a digital environment, this study argues, usability is fundamental to sustainability. Without analyzing this former element, successful and responsive digital preservation cannot occur.

Christina Larson, Case Western Reserve University
Paul Sample: Challenging Views of Masculinity in the 1930s
Paul Sample’s artwork is part of a larger discourse on masculinity during the Great Depression. Throughout much of his career, he continually represented scenes of male camaraderie, which seems to have had a powerful personal resonance for him. Sample was a gifted athlete who led an active life as an undergraduate at Dartmouth College but later had to abandon physical activity due to illness. Shortly after graduation he and his younger brother Donald were diagnosed with tuberculosis; they spent over four years together in a rest cure at a sanatorium, but Donald died of the disease. This emotional trauma influenced the way Sample would depict men in his American scenes. Strength was the trope that most artists represented through their depictions of male workers, and work was the key platform for defining masculine identity during the Depression years, even through the reality was that masculinity was in a state of crisis. Unlike most other painters and muralists of the 1930s who portrayed American men as muscular, heroic figures, Sample represented them as downtrodden, frustrated, or idling. Sample’s paintings offer different views of masculinity that are rooted in listlessness and leisure rather than in physicality and work.

Mia Laufer, Washington University in Saint Louis
Warhol and Basquiat: Conversations in the Boxing Ring
From 1984–1985 Warhol and Basquiat collaborated on a series of paintings. Warhol was a veteran of the New York art scene, while Basquiat was a rising star. It was widely accepted at the time that through this association Warhol remained relevant and Basquiat gained art world credibility. This paper argues that, on the contrary, these paintings allowed the artists a means to comment on celebrity, of which both had been the beneficiaries and victims. Their celebrity statuses served to promote the artists’ careers, but limit their creative production, as once their public persona was codified they were expected to adhere to it. Yet during the course of the collaboration, the two experimented with each other’s artistic practices. In later works it is unclear who contributed several elements of the compositions. With this ambiguity the viewers become uncertain in their ability to pinpoint each artist’s contribution—calling the artists’ recognizability and their two-dimensional personas into question. By speaking with a collective voice, Basquiat and Warhol join other artist collectives of the 1980s in questioning notions of identity though collaborative practice. Laufer further argues that the paintings’ eventual exhibition and promotional material have encouraged the popular misreading of this work.

Beth Anne Lauritis, Clemson University
Unframed: Bonnie Sherk’s Islais Creek Watershed
The Islais Creek Watershed in the San Francisco Bay Area continues to be a major site for collaborative projects by artist Bonnie Sherk in a state plagued by water shortages. The most well-known of Sherk’s projects was Crossroads Community (The Farm) (1974–1980), an early experiment in sustainable ecology and a form of land art on roughly seven acres abutting four culturally diverse San Francisco neighborhoods. Located at the convergence of three underground creeks and two freeways, The Farm connects natural resources in a utopian site conceived as a life sculpture. The Farm also anticipated eco-art and social practice, both of which are key developments in contemporary art. The brief success of this utopian site owes much to the successful navigation of bureaucratic structures that police boundaries, resources, and the human and nonhuman communities they impact. By presenting agencies as diverse and non-hierarchical, The Farm challenges nature/culture dualisms. An art that encourages fluidity and resists containment while incorporating respect for a crucial resource is timely. Giving visibility to such projects activates new forms of knowledge that bear the potential to reframe questions of art and life in our current climate.

Karen Leader, What Has Art History Done for You Lately? Initiatives for a Social Practice
see: Amy Hamlin
George Philip LeBourdais, Stanford University

Currently Not Fluid: Ice, Crystals, and Photographic Time in Antebellum America

In a letter from 1840, Ralph Waldo Emerson, musing on the role of the scholar in the flow of time, writes: “tell me that I am cold or unkind, and in my most flowing state I become a cake of ice. I can feel the crystals shoot & the drops solidify. It may do for others but it is not for me to bring the relation to speech.” Yet he follows, “ice has its uses.”

Being made by chemistry, its composition is unerring, and it has a universal value as ice, not as glass or gelatin. Through close readings of exemplary texts by Emerson, Henry David Thoreau and Oliver Wendell Holmes, this paper explores the subject of ice—a phase of water that is both crystalline and viscidal, alternately transparent and opaque—and its shifting cultural meanings in antebellum America. In the writing of Holmes, the issue of visual representation explicitly enters the fray; like water crystallizes into ice, so too do the silver crystals in photographic emulsions harden an instant into an image. Ice involved both objective recording and subjective imagining. In the intellectual currents of antebellum America, it became a lens for clarifying and enhancing natural systems.

Christopher LeClere, University of Manchester

The Confluence of Anthropology, Art, and Design: Using Visual Anthropology to Study and Represent a Subcultural Group

LeClere’s master’s thesis, “Scadia: The Known World,” is a feature-length ethnographic film that explores how a group of historical re-creationists negotiates the permeable line between their hobby and real lives. The film’s cross-disciplinary approach uses visual methods (photography and filmmaking) to investigate anthropological topics like play, identity negotiation, and morality. Upon the film’s completion, LeClere collaborated with a graphic designer to promote the film to a demographic beyond its original academic audience. The designer and LeClere drew inspiration from the group’s visual vernacular to create a cohesive campaign that is engaging but does not mock their hobby. This presentation looks at LeClere’s initial collaboration between photography/video and anthropology, then explores how they used visual methods to distill research findings in the verbal portion of the thesis, create the visual aesthetic of the film, and market it to outside audiences.

Bree Lehman, The Graduate Center, City University of New York

Dolley Madison and the White House’s Portrait of George Washington

The story is a favorite of American history buffs and school pageant organizers alike. With British troops advancing on Washington during the War of 1812, First Lady Dolley Madison courageously delayed her own escape from the doomed city in order to rescue a full-length portrait of George Washington from the White House’s walls. “Save that picture,” Dolley ordered servants. “Save that picture if possible; if not possible, destroy it.” Although its frame had to be broken to remove it, the portrait was successfully secreted away and thus preserved from desecration by the country’s enemies. Throughout the course of American history, depictions of George Washington have inspired a particularly strong form of patriotic pietas. Yet of all the important documents and objects in the White House, what about this portrait made the First Lady so adamant about its salvation? Almost as dear as the painting itself, why has the story of Madison’s last-minute retrieval been repeated, embellished, and reenacted so many times by succeeding generations? This paper not only outlines the life history of Washington’s portrait both before and after its dramatic rescue, but also seeks to contextualize the ideological pull of this work for viewers both past and present.

Allison Leigh, The Cooper Union

The Russian Flâneur: Ilya Repin and the Affective Border between Paris and Petersburg

In his “Exposé” of Paris in the 19th century, Walter Benjamin described the activity of the flâneur as a process of typological extraction centered around seeing “right through to the innermost recesses of [a man’s] soul—all on the basis of his external appearance.” This paper develops Benjamin’s notion of role for typology for the flâneur by focusing deeply on a single painting by the Russian artist Ilya Repin, his under-studied A Parisian Café from 1874. Repin himself described this canvas as “the main types of Paris in their most typical places,” but Leigh argues that what he ultimately created in folding himself into a Western culture via its depiction was a grand portrait of alienation. The boldly self-inclusive assertion demonstrated in Repin’s choice of subject and the varied affective repertoire that so characterizes the painting end up creating an accidental travesty of both French flânerie and modernity. It is ultimately a cold pastiche of estrangement and exclusion despite being structured around couples, groups, and collective urban leisure. In this it speaks to larger ideas about cultural exclusion and the desire to make oneself belong through the adoption of foreign affects and the transversal of liminal borders.
As of 1996, only 2.95 million acres of the original 92 million remain, mostly in fragments. There are many efforts needed to address the conflict between the near threats of epidemics. Several additional works of art produced for the Misericordia concur with the Allegory of Mercy.

Rebecca Levitan, University of California, Berkeley

Henry Hornbostle: Architecture at the Nexus of Contemporary Innovation and Old World Wonder

Despite the hundreds of notable civic, university, and residential projects he designed, Pittsburgh-based architect Henry Hornbostel (1867–1961) remains relatively unknown. His style, which is perhaps best exemplified by the twenty-nine buildings he designed for Carnegie Tech (now Carnegie Mellon University in Pittsburgh), was bypassed by Modernism in his own lifetime. This change in taste, when combined with the fact that most of Hornbostel’s work was completed in Pittsburgh and responds specifically to the landscape and needs of this smaller city, has relegated his architectural oeuvre into a category of relative anonymity. The limited scholarship on Hornbostel has sought to downplay classicizing tendencies in his work in order to distance his architecture from the often predictable and even “stodgy” style of his contemporaries. However, this paper seeks to highlight how Hornbostel’s fusion of designs referencing prominent buildings of Old World Europe with construction techniques in innovative modern materials is actually notable and worth examination in its own right. Just as Pittsburgh is a city of confluence where nature and industry often interact in surprising ways, Hornbostel’s architecture was able to successfully fuse historically notable European architecture with new technologies to create site-specific spaces for learning, living, and working in Pittsburgh.

Matthew Levy, Penn State Erie

Painting in the House of Literalism: David Novros at 101 Spring Street

In 1970, Donald Judd commissioned a fresco by the abstract painter David Novros for his studio and residence at 101 Spring St. Given Judd’s contemporary reception as the sixties’ preeminent “death of painting” theorist, how does one account for the Novros commission at a time when he had famously relegated the medium to the dustbin of history? Or how does one explain the related historical incongruity of Novros citing Judd’s criticism as a formative influence on his early painting career? The case of David Novros suggests that Judd’s position on painting was more nuanced than conventional accounts would allow. If one looks beyond the oft-quoted proscriptions and historical foreclosures, Judd’s criticism reveals that he envisioned a future for painting, albeit one that had absorbed the implications of recent literalist practice. Novros’s fresco—which dispensed with the illusionistic trappings of paint on canvas that Judd disdained so as to achieve an overarching architectural unity—represented just such a future. Novros’s work thus warrants a reappraisal, not only for its own considerable art historical merit, but also for its heuristic value in coaxing out a less familiar side to one of the period’s most dominant voices.

Anne Lindberg, University of North Carolina Wilmington

In the Pines: Data as Visual Art

Having recently moved from the Midwest to the southeastern United States, Lindberg focuses her current work on the longleaf pine ecosystem, a rich forest type that once covered 92 million acres across the Southeast. The longleaf pine is important and distinctive. One of the most biologically diverse ecosystems on earth, the longleaf pine forest has a number of species endemic to it alone; many of these species are rare or endangered. The longleaf has contributed to the economic and cultural development of the United States and has suffered extreme loss as a result. As of 1996, only 2.95 million acres of the original 92 million remain, mostly in fragments. There are many efforts...
underway to restore the longleaf pine ecosystem where it still exists. Lindberg’s work approaches this forest subject through a mixture of representational imagery and imagery that represents information: species distribution maps, maps of turpentine distilleries at the turn of the century, hexagonal grid mapping techniques currently used by ecologists, etc. With the aid of GIS (Geographical Information Systems), Lindberg uses data and maps—along with representational imagery—as a way of picturing changes to our environment that are beyond our ability to see in our everyday lives.

Ashley Lindeman, University of Missouri-Kansas City
Benedetta: A Sentimental Voice amidst Belligerent Noise
Benedetta Cappa Marinetti, who went only by her first name as a way of rejecting patriarchal ideals, defied the modern demands given to women and artists in the first half of the 20th century. In this paper Lindeman examines the significance of Benedetta’s artwork to the Italian Futurist movement through a feminist approach. In the exploration of her painting Synthesis of Land Communications, Lindeman argues that Benedetta changed the course of Futurism by working through F.T. Marinetti, her husband and founder of Italian Futurism, to expose the importance of the maternal, spiritual, and aesthetic to other Futurist artists. Benedetta’s influence inspired Marinetti to embrace everything he had rejected: woman as a sexual partner and artist. Although her artwork is vastly overlooked, several scholars note that Benedetta believed Futurism could not be governed successfully by men alone. Created in 1933, Synthesis of Land Communications envisions a world where nature (feminine) and technology (masculine) cannot survive without each other, which she uses to demand respect for women. Although Benedetta’s ideas are tinged by the values of Fascism, her tactics to work from the inside show that she might have been the mastermind behind the changes adopted to Italian Futurism.

Christina Lindeman, University of South Alabama
The Female Painter and Royal Mistress: Making a Living on the Margins
The seductive 18th-century portrait of Wilhelmine Enke, mistress to crown prince Friedrich Wilhelm II of Prussia, depicts her lounging in a forest with one breast exposed from her pink riding habit. Since the Renaissance, portraits of royal mistresses in the guise of Flora with breasts exposed celebrated her lover’s noble masculinity. The female image was often surrounded by symbols that reinforced his sexual power and ultimately asserted his political power. The overt sexual references in Wilhelmine’s portrait include a fountain in the shape of a phallus spurring water directly behind and to the left of her, and two white doves resting on a tree branch above it. Elements in the portrait make clear its intended male audience. However, the fact that it was painted by female court painter Anna Dorothea Therbusch raises questions regarding the female gaze and women painting women in the 18th century. This paper explores the roles of a mistress and the professional female painter, both regarded as curiosities and as sexual objects who gained favors within male institutions.

Carl Linstrum, SCAD–Atlanta
Residency Positives
Exile, nomadism, or community? Why not a healthy combination of all three and more! As a working professional artist and educator for over 20 years, Linstrum has discovered that developing and/or seizing opportunities for change in his studio practice are beyond necessary. The radically different spaces, places, and contexts offered by the artist residency model have yielded major advances in his approach to materials, subject, and content. Drawing on two recent artist residencies, The Hambidge Center for Arts and Sciences (Dillard, Georgia) in December 2012 and Le CouverNt (Auzits, France) in August 2014, this paper focuses on the specific ways in which Linstrum’s studio practice was advanced through residency participation. He proposes that certain aspects of these experiences might not be as paradoxical as they appear, that “exile,” “nomad,” and “community” as experiences might be connected in strange and unexpected ways, and that the process of jurying for participation might promote exactly the kind of diversity that these programs need to offer. Linstrum includes his approaches to vetting potential residencies, what went right and what went wrong while there, and the post-residency benefits and shortcomings related to these two very different programs.

Sarah Lippert, University of Michigan–Flint
Escape to the Golden Age: The Dynasty of Francis Ier as Portrayed in 19th-Century France
The fame of the School of Fontainebleau has survived the centuries, and renowned patrons of the arts François Ier and Henri II remain central to studies of the French Renaissance. As one of the most powerful monarchs of a
centralized France, François Ier contributed considerably to France’s cultural heritage, largely through his acquisitions of art and antiquities, as well as his patronage of architecture and collecting of manuscripts for his library. As Renaissance scholar Janet Cox-Rearick has demonstrated in her investigations of François Ier’s legacy into the 19th century, this era of French history remained integral to the country’s national heritage well into the 19th century. Uppert investigates the ways in which the portrayals of this dynasty of French kings became integral to escapism into an idealized national past throughout the 19th century. How and why did François Ier resonate with 19th-century viewers, and how might the revival of the French Renaissance monarch tell us something about the necessity for such escapism; as well, how might it elucidate modern concerns in French politics and national identity?

Yiwen Liu, The Ohio State University
The Past in the Future—Atom and Postwar Japan
With an attempt to relate politics, commodity, and gender issues to the study of the aesthetics of cuteness, this essay argues that the protagonist of Astro Boy, Atom, as a feminized and infantilized hero, reflects Japan’s struggle to build a new national identity under the occupation in the postwar period. Astro Boy, published from 1951 to 1968, is one of Tezuka Osamu’s most influential comics. In the comic, it is surprising and interesting that Atom, a robot with ultimate strength and intellect, is depicted in a feminized “kawaii” style, with animal-like black horns, large eyes, and long eyelashes. What is more, he sometimes relies on others to come to his rescue and is subject to his fathers and to the law. The future world depicted in Ambassador Atom reflects a complex picture of the past. In depicting Atom as a pacifist ambassador and a wonder of science, Tezuka tried to create a new Japan of democratization, modernization, and commodification in the custody of the “adopted father,” the United States, while the real past was silenced, just like Dr. Tenma, the once powerful father who was destroyed by his own failure.

Dustin London, Eastern Michigan University
Painting Digital Space
In contemporary abstract painting, pictorial space has taken a back seat to process and materiality and is often simply the inevitable byproduct of actions on a surface. Yet space itself has the potential to convey the complexities of our world, especially with the increasing use of digital imaging programs that present new possibilities for painting. In this paper London discusses his own grappling with pictorial space as something malleable, potent, and subversive. In his drawings and paintings London looks for a finely calibrated balance of idiosyncratic elements that creates a new spatial proposition, one possessing a distinct identity and an oftentimes paradoxical logic. The computer has become an essential preparatory tool in this process. Working in front of a monitor for long periods of time induces a disembodied state—a total immersion where a sense of the tangible world is lost in a digital space that is weightless, without surface, consisting only of light. This world is then translated into the very tactile reality of painting. Multiple layers of color build to create an internal luminosity reminiscent of the screen, as painting chases the digital aura of the image.

Christopher Lonegan, Loyola University Maryland | Institute of Doctoral Studies in the Visual Arts
“Nothing To Be Afraid Of”: Stan Brakhage’s The Act of Seeing With One’s Own Eyes
Lonegan examines the 1971 film by Stan Brakhage, The Act of Seeing with One’s Own Eyes. Filmed in the Pittsburgh morgue, Brakhage’s film is an unflinchingly graphic confrontation with the realities of death and the autopsy process. Anatomizing the apparatuses of “abjection” used by Brakhage in this film, he argues that its “abject” corpses are twice-transformed—by the pathologists who dissect, and by Brakhage’s authentic and sensitive “enframing” of the autopsy process. Brakhage’s style, Lonegan argues, exchanges disgust for pathos by deploying the technology of film as a simulacrum for the physiology of vision and touch, guiding the viewer through a scopic journey of repulsion, abjection, and sublimity.

Duncan MacKenzie, Columbia College Chicago
Loving the Good, Bad, and Ugly
The space into which social practice “arrives” is murky. The genre has been adopted as an alternative to an overheated art market and is a place where the political activist, retro-institutional critique artist, and general do-gooder can find a home, but when “new genre public art” and “social sculpture” were conceived as fields, they had a direct and focused lineage in performance and sculpture and aggressively sought to activate, render through, and contemplate new forms through which artists could have a greater impact on the world. Today’s social practice often looks more like the art world rewarding its major artists for doing good deeds in the world or art students struggling
to find relevance in the creation of more artworks and turning towards personally edifying experiences. MacKenzie’s paper explores these notions while it contemplates the moral imperative that seems to dominate the field.

Bruce Mackh, University of Michigan/ArtsEngine
Research and Arts Practice
Growing emphasis on research activity as a means for ranking universities or awarding funds to faculty members, departments, colleges, or schools similarly increases the motivation for arts faculty members to present their professional creative activity as research. This creates a need for clear and concise definitions of research, arts practice, and other ways in which faculty at universities may contribute to knowledge. While leaving such designations open-ended to allow for innovation and creativity has merit, it is nevertheless possible to identify important differences. The purpose of this discussion is to provide this clarification and to suggest ways in which arts practice can link to existing research methodologies, enabling arts practitioners to participate more widely in the community of scholars, to qualify for available funding, and to make scholarly contributions to the departments and institutions of learning where they teach.

Sara Mameni, University of California, San Diego
Queer Historiography within Diasporic Iranian Art
In her short video titled 1989/2010, the Los Angeles–based Iranian artist Gelare Khoshgozaran presents a series of still images snipped from a grainy home video made by her family in 1989. The video shows us an ordinary living room in a Tehran home where the artist’s family is gathered together to celebrate the end of the Iran-Iraq War. The incentive for making the home video, the artist has explained, was to document the family’s reunion for a relative living in exile in Sweden. By reclaiming the home video today and rearranging its sequence, Khoshgozaran narrates her experience of familial kinship around conditions of war and exile. Making the video from her own position as a queer asylum seeker in the United States, the artist foregrounds the centrality of diaspora in narratives of Iranian national belonging and identity formation. In this paper, Mameni analyzes Khoshgozaran’s video alongside a performance piece by another queer exiled Iranian artist living in North America, Abbas Akhavan’s video performance titled What.

Michael Marks, University of South Carolina Upstate
What’s a Sketchbook? I’m into Pinterest
Remaining sensitive to materials, introducing key concepts, and nurturing conceptual flexibility is a debated methodology of instruction within foundations curriculum. This paper considers an approach to research and drawing in a foundations experience that is receptive to the exploration of personal expression, materials, and risk taking. By using the format of the sketchbook and the process of drawing as tools for data collection and/or mining, students undertake creative inquiry through an integrated approach, learning and applying design terminology, and concepts from disparate disciplines, in addition to critical thinking of ideas, content, and meaning. These learning objectives—understanding fundamental principles, developing expressive capacities, and emphasis of process rather than product—are examined in relation to several drawing projects within a foundations sequence. Notable historical examples, philosophical approaches, and the challenges of adapting these methods at several institutions—a private, comprehensive university (Anderson University, SC); an elite, arts-focused high school (SC Governor’s School for the Arts and Humanities); and a public, metropolitan state university (University of South Carolina Upstate)—are also discussed. Marks argues that emphasizing process, organization, core concepts, and personal expression can be nurtured throughout a foundations sequence, helping to create a richer pedagogical experience.

Floyd Martin, University of Arkansas at Little Rock
From Piranesi’s Rome to a Little Rock Architect
Charles Thompson (1868–1959) came to Little Rock in 1886 and by 1890 had established his own firm. By the time he retired in 1938, he had built many domestic, civic, and business buildings in Little Rock, many using classical vocabulary. In the 1940s his son-in-law Edwin Cromwell (1909–2001) took over the architectural firm, which is still active. He found what is now labeled the Thompson-Cromwell Portfolio, a loosely bound volume of 30 prints by Giovanni Battista Piranesi. These were first presented to the UALR Department of Art for research and later donated. The impressions were printed at the Vatican between 1870 and 1946. When they came into Thompson’s possession, they were recently made, though from plates that had been first etched in the second half of the 18th century. In fall 2014 they were shown in the exhibition “Piranesi and Perspectives of Rome.” This paper discusses the portfolio’s
history to the extent it is known, how it reflected the taste for classicism that is found in Thompson’s work, and how plates engraved in 18th-century Rome, reflecting a grand classical tradition, were appreciated in the following centuries in places like Arkansas.

**Gregory Martin, Mississippi State University**  
**Cycles of Growth and Decay in the Built and Natural Environments**

Our building of the environment we live in projects outward our inner attitudes, aspirations, and at times fantasies of human existence, in America, often to sell a dream for profit. Martin’s work for a number of years has focused on depictions of artifacts from the built and natural environments that speak of this dynamic. Traditions of presentation such as historical landscape painting and natural history displays are utilized for their assumptions and expectations as a method of re-examining our attitudes and often the disconnect from what is projected to the real values attributable to our actions when constructing the built environment. The cycles of growth and decay found in nature and inevitably in our constructions—and the cultural constructs that inspire their building—are examined in the work in order to contemplate what drives us as a species.

**Trinity Martinez, The Graduate Center, CUNY**  
**Centauromachy and Civility: A Centaur’s Tale**

The centaur, a hybrid creature half human and half horse, had long been imagined as representing the internal struggle between human reason and animal disorder. These peculiar pagan creatures permeating the literature and art of ancient Greece and Rome became moralized during the Middle Ages, while the Renaissance saw centaurs revert back to their original savage roles. This paper examines representations of the centauromachy, the infamous battle between the Lapiths and the centaurs, in Italian Renaissance imagery. While numerous depictions of the centauromachy exist, few exhibit a distinct departure from traditionally negative portrayals. Yet the years 1480 to 1520 are witness to a strange phenomenon: the depiction of a more civilized centaur. The erudite, humanist patron with a keen interest in classical literature and neoplatonic thought and the overall desire for beauty and theatricality present in Medicean Florence at the end of the Quattrocento are but some of the reasons for this enigmatic change in iconography. Angelo Poliziano’s role as artistic advisor is stressed in this essay and special attention is given to the unusual and unprecedented imagery of both Michelangelo’s and Piero di Cosimo’s *Battle between the Lapiths and Centaurs*, Filippino Lippi’s *Wounded Centaur*, and works by Botticelli.

**Alexandra Mathwig, Brown University**  
**Imaging the Afterlife: Duane Michals and the Tradition of Death in Photography**

From the start of his photographic career in the late 1950s, Duane Michals transgressed the modernist norms then in ascendance in photography. Michals flouted the dogma that photography could and should only depict reality as given, that its indexical nature required the photographer to simply capture the trace of what exists in the visible world. Instead, Michals began to search for ways to use photography to visualize the “invisible” realities of the mind and the hidden nature of things. In order to give visual form to his philosophical inquiries, in 1966 Michals began experimenting with sequential narratives, thereby violating not only the reigning Greenbergian idea that storytelling belonged to literature, but also the modernist photographic dictum against interfering with one’s subject and the belief in a singular “decisive moment.” Michals hoped that by staging his images, introducing an element of time, and employing narrative and poetic texts, he could better address the questions that most intrigued him, particularly death and its aftermath. This paper analyzes the picturing of death in Michals’s oeuvre, in particular the ways in which his works both recall and query the traditions of spirit photography going back to the late 19th century.

**Victoria Matranga, Independent Scholar**  
**Chicago Designs America: The Untold Story**

Although Chicago’s architecture is world famous, Chicago’s contribution to industrial design is unrecognized in American design history. Yet retailers Montgomery Ward and Sears, Roebuck established national markets, local manufacturers built products for national consumption, and as the hub for the country’s railways, all paths intersected in Chicago. Drawing from an extensive personal collection and unique oral histories, this paper introduces some unfamiliar names and outlines how Chicago’s manufacturing and merchandising power fueled design between 1920 and 1960. In 1927 businessmen supported the teaching of industrial design at The School of the Art Institute; this same association then established the New Bauhaus in 1937. The 1933–1934 Century of Progress Fair attracted design talents such as Jean Reinecke and James Barnes, who came from St. Louis to design exhibitors’ pavilions and,
in 1934, founded a firm that became one of the country’s largest. Montgomery Ward, with Anne Swainson as design director, opened its Bureau of Design in 1931 to shape products and update its catalog. Sears established its product development department in 1934, headed by Detroit auto designers such as John Morgan and later Jon Hauser. Even Raymond Loewy opened an office in Chicago in 1946 to service major clients.

Andrea Maxwell, University of Pittsburgh
The Message on the Walls: Discovering the Visual Sermon of the Brancacci Chapel
For decades, scholars have studied the stylistic choices and possible interpretations of the Brancacci Chapel fresco cycle in Santa Maria del Carmine, Florence, from the 15th century. This research proposes an innovative approach to interpreting the fresco cycle as a confluence of Biblical hermeneutics, preaching tradition, and church art. During the 14th century, the Carmelite brotherhood made the transition to becoming a preaching order and, as such, began developing sermons, many of which incorporated a fourfold method of interpreting scripture. This involved telling the literal and moral aspects of Bible verses and concluding with general themes related to allegorical and anagogic interpretations that affect one’s chance at attaining salvation. This new emphasis on preaching in the Carmelite brotherhood can be applied as a means of interpreting their art commissions from this same time frame, including that of the Brancacci Chapel. By examining the content and arrangement of the paintings, this paper shows that the Brancacci Chapel fresco cycle unites both preaching and art decoration by depicting literal and moral interpretations of the life of Saint Peter, as well as generalizations regarding achieving salvation through the church.

Michelle Maydanchik, Amherst College
The Performative Stills of Russian Actionism
This paper examines the evolving character and significance of performance stills produced by Russian actionist artists after 1990 in light of debates regarding the relationship between photography and performance. Over the past decade, the erstwhile notion that reproductive media are inimical to the ephemeral action and intimate presence of live art has been challenged. Art historians and performance scholars have demonstrated that not only are a performance and its photographic record codependent upon one another but that live art and mediatized forms now operate within the same cultural landscape. The work of contemporary Russian artists, however, allows us to further develop our understanding of performance stills. Maydanchik argues that, in response to their new professional and political circumstances, post-Soviet artists working in actionist modes have orchestrated extraordinarily mediagenic performances that were from the start oriented towards reproduction. These artists’ live acts functioned as promotion for their mediated formats, while the resulting stills were—so to speak—the “main events.” Rather than serving as secondary records substituting for the reality of a performance or even as integral extensions of live actions, the Actionists’ stills propose a different ontology of performance itself.

Mary Mazurek, Columbia College
Building Community in the Classroom
Does today’s educational system adequately prepare the student for college level courses? What it does seem to do is yield students with diverse educational backgrounds. Furthermore, cultural and economic realities also impact student learning. The question then arises: what strategies might be applied in the classroom to reach students who are more in need while keeping all engaged? Both Agamben and Levinas note the necessity for friendship and community. This is needed both for support and recognition. In addition, Epicurus had the goal of raising his students to the level of friends and peers. Bain notes the element of trust that effective teachers extend to all of their students. Combined, these elements speak to the creation of community, and community creates responsibility among students while encouraging the sharing of knowledge in friendship. In regards to this, Mazurek argues that, through a flexible structure, community building in the classroom provides an effective approach to reaching students of diverse educational backgrounds, while encouraging the sharing of knowledge that leads to a more effective learning experience. She elucidates her premise with support from authors such as Agamben, Bain, Epicurus, and Levinas.

Emily Mazzola, University of Connecticut
In a Studio of One’s Own
Ellen Emmet Rand was hungry for fame and fortune. Forgoing the French academies for private instruction, Rand spent three years in the Paris atelier of Frederick MacMonnies before fear of a romantic scandal drove her back to the United States. In order to realize her professional ambitions and change the economic conditions of her life, Rand
left the bohemian fun of Paris behind to perform the role of professional painter without sensuality or glamour. Professionalism was the armor Rand donned to protect herself and her desires for economic freedom against degradations of amateurism and associations of sexual impropriety. Rand manifested this career identity into a self-promotional canvas, *In the Studio* (1910; William Benton Museum Permanent Collection). At once a portrait of a young girl and a self-portrait, *In the Studio* proclaims Rand’s status as a portrait artist and female painter of the upper middle class. Exhibited internationally, Rand’s imagining of her body and her career took her physical place across the globe, promoting her work in the spaces she could not otherwise access.

Marian Mazzone, College of Charleston
“Fey Aesthetics” vs. American Mass Culture: How Andy Warhol Re-made Consumer Objects into Art
American consumer culture is an aggressive colonizing force for capitalism in our contemporary world. Do you submit to its seductive call or fight its pernicious influence? What if you do both, like Andy Warhol? This paper draws attention to a less familiar Warhol: not the blank register of consumer culture or the closeted voyeur ironically lurking behind the cultural references of his images. Mazzone does not deny the many iconographic readings of Warhol and his work; instead her focus is on the specifics of Warhol’s images as beautiful art—and looking carefully at them. By doing this, Mazzone argues that Warhol successfully re-made consumer objects into art via the confluence of two powers: his acumen in commercial art, and his appreciation for beauty. Combining the “fey aesthetics of commercial art” (Danto) and his “painterly competence, a sure instinct for vulgarity’ (Fried), Warhol re-formed color choice, paint application, and composition into his own version of painting. He created a beauty that affects us still—instead of a Campbell’s Soup can on the grocery shelf, we see an object only through the screen of Warhol’s re-make of its image. With his paintings Warhol was able to infect consumables with art.

Christina McCollum, The Graduate Center, CUNY
“That Sweet Spot Between Tended and Wild”: Conservation at Howard Finster’s Paradise Garden
After a decade of decline and decay, Howard Finster’s Paradise Garden in Pennville, Georgia, passed into the care of the newly formed Paradise Garden Foundation, under the directorship of Jordan Poole, in 2012. That same year, Finster’s Garden was named to the prestigious National Register of Historic Places and, soon after, garnered a $445,000 grant from Artplace America to refurbish the grounds in the name of “creative placemaking.” Since then a campaign has begun to restore the Garden, located in an economically depressed area of Chattooga County, to its former condition as under Finster’s tenure, and beyond. A new gallery, gift shop and visitors’ center have been constructed to encourage economic generation in the area by capitalizing on the Garden’s potential as a site of cultural tourism. This paper traces the issues of conservation specific to Paradise Garden and endemic in the preservation of Outsider art environments more generally. Often intended as improvisatory, sometimes even performative artworks, Outsider art environments, in many cases, surround the private, domestic spaces of their builders. The ethical conservation of these sites after the death or in the absence of an artist-builder is a complex affair.

Jennifer McComas, Indiana University Art Museum
Diplomacy and Subversion: Negotiating the Display of German Art at the Carnegie Internationals, 1937–1939
This paper examines a unique but little studied moment in Pittsburgh’s history as a center for the display of modern art. In 1925, a German section was added to the Carnegie International exhibitions, which were held annually in Pittsburgh. The German section offered Americans one of their few opportunities to view modern German art prior to World War II. Simultaneously, the exhibition provided the Weimar Republic a means to rebuild cultural relations with the U.S. and to craft a postwar identity that emphasized modernism over militarism. However, the display of German modern art in Pittsburgh was complicated by the rise of the Third Reich. The Carnegie’s director, Homer Saint-Gaudens, needed authorization from the Reich authorities to obtain loans from Germany, a situation which posed a serious ethical dilemma. McComas examines the German sections of the final three Carnegie Internationals of the 1930s, which coincided with the Nazis’ “degenerate art” campaign, and which displayed works by German modernists and “Nazi-approved” artists side by side. The contents of the exhibitions reveal Saint-Gaudens as a skilled cultural diplomat, making certain concessions to the Third Reich, yet also subverting Nazi cultural ideology through his support for “degenerate” artists.

Anna McCoy, The Ohio State University
The Changing Face of War: Salvador Dalí’s Political Pendants
This paper examines independent portraiture in the context of the early modern domestic interior in Italy and proposes the possibility of its dependent status on religious works of art. While household inventories do not mention pendants of this particular kind of pairing, given that religious subjects and portraits were the two most common genres of painting acquired for domestic spaces in the 15th and 16th centuries, it is likely that owners at times displayed them together, thereby creating visual and mental relationships between image types. As part of such a pendant, portraiture could have functioned as a model of the devout self for the viewer, and/or a reminder to pray for departed family members to secure their salvation. Portraits had traditionally been tied to religious images—in the form of portrait diptychs, donor portraits, ex-votos, and icons—and this custom of viewing and interacting with portraits as part of a sacred union likely traveled to domestic spaces. This paper reassesses the standard interpretation of independent portraiture as secular commemoration and presents an alternative purpose of the early modern portrait panel by highlighting its potential reliance on other images, particularly sacred ones, in the domestic context.

Heather McElwee, Pittsburgh Glass Center
Workshop Offerings as Supplements for Degree Seeking Students
As executive director of a glass center, McElwee offers workshop education for a diverse population, some of whom are degree seeking. All techniques in glass cannot be offered in depth at the college level, but students can be turned on to a new working method or experience working with masters in a particular technique to refine their skills.

Gretchen McKay, McDaniel College
Engaging Undergraduate Students in Art History with Digital Tools
This presentation focuses on the incorporation of new technologies into the teaching of art history at two levels: using videos for “flipping” the introductory western art history survey course and the inclusion of the digital humanities as a research platform for work with undergraduates in upper-level classes. For years McKay has sought ways to deepen student engagement, especially at the introductory level. Yet even when limiting the number of works covered, classes ended up being mostly lecture-based, engaging only a few students. The Khan Academy/“Smarthistory” videos created by two art historians were the key to opening up this class to more engaging activities. In this session, McKay discusses how she incorporated the videos and how doing so allowed her to shift face-to-face class meetings to include art historical case studies, a debate on the Elgin marbles, and discussions of new works for deeper student engagement. In an upper-level art history course, “Ways of Seeing Byzantium,” students created entries on Italo-Byzantine panel paintings that will be featured on McKay’s digital humanities website. Thus, students have an opportunity to create art historical knowledge which is then published in an exhibition-style website that contrasts Byzantine models and 13th-century Italian innovations.

Preston McLane, Florida State University
Notional Monuments
Henri Bergson observed that the moment one attempts to measure a moment, it is gone. Traditionally, monuments reflect societies’ measurements of immobile, complete lines. Whereas time is mobile and incomplete, monuments profess permanence. Monumental mediums are meant to endure, but duration, in the sense that Bergson observed, can only be shown indirectly through images that never reveal a complete picture. McLane explores three examples of what he terms “Notional Monuments”: Claes Oldenburg’s “Placid Civic Monument” (1967), a temporary hole inverting the classical war memorial in grave-sized dimensions; David Černý’s “Entropa” (2009), in which “mystifications” of authorship and intent confessed before a gathering of diplomats culminated the work; and the fictitious conceptual art piece from Charlie Brooker’s teleplay “The National Anthem” (Black Mirror, 2013), the orchestration of a live broadcast of personal horror exposing the moral vacuousness of the politico-media machine. The objective of each is to compose a literal moment of ontological realization—the witness of a complete, if evanescent, picture. In the manner of traditional monuments, something integral to the audience’s collective identity is affirmed, but the medium of time abjures the illusion of permanence, and the aftermath of each monumoment reveals how readily truth succumbs to memory.

Yelena McLane, Florida State University
Tati’s Interiors and Le Corbusier’s “Engineer’s Aesthetic”: A Dialogue
In two of Jacques Tati’s comedies—“Mon Oncle” (1958) and “Playtime” (1967)—the filmmaker offered his understanding of modernity in the contexts of new urbanism, domestic architecture, and design. For each film Tati
created an exemplary modernist dwelling—Villa Arpel and the multi-family “aquarium” apartment building—staple projects for mid-century architects as filtered through the director’s imagination. By placing his characters into these dwellings and observing how they adapted, Tati investigated the meaning of modernism to the individual. By examining Le Corbusier’s theoretical writings alongside Tati’s interviews and contemporaneous accounts of his work, McLane details a poignant polemic between the maître of architecture and the director/auteur. Tati sought to follow Le Corbusier’s programmatic conceptions in designing the homes for his characters. Yet there was something fundamentally unsettling in the “engineer’s aesthetic,” with its highly rationalized and sanitized interiors, which led the director to question whether such stark changes in the fabric of contemporary interiors yielded any real benefits to the user. McLane contends that Tati’s dissatisfaction with the modernist experiment was rooted in his perception that engineer-aestheticians lacked respect for the irrational habits of real people, as illustrated throughout his films by the puzzlements and blunders of the everyman Hulot.

Courtney McNeil, Telfair Museums
Domestic Harmony in the Dutch and American Paintings of Gari Melchers
From 1884 until 1915, Gari Melchers spent a significant portion of his time painting in Egmond aan Zee, a small Dutch fishing village where he and George Hitchcock founded a thriving art colony. From 1916 until the end of his life, Melchers divided his time between his New York studio and his rural retreat in Virginia. But throughout his career, Melchers was keenly interested in depictions of domestic life. During his early years in Holland, this interest manifested itself through numerous depictions of Dutch peasants as modern Madonnas with fair, round-cheeked babies. After his marriage in 1903, his focus shifted to scenes of comfortable bourgeois life, painted in Holland but no longer readily identifiable as Dutch. In the later years of his career, Melchers continued painting domestic scenes after leaving Holland for America. Scholars have posited that Melchers’s fascination with blissful domestic subjects stemmed from the happiness he found in his marriage. Others have pointed out the irony of his frequent depiction of mothers and children in light of the fact that his own marriage was childless. This paper explores and contextualizes the different categories of domestic paintings created by Melchers throughout his career, in both Holland and America.

Barbara McNulty, Lebanon Valley College
The Day of the Dead: Bringing the Exhibition to Life
In the fall of 2014, the art gallery of Lebanon Valley College sponsored a special exhibition devoted to the Day of the Dead, commemorating the annual festival in Mexico that honors the deceased and the importance of family heritage. Funded by a grant and in her capacity as gallery director, a year earlier McNulty traveled with a student intern to Oaxaco, Mexico, to observe an authentic celebration of El Dia de los Muertos. Upon return, McNulty’s museum studies class assisted in curating and writing labels for the exhibition, and they were able to procure thirty-seven works from U.S. museums and college galleries. Moving beyond the confines of the gallery space, the exhibition was tied to several courses, lectures, and affiliated activities. Student and community involvement was unprecedented. Workshops introduced the making of a community ofrenda, sugar skulls, papel picados and traditional face painting. Music students played banda music outside the exhibit’s opening, attendees wore traditional costumes, and the evening ended with a celebratory observance at a local cemetery. The synergies sparked by the exhibition provided students, the college, and the greater community at large with a cultural and gallery experience that was unique to central Pennsylvania and Lebanon Valley College.

Clayton Merrell, Carnegie Mellon University
The Sky Beneath Our Feet: How To Make a 69,000-Square-Foot Painting
Scheduled for completion in October of 2015, a major work of public art will be installed by the Pittsburgh International Airport, in the form of a terrazzo floor design that covers the entire airside terminal, turning the space into an inverted sky with a circular horizon that encircles the terminal. The artist discusses the origin of the project, selection process, design process, and the challenges of working collaboratively with architects and contractors on a large-scale project in an active airport. Discussion of thematically related prior work places the project in context, examination of working drawings and models provides insight into the development of the imagery, and narrative of the construction process gives a behind-the-scenes look at the complexities involved in the creation of a project of this scale.

Rachel Middleman, California State University, Chico
Lessons from “Women Choose Women”
In January of 1973, “Women Choose Women,” the first large-scale museum exhibition comprised exclusively of work by female artists, opened at the New York Cultural Center. The circumstances that brought about this landmark exhibition, however, highlight the lack of support for the cause from major art museums. Women in the Arts (WIA) initially wrote to six institutions demanding simultaneous shows of women’s art throughout New York and staged a demonstration outside the Museum of Modern Art (MoMA) with the same request. The open letter to The Brooklyn Museum, The New York Cultural Center, The Metropolitan Museum of Art, MoMA, Solomon R. Guggenheim Museum, and Whitney Museum of American Art began, “[WIA], an organization of more than 300 members, today proposes a revolutionary concept of museum exhibitions.” WIA argued that a rich profusion of art made by women would be the first step in correcting the museums’ histories of poorly representing female artists. The proposal still sounds radical today—imagine how history might have been altered if these taste-making institutions had simultaneously presented work by living women artists. Middleman uses this case study to examine the “neutral” space of museums as they define aesthetic value and attempt to eschew politics.

Elizabeth Miller, Whitman College
Muhammad Nagi: The Promotion of the “Dictator-Aesthete” through Pen and Paintbrush
Muhammad Nagi (1888–1956) is often celebrated as one of the pioneers of modern Egyptian art and one of the primary practitioners of nationalist painting during the first half of the 20th century. His Pharaonic iconography is associated with the uprisings of 1919 and the leadership of Sa’d Zaghlul and the Wafd (delegation) party, formed to represent Egypt’s claims to independence at the Versailles Peace Talks. Yet in 1923–1924, Nagi wrote about art and its relationship to the state for the journal L’Egypte nouvelle, a Francophone publication with royalist leanings staffed in large part by foreigners that reserved its most scathing criticism for Zaghlul. In this forum, Nagi argued for the promotion of state-supported institutions for the fine arts and for a “Dictator-Aesthete” to re-vivify the Orient. In this paper, Miller reexamines Nagi’s work, especially his mural paintings, in light of the authoritarian claims that he made in his writing. She suggests that the fine arts in colonial Egypt were often deployed in the negotiation of elite subject positions that cannot be reduced to national or cosmopolitan identity formations.

Rachel Miller, University of Pittsburgh
The Indies Down Here: The Visual Language of Religious Conversion and Paolo de’ Matteis’s Frescoes for the Church of St. Francis Xavier in Naples
For Jesuits in the early modern period, art was a tool of persuasion, wielded by missionaries in their endeavor to eliminate global religious difference. When the Jesuit order arrived in Naples, they found a windfall of potential converts including prostitutes, superstitious peasants, and a sizable population of Muslim Ottoman slaves. In this presentation, Miller focuses on the 17th-century frescoes created by Paolo de’ Matteis for the Jesuit church of St. Francis Xavier in Naples. She argues that the theme of these frescoes is the transformation of heterodoxy into orthodoxy through the miraculous powers of Jesuit saints. For example, St. Francis Xavier, the Jesuit missionary par excellence, is promoted as a universal saint who could alleviate all ills, reflecting Jesuit efforts to channel Neapolitan devotion to unofficial local saints into centralized Vatican-sanctioned cults. Xavier is also depicted as a vanquisher of heresy, symbolized not by the usual generic allegory, but by a rare representation of Muhammad. Miller argues that this speaks to the Jesuits’ urgent need to convert the thousands of Muslim slaves present in Naples, for fear that these religious Others would continue to act as agents of Satan, bringing discord and crisis to a kingdom mired in dangerous heterodoxy.

Sarah Mizer, Virginia Commonwealth University
Glass Is So Hot Right Now
Glass + _______ (insert collaborative pairing of your choosing) seems to be a magical formula right now and there’s some great work coming out of it! Big ideas, big names, big projects, it’s a great time to work with this material. Mizer shows her work alongside of some glass people and some not glass people as examples of how we’re looking outside of the glass shops while others are looking in. This talk showcases research-driven work which leads by content rather than material but shares common material love of glass.

Catherine A. Moore, Georgia Gwinnett College
Metaphor and the Visual Pun
Moore has always been fascinated by the connection between metaphor and the visual pun, exploring how other illustrators use it, integrating it into her own work, and using it to stretch her students’ creativity. Like Einstein’s quote that “Creativity is intelligence having fun,” puns are metaphors having fun. As Lakoff and Johnson establish in their book *Metaphors We Live By* (one of Moore’s favorites), while there are double meanings in words, there can also be double meanings in visuals. In her classroom, Moore introduces students to metaphor through the accessibility of visual puns, and they find delight in the epiphanies found in the clever work of artists such as Christoph Niemann, Guy Billout, and Rob Gonsalves. After completing a classroom project where the students put these skills into practice, Moore uses this as a scaffold to introduce the power of the metaphors about life, death, and home in the work of artists such as Felix Gonzales Torres and Do Ho Suh. She introduces her students to the Greek concepts of mythos truths and logos truths, showing them how metaphors can be a tool to draw connections between experiences and surmising their own mythological truths from these experiences.

**Emily Morgan, Iowa State University**

**City Pictures: Harry Callahan’s Urban Photographs**

This paper examines photographs of four American cities made by Harry Callahan (1912–1999). Renowned for his rigorously formal, modernist pictures and his range of subject matter, Callahan often concentrated his attentions on the streets, spaces, and structures of the cities where he lived: first Detroit, then Chicago, later Providence, and finally Atlanta. In each, he made a body of work encompassing candid images of pedestrians; multiple exposures and other experimental imagery; studies of shop windows and advertising; and architectural studies. This paper compares Callahan’s pictures of these cities, demonstrating his sensitivity to the specifics of place—atmosphere, spatial relationships, architectural styles, patterns of development—and to the specifics of time—fashion, public behavior, shifting social mores. In so doing, the paper challenges longstanding assumptions about Callahan. He is sometimes presented as a kind of savant, whose work from the start of his career demonstrated the same range and maturity as at the end. Although offered as praise, such assertions carry also the implication that Callahan’s work did not develop, that he made the same photographs everywhere he went. Morgan contests that notion, demonstrating Callahan’s clear concern with the shifting urban experience in 20th-century America.

**Simonetta Moro, Institute of Doctoral Studies in the Visual Arts**

**Crossing Prospect Expressway: Tracing History**

In this paper Moro addresses the concept of architecture and narration as articulated by Paul Ricoeur, in the context of an artistic practice that seeks to explore specific urban sites primarily through the medium of drawing, in order to reveal or uncover something about their history and collective memory. In particular, Moro analyzes a project she developed for the exhibition “Mapping Brooklyn,” a collaboration between BRIC House and the Brooklyn Historical Society, that explores the Prospect Expressway (built between 1953 and 1962) and its relationship to the surrounding environment through the study of cartographic historical documents. Moro also refers to other projects she has completed in a similar vein, while addressing related concepts such as the “trace” and the “map” (Deleuze and Guattari, Derrida), the “chronotope” and “intertextuality” (Bakhtin), the latter understood at the level of methodology, as the juxtaposition of different narratives in sequence or contrast, in order to highlight issues that may emerge in places that are distant both geographically as well as temporally and culturally.

**Anthony Morris, Austin Peay State University**

**Glenn Ligon Does Richard Pryor: Queering Black Masculinity**

Between 1993 and 2004, Glenn Ligon appropriated jokes written and performed by comedian Richard Pryor. Using stencils and oil sticks, Ligon created text-based paintings which have rightly been analyzed in the context of race and yet Ligon’s and Pryor’s identities are only partially defined by skin color. The jokes Ligon selected almost exclusively address beauty and blackness or fetishized black male genitalia, both of which pertain to sexual desire. Ligon’s comedic series began immediately after his now iconic “Notes in the Margins of the Black Book” (1991–1993), a sequence he describes as his professional public coming out and which resulted from his conflicted experience of reading both pleasure and degradation in Robert Mapplethorpe’s infamous 1988 photographic book whose sole subjects were nude black men. This paper deconstructs Ligon’s appropriation of Pryor’s jokes as an extension of the artist’s own earlier confessions of queer expression. Morris argues that Ligon did not conform to the black comedian’s language as a popularized function or model of masculinity. By reclaiming and reframing these jokes, Ligon subverted Pryor’s archetypes of black masculinity while also acknowledging the comedian’s influence on the young men of his generation.
Margaret Morse, Augustana College
The Dependent Portrait in Early Modern Italy
Although not displayed together as pendants, Salvador Dalí’s *The Dream* (1931) and *The Face of War* (1940) function as bookends for Dalí’s paintings of the 1930s and, understood as a pair, reveal his changing political perspectives. While *The Dream* opened the decade with a vision of redemptive femininity, Dalí closes the 1930s with an image of certain terror. At the beginning of the 1930s, the artist portrayed the feminine as a mitigating force against the rising tide of interwar oppression and strife. By the end of the decade, he understood war as a cyclical process, fueled by masculine aggression. *The Dream* and *The Face of War* each contain a central visage that can be read as a medusa. While the bust in *The Dream* directs her apotropaic gaze inward in an attempt to rid the human psyche of violent impulses, the *Face of War* medusa holds her eyes wide open, exposing repeating skulls that reference Dalí’s view of war as imminent. Dalí’s political views are notoriously enigmatic, but understanding these two paintings as pendants allows viewers to untangle the artist’s ideology.

Camilla Murgia, Ecole de Préparation et Soutien Universitaire
An Unavoidable Blend: Staging French Upheaval through Visual and Textual Satire on Art in Early 19th-Century Paris
Subsequent to its accessibility to every artist and its success in the Napoleonic years, the official exhibitions of contemporary art—the so-called Salons—became not only a fashionable event, but also a way to measure to what extent visual culture was popular in early 19th-century Paris. This enthusiasm provoked an increase of the number of exhibited items and of visitors. Furthermore, satirical texts on the Salon grew importantly, playing a crucial role in the dissemination of culture. Yet these texts alone are useless. They have to be combined with satirical images such as front covers, prints or exhibited items. Murgia’s paper investigates this combination of visual and textual satire and the way it stages, rejects, or manipulates the traumatic changes French society went through within this period. She deals with two main aspects of the mediation engendered by this visual/textual duo. In a first instance, she focuses on the role of written and visual sources as a catalyst for the expression of cultural turmoil. Second, Murgia discusses the perception of art provoked by visual and textual satire and the modalities according to which this mediation functioned.

Debra Murphy, University of North Florida
The Garbage Revolution and the Garden of Return: Rodolfo Lacquaniti’s Tuscan Sculpture Garden
Rodolfo Lacquaniti was an established architect in Italy who became increasingly interested in sustainability. He also became increasingly concerned by what he saw as conspicuous consumptions run amok. Responding to what he saw as a out of control spiral of waste, he created his sculpture garden in Castiglione de Pescaia in the Maremma region of southwest Tuscany. His creations are whimsical, thought-provoking and at times disturbing. All of his sculptures are made from recycled materials ranging from the detritus of farm machines to basketballs, discarded CDs, batteries, scrap metal and almost anything from a dump. The materials are transformed into humanoids, horses, and minimalist sculptures, some of which are interactive. All are united by the common theme of man’s wastefulness and a call for greater awareness of unbridled excess. Located among olive trees and fields of sunflowers and near the Etruscan site of Vetulonia, the sculpture park incorporates a multimedia exploration of diminishing resources while provoking an examination of man’s relationship with the natural world.

Allison Myers, University of Texas at Austin
The Painterly Photographs of Gerald Incandela
Lover and protégé of Derek Jarman and Samuel Wagstaff, the Tunisian artist Gerald Incandela was a fixture of the London and New York downtown art scenes in the seventies and eighties. Though his work has slipped from the limelight, his unique approach to photography offers a testament to the enduring importance of painting across different media at that time. Incandela’s work emphasizes the material substance of photography. Using a brush to apply developer and fixer by hand, his photographs appear painted on, with multiple, layered negatives producing a collaged, often panoramic, effect. By frequently incorporating the negative space of the paper, his works seem like photographic watercolors, drifting poetically between figuration and abstraction. At a time when many artists were using photography to get beyond the expressive subjectivity of painting by treating the photograph as a neutral index of reality, Incandela was returning to a form of pictorialism through a painterly emphasis on material over image. Working from a collection of thirteen photographs at the Museum of Fine Arts, Houston, Myers explores how
Incandela used the syntax of painting to expand photography’s material and visual possibilities, complicating the popular trope of the photograph as indexical information prevalent in the 1970s.

Julie Myers, Mulvane Art Museum, Washburn University
Drift and Drag: Reflections on Water
In Texas, Oklahoma, Kansas, and Nebraska, which are now entering their fourth year of drought, public discourse often turns to the subject of water scarcity. Beyond the drought, however, a more alarming problem is the rapid depletion of the Ogallala Aquifer caused by irrigation of water-thirsty corn crops in the arid western parts of these states. In early 2015, the Mulvane Art Museum at Washburn University in Topeka, KS, presented “Drift and Drag: Reflections on Water,” an exhibition of ceramics, photography, video, installation and fiber, performance and community engagement art that addressed these issues. This paper discusses the thirteen projects in the exhibition. The approaches of the artists varied widely. Photographs and documentary videos focused on scientific research, the effects of water scarcity and the attitudes of farmers. Imaginative videos and installations looked at the prehistory of Kansas when covered with an inland sea and at Native American attitudes to sacred water sites. Ritual to create reverence for this essential, life-giving substance was explored. Projects that extended beyond the gallery to include the public were also featured. Scientific, data-driven presentations often make public policy opaque, but this exhibition made water scarcity in the southern plains visible and emotionally understandable.

Beth Nabi, University of North Florida
What Do You Meme? Art, Design, and Why the Internet Ruins Everything
Building on last year’s exploration of graphic design and fine art, and whether or not the visible presence of ownership elevates the status of graphic design, this presentation examines the anonymous bottom-dwellers of the Internet—memes—to pursue a better understanding of the commonalities and distinctions between art and design. The visual formula of memes relies on a combination of text and image that makes them more akin to graphic design. But like some of the best works of art, memes can be subversive and biting, and can elicit immediate emotional responses. They are the not-so-distant relatives of Andy Warhol, Barbara Kruger and Shepard Fairey, and can even be likened to irreverent marginalia found in medieval illuminated manuscripts. Internet memes are, inarguably, visual communication, but where do they fit in the discussion of art and design? What is their allure? Though usually perceived as low-brow due to their crude compositions, memes often employ sophisticated visual rhetoric and keen wit. Do Internet memes exist at an abandoned intersection of art and design? Or at a very relevant confluence of art, design, rhetoric, and virality?

Jeanette Nicewinter, Virginia Commonwealth University
Abstract Imagery on Cajamarca Ceramic Spoons: Combining Function and Ideology
Ceramics from the pre-Hispanic Cajamarca culture, located in the north highlands of present-day Peru, depict a non-representational and abstract style that has been previously ignored in art-historical scholarship. Among these objects, ceramic spoons made of kaolin, a form of volcanic feldspar, are unlike any other object found elsewhere in the pre-Hispanic central Andes. Most prevalent during the Middle Cajamarca period (600–850 CE), the fineware spoons offer opportunities to investigate the utilitarian function of the spoon and the way that the painting and the utilitarian function work together to bring ritual participants into an altered state of being. With a non-representational and abstract painting style, these spoons may represent the entoptic images, or images seen without external stimuli, seen when ingesting consciousness-altering substances. In this way, the painting on Cajamarca ceramic spoons rendered the invisible world visible. While research on this topic is still in its preliminary phases, Nicewinter presents the beginnings of a dissertation that investigates the way that fineware ceramic spoons were valued within Cajamarca culture. However, the unearthing of Cajamarca-style spoons from Recuay, Wari, and Moche sites may indicate that there was a shared ideology or a shared deity that is not present in the archaeological record.

Jane Allen Nodine, University of South Carolina Upstate
Andy is Alive and Well in 2015!
Twitter, Facebook, Instagram. Are we drowning in a sea of vernacular? Are we all now famous? This paper addresses the impact of Andy Warhol’s obsessions with documentation, especially for the vernacular, his use of instant Polaroid cameras, non-traditional art techniques, and his engagement of assistants to produce much of his work.
Morrissey went on to claim he was the sole collaborator Paul Morrissey, who worked with Warhol from 1966 to 1976. The unfinished film San Diego Surf (1968) featured the characters as a “Vacuum of Directorial Control.”

Benjamin O‘Bryan, Independent Scholar

**Beastly Dwarfs in Italian Renaissance Art**

Painted in the mid-Cinquecento, Bronzino’s portrait of the dwarf Morgante adopts an unusual format in portraying the Medici dwarf on both sides of the canvas—and showing him nude amidst wild creatures in a rustic outdoor setting. But while this manner of presentation was certainly novel, in accompanying the dwarf with animals Bronzino was actually yielding to convention. Throughout the 15th and 16th centuries, Italian artists frequently portrayed dwarfs next to horses, birds, and especially monkeys and dogs. Not only did such pictorial alignments allude to court practices whereby dwarfs reigned as “first among animals” in the princely menageries, but these juxtapositions also conveyed more insidious ideas about dwarfs’ sexuality, humanity, and socialization. Beginning with Bronzino’s portrait, however, dwarfs were subsequently presented in ways that more overtly emphasized these bestial associations. In the ephemeral arts, a performance staged for a princely wedding featured the court’s dwarfs costumed as wild animals, while life-sized sculptures made for the Medici ducal gardens portrayed the dwarfs naked and posed indecorously astride wild creatures. Exploring a range of examples in Italian Renaissance imagery, this paper examines the historical and cultural basis for this phenomenon, particularly as it bears on the mentalité linking dwarfs with beasts.

Rosemarie Oakman, Salem Art Works

**The Alzheimer’s Glass and Iron Project**

Alzheimer’s Glass and Iron is a cross generational community arts project, using art to raise awareness about Alzheimer’s disease and act compassionately to those touched by it. Certified in the Alzheimer’s Association “Memories in the Making” class, participants paint with the elderly before those paintings are interpreted by glass and metal artists who create art in response or homage. The project hosts workshops and events that elevate community, art, and awareness. The arts project, founded in 2013 by Rosemarie Oakman while an undergraduate at Alfred University, received research scholarships from Alfred plus funding and support from the Judson Leadership Center. In 2014, Rosemarie Oakman won the Student Innovation Award. The project was featured at the 8th Conference on Cast Iron Arts in Latvia and has made an impact in New York’s Southern Tier, the Lower Adirondacks and the Hudson Valley. Currently based at Salem Art Works, New York, there are satellite programs at Bennington, Vermont, and Birmingham, Alabama. Over forty-five artists have worked with the project; more than thirty sculptures have been donated back to nursing homes; two dozen children were educated, comforted and made art of their own; and nearly eighty “art with the elderly” sessions have been held.

Jennifer Noonan, Caldwell University

**“People’s Art” Rubs Shoulders With “Superstar Art” at the Liberated Biennale**

The Venice Biennale is one of the oldest and most prestigious art exhibitions that traditionally showcase avant-garde art. Many American artists viewed the 1970 exhibition as an instance of the government using artists to serve political purposes. They withdrew in protest. In response they mounted an Anti-Biennale exhibition. They, however, were quickly besieged by voices of dissension and charges of elitism, sexism, and racism. One of the loudest voices came from the newly formed group Women Students and Artists for Black Art Liberation (WSABAL). Members of the group protested the exclusive nature of the show, decried it as racist, and threatened to picket. As a result of their collaborative efforts, the exhibition was opened up and moved to the alternative space in lower Manhattan. This paper considers how the aims articulated in their manifesto, published in the alternative and underground newspaper RAT, materialized and resulted in an open, non-hierarchical exhibition. This analysis also entails a detailed examination of prints in order to better understand how an exhibition of works produced by “the superstars of the art world” and works of the “people’s art” eschewed the bureaucratic, exploitative power of repressive processes at work in the art world.

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Benjamin Ogrodnik, University of Pittsburgh

“A Vacuum of Directorial Control”: The Warhol-Morrissey Antagonism and Experimental Modes of Film Practice in San Diego Surf (1968)

After Valerie Solanas shot Warhol in 1967, the film San Diego Surf (SDS) was immediately shelved and stayed unfinished for twenty-seven years. SDS finally saw the light of day in 1995 when The Warhol Foundation hired longtime collaborator Paul Morrissey, who worked with Warhol from 1966–1974, to release a version to the public. Morrissey went on to claim he was the sole creator, having performed the shooting and editing, whereas Warhol was “helpless” in creative and technical capacities. This presentation reconsiders the Warhol-Morrissey antagonism as a
lens for mapping the disjunctions between art-world and film-world modes of practice in the 1960s. Using SDS as a case study, this paper synthesizes scholarship by Walley, Alberro, and Uroskie on the working methods of avant-garde filmmaking. Ogrodnik argues that Warhol inaugurates a “paracinematic” model of filmic collaboration, in that his methods defy both “the politque des auteurs” circulated in Cahiers du Cinema and the radically acollaborative mode embraced by “structural” filmmakers. Ogrodnik advances the study of late 1960s “personality” films, such as SDS, with an understanding of Warhol’s deliberate resistance to models of authorship that have been applied to him: the filmic “auteur,” the artist, and, more recently, the media performer (Grundmann).

Trenton Olsen, The Ohio State University
Guts, Gore, and Glory: Contextualizing David’s Martyrs in 1793
Olsen examines the political motivations and iconographical motifs behind Jacques-Louis David’s images of revolutionary martyrs Louis-Michel le Peletier and Jean-Paul Marat. David’s motivations led to calculated artistic uses of the martyrs’ bodies. Not only were their dead bodies placed on public display before their burials, but those dead bodies were also converted into more permanent preservation through painting, which were displayed together in the courtyard of the Louvre before being moved to the meeting hall of the National Convention. The act of public exhibition of both body and painting not only emphasized the pair as martyrs, but also elevated them to revolutionary monuments. Olsen traces the iconographic motifs in displaying the martyrs’ dead bodies. Each image’s composition mirrors the other and draws from a variety of sources implementing a strong, reclining, dead nude male body. Olsen seeks to highlight new, or at least understated, classical and secular motifs that deepen the interpretation of these images. In molding the martyrs to be both Christian and classical, David compounded a variety of values, drawing on implications from both secular and spiritual sources to work together and strengthen the poignancy of these men as postmortem monuments.

Meghan Olson, Independent Artist
Artist as Writer
As an artist, writer and founder of Pittsburgh Articulate, an arts writing e-publication for the Pittsburgh region, Olson is an avid supporter of artist-led discourse in the field of arts writing. The attraction to writing as a method of discussing the work of other artists is one that many artists share at some point in their creative practice. Olson welcomes the opportunity to discuss with others on the panel and in the audience the challenges of encouraging artist writers and the changes in discourse when artists and art historians present their work on the same platform.

Vibeke Olson, University of North Carolina Wilmington, and James Rotenberg, University of North Carolina Wilmington
When Art and Science Meet: Revealing Patterns of Artistic Transmission Using Geo-Spatial Technology
The aim of this study is to more clearly understand stylistic transmission in Romanesque Burgundy. To this end, Olson and Rotenberg surveyed a sample of buildings and their sculpture in the region of the Brionnais in southern Burgundy using traditional art historical methods combined with current trends in geospatial technology. This location was selected for its wealth of extant stylistically-related architectural sculpture located within a relatively compact geographical area and relatively narrow time span (1075–1100). They hypothesize that patterns of stylistic transmission can be explained by the movement of people and ideas along particular pathways (networks of river and roads), which can be deduced today with the application of GIS and remote sensing. The goal is to make determinations about regional style and distributional patterns in relation to workshop methods and movement. Data was collected on-site and input into a GIS database, and these data layers were then overlaid with historical maps in order to construct a spatial network analysis to determine movement patterns. Although still in its early stages of development, this project has shown that exciting new information can be revealed when art and science meet.

Christopher Olszewski, SCAD Savannah
Running with the Devil
The role of painting is a flexible platform that embraces the technological madness while building on the analog past and welcoming the complexity of contemporary practices. In his recent project “Running with the Devil—Skins Project 2015,” Olszewski traveled from Savannah, Georgia, to Sheridan, Wyoming, and back in his 2005 Pontiac Montana. During the four thousand-plus mile trek, he recorded sounds, videos and photographs of the landscape. The experience was visually overwhelming and he collected everything. One year later, Olszewski is still sifting
though receipts, junk food litter, fast-food wrappers, pamphlets, museum handouts, maps, and bits and pieces found on the ground. All of this information is being slowly integrated into his sketchbooks and order is starting to take place. He would like to share his experience and creative process, and will address how new scanning technologies; image manipulating software and large format printing are expanding the scope of painting. The hybridization of painting has allowed Olszewski to create soundscape installations, massive video projections and interactive sculpture while staying true to his painterly aesthetic.

Sheryl Oring, University of North Carolina at Greensboro
I Wish to Say: Activating Democracy One Voice at a Time
This presentation explores “I Wish to Say,” a work created by artist Sheryl Oring and first staged in 2004. With this project, Oring sets up a public “office”—complete with a manual typewriter—and invites passersby to dictate a postcard to the U.S. President. These messages are hand typed verbatim; the original is sent to the White House while a carbon copy is kept for the project archive. Oring staged tours of this work again in 2008 and 2012, each time growing the project in new ways. In 2016, the work will evolve again through a series of performances staged by students on campuses across the country. The presentation also draws on materials developed for a forthcoming book (to be published by Intellect Books in 2016) that explores various aspects of the project through a series of critical essays.

Andrea Ortuno, Bronx Community College, City University of New York
Traded, Then Venerated: Medieval Iberian Ceramics as Holy Relics
Hispano-Muslim potters produced strikingly decorated earthenware along the southern and eastern coasts of the Iberian Peninsula in the late Middle Ages. Vessels covered in creamy white, cobalt blue, and golden luster glazes were frequently-traded items finding their way to Mediterranean ports during the 14th and 15th centuries. While most of the Hispano-Islamic pottery that reached distant ports was no doubt put to practical use, occasionally such vessels acquired completely fabricated provenances and fantastic histories after leaving their place of origin. This paper examines two separate instances in which large, richly decorated vessels created by Muslim potters in 14th-century Andalusia came to be viewed as holy relics. One of these vessels, kept for many years on Cyprus, was thought to be a vase from the wedding at Cana. Another vase in Sicily became associated with a pious 12th-century saint, Hugo of Novara. These two case studies illustrate how both the appearance and location of these vessels prompted the formulation of fictitious holy provenances that persisted from the late Middle Ages into the Early Modern period. It will become apparent that as such objects shifted place, knowledge of the actual circumstances of production vanished and imagined histories took hold.

John Ott, James Madison University
Metropolitan, Inc.: Public Subsidy and Private Gain at the Genesis of the American Art Museum
This paper highlights the formative years (1870–1899) of New York’s Metropolitan Museum of Art, the first public museum dedicated to the fine arts in the United States, and argues that its corporate governance structure and hybrid public-private status, which remain the prevailing model for civic cultural institutions today, were not inevitable but products of a specific historical moment and a particular social elite. Like other corporations, which were becoming the dominant American businesses at precisely the same time, the Metropolitan combined private operation, benefit, and access with public subsidy and legitimating claims of public service. Put simply, the Met was engineered to display and valorize privately owned collections at public expense. The museum’s substantial and unprecedented public financing did not, however, translate to public governance. This felicitous marriage of public financing to private governance was at once cause and product of another unlikely union: the Trustees’ frequent and lofty professions of public service and numerous restrictions to public access. This talk, therefore, reveals that tensions between private interest and public welfare are foundational and constitutional to both this first art museum and its many institutional progeny. In effect, conflicts of interest have been hardwired into modern art museums.

Valerie Palazzolo, Hillsborough Community College–Ybor City
Dancing with Yourself: Andreas Vesalius’s Animated Skeletons as Loci for Self-Fashioning
Andreas Vesalius’s *De humani corporis fabrica* was published in Basel in 1543 and constitutes the first comprehensive anatomical atlas based primarily on personal observation. Consisting of 663 pages and over two hundred woodcut illustrations, it sought to provide the most extensive description of human anatomy to date. As the first fully
Regina Palm, Kimbell Art Museum
The Mother’s House of the San Francisco Zoo: Defining Gender through Space in the Modern City
The Mother’s House of the San Francisco Zoo opened in 1925 as a sanctuary for women visiting the grounds and, in the 1930s, was ornamented through an ambitious decorative program sponsored by the WPA. Five women artists were commissioned—two to paint interior murals, and three to create exterior mosaics. The decorative program consists of long-overlooked murals painted by Helen Forbes (1891–1945) and Dorothy Puccinelli (1901–1974), and large-scale mosaics executed by the Bruton sisters—Margaret (1894–1983), Esther (1896–1992), and Helen (1898–1985). While the Mother’s House could be interpreted as symbolizing a gilded cage that restricted woman’s agency within the modern city, it can also be read as liberating and expanding women’s roles in the public sphere. Spaces designed and constructed specifically for females, like the Mother’s House, both broadened and bolstered the presence and participation of women within America’s urban landscape. Palm examines the Mother’s House as a case study of the gendering of space wherein the site served not to inhibit woman’s movement and participation in the modern city, but rather expanded the feminine realm beyond the domestic sphere, as well as supported the professionalization of women as public artists.

Ki Ho Park, Campbell University
Motion Graphics: An Effective Tool to Communicate in Public Campaign Design
Which design medium or technique is the most effective way to deliver an idea for public campaigns? There are different visual communication techniques that can be applied; however, as graphic designers, our goal is to choose a right tool for the most effective communication. In Park’s research, motion graphics was found as the most effective tool to communicate in public campaigns followed by information graphics, typography, and image. Undergraduate participants (n= 80) in a survey delivered as part of Park’s research were presented with five types of public campaign designs utilizing different design techniques. The most effective tool in public campaign design indicates how audiences quickly understand the purpose and idea of the campaign message.

Yumi Park, Jackson State University
Reflecting Cultural Identity on Cupisnique Ceramic Vessels
Material objects could be facilitated in a variety of ways, including searching for the cultural identity. The relationship between material objects and cultural identity has long been studied in art history and related disciplines as expressions of the identity of that group, people, or tribe. Identity is often consciously expressed through the design elements of material objects, including their forms, shapes, colors, decorative motifs, and production technique by individual ethnic groups as a means of self-identification. However, elements may also carry symbolic meaning, so that objects become a way for scholars to understand both cultural identity and ideology of social group that produced them. Since we have no written documents from the Cupisnique culture to aid in the interpretation of their engraved head motifs, the analysis is based on formal and symbolic elements of the vessels themselves. This type of art historical method can establish interpretations of meaning based on careful study of the consistencies and variations in the motifs that characterize the specific style. This paper discusses the meaning and symbolism of head motifs engraved on Cupisnique ceramic during the Andean Initial Period (ca. 2000–700 BCE) by using the formal analysis and ethnographic approach.

Karen Patterson, John Michael Kohler Arts Center
Lee Godie: Self-Portraits
Known predominantly for paintings and drawings in tempera, watercolor, and ink, Chicago artist Lee Godie’s (1908–1994) principal subject was her own self-image. Captivated with ideals of beauty, Godie’s works often depicted...
quintessential female characters with accentuated attributes. During the 1970s, Godie began making photo booth self-portraits, creating several hundred black and white, 5 x 4-inch machine-produced gelatin silver prints. In addition to altering her appearance for these photo sessions, she embellished the photos after they were printed, writing on or hand coloring with ink or watercolor. In brilliant moves of self-promotion, she attached these photos to her canvases, used them as her signature and offered as bonuses for buying her works. More poignantly, the self-portraits elucidate Godie’s capacity for self-invention and present a provocative exploration of the construction of identity and the nature of representation. In both her photographs and her paintings, Godie was resolute in her investigation of the self. Godie’s unconventional behavior has in part dominated the public’s understanding of her artwork. This paper will present a rich selection of the artist’s self-reflexive paintings and photographs to illuminate a complex and deeply expressive persona in order to investigate Godie’s personal performance as “Chicago’s most collected artist.”

Peter Pawlowicz, East Tennessee State University
The Beginning of Their Narrative
The OCD ability to make meaning from even the most intractable material fascinates Pawlowicz. Buffalo Mountain behind his house looks like a resting buffalo (his neighbor told him); potato chips look like Elvis (you can google it); and his diptych, he’ll think about it, looks like—what? Two panels (left-right, now-then, cause-effect) construct the action. And it is the action. The forms on the right seem to retreat from whatever “threatens” (?) them on the left. It’s a narrative (movement from A to B), even if he can’t tell us what the story is. Miraculously (or pathologically) we empathize. Certainly the title leads us, but only in a direction we already want to go. The title invites viewers to construct the image in personal terms. Of course, they might not. Some could simply walk away. Others might ignore the title; or they could rewrite it to suit themselves. That’s exactly the point. Meaning is the result of an active process—especially for abstraction. Inevitably, viewers’ interpretations are the stories of/for themselves the artist never imagined. Pawlowicz’s title is the beginning of their narrative. And since all interpretation ends in words, why not start there in the first place?

Steven Pearson, McDaniel College, and Evan Boggess, Shepherd University
Scrambled, Mixed, and Stirred: The Paintings of Taha Hadari, Steven Pearson, and Evan Boggess
This “panel within a panel” consists of painters who will discuss how they use abstraction to address technology’s influence on contemporary life. Evan Boggess’s paintings, driven by observations of natural phenomena relating to matters of perception, mix geological principles, modernist stripes and grids, acidic colors, and three-dimensional renderings of computerized forms to create multi-spatial paintings that look like primordial soup–meets-Minecraft construction. Taha Hadari believes beauty is the unexpected result of malfunction. Satellite jamming is a common form of censorship in Iran and results in glitch images on TV screens. This forced malfunction causes Taha to question the process of perception: what is received and how. He is interested in the aesthetic aspects of errors and glitches as a form of disruption that could trigger critical ideas about visual perception and what the media broadcasts. Steven Pearson illustrates the notion that the information age has made life appear deceptively manageable but often adds to the confusion of our daily lives. Our ability to receive and assimilate a myriad of information on a constant basis has been enhanced through web-based media. Steven attempts to convey this digital cacophony by employing compositions that utilize color to both organize and confound space.

Marguerite Perret, Washburn University
Sick Art and Exquisite Bodies: The Waiting Room Projects
The Waiting Room Projects are a series of complex, multi-layered arts-based initiatives that explore and critique perceptions of illness and the systems that diagnose and treat it through the metaphorical “liminal” space of the medical waiting room. Employing the feminist notion that “the personal is political,” this multimedia series of art installations, publications, and public outreach projects builds on collaboration and is driven and shaped by public participation in the form of stories and personal narratives. Healthcare professionals, medical students, and the general public are engaged in activities that explore patient agency, embodied spaces, and disembodied disease. Fundamentally motivated by the notion that the healthcare culture parallels the health of a society, the project collaborators believe that by addressing difficult subjects and giving voice to both patients and caregivers, communal spaces that aid in understanding and healing, both within and beyond the medical setting, become possible. In 2012, the associated publication A Waiting Room of One’s Own, Contexts for the Waiting Room Project was selected as the common read for all incoming medical students at the University of Kansas Medical School.
Ana Perry, The Graduate Center, CUNY
What Is It? Que Es?: Complicating Internationalism with Bernardo Salcedo’s Conceptual Works
Conceptual artistic practices in Colombia have long been discussed in relation to “international” conceptual art. The works and the artists were either celebrated or criticized for participating in an artistic movement that was strongly associated with Europe and the United States. One artist who was frequently discussed along these lines throughout the 1960s and 1970s was Bernardo Salcedo. Marta Traba initially supported him as an artist who used foreign methods with a uniquely Colombian spirit. However, by 1970 Traba had changed her tune and began to openly criticize Salcedo for adopting what she considered exclusively international trends that represented cultural imperialism from the United States. Yet Traba’s assessment ignores how Salcedo’s work actively engages with what can be understood as international conceptual art. His work invites us to rethink this moment of cultural exchange and how it functions alongside the international biennales and exhibitions that aimed to create a stronger network across the Americas. This paper analyzes how the circulation of Bernardo Salcedo’s work functioned within a moment of rapid development in Colombia and expanded networks of artistic institutions.

Yvonne Petkus, Western Kentucky University
Imagery—Constants and Expansions
This paper addresses the development of imagery as a structural anchor that allows for both the containment and expansion of subject matter. Petkus looks at her practice as well as that of artists such as Marlene Dumas and Oscar Muñoz, in which imagery acts as a constant on which to hang political, theoretical, philosophical content and as a trigger for immediate issues of contemporary concerns or interests. It is through a repeated, mediated figure and its environment that each new scenario is seen. The underlying content remains constant existentially (regarding residues of trauma) but the specifics continually shift. Small “tells” are formed during the painting process, through physical and cerebral questioning. These have recently included responses to cultural sources, such as the Polish film “Ilda” and the Boston Marathon bombing. Images are used but filtered through the lens of her primary serial language, as in Picasso’s treatment in Guernica. Fragmentation previously developed as a metaphor for loss or numbness is also able, with surprisingly few changes, to indicate physical trauma. Imagery here acts as a control, intended to be open enough, human enough, to absorb particulars for a variety of issues while never losing its larger questions.

Betti Pettinati-Longinotti, Forsyth Technical Community College
Small Stories
Matching a desire to re-explore observational study with an intrigue by allowing this series of paintings to evolve into the mixed media realm, a conceptual thread was conceived. Small Stories shares a body of conceptual still life, mixed media, oil-based, paintings, associating parallel experiences and the artist’s life with homage to works of other artists. Still life as a subject matter within this day and age seems somewhat out of place. However, painting still life items for their symbolic meaning reveals a hidden story. Still life provides a platform for artists to explore their relationship to the objects that inhabit their world. With the conception of each still life, there is contemplation of what makes particular objects symbolic and important in a story and, more specifically, understanding the meaning of symbolic objects in the composition. Pettinati-Longinotti’s own projections of overlapping personal symbolic objects as a vovite to other artists also connect from their biographical writings or documents. She questions further whether old traditions and new conceptions can reveal an untold mutation. Conveying issues of creation, life, death, brokenness, and loss are indeed potent issues for the subject of still life.

Caterina Y. Pierre, Kingsborough Community College, CUNY
Transnational Exchange from Münster to Austin: Elisabet Ney (1833–1907), Sculptor
While the transnational experience of many artists during the 19th century was an exchange between New York and Paris, some extraordinary and successful artists could be found in very different cities. The German-born sculptor Elisabet Ney (1833–1907), after leaving her native Münster, spent much of her career in Austin, Texas, where she was commissioned to create portrait busts and full-scale figures of some of the United States’ most prominent political figures. Ney was the first woman artist to attend the all-male Munich Academy of Art and, after her move to the United States, produced images of many of her most important contemporaries, most famously of Giuseppe Garibaldi, Otto von Bismarck, and Sam Houston. In this brief paper, Pierre discusses Ney’s transatlantic experience and the ways in which it both had affinities with, and differed from, that of other women artists working during the
second half of the 19th century. Specific attention is given to her commission for the marble gisant tomb sculpture of Albert Sidney Johnston, a Civil War hero, located at the Texas State Cemetery in Austin and completed in 1902.

Kate Pollasch, The School of the Art Institute of Chicago
Roger Brown’s Paintings and the Shadows of Sexuality
Prominent artist Roger Brown (1941–1997) was an international leader of the Chicago Imagist group. The only gay member, Brown’s 27-year career was conflicted between choosing to reveal or conceal his sexuality, relationships, and HIV status, and there is a marked absence of addressing these topics in his art historical writings. After five years of studying his previously unread primary archive documents, Pollasch elucidates how Brown’s practice challenges topics and theoretical conceptions of gay male sexuality in American art history between the 1970s–1990s. This presentation specifically studies how Brown utilized the visual culture of Chicago’s hyper-masculine gay leather subculture, including erotic bar advertising and painted murals in underground private clubs, in relation to the trauma and loss from HIV/AIDS in America. By inserting subcultural significations and coded references, such as the erotic policeman or leather-chapped cowboy, Brown makes visible a community largely unseen by a mainstream art audience. But how does that gesture fail, or need critique, when his hypersexual references are so coded they are mistaken for art about American patriotism? By unpacking the codes of Brown’s practice, masculinity becomes a twisted entanglement of erotic subcultures, fear and loss from HIV, and guarded secrecy.

Mabi Ponce de Leon, The Ohio State University
Do Ho Suh: Reimagining the Gendered National Imaginary
Identifications for the reconnaissance of war bodies, dog tags also function as mementos for military veterans or war collectibles. In Do Ho Suh’s “Some-One,” dog tags form a gallery-sized tunic that envelopes the space and spills out beyond it. At first glance, it recalls a memorial to military heroes—a sort of unknown-soldier monument. Up close, however, this fantasy fades. Attending military school and later serving in the Korean military, Suh analyzes questions of Korean masculinity and the national imaginary. Suh’s work references not only his masculinized Korean upbringing but also the U.S.’s military influence on Korea. Gendered national myths help develop a nation’s imagined community. Suh questions the role of the individual in societies that value the masculine public view of the nation. Ponce de Leon investigates how Suh’s use of gendered norms and Korea’s postcolonial condition challenge gender roles and revisit the national imaginary. Clearly, Suh’s displacement from Korea has made him more aware of identity issues. This dual identity—as U.S./Korean “other”—offers a critical distance, an in-between space to re-consider the gendered body politic. To analyze nationalism and embodiment in Suh’s work, she weaves in postcolonial texts and essays on masculinity and the nation.

Tatiana Potts, University of Tennessee, Knoxville
Familiar Spaces
Familiar spaces everyday places recalled spaces dreamlike places abandoned spaces rebuilt places. Where was I? Where am I? Where will I be? Will I remember? Will I forget? I will record, preserve, and make experience everlasting. This is a presentation about Potts’s two recent projects, a manuscript that she based on research about Classical Five orders of architecture with focus on columns. Her choice for column has a dual meaning: a support element in architecture and for Potts a metaphor, a support for her family. The manual consists of lithographs and engravings, which are accompanied by poems that Potts wrote. She uses some of her engravings and lithographs to explore the possibility of enlarging them to be placed on the wall 48 feet by 9 feet. She focuses on multiple and repetition. Not only does she explore intimate experience of a book versus public display (a large scale mural on the wall); Potts also wants to communicate the exploration of her relationship with her teenage daughter and the stability, vulnerability, and challenges of being mother.

Valerie Powell, Sam Houston State University
Fail Faster?!
In academia there is often focus on the end result: the fancy drawing, the polished logo, or the carefully composed painting. Students are interested in this completed, polished, and final thing and, of course, the final grade. This focus does not often leave time/room for risktaking or contemplation. As educators, it is our opportunity to introduce students to learning how to slow down and begin to understand the creative process, which is complicated and takes time. Frequently, students (faculty) want the microwave version of things, the quickest solution. What they (we) really need instead is breadth of ideas, depth of skills, and a bit of risktaking. This presentation highlights a variety of
approaches that encourage students to try new things, move beyond the fear of looking silly, saying the “wrong” thing in a critique, discover their artistic habits, realize what they are really good at, as well as how to brainstorm individually and collaboratively. Powell includes practical examples of how to model risk-taking in the classroom through performative and interdisciplinary exercises, peer critiques/evaluations, and how to adjust rubric and project guidelines to encourage thoughtful exploration of the artistic process.

**John Douglas Powers, University of Tennessee, Knoxville**

**Sculpture, a Disciplinary Hub**

Contemporary art in general and sculpture in particular trend naturally toward a blurring of disciplinary boundaries. The historical relationships between sculpture, architecture, and engineering are well documented and persist in addition to the current mingling with science, sociology, theater, media, anthropology, etc. In an academic setting, the sculpture classroom by default incorporates topics like chemistry, geometry, algebra, and physics alongside theoretical, historical, and conceptual issues of object making. This presentation covers a number of instances from the classroom that show the intrinsically interdisciplinary nature of teaching sculpture.

**Alice Price, Temple University**

**Picturing the Labor of Skagen’s Women**

For over three decades, Danish painter Anna Ancher (1859–1935) accentuated physical exertion and intense concentration when she depicted women shearing sheep or plucking fowl. This subject preference differentiated her from the males of the prominent Skagen Art Colony. Instead, her husband, Michael Ancher, and the celebrated Peder Severin Krøyer produced heroic depictions of masculine coastal operations, which became a trademark of Skagen. Anna Ancher’s paintings of women’s labor stand out not only for their subject but also the physicality of her own painting style. In images such as “Woman Plucking Hens,” the pigment application, the mark making, and the surface vigor all respect the work of the depicted subject. The artist’s labor corresponded to that of her subject. Ancher’s respectful depiction of female labor also differed from other Danes. “Peasant painting” by the so-called Funen painters engendered acrimony at the turn of the 20th century, a time of great socioeconomic change in Denmark. Although Ancher had many links to this movement, only she depicted women harvesters and pickers with equality in position and burden to the males. In these images of female labor, Ancher subtly positioned herself as an independent artist with a clear political and artistic voice.

**Jennifer Pride, Florida State University**

**Ironic Encounters on the Streets of Haussmann’s Paris**

Art historians consider the destruction and reconstruction of Paris by Baron Georges-Eugène Haussmann and Napoleon III during the mid-19th century as the rupture that thrust visual culture into the modern era and enabled a discourse on modernity. What has been overlooked is the more immediate satirical discourse of Haussmannization as trauma that developed in visual culture from 1853 to 1870. Pride argues that comedic satirical caricature mediated the trauma of Haussmannization by commenting on and undermining the sociopolitical changes that occurred as a result of this rupture. As used here, cultural trauma involves a lived event that shatters and fragments social cohesion. Cultural trauma demands distance, mediation, and representation. The satirical caricatures in the popular press news journal *Le Charivari* functioned to mitigate the visceral experience of trauma through satire. At the same time, these satirical images were a visual representation of real trauma generated by urban renewal. In *Le Charivari*, caricatures combine image and text in a comedic way 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 himself.

**Aisling Quigley, Sustaining MedArt: Assessing the Persistence and Longevity of a Pioneering Digital Humanities Project**

**see: Alison Langmead**

**Maria Quinata, The Graduate Center, CUNY**

**Time as Switchboard: Mapping Out the Chronopolitical Terrain of Black Audio Collective’s *The Last Angel of History***

This paper maps out the chronopolitical terrain of *The Last Angel of History* (1995), a film by the Black Audio Film Collective, in order to explore the ways in which the film challenges the politics of representing diasporic subjects, as well as produces an asynchronous circuitry between science fiction, music, and racial memory. A direct reference to
Walter Benjamin’s reading of Paul Klee’s “Angelus Novus,” *The Last Angel of History* relies on the production and proliferation of temporal entanglements among multiple and competing pasts, presents, and futures (and implicated in these durées are overlapping geographies, both real and imagined). The film rejects a sequential unfolding of time by fusing together narratives which take many forms over many sites and moments in time—evidenced by the incorporation of interviews, commentary, fictional characters, archival footage and sound, photography, etc. This paper suggests that the breakdown of time, as visualized in *The Last Angel of History*, can open onto a black futurology that ultimately undermines the chrononormativity upheld by Western hegemonic visual traditions.

**Jenny Ramirez, James Madison University**

**From Giotto to Vimeo: Strategies for Creating a Hybrid Art Appreciation Course**

Distance learning, flipped classrooms, teaching-to-learning paradigms—all these methods of active and engaged learning have infused elementary, secondary, and college classrooms. But how does one practically and efficiently apply the strategies of flipping to an art history classroom? There are a multitude of sources available that explain and expand the pedagogy of active learning by using technology. In her presentation, Ramirez uses a case-study approach to provide her personal experiences in transforming a traditional lecture General Education course—Art in General Culture—to a hybrid course that combines the experience of the classroom with the power of technology and social media. She explores practical and realistic tactics that can be employed by anyone, regardless of time and technical background. Ramirez provides engaged assignments that employ Tumblr (Soap Sculpture Project), Voicethread (Profile of a Sacred Space), and Discussion Boards on Canvas (with such topics as “Art, Power, & Propaganda,” “To Restore or Not to Restore?,” and “Selfies and Art History”). The hybrid class, Ramirez believes, is the “best of both worlds” pedagogy for teaching the art of history. Her strategies can help other educators in implementing active learning methods into their own art courses.

**Jamie Ratliff, University of Minnesota Duluth**

**Rules for a New Game: Gabriel Orozco and Transnational Masculinity in the 1990s**

Contemporary Mexican artist Gabriel Orozco burst onto the international art scene at the beginning of the 1990s. Championed by critics and art historians in the United States for his sculptural interventions and photographic observations, he was lauded as a Neo-conceptualist, a natural successor to the formal and conceptual investigations of canonical Western modernists like Marcel Duchamp. He is now considered to be one of most significant contemporary artists from Mexico. In the 1990s, however, Orozco deliberately rejected the idea of being associated with, and defined by, his national identity, preferring instead to cultivate a “nomadic,” transnational, studio practice. This paper seeks to revisit his deliberate identity positioning of the 1990s, with respect to not only his national, but also gender, identity. It examines his artistic emergence in context with the concurrent Latin American art boom and the challenges to traditional masculinity that occurred in Mexico in the last decade of the 20th century as a result of a faltering state built on traditional gender roles. In doing so, it explores intersections of gender and national identity in order to consider how constructions of masculinity and processes of Otherness might have inflected his global success.

**Elizabeth Rauh, University of Michigan**

**Translating America: Language, World Making, and Identity in the Work of Siah Armajani**

Siah Armajani has played an important role in the modern public art movement shaping and transforming the American landscape throughout the past four decades. Often categorized with artists who design “art-as-public-spaces,” such as Marry Miss and Nancy Holt, Armajani is perhaps most famous for his large structural works that dissolve the boundary between architecture and sculpture. Armajani emphasizes his work is for “users” and not just “viewers.” Addressing viewers requires a sustained world making in an artist’s work—particularly in the case of public sculptural work. In Armajani’s case, this world making took place not only in his public work but also throughout the course of an artist’s navigation of identity between two countries. Displaced from his homeland of Iran, Armajani deconstructed various cultural and artistic languages in order to create new visual vocabularies that sustain an art world of cultural and artistic translation. Rauh examines how this self-described “artist in exile” explores identity through referencing American culture, historical, and vernacular contexts in his artistic output. She then explores how Armajani methodically and carefully built his own world of varying art languages and how these unique vocabularies constructed his artistic identity within the arena of public American art.

**Arianna Ray, University of North Carolina at Chapel Hill**
Sensuality and Sexual Violence in Annibale Carracci’s *Susanna and the Elders*

Images of Susanna and the Elders from the Baroque period often depart from the biblical story in which Susanna is emblematic of pious, moral womanhood and instead sexualize and objectify her naked body. This paper focuses on Annibale Carracci’s print of *Susanna and the Elders* and examines it in relation to other Italian and Northern Baroque paintings of the subject, as well as textual works relating to women’s behavior and roles. Allusions to antiquity and a poetic pastoral tradition that unites women with nature normalize Susanna’s nudity and enhance her sensuality. In the print, Carracci emphasizes her feminine vulnerability and the natural temptation of her voluptuous body, allowing the viewer to join the two old men as a third voyeur. The threat of sexual assault imposed by the elders and the passivity of Susanna’s reaction to their intrusion correspond to the cavalier treatment of rape prevalent in Italian society at the time. Through the format of the print, Carracci attempts to appeal to a wide commercial market in catering to a male fantasy that allows the viewer to possess a beautiful woman.

Shirley Reece-Hughes, Amon Carter Museum of American Art

**Searching for a Community: Artist Immigrants and the Discovery of American Folk Art, 1910–1930**

Since the mid-1920s, scholarship has perpetuated the idea that early modernists were primarily interested in American folk art for its formal simplicity and native heritage outside the academic tradition. Some of the initial and most devoted artist-collectors of folk art were immigrants including Robert Laurent, Yasuo Kuniyoshi, William Zorach, and Konrad Cramer; even Cahill and Halpert were immigrants from Iceland and Russia respectively. In search of kinship, immigrant artists joined art colonies such as Hamilton Easter Field’s coterie in Ogunquit, Maine, where, within these group settings, their discovery of early American folk art began. This paper challenges the paradigm that modernists, particularly artist immigrants, were drawn to folk art for purely aesthetic and nativistic reasons by exploring the premise that it appealed inherently to their search for community. Focusing on the artists in Ogunquit and the folk objects they collected, this paper examines how these early American works, which expressed a connection to the community in which they were created, inspired these modern artists to work in a similar manner to express the shared values of the small society in which they were working.

Alison Reilly, Florida State University

**James Johnson Sweeney’s Bistro Model: Redirecting the Contemporary Museum**

James Johnson Sweeney, best known as the director of the Solomon R. Guggenheim Museum and the Museum of Fine Arts, Houston, introduced contemporary museum design to America through his “bistro model.” Sweeney’s display practices broke from earlier models. Instead, he called for plastic exhibitions using a selection of the museum’s collection comparable to the limited menu of a bistro. He presented frameless Western and non-Western paintings on walls and suspended sculptures from the ceiling in the open spaces of his signature stark white galleries. This display system smashed the social structure that had oppressed the aspiring museumgoer. The museum was able to constantly rotate its developing collection as a vehicle to demonstrate new understandings of art to the public. Sweeney’s ideas helped shape exhibition theory of two notable contemporary institutions, the Contemporary Arts Museum, Houston, and the Museum of Contemporary Art, Chicago. His “bistro model” formed the theoretical structure for contemporary art display. The curatorial insistence to collapse barriers in millennial gallery design signifies that the projection of global expressivity is an essential part of contemporary museums’ missions. The development and present implementation of Sweeney’s “bistro model” demonstrate the curatorial strike for equality in 21st century art spaces.

Joshua Reiman, Carnegie Mellon University

**Bridging Context and Communities, a 25-Year Journey in Scale and Story**

Casting iron involves people coming together to collectively accomplish a primal process that spans centuries and involves an immense effort in the making. It takes a community of people to accomplish an iron pour of any substantial size. As an artist and educator Reiman has been privileged to work with so many talented people making form from fire and ore and developing thoughtful physical works of art that can span time itself. The iron casting community is relatively small yet very diverse in thought and approach. Reiman is invested in iron casting as a vehicle for building community and as a material with a story of context with historical implications. In this paper he describes his influences, shares stories of casting on a small scale with students, casting within the Pittsburgh community for the Iron Garden Walk at the Carrie Furnaces, and casting 25 tons with Matthew Barney in Detroit. Reiman shares valuable stories of transformational experiences, technological advancement within contemporary
cast iron, and cumulative results in bridging communities through outreach and inclusive invitations for non-artists to participate.

Trista Reis Porter, The University of North Carolina at Chapel Hill
“How One Idea Leads to the Next”: Notions of Tradition, Art, and Globalism in the Work of Chris Luther and the Seagrove Pottery Community
Chris Luther is a fourth generation potter working in Seagrove, NC—home to the oldest and largest continuously operating pottery community in the country. Luther is proud of this heritage, yet he produces artwork that is visually distinct from what many consider the “traditional Seagrove style,” a somewhat fluid category relating to both the large, utilitarian wares of the 18th and 19th centuries and the Art Pottery tradition of the mid-20th century. Tradition is at the heart of present Seagrove potters’ connections to this centuries-old folk medium; indeed, many international and national potters have moved to this region to be a part of this pottery community and tradition. Chris Luther’s works interrogate tired dichotomies between tradition and innovation, art and craft, and global and local influences, bringing light to the more complicated notions of how tradition can be defined and how it plays out in the daily life of the people within this community. Luther’s succinct definition of tradition as “how one idea leads to the next” connects the past to present actions and sheds light on the creative means through which tradition still thrives within this community, though in ways which question common associations between “traditional” and “old-fashioned.”

Nora Renick-Rinehart, Hirst, Don’t It? Revealing the Invisible Labor of Female Fiber Artists in 20th Century Art
see: Rachel Wallis

Rhonda Reymond, West Virginia University
Portals to Learning: Threshold Concepts in Art History Pedagogy
Threshold concepts are conceived of as gateways to learning that open previously inaccessible ways of thinking. They not only encompass specific ideas within a discipline that must be mastered before the learner can progress but also are conceptual lenses that comprise fundamental disciplinary beliefs and epistemology. Threshold concepts are characterized as: transformative, usually irreversible, integrative, often bounded, and troublesome. This paper proposes that developing a framework of threshold concepts in art history provides a useful pedagogical tool. It also suggests what constitutes the most common threshold concepts. Rather than being a fait accompli model, it offers a starting point for generating discussion and further elaboration and collaboration. Establishing a threshold concept framework will provide art historians a means of identifying and preparing for specific stages in a course or particular ideas that are problematic and turning those into transformative experiences that promote reconstituted, integrated knowledge. This will be most effective if, as Reymond hopes to initiate here, we develop crowd-sourced strategies of in- and out-of-class forms of engagement that help our students excursively, recursively, and with metacognitive awareness enter the liminal spaces of difficult concepts and pass through those portals to begin thinking like art historians.

Marco Rinaldi, Accademia di Belle Arti di Napoli
Rites of Lilith: Jewish Myths and Figures of Depression in Mark Rothko’s Paintings of the ‘40s
In Mark Rothko’s surrealist period paintings, frequent references to myth appear, not only Greek but also Jewish. This seems obvious after considering Rothko’s cultural roots and the recent shock of the Holocaust. However, the occurrence of the myth of Lilith in a 1945 painting and the references to a ritual that appears in other paintings seem to suggest something else. Lilith, according to Jewish mythology, was the first wife of Adam, who refused to submit to him. She abandoned Adam and became a demoness who strangles male babies within the first eight days of life (before circumcision) and undermines men who sleep alone. Therefore she represents the “femme fatale” or the vamp, a symbol of feminism, but also, in psychiatry, the female figure of BPD (or, better, narcissistic personality disorder). This figure is seen as source of male depression. Rothko was depressed for much of his life due to his relationship with women: the divorce from his first wife in 1944, the death of his mother, and the end of his second marriage. This paper provides an interpretation of some signs and symbols that appear in Rothko’s paintings of the ‘40s as archetypal figures rooted in Jewish myths.

Kirstin Ringelberg, Elon University
“The Success of Her Soirées Surpasses that of Any Other Fête”: Parties as Art in the Salon of Madeleine Lemaire
Madeleine Lemaire was a central figure in the party scene of fin-de-siècle Paris. Although she exhibited paintings widely and illustrated literary works by famed authors including her protégé Marcel Proust, Lemaire is best known as a society hostess whose weekly gatherings of artists, writers, musicians, and the political elite were detailed (and caricatured) in the social pages of Parisian newspapers. In fact, she is primarily known today as a model for Madame Verdurin, the character whose weekly parties are remarkable for their gathering of progressive artistic types in Proust’s A la Recherche du Temps Perdu (1913–27). Lemaire represented one of her “salons,” which took place in her painting studio, in “Le goûter au salon du peintre” (1891). This painting, as well as the bulk of received information about Lemaire, downplays her significance as a successful artist in favor of her abilities as a hostess. Ringelberg examines the way that “chez Mme. Verdurin” (an oft-repeated phrase in Recherche that signifies both attending her parties and being of that social circle) and the actual painting studio of Lemaire become sites for identification with a particular artistic identity, one in which the party supersedes the person in curious ways.

Christa Robbins, University of Virginia
Kenneth Noland’s Reichian Paintings
Kenneth Noland’s discovery of “the center of the canvas,” which launched his concentric-circle series and, along with it, his career, was coincident with his discovery of the texts of Wilhelm Reich. Noland’s ensuing commitment to Reichian therapy, which understands the psyche to be the product of a physical interface between self and world, was also coincident with his turn to serial structure and focus on painting’s externalized effects over its internal composition. Through his exposure to Reichian psychotherapy, Noland advanced an alternative to the performative and imagistic picture of artistic selfhood that underwrote the postwar expressionistic ethos of abstraction. Robbins’s reading of Noland as a student of Reichian therapy revises the current portrayal of modernist medium specificity as advancing an art of autonomy and describes medium specificity instead as enabling a structural theory of art production and interpretation. That Noland’s investment in a Reichian theory of the psyche was easily adapted to a mid-century theory of medium specificity demonstrates that both understood internal, individuated experience to be grounded in and enabled by external structures. Noland’s Reichian paintings are only one instance, Robbins concludes, of a more expansive approach to abstraction than our typical accounts of mid-century painting would allow.

Nicholas Robbins, Yale University
Evidence and Liquidity: Carleton Watkins in Kern County, 1881–1889
In the summer of 1881, photographer Carleton Watkins gave testimony in the landmark California water rights case Lux v. Hagggin. Watkins had been hired by the defendant, land baron James Hagggin, to make photographs of the contested agricultural lands and irrigation infrastructure of Kern County, sited in the lower San Joaquin Valley. These photographs were submitted as evidence in the trial, whose eventual conclusion in 1886 would establish consequent patterns of water use in the West. Borrowing Jeff Wall’s concept of “liquid intelligence,” this paper examines the “dry” evidence Watkins provided—both photographic and verbal—against the liquid geography of Kern County. This landscape was rapidly transformed in the 1870s and 1880s from an arid expanse into an intensively irrigated “grid” that delivered resources to customers, in the service of speculation that reconstituted the landscape itself as a liquid commodity. Setting the courtroom appearance of Watkins’s Kern views against other contexts in which they were encountered—albums, advertisements, and the 1889 Mechanic’s Fair in San Francisco—Robbins argues that the evidentiary claims of Watkins’s photographs were destabilized not just by more authoritative forms of evidence, but also by the fluid unpredictability of the Kern County landscape itself.

Carla Rokes, University of North Carolina at Pembroke
Thinking Outside the Box: Residencies, Workshops, Talks & More
UNCP’s A.D. Gallery serves the university and local community and provides a venue for student and faculty work, as well as that of local, national, and international artists. Its goal is to provide UNCP students with exposure to innovative ways of thinking about art, its production, and its social value. The gallery also offers lectures, artist talks, hands-on workshops, and open-forum discussions hosted by artists, with the aim of fostering integrative learning, promoting students’ abilities to integrate learning across courses, and taking the gallery experience to a new level. All lessons are collaborative and tied to the University and Art Department’s standards of learning. For example, in 2010 the gallery sponsored “Going Green—New Environmental Art from Taiwan,” which brought together artworks in all media by 16 contemporary Taiwanese artists concerned about environmental issues. The exhibition included site-specific works. Working directly with students throughout their installation process, two visiting Taiwanese artists
Moments, Memories and Layers

Tania Romero, Institute for Doctoral Studies in the Visual Arts
Media Arts Education as an Open Field of Educational Practices
The speed of technological innovation and the ubiquity of content on the internet have drastically altered how young people interact with the world around them. New interactive ways to make sense of the world are changing and increasing. Nevertheless, the national agenda to standardize curriculum, including standards within the media arts, seems to transform the classroom into a career focused environment that applies the creative process for the purposes of problem-solving, professional communication, and innovation. The focus on career training and job skills, at least in the industrialized high school model, where all subjects are compartmentalized and taught separately, drives a lot of the district funding, industry certification, dual credit arrangements, and community outreach opportunities. Romero, a teacher in a project-based and collaborative environment, helps students learn industry-specific skills within the curriculum standards set by Career and Technology Education (CTE). This presentation, which includes media examples of student work, addresses the following questions: What is media arts education? What do standards look like for the media arts? How do we reconcile industry standards and art practices? In which ways does digital media engage media art students and what are the benefits/ drawbacks?

James Rotenberg, When Art and Science Meet: Revealing Patterns of Artistic Transmission using Geo-Spatial Technology
see: Vibeke Olson

Sarah Rovang, Brown University
Living Electrically: Representing the Farmhouse in the Age of Rural Electrification
By the mid-1930s, most urbanites were accustomed to the presence of electrified conveniences in their homes. However, only 11% of Americans living in rural areas enjoyed the benefits of electricity in 1935. That year, the New Deal’s Rural Electrification Administration (REA) was established in an effort to electrify underserved parts of the country. Promoting the use of electrified devices in all aspects of agricultural production and domestic life, REA envisioned the farmhouse in particular as the site of radically modernizing transformations. During the late 1930s and 1940s, REA and its corporate contemporaries produced diverse print materials portraying the electrified farmhouse as both maximally efficient and conforming to urban standards of taste and decor. These images clashed with the lived reality of many rural people, who did not necessarily experience the liberation or easy living promised by electricity’s proponents. Contemporary artists and designers responded to this disjuncture in a variety of ways: some joined REA in valorizing electrical modernity, while others critiqued it, often by turning for inspiration to a romanticized pre-industrial past. These representations interrogated the United States’ mythological identity as an agrarian nation by exploring the structure of life on the future, electrified American farm.

Allison Rudnick, The Graduate Center, CUNY
Collaboration as Content: Dieter Roth and Richard Hamilton’s Copley Book
In 1960, Richard Hamilton nominated Dieter Roth for a William and Norma Copley Award in recognition of Roth’s pioneering work with the nascent medium of the artist’s book. Roth won the Award and used the funds to produce Copley Book (1965), an artist’s book composed of the unbound notes, doodles, state proofs, and letters that, over the course of five years, Roth sent piecemeal from his home-base in Reykjavik to Hamilton’s studio in London. Hamilton adapted the role of overseer of the project, with Copley Book marking the beginning of the two artists’ decades-long collaborative relationship. This paper argues that Copley Book is emblematic of the shift toward artist collaborations and the widespread collapse of the singular author during the post-war period. Copley Book demands a reevaluation of the traditional role of the artist, considering Roth’s role as producer of the book’s contents and Hamilton’s role as coordinator. Further, the contents of Copley Book—detritus that documents the process of creating an artist’s book—privilege a reading that situates the book’s collaborative production as the subject of the work itself. Copley Book is thus not only a product of artistic collaboration; it additionally announces collaboration as its very subject.

Nancy Rumfield, West Chester University of Pennsylvania
Moments, Memories and Layers
Rumfield’s work is an attempt to convey a spirit or sense of place, be it real or imagined. The work she presents in her twenty slides includes the same approach, but also extends the reality of a particular place or time. While there is an interpretation of visual relationships that may exist between nature, people, culture, and environment, there is also a reinterpretation of this relationship. This alternative view of the place, time, moment, or event is achieved with layers of contrasting and related imagery. Moments or memories captured may be actual or conceived and images may be real or of a dream. Rumfield’s intent is to invite the viewer to question the content or message or to discover the relationship of elements within the frame. Other layers, such as reflections, form a third image. The eye travels between the actual subject or scene, to the reflection, then shifts to the merged image of the two. This evokes a feeling of being caught between places or moments and questioning what is real. Other techniques, such as compositing images, may result in an entirely new message, moment, or place. This layering extends or creates the reality of that photograph.

Leisa Rundquist, University of North Carolina Asheville
The Power of Cuteness in the Art of Henry Darger
Little girls in Henry Darger’s fictional war-torn world, In the Realms of the Unreal (c. 1917–1970), embody socially constructed associations affiliated with cuteness, innocence, charm, and vulnerability. The artist appropriates his imagery from mid-20th century coloring books and clothing catalogues; each girl arrives at his drawing board ready-made with a look eliciting maternal love and protective cherishing. From these doll-like figures, however, Darger fabricates diminutive warriors that lead armies, shoot weapons, and die in battle. Darger’s art takes a perverse turn as he shows these sweetfaced girls tied up, bleeding, and disemboweled. The emotional work of cuteness becomes apparent in Darger’s unimaginable vision of cruel violence upon affectedly pretty children. Despite these disturbing images, Darger’s art equally challenges the assumed preciousness and incorruptibility of his child protagonists as they also engage in the atrocities of war. Darger sought out, recycled, and archived cute imagery for fifty years, suggesting his awareness of its capacity to enchant and titillate an adult audience. Addressing Darger’s employment of such provocative imagery, this paper locates slippages in his art where cuteness lingers in both victimhood and power.

Ashley Rye-Kopec, University of Delaware
Venetian Bead-Stringers as Images of Late 19th-Century Female Labor
In the last decades of the 19th century, American artists who traveled to Venice repeatedly depicted female workers in the Venetian glass industry. Working in a variety of mediums, artists such as James McNeill Whistler, John Singer Sargent, Otto Bacher, and Robert Blum portrayed Venetian women crafting the glass-bead necklaces that were popular souvenirs for 19th-century tourists. While bead-stringers played an important role in the Venetian glass industry, scholars have typically discussed images of bead-stringers as examples of artists’ interest in depicting everyday Venetian life. In contrast to this approach, this paper argues that depictions of bead-stringers should be understood as images of urban labor, and Rye-Kopec situates bead-stringer images within the history of Venice’s glass industry in the late 19th century. These depictions of communal female labor served as idealized images of foreign labor and alternatives to the labor unrest occurring in Gilded Age America.

Michelle Samour, School of the Museum of Fine Arts Boston
Too Much Is Never Enough: Collection and Consumption in the Victorian and Digital Ages
The impulse to accumulate visual information from the digital archive can be seen as analogous to the Victorians’ impulse and sometimes frenzy to collect and display objects. The Victorian parlor was the showcase of a family’s possessions, and the primary gathering place where family and guests convened for games, conversation, and music. Nature could be neatly “contained” under glass in any respectable parlor, where it served not only as decoration but also as a stimulus for educational conversation. Specimens were displayed under bell jars and glass tabletops, in shadow boxes and fireplace screens (1). Just as the Victorians’ move from the country into the cities compelled them to bring nature with them and to see plants and animals as exotic, Google offers us a similar opportunity to be in touch with nature within our own homes and offices (2). Today our conversations are often between ourselves and our computers, the digital display a stand-in for actual specimens and sometimes for humans themselves.
1. PBS 1900 House, Under Glass: A Victorian Obsession, John Whitenight
2. David Young: Acquiring the Friedrich Tippmann Collection, NCSU Library

Bridget Sandhoff, University of Nebraska Omaha
Cleopatra Revealed: A Woman for All Ages
One of the most misunderstood but widely-known historical figures is Cleopatra VII Thea Neotera Philopater, or simply Cleopatra, the last Ptolemaic ruler. Few authentic facts survive about her life, and they all depend on the source. In Egypt, she was a beloved savior and goddess, but Roman perception vilified her as a wanton seductress and whore. Furthermore, the artistic representations reflect both opinions and, thus, her “legend” becomes a tangled web of fact and fiction. But whose fiction dominates? This paper explores the myth of Cleopatra promulgated by the Romans, especially Augustan invective, which has persisted for centuries and served as the foundation for most depictions of the Egyptian queen. In particular, Sandhoff analyzes 19th century artworks (e.g., Alexandre Cabanel and Edmonia Lewis), and this examination reveals how the figure of Cleopatra reinforces or exposes racist and sexist ideologies of Western, patriarchal society. Moreover, a “double fiction” is created when these pieces become visual source material for films and television series portraying Cleopatra’s life such as *Cleopatra* (1963) and *Rome* (HBO series). These cinematic works do not necessarily reiterate the same malicious attitudes, but mirror concerns of their respective times, making Cleopatra a malleable figure for any age.

Crispin Sartwell, Dickinson College
Art As and Against Teleology
In one sense, art is poised against a teleological or goal-oriented account of human action. One might think of art as a matter of process, as a devotion to means, and perhaps art as a model for life involves letting go of purposes and immersing oneself in materials and procedures. Even Kant thought that “fine art” suspends ordinary human goals, such as the economic or sexual; he held it to be “disinterested.” On the other hand, perhaps immersion in process and even Kant’s disinterested pleasure describe important human teloi, and Kant and those such as Sartwell who characterize art as devotion to process in some sense regard that as itself as, or even, the human telos. This paper explores this productive tension with regard to popular art, craft, and contemporary visual art.

Nicole Scalissi, University of Pittsburgh
In Exhaustive Detail: “Art” and Agency in Andy Warhol’s “Details of Renaissance Paintings”
When Warhol named his studio the “Factory,” he signaled distributed labor as necessary to his early artistic project. The organization of labor that produced his post-1960s artwork, however, remains largely unacknowledged. Current discourse bifurcates Warhol’s overall production into distinct categories of non-commissioned “art” (worthy of art historical attention), and commissioned products, cast outside scholarly consideration and relegated to the ever-turning mills of Warhol Enterprises, bereft of artistic character or cathexis. Such categorization presumes divergent underlying motivations (“artistic” vs. financial), and attributes sole agency to Warhol, ignoring the facts of the images’ manufacture. This paper takes Warhol’s 1984 series “Details of Renaissance Paintings” as a case study, carefully tracing the actions of the artist, his assistants, and his commissioners, Editions Schellmann & Klüser, to reveal a complex, collaborative network of dispersed agency. Based on a suite of Quattrocento Italian masterworks cropped into “details,” these prints and paintings were brought into being through fractal, shifting relationships, a network that is surprisingly similar to the creation of Warhol’s more esteemed late work, including “The Last Supper” series. This paper seeks to resituate the commissioned works within Warhol’s oeuvre and ultimately suggests a reconceptualization of the late work more broadly within Warhol scholarship.

Phillip Scarpone, Independent Artist and Fabricator
Fragments Forming a New Whole: Studio Lineage
Scarpone received his MFA with distinction from The University of Georgia in 2015. While at UGA he had the great opportunity to teach three-dimensional design, introduction to sculpture and intermediate/advanced sculpture metal fabrication. He also served as a teaching assistant for intermediate/advanced sculpture, metal casting and a drawing 1 foundations course. His presentation focuses on the conceptual and aesthetic shifts that occurred in his art making after relocating to the Southeast for a three-year period.

Friederike Schaefer, Humboldt-Universität zu Berlin 'Image Knowledge Gestaltung'
Still Moving: Performative Photographs of Ephemeral Installations
Schaefer proposes expanding the concept of the “performance still” by the “performative photograph”: the emerging ephemeral practices of the 1960s increasingly generated sculptural works that were to be experienced in predetermined and limited temporal and spatial settings—and often acted as scenes for performance pieces. This calls for a comparison of the images, by taking into consideration a shift of perspective: whereas the performance
still portrays an action mostly through facing the performer, the performative photograph depicts the movement from within the physical configuration of the artwork. However, the production of this kind of photograph is carried out under the same conditions that have been outlined in the abstract for the session, as well as addressing the same interfaces in regard to the production and perception and the archiving of the work. Schaefer discusses the concept of the performative photograph via the estate of sculptress and dancer Suzanne Harris, in comparison to the well-known body of work of Gordon Matta-Clark. Both artists were members of the Anarchitecture group, co-founders of the famous FOOD restaurant, and died untimely (in 1979 and 1978, respectively), leaving behind unfinished oeuvres, but extensive photographic archives.

Amy Schissel, West Virginia University
Systems Fever: Digital Systems in Painting
In this digital age, painting must redefine itself to address how the new and continuously updated digital image-based technologies affect the way one makes and experiences images. One can question of the role of painting, a primarily analog practice, within the complexity of the ever growing onslaught of virtual and synthetic imagery. Painters now must re-contextualize not only from analog to digital, but also re-contextualize painting’s own history and its function within the context of a more and more digital image world. Schissel’s work, both painting and drawing installation, presents an examination of the interstitial space between the image worlds of painting and digitization, creating visual hybridities that address both analog and digital means of production. More specifically, she reassesses the traditional language of abstract painting by subscribing to digital processes and digital modes of representation (the “look” of digitization as in pixels, clusters, loops, linear arrays, bit maps, etc.). Embedding these processes and modes into the painted field, a hybrid language flipping between various indexical systems can be produced, lending abstraction a new intertextual revitalization for the future, demanding new sets of interpretation, and in turn cementing its relevancy in a world of virtual and synthetic imagery.

Jeff Schmuki, Georgia Southern University
The Moth Project
Moths play a vital role in telling us more about the health of our environment. They are widespread, found in diverse habitats, and monitoring their numbers and ranges can give us vital clues to changes in our own environment, such as the effects of farming practices, pesticides, air pollution and climate change. PlantBot Genetics (Wendy DesChene + Jeff Schmuki) presents The Moth Project, a solar powered community based intervention focusing on the importance of insects in our environment. Kaleidoscopic videos of moth wing patterns are projected onto reflective tents to attract moths and curious people. The Moth Project creates interactive public engagements focusing on environmental education and empowers audiences through citizen science and backyard naturalism that can lead to new conversations and civic action. The Moth Project underscores the decline of the pollinator populations and the need to preserve the environment while short-circuiting doomsday predictions. PlantBot Genetics shares simple actions that the community can take to foster local pollinators, demonstrates the fragile connection between natural world and personal action while offering simple, positive changes that can be enacted to increase sustainability—an activity that empowers the community long after the artists have moved on.

Eric Schruers, Fairmont State University and Slippery Rock University of Pennsylvania
What Happens at Burning Man Doesn’t Stay at Burning Man: The Social Conscience of the Artist
The playa of the Black Rock Desert in northwestern Nevada has served as the setting for the annual bacchanal of art that is Burning Man. For one week out of every year since 1990 it has become the blank canvas for a vast coalition of artists seeking to turn this vast open space into an artistic utopia and an engine of the radical self-expression that is the core of the festival’s being. As Burning Man’s influence has expanded globally, not only have numerous regional versions of the event been spawned on every continent, but the art that was once produced for display only at Burning Man has now transcended the event to become part of the contemporary art scene. From the San Francisco Pier to Banksy’s Dismaland, the impact of the art of Burning Man is tangible. This paper explores the spread of the art and principles that define the movement, from the Burning Man organization’s own Black Rock Arts Foundation, to the regional burn events, and the proliferation of works that are becoming part of the global landscape of public art.

Pete Schulte, The University of Alabama
Between Moth and Flame
Situated between presence and void, image and object, longing and loss, the works and practices that Schulte explores, his own as well as those of his contemporaries and predecessors, hover in the interstitial spaces, those that refuse to settle down and comport themselves according to traditional pictorial expectations. In this space, drawing is treated as a malleable vessel, encompassing ideas and activities that exist across surface, space and time.

Bernard Schultz, West Virginia University
Cass Gilbert and the Classical Literary Tradition
In the early 20th century, Cass Gilbert, who designed the Woolworth Building, the U.S. Supreme Court Building, and the West Virginia State Capitol Building, among other notable structures, was revered as one of America’s great architects. (He even is credited with having Mussolini cancel plans to build a skyscraper in Rome.) By mid-century, however, Gilbert’s fame had been eclipsed by more “progressive” architects, such as Frank Lloyd Wright. Recently, there has been a reappraisal of Gilbert’s place in American architecture, but these new publications have focused on his buildings, while little has been written about the literary “adaptation” of Classical and Renaissance authors on Gilbert’s architectural philosophy. This paper examines the influence of writers, including Vitruvius, Alberti, and Palladio, on the writings of Cass Gilbert. The treatises of these earlier authors set the foundation for classicizing architecture, and had a direct influence on Gilbert’s opinions on proportion, ornament, and the character and education of the architect.

Jeff Schwartz, Ringling College of Art and Design
Ready, Set, DRAW
How does one integrate students, faculty, critique methodology, and the assessment process in the age of digital archiving? What solutions exist for capturing work created in studio classes? How do the unique needs of each school of higher education mesh with big box solutions? When these challenges were approached at Ringling College of Art & Design, faculty found they needed to create their own student-driven software solution. The priorities became a user-friendly interface that provided easy search tools and could archive artifacts for years, not semesters. They designed and implemented DRAW (Digital Resource Archive Warehouse), a program that integrates with Ringling College’s CAS system and allows them to tag artifacts with granular metadata and easily sort images for sharing, assessing, and grading. DRAW is Ringling College’s in-house custom solution that is ready for sharing.

Kate Scott, Rutgers University
The Final Frontier: Edward Moran’s “The Valley in the Sea”
Marine painter Edward Moran’s “The Valley in the Sea” is unique among American landscapes as the genre’s only known underwater work. It features a rainbow of flora and fauna populating a landscape that, despite the deep blue of the water, looks suspiciously like Albert Bierstadt’s renditions of the American West. More than 100 years after its creation, oceanographer Jacques Cousteau called “The Valley in the Sea” “a work of imagination, based on serious documentation.”

Mary Katherine Scott, University of Wyoming
Visualizing Value in Virtual Spaces
This paper investigates how value negotiations happen in digital spaces by analyzing audience interactions with simulated objects in 3-D virtual environments. The case study is a virtual, yet actual, art exhibition at the University of Wyoming, with data collected via user-generated feedback. The research aimed to understand the roles that value systems, which are inherent to individuals, groups, and larger societies, have in shaping judgments and classifications of the objects, ideas, and environments that are entangled in these negotiations. This idea emerged from thinking about the huge numbers of replicas that exist in museum collections. Replicas, when compared with originals, are often relegated within collections, but they also democratize art spaces by making rare objects accessible to more audiences. The cultural learning opportunities that replicas create spurred another idea: What if we replicate more replicas in digital spaces? There may be no monetary value, but is there another value? For instance, how does the ability to engage with objects more fully (i.e., being able to virtually “touch” or “pick up” the object) change how audiences value them? More important, how do we measure the value of something like this? This paper explores and provides some preliminary answers.

Brianne Sharpe, Georgia State University
Visual Reconciliations of Concordia as Ancient Egypt Enters the Vatican
The papacies of Julius II and Leo X saw philosophers continuing with efforts toward resolving Egyptian sources with the concept of prisca theologia, or “ancient theology,” and their implications in the search for concordia, or the search for a reconciliation between non-Christian, pagan wisdom and what the Roman Catholic Church deemed orthodox Christianity. This paper explores the Vatican’s relationship with some ancient Egyptian and Egyptianizing artifacts and motifs acquired under Popes Julius II and Leo X, including the use of these objects in terms of the conceptual formulation of the prisca theologia and concordia. Specifically, Sharpe is interested in how these popes used material culture to further understand and propagate these complex theological concepts. Beyond simply acquiring such objects, their physical positioning and arrangement within specific spaces and in proximity to other objects make possible nuanced dialogs between the objects themselves, the spaces they occupy, and their intended viewership.

Gwendolyn Shaw, The Graduate Center, CUNY
Vodou Iconography and the Work of Maya Deren
Maya Deren is considered the “Mother” of American avant-garde cinema. Not often included in her filmic oeuvre, however, is her multimedia, interdisciplinary project on Vodou ritual and possession in Haiti. Catherine Russell has suggested connections between filmmaking and possession, especially in the ventriloquism of the “horse” ridden by spirits, or “loa” in Vodou ceremonies, and the camera/film as recording device. However, Deren, unlike other contemporary filmmakers studying possession, doesn’t complete her project with a film, but with a book. Russell suggests that Deren “failed” to “edit” her original footage into a “complete film.” But what if Deren’s refusal is an act of volition, a conscious decision not only to shift her own intellectual and creative practice, but an attempt to preserve the experiential and affective power of possession through a multifaceted, multiple work that resonates differently with different audiences, moods, and stages of what Karen McCarthy Brown calls “possession performance”? Through an analysis of Deren’s own underrecognized text and some of her films made just before and after her trips to Haiti, Shaw argues for Deren’s agency in creating a project that fails, something that embraces the incompleteness and incommensurability of Vodou rituals and the experience of possession.

Timothy Shea, Duke University
Digitizing Athens: Reconstructing the Urban Topography of Athens with GIS
Scattered across publications spanning 200 years of continuous piecemeal excavation, the archaeological remains of ancient Athens are difficult to understand for modern scholars. As one studying the cemeteries and settlements of Athens (750–300 BCE), Shea has started to compile the archaeological plans and the locations of tombstones and burials into a digital spatial database in ArcGIS. As he shows in the course of this paper, the ability of archaeologists and art historians to understand the cultural production in a long urbanized environment like Athens is optimized by using software that is capable of storing and managing various sorts of spatial data. Shea discusses the difficulties of compiling and managing the compiled spatial data and the rewards for doing so. His project is part of a larger one: the Digital Athens Project, directed by Professor Sheila Dillon, part of the Wired! Group at Duke University, whose goal is to visualize ancient Athens and understand its relationship to the modern city using digital means.

Karen Shelby, Baruch College
Augmenting Janson: Ditching the Required Text and Embracing a Free Multimedia Textbook for the Art History Survey
How can the learning goals we have for our art history survey students be best met through the resources we ask them to engage with inside and outside the classroom? How can these resources be kept up-to-date, compelling, and truly global in their content? Join us as we share a format for a free art history survey textbook, first debuted at ArtHistoryTeachingResources.org. We’re not arguing for the end of the survey textbook, but for an art history survey classroom that makes intelligent use of the myriad free, high-quality content resources now available across traditional formats (texts, images) and media more recent to the art history survey classroom (audio, video), while also remaining free-of-charge and—ultimately—more meaningful and useful to the students we all teach.

Scott Sherer, University of Texas at San Antonio
Storytelling and Subjectivity: The Work of John Willard Banks
Sherer explores the work of self-taught artist John Willard Banks (1912–1988) whose fragile works on paper and paperboard with felt marker, pen, and pencil have journeyed from laundromat walls to prominent collections. His works present themes that honor family in the rural South, commentary regarding urban settings, creative re-
fashioning of biblical stories, and fascination with popular images of the Old West. In the decade between his “discovery” and his death, Banks would proceed from having no inclination that his work would have much value to others besides himself, his family, and friends, to enjoying the rewards garnered from public exhibitions. Banks had champions in both African-American and Anglo communities. The diverse response to his work prompted him to include with his signature the mathematical symbol for division, one dot separated from another by a horizontal line. Pursuing his interests with respect to his new markets, Banks produced work that creates a complex autobiography combining family history with critique of African-American history within the umbrella of American popular culture and the context of contemporary exhibition and collection. This essay argues that Banks’s work demonstrates that storytelling and subjectivity mutually develop in fractured circumstances of experience, imagination, and relationships with others.

Kathryn Shields, Guilford College
Redefining Creativity: Multilayered Collaboration in Art and Art Historical Practice
This presentation introduces a book project under preparation for publication. “Redefining Creativity: Multilayered Collaboration in Art and Art Historical Practice” includes essays by 28 contributors. It reflects current and nuanced discussions of the ways that participation and collaboration can meaningfully inform the production, study, and teaching of art with inspirational, exciting, innovative, and unexpected results. The essays in this collection include both historical and contemporary approaches to collaboration as a creative methodology for art practice, art historical scholarship, and art pedagogy. This collection opens up discussions of reciprocal relationships between teachers and students, artists and viewers, researchers and practitioners. Essays recount the crossing of boundaries between design and crowd-sourcing, humans and animals, “fine art” and tattoo parlors, science and natural disasters. In addition to recognizing the social justice of social practice, the authors consider creative exchange, the marketplace, the classroom, the museum, and the wind as sources for inspiration and exchange.

Sky Shineman, The University of Alabama
Slide Projector as Teaching Tool
In this digital age in which every teaching studio now contains multiple computers, high definition digital projectors, and limitless digital databases, Shineman’s most effective tool in teaching beginning painting is still the slide projector. A deceptively simple exercise handed down from her teachers (and their teachers before them) both challenges and enchants Shineman’s students every semester and has become a cornerstone in her teaching. Through it students are introduced to some of the most elemental and crucial lessons in technique, process, and perception. Through it they become better painters. By demonstrating this lesson Shineman hopes to highlight the power and potential of a possibly obsolete instrument.

Joseph Silva, Providence College
The Art of Crusading: Medieval Practices at the Medici Court
In general, Silva’s work focuses on the visual programs that illustrate the aims and successes of the holy crusading order, the Knighthood of Saint Stephen, founded by Cosimo I de’ Medici, second duke of Florence, in 1562. Although the duke is most often regarded in current scholarship as the creator of a decidedly “modern” court, Silva’s analyses complicate and blur that notion and call new attention to Cosimo’s willingness/eagerness to employ decidedly medieval visual tropes and practices to promote his order and himself as modern Christian crusaders. Silva explores how Cosimo revived the city of Pisa’s storied participation in the first crusades by headquartering the Order of Saint Stephen there; resuscitated the medieval practice in Pisa of displaying in Christian ecclesiastic spaces the spoils/trophies taken from battles with Muslims; and renewed the medieval Joust of the Saracen in the capital city of Florence to reenact the conflict between Christians and Muslims and his and his Order’s role in it. This paper also serves to soften the distinctions made between medieval and Renaissance practices and to bring to light the fluidity of such practices, especially at a so-called “modern” Renaissance court.

Mary Slavkin, Young Harris College
The “Decorative” and the Decorative Arts: Theories Regarding the Social, Religious, Functional, and Aesthetic Roles of Art in the 1890s
Symbolist artists, theorists, and critics developed a variety of divergent theories about the relationship between art and everyday life. These discussions encompassed questions of how art could reform decadent civilization, the salvageability of society, the role of the decorative arts, and the concept of the “decorative” in painting. Some artists,
craftsmen, theorists, and critics believed in the restorative power of art and thought that society could be saved from complete degeneration. They often argued for integrating form and function and exhibiting functional items, furniture, and ornamental works alongside easel paintings. Others took the pessimistic view that society was beyond salvation and thought that the fine and decorative arts should remain separate. At the Salons of the Rose + Croix, the theories espoused by the founder and other leaders, and as well as the writing and artworks exhibited by the artists, highlight the multivalent ways in which artists approached the division between the fine arts and crafts in the 1890s. While the founder railed against functional artworks, which he did not believe could be idealized, exhibitors showed decorative items and key members of the group supported the decorative arts—with one even leaving the group to found a medieval-style craft workshop.

Elise Smith, Millsaps College
Women and the Watering Pot: Victorian and Edwardian Women at Work in the Garden
Rarely before 1914 were British women shown actually laboring in the garden, perhaps due to class fears among the middle-class women who were increasingly interested in gardening during this period. Jane Loudon encouraged women to use the proper tools in order to dig effectively, and an illustration in Gardening for Ladies (1840) shows a woman holding a rake, with other tools around her, but her pose is static and gracefully upright. Ladies were often equated with flowers, considered both delicate and beautiful, so physical labor would have undermined their air of gentility. The most popular gardening images prior to 1914 were of women watering their potted plants or picking flowers or fruit. An exception is found on the cover of Amateur Gardening (1880s): a suburban garden is tended by a woman pushing a lawnmower and another kneels down with her shears to prune a plant, while a man in a suit stands nearby holding the watering can. Other images do include women working in a vegetable garden, but they are generally typified as lower class. A shift occurs with the Land Army in WWI and the move by women like Frances Wolseley to establish horticultural colleges for “ladies.”

Sharon Smith, Massachusetts Institute of Technology
Stile Floreale: Modernity, Identity, and Debate at the First International Exposition of Modern Decorative Arts (Torino, 1902)
The First International Exposition of Modern Decorative Arts (Turin 1902) announced Italy’s entrance into the contemporary trend of Art Nouveau and a “modern style.” International in scale, the exposition also marked Italy’s internal struggle to find a national identity and style while coming to terms with its new role as an industrial nation. Less than fifty years after the unification of such vastly differing economic and cultural regions, Italy searched for a singular voice to declare it was a modern country with the ability and drive necessary to maintain that claim. The European Art Nouveau movement was seen as an artistic style that aspired to become the style of modernism and freedom from the past, an aspiration toward which turn-of-the-century Italy strived. Particularly relevant to new industrial centers such as Turin, full development of Stile Floreale in Italy coincided with the rise of the middle class and the determination to modernize. It was in this vein that the Turinese Committee called for the display of modern decorative arts addressing all levels of the urban environment, and organized the exposition here to demonstrate that Italy entered this modern world with the capability to compete economically, politically, and artistically with northern neighbors.

Astri Snodgrass, The University of Alabama
Traces of Touch: Immediacy and Tactility in Contemporary Drawing
While it’s difficult and perhaps impossible to define such a fluid concept as contemporary drawing, for many artists it is related to the qualities of immediacy and tactility. Snodgrass’s practice situates drawing as an immediate translation of a gesture of the body into a mark on or of a particular material. She balances immediate, physical mark-making with an indirect process that allows for surprise. Explorations in collage, photography, and video projection all comprise aspects of her practice. All of these projects have a strong sense of physicality. Drawn from the back, lines accumulate on masking tape to form the fabric-like surface of her collages. Projected light moving across the corner of a room becomes a drawn mark that bounces reflections around the space. Snodgrass is interested in the relationship between the visual and the tactile: light as warmth, texture as something that is both felt and seen. Diverse artists working in process art, automatic drawing, and contemporary artists who ground their practices in drawing have also explored this relationship. Through the lens of historical precedent and contemporary influences, Snodgrass situates her practice within the conversation of the changing face of contemporary drawing.
Borim Song, East Carolina University
**Art Power! Integrating Leadership into Art Teacher Education**
This presentation explores the powerful intersection of leadership development, active learning, and pre-service art teacher education. “To train and prepare leaders” is an important goal in the mission statement of East Carolina University, Greenville, NC; to achieve this goal, the university provides a number of initiatives to faculty members. The presenter participated in a semester-long program called the BB&T Faculty Leadership Fellow program and has incorporated the learning outcomes from the training into art education courses; newly learned leadership theories served as a motivation for course redesign. The presentation highlights how the art education curriculum was strengthened with the incorporation of activities of thinking, rethinking, and evaluating leadership qualities. In an art education practicum course, the students worked on a variety of activities such as reading texts, small group conversation, class discussion, online discussion, participation in community-based service learning, and public school art class observations. Through active learning, the students reflected on how their learning practices as future art teachers are related to leadership skill development. Recently emerging leadership theories such as servant leadership, transformative leadership, and follower leadership are also discussed as a resource for effective art teacher education.

Leslie Sotomayor, Pennsylvania State University
**A Feminist Curatorial Project of Cuban and Cuban-American Artists: Curation, Collaboration, Conversations**
This feminist curatorial project is about the process of creating and collaborating while curating an exhibit among five Cuban and Cuban-American artists, “BorrandoFronteras / ErasingBorders.” Through conversations about migration, identity formation, and art practice/process—as a form of research, collaboration, and curating—is a way to narrate transnational stories. Through a feminist lens, curating as a form of creative arts process reveals conversations allowing collaborative community building, as a form of agency. Feminist artists engage in scholarly and artistic conversations within the United States and Cuba, opening up vast possibilities through cultural exchange bridging seemingly disparate communities, offering opportunities to network with professors, scholars, and artists in Havana.

Christopher Sperandio, Rice University
**Social Engagement in the Time of Cholera: Has Social Practice “Arrived” Too Late?**
With the advent of socially engaged artists winning genius awards and appearing on *The Colbert Report*, and with academic institutions now granting degrees in the field, it seems that social practice, a movement 30 years in the making, has arrived. But is it too late? Political discourse has been replaced by public displays of rage, corporations are people too, now, and the divide between the haves and everyone else is staggering. In the face of this New Feudalism, can socially engaged art really make a difference? The answer to this question is as complex, thorny, and divided as the “field” of social practice itself. Christopher Sperandio, acknowledged as a pioneer of interventionist, New Genre, and post-relational practices, leads a discussion on the efficacy of an art form that eschews the studio/gallery axis in favor of more diverse contexts.

Juliet Sperling, University of Pennsylvania
**Deep Seeing: Submarine Vision in Winslow Homer’s “Mink Pond” and McLoughlin Bros.’ *Aquarium***
As turn-of-the-century chronophotographic cameras, magnifying lenses, and x-ray devices propelled vision’s reach ever deeper, American artists plunged in to sunken, shadowy spaces that still danced just beyond the eye’s grasp. Bodies of water—mercurial seas, murky ponds, and even the “organized water” of the home aquarium—became a popular subject for artists concerned with the epistemological boundaries between surface and depth, exterior and interior. This paper considers an uncommon pair of artworks that explore human relationships with water as a means of grappling with social anxieties about the limits of sight. Winslow Homer’s Adirondack watercolor “Mink Pond” (1891) and the mass-market pop-up book *The Aquarium* (McLoughlin Bros., c. 1882–86) may seem strange bedfellows, yet placing these objects side by side reveals a shared approach to questions of perception, invisibility, and even water’s nationalist potential. Where *The Aquarium* exploits 3-D paper engineering’s ability to place its viewer in an ideal spatial relationship with submerged depths, Homer’s watercolor attempts the same but stumbles and fails in its two-dimensional flatness. By analyzing the similar aims that these distinct objects engage, Sperling demonstrates the swift flow between high art and visual culture at the end of the 19th century.

Betty Lou Starnes, University of Connecticut
**Rashaad Newsome, the House Down: Parading Gender and Performing Authority**
Historically, artists have illustrated the opulence of emperors, kings, and royal courts throughout the Western canon. Aesthetics of power and excess have been reframed and recycled, yet they remain images that mark importance and make arguments concerning which bodies are granted access. As we approach the contemporary moment, opulence unfolds through the lens of mass media and music moguls. Artist Rashaad Newsome’s meticulous large-scale collage and videos are positioned at the apex of post-black fluidity and hip-hop assimilation, when the hip-hop aesthetic has become synonymous within masses of popular culture. Sampling from the Western canon’s codes of power, found in heraldic tradition and Baroque absolutism, Newsome creates pastiches of images from Sotheby’s catalogs, XXL, and Essence magazines to empower a multiplicity of masculinities not present in either annex. The artist’s cultural associations with New Orleans and participation in the queer ballroom community disrupt the major contemporary perception that art production remains centered in Manhattan and is found inside the walls of a gallery. This presentation argues that Newsome uses his regional understanding of Baroque grandeur, Mardi Gras pageantry, and queer ballroom culture to manipulate binary constructions of gender and sexuality and disassociate the viewer from his iconic appropriations.

Monica Steinberg, The Graduate Center, CUNY
Viewer’s Choice: Cosmopsis and Harun Farocki’s “Deep Play”
German filmmaker and author Harun Farocki’s “Deep Play” (2007) presented a twelve-screen video installation of one of the most watched television events of the 21st century—the 2006 FIFA World Cup Finals in Berlin, which brought the match between France and Italy to more than 1.5 billion people worldwide. In Farocki’s installation, the game unfolds in a simultaneous, real-time montage that depicts various points of view and surveillance on separate screens. When viewed, patrons either 1) turned inward from the surrounding spectacle, 2) drifted, somewhat paralized, or 3) focused on a single screen to the exclusion of the others. The notion of chronological time was disarticulated within the work. The shorthand Steinberg proposes to analyze this project is cosmopsis, or the cosmopsical. The portmanteau term is used to describe the state of an individual grappling with a cosmopolitan awareness of options existing within infinite time, and the psychosis and paralysis that results from an inability to choose between them (an encounter not unlike the technological sublime). Examining Farocki’s work in comparison to Lev Manovich’s “Selfiecity” (2014) and Camille Henrot’s “Grosse Fatigue” (2014), I interrogate how cosmopsis has emerged as an important element in recent art of the post-internet age.

Rachel Stephens, The University of Alabama
Subtle Abolitionism in Thomas Waterman Wood’s African American Paintings
Thomas Waterman Wood uniquely worked to inject a sense of dignity and pride of place into his depictions of American slaves during the Civil War era. As in the work of Eastman Johnson and Winslow Homer, Wood applied symbolism and embedded meaning to create subtle yet meaningful works that addressed racial inequities. Living in Nashville, TN, at the time of secession and then Louisville, KY, Wood made his living on commissioned portraits while simultaneously creating these more personally and politically invested works. Rather than producing more sensationalized imagery in support of abolition, such as the frequently reproduced image of Peter Gordon’s “scourged back,” Wood’s figures earned respect through their carriage and behaviors. Through a close reading of his 1861 painting “A Southern Cornfield, Nashville, Tennessee,” in addition to his triptych “A Bit of War History” (1866), Wood’s important contribution to the history of slave imagery is revealed. Ultimately, Wood celebrated the African American body as a site deserving freedom, respect, and citizenship, especially in light of the torturous conditions and wartime tragedies that these images also reveal.

Jessica Stephenson, School of Art and Design, Kennesaw State University
The Twists and Turns of a Congolese Spectacle in Ivory
The 19th century witnessed the final flowering of the cosmopolitan Vili culture situated on the Loango Coast of central Africa. A key player in the transatlantic Lusophone world, the Vili realized wealth through supplying slaves to Brazil and the Caribbean. They embraced and Africanized Catholicism while favoring a lavish materialistic hybrid material culture. With the end of the transatlantic slave trade and the onset of French and Belgian colonial rule, the Loango Coast became a center for rubber and other plantation-farmed products. Stephenson examines the interplay of art and spectacle in ivories carved by Vili artists between 1830 and 1900 for purchase by visiting European and American explorers, missionaries, businessmen, and colonial officials. In registers snaking around tusks, fanciful and shocking processions unfold before the viewer: elephants gore hunters, emaciated chain gangs slouch by, servants fête decadent colonials, men spar in capaeira-esque wrestling tournaments, African elites promenade in hybrid Afro-
European finery, laborers pass laden with giant fish, fruits, ivory, rubber, and other commodities of the region, pious converts weep before the Crucifixion, and African and European businessmen shake on business deals. In these visual displays, the Loango Coast’s place in global flows of commerce and cultural exchange is evident.

**Lisa Stone, Roger Brown Study Collection, the School of the Art Institute of Chicago, and SPACES (Saving and Preserving Arts + Cultural Environments)**

**Fred Smith’s Spatial Narrative: A Community Offering**

The Wisconsin Concrete Park (WCP) is an outdoor museum of 237 embellished concrete sculptures built between 1949 and 1964 by Fred Smith, a retired lumberjack and self-taught artist. The site is a historical panorama depicting people, animals, and events from local, regional, and national history, and local lore. Throughout this masterwork in the genre of vernacular art environments, Smith depicted history as an elastic entity in which diverse people, events, and histories were intermingled, sharing a common landscape. This paper explores the history of the WCP’s presence in the Price County communities, from early years, when the site was disparaged or ignored, through the ensuing community involvement, and 20 years of Friends of Fred Smith’s operation of the site as a community resource and treasure. As a spatial narrative the WCP presents a sophisticated conceptualization of “community.” The community’s interaction with the WCP is not a linear success story, but a struggle with the presence of an outstandingly original cultural resource with no precedence in the community. It’s a story of catching up with the genius of Fred Smith—a man who did not read or write, but said he could “do things that other people can’t do.”

**Annie Strader, Wabash College**

**In-Site & In-Response: Exploring Site-Specific Art Practice**

In this presentation Strader discusses an upper division undergraduate special topics course that she developed titled “In-Site & In-Response: Exploring Site-Specific Art Practice.” She discusses the practical methods used in the class as well as the impact of this course both individually on the students as well as on the institutional culture. For the course, Strader worked with the Sam Houston State University Memorial Museum Park. Students worked with the staff at the SHSU Museum Park and the staff in the special collections area in the library to gather preliminary research for their creative projects. Students created professional proposals, detailed budgets, and timelines for their projects. The final artworks were situated within the specific geography of the park (In-Site) as well as in the gallery context (In-Response). The course culminated in a public exhibition and walk-through tour where students spoke about their projects to the community. This event was co-hosted by the Memorial Museum and was very well attended by university and local community members.

**Krystle Stricklin, University of Pittsburgh**

**Reassembling the Past: Thomas Demand’s “Büro” and the Politics of Memory**

German photographer Thomas Demand has a distinct approach to photography in which his works present a balance between reality and artificiality, presence and absence. The objects, rooms, and spaces shown in his photographs look real at first glance, but upon closer inspection turn out to be three-dimensional life-sized models, which are constructed entirely from cardboard and colored paper. His subjects are often highly charged scenes of political significance, drawn from existing photographs found in mass media. Demand’s photographs are in fact images of images, clever (re)constructions of space through which viewers can access collective memories of historical events. Stricklin examines Demand’s photographic process and his seminal work “Büro” (1995) in relation to memory studies. In recent years, the emergence of memory as a key social concern has pushed scholars to contend with the historical and cultural implications of our society’s impulse to look to the past. Stricklin employs Andreas Huyssen’s notion of the “shrinking present” to contextualize Demand’s unique photographic practice and work. Demand’s specific strategy of representation—his (re)construction of politically charged scenes—produces a space that draws attention to the gap between reality and artificiality, while simultaneously allowing for a therapeutic “forgetting” of a traumatic past.

**Wanda Sullivan, Spring Hill College**

**What If?: Outrageous Experiments in the Visual Arts**

Sullivan is gallery director at a very small Jesuit college in Mobile, AL. She thinks of the gallery she oversees as a laboratory and an extension of her own studio. Her task and challenge is to show works that are intelligently relevant and strong conceptually and technically. But most important, Sullivan wants to show works that expand our definitions of art. What if we invite artists to design for the space rather than bring in a body of work? What if we ask
the artist to invite students to assist them? Is it drawing or installation if an artist sticks commercial vinyl to the wall of the gallery? Is it science or art if we show artist-created robots? If there is a line, let’s step over it, cross it, and blur it. The wall is the blank canvas and the space invites imagination. In this session, Sullivan shares innovations in the visual arts that she has brought to the gallery she oversees—artists who melt things, glue cool stuff to the wall, and even a team of artists who have created a mock company that satirically comments on organisms as they relate to the world’s food supply via robots!

Elizabeth Sutton, University of Northern Iowa
Glances with Wolves: Joseph Beuys’s “I Like America and America Likes Me”
Joseph Beuys sought to communicate ideas about the interconnectivity of humans with the earth, environment, energy, and animals. In the 1974 performance “I Like America and America Likes Me,” Beuys spent five days in a gallery with a coyote named Little John. The work yields an interspecies encounter, and the project constitutes an iteration of what Beuys called “social sculpture.” This paper describes the relationship enacted between Beuys and the coyote and moves beyond Beuys’s myth-making in order to consider the recorded interactions as “surface encounters.” In its very conception, the work projects Beuys’s ideas and symbolism onto the coyote. Yet, understood on his own terms, it becomes clear that Little John maintains his animal agency, paradoxically defying and affirming human projections. The coyote, while certainly symbolic for Beuys, pointedly remained in each moment as an animal, and as an individual with communicative potential. While their glancing interactions provided the space for Beuys to project his feelings of alienation from society and his own mythology onto the animal, Little John provides room for human reflection on animal subjectivity.

Sarah Sutton, Ithaca College
Abstraction as “Sub-Representative”
“The simulacrum is the instance which includes a difference within itself, such as (at least) two divergent series on which it plays, all resemblance abolished so that one can no longer point to the existence of an original and a copy…. It is here that we find the lived reality of a sub-representative domain.” Gilles Deleuze (Difference and Repetition 69)
According to Deleuze, art is an ontological exercise through which the artist molds materials into endless combinations and variations, resulting in the materials becoming a physical manifestation of being. As such, art is an “abstract machine,” with the expression of the living materiality of the world being its ultimate goal; it is the condition of the new and its being is simultaneously its becoming. Necessarily real and material, art is pure “Matter-Function.” Under these conditions, meaning lies in the seriality, combinations, and variations within bodies of work pushed to their limits and re-envisioned, rather than in the single artifact or image. In this paper, Sutton examines how seriality can be considered within the framework of Deleuzian ideas, and explores a possible new framework for abstraction as “sub-representative.”

Jason Swift, Plymouth State University
Art Camp: How I Came of Age at the Vermont Studio Center One Summer
Artist residencies may be considered marks of artistic ability or membership in exclusive ranks. They may be a place where deep thoughts happen and artistic breakthroughs are achieved. But what if the artist residency is really just “art camp”? This paper explores and investigates personal experience of attending the Vermont Studio Center and the discovery of the reality of the place and experience. It argues that the artist residency is “art camp” through the discussion and presentation of experiences that built summer camp like relationships, scenarios and absurdities challenging the highbrow reputation, and the idea of an artist residency. Those experiences highlight the importance of play, adolescent-like risk taking and excess in the context of artistic development, freedom, and abandonment of the preciousness of the end product in favor of the process of experience.

Robert Tallaksen, West Virginia University
Merchantscha to Cancellarescha: The Humanistic Transformation of the Handwriting of Michelangelo Buonarroti
The artist Michelangelo transformed his handwriting fundamentally between 1497 and 1501, during his first stay in Rome. He abandoned the Gothic mercantile hand that he had learned at school and adopted the humanistic cursive hand, the “Chancery Cursive,” that had been used for records by the Apostolic Chancery since 1431. This script was developed in the 15th century from the 9th-century Caroline minuscule that the Humanists had revived as a book hand. This paper shows that the new handwriting did not evolve from the old but that Michelangelo must have decided to alter it, and explores reasons for the change.
Larry Taylor, Independent Scholar
**Minimalism, Threads of the Sacred**

When Robert Morris created his “Untitled” (L-beams) (1965) it served in part to circumvent the overly affective nature of so much expressionist art before it: the beams invited viewers to ascertain meaning socially, by walking around the sculptures and experiencing them with other human bodies. In such ways Minimalist art of the 1960s and later was built up through “primary form” in order to draft a new art based on geometry and “holistic” shape. Artists like Donald Judd, John McCracken, and David Simpson borrowed from the “form classes” of different ancient cultures (pre-Columbian, Egyptian, Islamic), though arriving at highly nondescript, austere work. While they did not seek to incorporate imagery but rather reveal “specific objects” and forms just as they are, the result was an art that appealed across a wide audience. Sol LeWitt made an entire career out of the “incomplete open cube” form, Simpson invoked the circle in his “light wells” series, and painters like Agnes Martin very often confined their format to (in her case square) geometric form—all while yet quite commonly dissolving that perfection in subtle ways. To what extent did these Minimalists, staunchly against association, quietly involve sacred geometry to advance their art?

Sean Taylor, From a Year of Rain to Ten Years of Art-Science with Contested Watery Issues
see: Mikael Fernström

Mariano Tepper, Projecting Polychromy: The Art and Science of Displaying Medieval Sculpture
see: Alexandra Dodson

Evie Terrono, Randolph-Macon College
**The New Woman in Richmond, Virginia: Artistic Endeavors and Political Activism in a Southern City**

Embracing the paradigm of the New Woman, a group of energetic women in Richmond, VA, in the first half of the 20th century upset the stereotypical identity of the southern woman and motivated significant social and artistic change. Most prominent among them, artists Nora Houston (1883–1942), Adele Goodman Clark (1882–1983), her cousin Willoughby Ions (1881–1977), and critic Julia Sully (1870–1948), the great grand-niece of Thomas Sully, focused their efforts, through their involvement in the WPA, on founding and advancing arts organizations and promoting a democratic engagement with arts and crafts among both white and black, male and female aspiring artists. Despite their exposure to both academic and modernist art, they advocated for a pluralist aesthetic that did not reveal a collective stylistic preference. Moreover, they transgressed middle class and gender proprieties, as none of them married or had children, but rather lived as independent, professional women who used their artistic visibility as a platform to engage with progressive politics. In this presentation, Terrono explores the diversity of their endeavors as well as their political and ideological perspectives in an effort to contextualize their achievements in the complex fabric of the feminine experience in that period.

Whitney Thompson, The Graduate Center, CUNY
**Foreign-born Artists Making “American” Pictures: Frances Palmer’s Lithographs of Westward Emigrants**

While historians centralize immigration as the defining social phenomenon of the 19th century, art historians customarily treat the act of immigration as a biographical note. To reconcile this, Thompson’s research resuscitates the assimilation experiences of artists who were part of the major antebellum migration streams, using statistical data to place their careers in relationship to larger patterns of immigrant behavior. Rather than support foreign-born artists’ ostensibly “American” identities, Thompson uses formal and archival evidence to assert that they had transnational cultural identities. This paper explores English-born lithographer Frances Palmer, who immigrated in 1843 for professional advancement. Thompson argues that her acculturation included fostering relationships with U.S. publishers and Americanizing her subject matter, evidenced by her patriotic lithographs for the New York firm Currier and Ives. Palmer produced many of the firm’s U.S. historical scenes, particularly landscapes celebrating westward expansion (“Across the Continent,” 1868). Although the English picturesque tradition is undeniable in her work, Palmer’s 1860s landscapes became the touchstone representations of Manifest Destiny in U.S. visual culture. By challenging the presumption of a singular American identity, Thompson broadens the existing nationalistic discourse on Palmer’s work and offers new insights on female artists in New York’s immigrant communities.
Kathleen Thum, Clemson University
Residuum
In 2010, the BP oil spill in the Gulf of Mexico could be closely watched through the live video streaming from the ocean floor. The image of the pipeline seeping oil clearly presented the earth as an organism suffering from a faulty and altered system, causing the public to be acutely aware of the oil industry’s immediate impact on the environment. This image of the pipeline has become a constant form that Thum obsessively renders in her drawings and paintings, using it as a way to abstractly reference the vast and intricate production systems and landscapes of the petroleum industry. In the work, Thum prompts the viewer to examine the ongoing shifting of power between mankind and the earth, and present the intermingling of manufactured man-made systems and subsurface, biomorphic configurations.

Chuck Tomlins, University of Tulsa
A Word about Jonathan Borofsky’s In a Dream
In 2002, Jonathan Borofsky was interviewed by Ann Curran, who was writing an article on Borofsky, a 1964 B.F.A. graduate of Carnegie Mellon and a world-acclaimed artist. Much of Borovsky’s complexity stemmed from his obsession with numbers and dreams. Borofsky stated, “There was a period right after the counting kicked in when I began to focus in a strong way on my dreams. I would say that period started around ’71, ’72, ’73. During that period, ’70 to ’80, I pretty well did write down my dreams every day, .... [I] used them, too, as my subject matter for my work.” (Curran) He goes on to say, “Certainly, the dreams were in the tradition of mind study from Freud to Jung. What can I learn from this subconscious area that can maybe help me? It has given me some major symbols.” (Curran) Tomlins explores, as time allows, those dreams, the symbols, and in part, the mind of Jonathan Borofsky, through selected works. Much is taken from Borofsky’s personal book on his dreams. “Who better to interpret those dreams than the dreamer?” Curran, A. (2002, March 15). Jonathan Borofsky, “Nobody Knows His Name, Everybody Has His Number.” Carnegie Mellon Magazine.

Francesca Torello, Carnegie Mellon University School of Architecture
Exhibiting Architecture: Plaster Casts in Pittsburgh between Instruction and Professional Debate
The Hall of Architecture of the Carnegie Museum of Art in Pittsburgh is a collection of almost 150 plaster casts of architecture, opened to the public in 1907. Conceived from its inception as a pedagogical tool, it was meant to improve the taste of the public and offer a surrogate experience of the wonders of the classical world for those who could not travel. It was also a tool of architecture pedagogy, conceived for and with the architecture community. Torello discusses this aspect of the history of the collection. She examines the use of plaster casts as a ubiquitous teaching tool in architecture schools in the 19th century, especially in the American context, discussing the peculiarities of the Pittsburgh case. She also reconstructs, through the archives of the collection, the involvement of famous architectural firms in the selection of casts for the Carnegie Institute, explaining the rationale for the selection of casts in relation with the priorities of architectural culture at the turn of the 20th century.

Kremena Torodova, Transylvania University, and Kurt Gohde, Transylvania University “Love Letter to the World”: A Global Collaboration
This presentation focuses on “Love Letter to the World” (http://lovelettertotheworld.com/), an interactive, participant-driven artwork that creates global community through design, poetry, tattoos, music, photography, stories, and video artwork. “Love Letter to the World” (LLTW) spreads the words of a poem on bodies around the world through multiple collaborations: between founding artists and poet, between participants and tattoo artists, and between poet and musicians, to name a few. The speakers focus specifically on the ways in which the variety of relationships created and sustained through LLLTW brings about situations that are simultaneously rewarding and challenging, empowering and disempowering. Because this artwork lives on participants’ bodies, it results in a powerful sense of personal ownership for each participant. In turn, the participants’ intimate engagement with the artwork leads to their greater commitment and, at times, their desire to participate in making important decisions about the life of the artwork. The risks associated with navigating these situations are many and frequent. In the end, LLLTW is a living artwork that is continuously affirmed, reshaped, and renegotiated.

Hope Torrents, University of Miami, Lowe Art Museum
The Fine Art of Healthcare
Art and medicine make perfect partners. Healthcare professionals who have specialized in training in a museum context make better diagnosticians, better listeners, and better partners in a patient’s journey to health. The Lowe Art Museum’s Fine Art of Healthcare (FAOHC) Program utilizes Visual Thinking Strategies (VTS), a research-based, student-centered methodology proven to boost communication, empathy, active listening, and detailed observation—all vital abilities for healthcare providers. Medical, nursing, physical therapy, and psychology students and medical professionals participate in the Lowe’s program to improve upon their clinical skills and address the needs of diverse and multigenerational audiences/patients by focusing on cultural competency and inclusion. Paintings, sculptures, photography, and installations from the Lowe Art Museum’s encyclopedic collection speak to issues of immigration, cultural diversity, identity, the environment and social norms. These works of art can jump-start conversations relevant to social issues. Looking longer and listening to students from different healthcare backgrounds encourages multiple interpretations and a respect for different opinions. A museum is a safe and beautiful space in which students can work together to find meaning and encourage empathy.

Jim Toub, Appalachian State University
The Hybrid Art History/Studio Art Seminar
In response to Appalachian State University’s BFA studio art majors consistently struggling to conceive and develop viable ideas for their senior capstone experience, faculty at ASU created an integrated art history/studio art seminar required of BFA majors. This seminar was designed to cultivate studio research skills fundamental to conceiving, articulating, developing, and completing a rich and coherent body of studio artwork. The basic premise of this course is to demonstrate, in a variety of ways, how one’s own studio practice takes shape in the context of broader art historical and critical dialogues alive in the art world today. Understanding that one’s own studio practice is rooted to the trajectory of particular art historical narratives supports the belief that studio art research is an integral part of the creative process. This paper examines various pedagogical strategies for conducting studio research designed to illuminate the art historical, aesthetic, and institutional contexts inextricably bound to whatever one chooses to make. By drawing upon cases studies in classes he has taught and recent scholarship associated studio research practices, Toub critically examines successes and ongoing challenges in integrating studio practice with research in art history.

Eric Troffkin, Wayne State University
Sculpture Outdoors, Laboratory and Stage Set
Sculpture’s placement in the landscape is a convention of the discipline, and modern-day sculpture parks, gardens, and outdoor sculpture exhibits inhabit and extend this convention. While at first glance these venues can be seen as the home turf of sculpture’s more traditional values, they can also serve as laboratories or stage sets, fostering experimentation and the performance of sculpture’s future possibilities. Indeed, the convention itself can be considered an important primary condition, an established platform to be preserved in order to help expand sculpture’s possibilities in a larger cultural landscape. Troffkin discusses an ongoing outdoor sculpture project, the “Communications Vine,” originally commissioned for permanent installation by the Michigan Legacy Art Park near Traverse City, Michigan. With the support of the Legacy Park, the “Communications Vine” is also a work in flux, appearing in other exhibitions and formats, extending the scope of the work beyond its point of origin, and tying together the locations where it is installed. Troffkin also discusses the Legacy Park’s mission and founding by sculptor David Barr—though regional in scope, the vision behind the park is expansive.

Virginia Troy, Berry College
Kaufmann’s Department Store, Edgar Kaufmann Jr., and Developments in Textile Design and Marketing at Midcentury
Edgar Kaufmann Jr. (1910–1989) was a pivotal figure in the development of midcentury modern design in America. As the son of Pittsburgh’s Kaufmann’s Department Store president, Edgar Kaufmann, who commissioned Frank Lloyd Wright’s “Fallingwater,” Edgar Jr. grew up with an awareness of the intersections between high art and mass production. He became a writer, curator, and architectural historian, and was instrumental in bringing good design to everyday life. Between 1935 and 1940 he served as merchandising manager at Kaufmann’s; it was here that he understood the power of textiles as sources of pattern and color and as marketable consumer goods. The sixth floor of the 12-story Kaufmann’s building housed the fashion fabric department, art needlework, and a Singer Sewing Center; the eighth floor held decorator fabrics and draperies. Kaufmann used department store display strategies effectively when he became Director of the Industrial Design Department and initiator of the “Good Design”
exhibitions at the Museum of Modern Art during the 1950s. Textiles were always at the forefront. This paper explores the development of textiles as they expanded from the department store to the museum, and the role Kaufmann played in this development.

Colleen Truax Yarger, Randolph-Macon College  
**The “Dazzle Technique” and Aesthetic Movement Architecture**
If there ever was a time when a perceived “gap” existed between architectural drawing and building, it was during the Aesthetic Movement. The careful documentation of texture that created scintillating highlights and intense shadows caused British historian H. S. Goodhart-Rendell to term it the “dazzle technique.” In 1873, architect and critic E. W. Godwin attributed criticism of the drawing style to a general lack of instruction. Using R. Norman Shaw’s dazzle drawing of the New Zealand Chambers Building as an example, Godwin prescribed studying Shaw’s use of texture and lighting effects; then, critically, he advised observers to view the building at sunrise—in raking light. The New Zealand Chambers Building is now destroyed, making it impossible to recreate this experiment. In instances where dazzle drawings and their buildings survive, such as in the works of Chicago architect Louis Sullivan, the possibility to practically investigate Godwin’s method remains. In 1890, Sullivan adopted a dazzling manner of drawing and used it to create drawings for, arguably, his most Aesthetic Movement structure, the Guaranty Building (Buffalo, NY, 1894–1896). Upon viewing the Guaranty Building in raking light, one discovers—as Godwin predicted—a scintillating correspondence between Sullivan’s initial drawings and the built structure.

Matt Tullis, Western Kentucky University  
**The Traditional Western Tattoo Parlor: A Collaboration Goldmine**
A recent move away from a concentration on traditional gallery exhibitions has led Tullis to the discovery of artistic meaning within the nontraditional subculture of tattoos. The cross-pollination of content in a tattoo parlor provides for a conscious mining of existing cultures and ideas. Imagery is constantly revived and reinterpreted. Tullis shares how he harvested traditional Sailor Jerry iconography and collaborated with a professional tattoo artist to invest fresh character of line and shading into his “Best Session Ever” chest tattoo. His paper outlines methods other artists can use to explore subcultures of their own interest. These efforts can create inspired work that ultimately leads to a blurring of the distinction between low and highbrow art.

Joseph Underwood, Stony Brook University, and Ana-Joel Falcon-Wiebe, Independent Scholar  
**The French Imagination of Tunisia: Colonial Expansion in North Africa**
Though there has been extensive scholarship on Franco-Algerian relations, the smaller neighbor to the East, Tunisia, has been largely ignored though it also shares a presence in 19th-century French visual culture. Alternately conflated with Algeria (colonized in 1848), then differentiated from it, Tunisia (colonized in 1881) and its representation in French newspapers, cartoons, scientific journals, and fine art provide an interesting case study to evaluate how the French viewed North Africa—paradoxically treating its representation as a unique locale and as part of a homogeneous Arabo-African culture system. Through analyses of French visual culture and comparison of Algerian and Tunisian imagery, coupled with his recent research trip to Tunis, Underwood teases out the complex politics surrounding France’s presence in these regions as these representations are crafted on the ground, in response to the “authentic” sites/sights, and back in France.

Pamela Venz, Birmingham-Southern College  
**Composition as the Tie That Binds: An Interdisciplinary Case Study**
Finding common ground within seemingly unrelated disciplines, while at the same time embracing the differences, lies at the heart of the interdisciplinary push in academia. At the start of the new century as the push to integrate interdisciplinary thinking heated up at her small liberal arts college, Venz entered into a partnership with a colleague in English. The question they posed each other was, “Is there common ground to be found between an entry level English composition class and an entry level Photography class?” Using first-year students as guinea pigs, they set out to explore the answer. Rather than creating a new, single course that would be team-taught, they offered a group of first-year students the opportunity to enroll in Venz’s beginning photography course and her colleague’s beginning composition course during the same term. Each course met twice a week at the same time slot and each faculty member took on the role of a student in the course of the other’s discipline. In essence they created a community that spent four days a week together exploring the common ground and differences of their two disciplines. The experience’s impact, despite the combined course’s demise, colors Venz’s teaching to this day.
Maureen Vissat, Seton Hill University
STAR (Social Transformation through Awareness and Resolve): A Collaboration between Seton Hill University and the Blackburn Center Against Domestic and Sexual Violence
Using the idea of grounded curriculum, this session describes and explores a current curricular model for collaboration between Seton Hill University and the Blackburn Center Against Domestic and Sexual Violence. The STAR program immerses students in analysis, discovery, problem solving, communication, and community building. Increasingly, questions and criticisms of higher education in popular culture are begging exploration of content delivery. One idea for integrating content and community is to reimagine the campus and the town as a laboratory for experiments in teaching and learning (Lang, 2012). At Seton Hill, commitment to the liberal arts, women, mobile technologies, and pedagogical approaches that obliterate the traditional classroom is delivering quality 21st century undergraduate education. The STAR model initiatives and activities, along with student products such as visual art, video, and dance, will be presented. Included in the initiatives and activities are student research projects, course projects that include taking photos and sharing stories, plus an annual “Walk a Mile in Her Shoes” event, which galvanizes the entire community for a popular town and gown event. Seton Hill’s STAR program evidences faculty commitment to integrating student learning with real life applications while adapting to trends in educational delivery.

Christina Vogel, University of Tennessee at Chattanooga
The Snapshot as Source Material in Recent Work
The subject matter of Vogel’s paintings is tied to the figure, but most recently she has moved away from portraiture’s specificity to present subjects that are more universal. While she has worked from life and from photographs—each offering a different experience and relationship to the work—the photograph has become increasingly important, acting as source material and subject matter. In recent work, Vogel uses snapshots as a starting point. She began this work by culling through personal images and found she was drawn to groupings taken at gatherings. Both the casualness and immediacy of the snapshots appeal to Vogel, because it provides something to build upon, or work against, in the making. They provide an element of chance; she looks for unexpected compositional moments that would feel forced had she staged the shots herself, and she searches for moments that communicate an emotional complexity. Vogel examines the relationships between figures and looks for moments of isolation, interaction, longing, or discomfort. Combining images and removing specific information, she aims to present unremarkable situations that smolder with an underlying tension. Fields of color or untouched paper become vast psychological spaces that invite the viewer to question the uncertainty of each exchange.

Anne Vuagniaux, Bronx Community College, City University of New York
Violating Vitruvius: Gothic Style in French Renaissance Châteaux
Many of the greatest examples of Early Modern French architecture are private residences that display a Gothic and classical style simultaneously. This has often confounded scholars working within strictures of periodization that are ill equipped to deal with the hybridity of 16th-century French art. In the past, the artists responsible for these designs (many of them French) have been alternately criticized as maladroit provincials or ignored altogether. More recently, scholars have begun to consider such works with a more nuanced approach. Indeed, a careful investigation of 16th-century French architecture reveals not a haphazard accretion of styles, but rather purposeful, playful, and meaningful formulations. That Gothic style persisted in France into the Renaissance should not be viewed as an inherent problem, but rather as the survival of a mode that remained culturally relevant. This paper looks at several 16th-century châteaux and considers the implications of this Gothic and classical simultaneity. It interrogates what significance Gothic style held for 16th-century artists and patrons and sheds light on a proto-nationalist impulse to preserve the dignity of local traditions at a time when foreign (specifically Italian) influence began to appear.

Ute Wachsmann-Linnan, Columbia College, South Carolina
Teaching Contemporary Art and Compassion via Social Media
The traditional way to teach Contemporary Art focuses on in-class presentations and discussions of artistic movements and concepts. Class textbooks provide the basis of information, and the instructor tries to engage the students in in-depth theoretical conversations. Of course, today’s world also appears to be in the grip of social media—nearly everyone, including the contemporary artist, has a website, Facebook page, Tumblr, Pinterest and Twitter accounts. The real world outside the classroom confronts the viewer with increased poverty, homelessness,
Rachel Wallis, Independent Artist/Scholar, and Nora Renick-Rinehart, Independent Artist/Scholar
Hirst, Don’t It? Revealing the Invisible Labor of Female Fiber Artists in 20th Century Art

Women fiber artists have engaged in the core concepts of Modern Art throughout the 20th century. However, because of its gender associations, fiber art has often been dismissed as craft, folk, or amateur, and excluded from the mainstream fine art canon. Through this paper, as well as through their accompanying quilt project, Wallis and Renick-Rinehart discuss the parallel history of fiber art and artists in Contemporary Art—beginning with the often overlooked Bauhaus Weaving Workshops—and reinsert their ideas and practices into one of the most famous works of Post-Modern Art on the market today. As artists interested in the ways labor and value are apportioned between craft and art, they found themselves fascinated by Damien Hirst’s “Spot Paintings.” Seemingly representing the inevitable end point of modern art’s trajectory through Abstract Expressionism, and the art market’s capitalist peak, these paintings seem both connected to the abstract textile work of Bauhaus movement, but also its complete opposite. By recreating a single spot painting as a hand-dyed, hand-sewn “yo-yo” quilt, they tease out the connections between Hirst’s bloodless, abstract work and reassert the validity of our amateur, feminine (and feminist) labors in an art world that has all too often dismissed them.

Tiffany Washington, Independent Scholar
Bringing Art Home: Associated American Artists and the Popularity of Domestic Display

Associated American Artists, founded in 1934 in New York City, incited a surge in the popularity of domestic art collecting. Through clever ad copy that reached an unprecedented number of Americans, the firm promoted the collecting of Regionalist art that depicted strong images of the homeland. Coupled with America’s isolationist foreign policy, the time was right for the grassroots movement supporting American artists to take off and grace the walls of living rooms nationwide. In this paper Washington addresses Associated American Artists’ marketing of Regionalist prints that depict American themes, the manner in which the firm promoted art-collecting for middle class homes, and, specifically, how housewives were targeted to purchase and support this art-as-decoration movement. She also addresses the Regionalist artists’ roles as picturing both the homeland and the homestead as subject and vehicle for perpetuating these themes.

Andrew Wasserman, Louisiana Tech University
Mapping Fallout: Charting Urban Nuclear Policy through “Groundworks”

Part of a Reagan-era policy deploying military vessels to coastal American cities, construction of a homeport in Stapleton, Staten Island, began in 1983. The homeport was to dock battleships carrying tactical nuclear weapons. The base was never completed and the plan abandoned in 1994, part of a national military diminution. During the decade between announcement and abandonment, the project was not without critics, including Ed Eisenberg, who conceived of and organized “Groundworks: The Anti-Nukeport Stencil Project” (1989).

Sam Watson, University of Wisconsin–Sheboygan
Like a Big Boy Having Fun: Jason Rhoades and Masculinity in the ‘90s

Staging car races; constructing machine-like contraptions from cast-off parts; taking puerile sexual references and turning them into artworks—the studio practice of Jason Rhoades in the 1990s might be the most exuberant expression of American maleness from the decade. This paper explores several key installations and art-based projects—ones that the artist produced beginning in 1993—to understand the ways in which this artist consistently dealt with the concept of masculinity in his varied oeuvre. From the early influences of his mentor, Paul McCarthy, to later projects in Europe, Rhoades was not merely interested in the concepts of maleness but seemed specifically keen to investigate a distinct brand of white American maleness. Indeed, as the decade wore on, the multicultural and globalist inclinations of the art world seemed to focus his work towards an even greater irreverent celebration of his specific brand of masculinity.

Kelly Watt, Washburn University
“Death is Your Gift”: Reading Berceo’s 13th-Century Account in Order to “See” Santa Oria’s Source of Power

Destabilized by the 11th-century deterioration of the powerful caliphate of al-Andalus and rampant Christian in-fighting, medieval Iberian frontiers became strategic outposts for would-be rulers. While these borders had long been flexible multicultural spaces in which power was negotiable, the political tumult elevated a few monasteries and rural churches, despite their isolated locations. One site that received not only pilgrims and increased donations but also royal attention was the frontier monastery of San Millán de la Cogolla (La Rioja). Founded by the famous 5th-century hermit San Millán, the monastery had maintained its fame throughout the Middle Ages, bolstered in part by
the visions and miracles attributed to the 11th-century enclosed anchoress, Santa Oria. Although visual evidence of Oria’s cell and tomb are obscured today, in life she acquired a potent reputation. As late as the 13th-century, the priest Berceo was encouraged to copy an earlier, now-lost account of Oria’s visions and holy death, even as the influence of San Millán waned and the frontier shifted south. It is through Berceo’s hagiography that we may “see” Oria’s image of heaven and through it to better understand precisely why this female hermit and the rocky site of her death wielded substantive influence.

Barbara Watts, Florida International University

Measuring Dante’s Journey: Antonio Manetti and Sandro Botticelli’s Chart of Hell

One of the most frequently occurring images in the history of book production is that of the scribe. The earliest depictions of scribes were simple, consisting chiefly of the figure, often a cleric, a lectern, and a book. Occasionally, instruments of writing were included and these, too, were minimal. Later writers, however, were shown in more elaborate environments: in rooms with desks or in carrels crowded with books and papers and a greater array of writing materials. As the environment for the author became more complex, so did the proliferation of texts. This paper examines changes in scribal images as they occurred in a selection of manuscripts and attempts to determine whether or not textual developments and changes in the techniques of the manufacture of books might account for these shifts in the scribes’ situations and, moreover, if the texts themselves became more particularly identified with specific authors.

Hampton Wayt, Independent Scholar

Designing for “Mass Acceptance”: Donald R. Dohner and the Birth of America’s Industrial Design Education System

This paper explores the career and pedagogy of Donald R. Dohner (1892–1943), the acknowledged but little-studied founder of America’s unique industrial design education system that bridged Modernist functionalist doctrine and manufacturing economy with American consumerism. The prevailing narrative of American industrial design is often one where the founders have been labeled “stylists” who ignored engineering and enduring values until Bauhaus émigrés Walter Gropius, Marcel Breuer, and Laszlo Moholy-Nagy arrived in America in the late 1930s. In opposition to this narrative stands Donald Dohner, pioneer industrial designer who transformed his experiences with Westinghouse—one of the country’s largest manufacturers—into an industrial design class at Pittsburgh’s Carnegie Tech in 1929. He led the development of the first ID degree-granting program there in 1934 just prior to moving to Brooklyn’s Pratt Institute, thereby cementing that institution’s legacy in ID education. Drawing primarily on original archival research including Dohner’s unpublished class lecture notes, speeches, and book manuscript—all in the author’s possession—this paper illuminates a little-examined history that provides a fundamental reassessment of America’s industrial design profession and challenges the perceived pervasiveness of influence of the Bauhaus model of design education on America’s industrial design development.

Chelsea Weathers, University of Texas at Austin

Talent and Tendency: The Collaborative Friendship of Andy Warhol and Charles Henri Ford

Andy Warhol bought his first movie camera in 1963. According to his assistant, poet Gerard Malanga, Warhol’s companion that day was Charles Henri Ford, poet, founder of View magazine, and co-author of the groundbreaking queer modernist novel The Young and Evil. During the months prior to Warhol’s seminal camera purchase, Ford and Warhol spent significant amounts of time together. Ford’s unpublished diaries recount dinners with Warhol, visits to Warhol’s studio, and conversations about art and film. Ford’s anecdotes suggest that he played a significant role in Warhol’s burgeoning fine art practice. Ford recounts his suggestion that Warhol employ a “photomat” for a spread in the June 1963 issue of Harper’s Bazaar—the earliest published instance of Warhol’s use of photobooth photos as source materials for his portraiture. Ford also describes his own plan for a movie: a film called “Eat.” Ford’s diaries suggest that Ford and Warhol’s friendship was a generous and creatively fruitful one. Weathers explores the implications of Warhol and Ford’s creative exchange, and suggests that Warhol may have learned, via his friendship with Ford, whose own practice was rooted in surrealism appropriation, that ideas are free for the taking; it’s what one does with them that matters.

Moriah Webster, Randolph-Macon College

“The Rising Woman and the Falling Man”: Women’s Fashions in Late 18th-Century Sporting Art

Equestrian portraiture before the 18th century focused on male royal and military figures and emphasized their heroism; although women appeared in sporting art before the 1700s, their increased presence in visual
interpretations of equestrian themes upset traditional iconography. The virility of equestrianism was a long-established construct of European society, yet the emerging English genre of sporting art with country scenes of hunting, shooting, and riding portrayed women in fashionable riding habits that emulated tailored military uniforms and projected women in a new and dynamic way. Jean Collet’s painting entitled “The Joys of the Chase, or the Rising Woman and the Falling Man,” circa 1780, marked a shift in sporting art. In this painting, a woman literally towers over her male counterpart. In portraying this, Collet relieved women of their previous roles as docile bystanders. Ongoing contemporary debates regarding the position of women in the public sphere challenged the established codes of feminine behavior and caricaturists and satirists reflected on shifts in female attitudes and comportment. Webster argues that British sporting art questioned the established feminine social confines and reflected the emergence of the masculine and sexually liberated woman, revealing the complexities of female identity during this period.

Anne Weems, Georgia State University
Yinka Shonibare, MBE’s “Fake Death Pictures”: Locating the Flawed Male Hero in Ex-Colonial Powers
Yinka Shonibare’s “Fake Death Pictures” (2011) is a series of five photographs depicting reenactments of death and suicide painting from the Western art canon in the Victorian tableau vivant style. While a handful of exhibition reviews and scholarly articles address this relatively recent series in the artist’s oeuvre, his choice of the five paintings in particular is absent from the discussion. There are a multitude of well-known death paintings, such as Jacques Louis David’s “Death of Marat” (1793), but Shonibare selected relatively little-known works from dates spanning from the 16th to 19th centuries. In this project, Weems explores the connection between the original paintings and Shonibare’s intentions that lie behind his seductive veil of humor. In doing so, she sheds light on the artist’s deconstruction of the tragic male hero through his appropriation of the male hero of the Western art historical canon and the romantic Victorian notions of the misunderstood creative genius. In addition, Weems explores the connection Shonibare creates between between the flawed male hero of Lord Horatio Nelson, a representative of the British Empire, and the current global economic climate, in which the Western ex-colonial powers are falling to a rising East.

Elizabeth Welch, University of Texas at Austin
George Platt Lynes’s Dance Photography: Dance Legacy and the Tension between Document and Art
In this paper, Welch explores George Platt Lynes’s dance photography from the 1940s as something between fine art, commercial portraiture, and documentary photography. Lynes is best known for his male nudes, which have been well explored as evidence of an active pre-Stonewall queer arts community. Supported by his relationships with prominent dance scene members such as Lincoln Kirstein, the photographer’s long engagement with dance and the ballet extends from both his commercial and fine art practice. Welch compares his dance photography to work by other dance photographers such as Gjon Mili and Fred Fehl. In so doing, she provides a better understanding of these collaborations between dancers, choreographers, designers, and photographers as independent from the dance it promotes. Welch examines the particular relationship between dance photography and dance legacy. The “evidence” that a photograph provides of a dancer’s movement becomes an icon, emanating some truth about the dance that nothing else can offer. This belies the essential truth of dance photography: it has made movement still. Finally, Welch discusses the pose as distinct from performance.

Orion Wertz, Columbus State University
Is Making Missing?
Painters make paintings, and art writers write about them. The writer’s craft is linear and by its nature requires a narrative thread. Have these formal principles of writing distracted or skewed our discourse about abstract painting? The human endeavor of making a thing is integral to our understanding of art, yet these endeavors are often bypassed as efforts are made to create meaning, define movements, and establish relations to other ideas. Even ubiquitous questions like “what is this about” or “what does this mean” carry with them certain assumptions that pry an artwork away from its own physical traits and align it with structures that exist easily in written and verbal discourse. The maker’s personal experience in creating has a tendency to be dismissed as merely personal at best, and therapeutic at worst. Painters themselves are in a position to articulate their own endeavors in ways that help viewers to interact thoughtfully with their works. Makers are best equipped to painting discourse away from the tired narrative and correlative exercises that often dominate reviews and articles.
Joshua Whidden, University of Alabama
Paths of Painting
In his work as a Master of Fine Art candidate at The University of Alabama, Whidden has assisted several classes and has twice been the instructor of record for a Drawing I class. His MA work investigated paint as an indicator of existence. Whidden explored the use of an organic, screen-like grid composed of individually dripped lines of paint at low viscosity allowing a certain amount of indeterminacy to enter in. He fabricated a unique tool for applying this paint, which allowed for a greater amount of control. The drips found their own path, navigating prior paint applications, which impeded or re-directed the lines’ final destination. Like the memories and experiences of life, the grid was formed one layer at a time. In his new work Whidden is looking to the transitional period when surrealist ideas began to merge with expressionism before the term Abstract Expressionism was applicable. He is interested in bringing an automatic gesture into the work. He begins without a vision and moves impulsively over the entire surface employing the use of paint sticks. This medium allows for true continuous gesture to occur without reloading a brush.

Brooke White, University of Mississippi
A Southern Yankee
Why is the idea of narrative so compelling to Southern artists and how do some extend this kind of “regional” identity into new realms? As one who was born, raised, and educated south of the Mason-Dixon line, White has always loved Southern narrative in the tradition of Flannery O’Connor and William Faulkner. The tragicomedy found in these stories influenced her decision to begin depicting people she knows well, especially family members, in vernacular ways. Over time, however, White’s large-scale figure paintings began to blend narrative elements from mythology and alchemy (the forerunner of modern science) with regional landscape, down-home costuming, and ordinary objects. The result has been that her paintings now suggest multiple interpretations rather than a straightforward illustration of a specific narrative—or even a region. Other artists and curators have also addressed this expansion of the narrative in order to extend the boundaries of regionalism. In addition to a discussion of her work, White also references several other artists’ works and work included in the exhibitions “Vividly Told: Contemporary Southern Narrative Painting,” organized by the Morris Museum and the Gibbes Museum, and “Continuare,” organized by the Ewing Gallery, University of Tennessee, Knoxville.

Christian Whitworth, Tufts University
Reconsidering Van Sant, Queer Cinema in the 1990s
In this paper Whitworth analyzes masculinity and sexuality within the films of Gus Van Sant. Ranging from "My Own Private Idaho" (1991) to "Elephant" (2003), he outlines the influence and intricacies of the sexual revolution of the 1960s and 1970s as they relate to the introduction of the New Queer Movement of the 1990s. In filmmaking, this movement provides an aesthetic and theoretical reconsideration of sexuality, especially along a critical engagement of postmodern criticisms. Questioning the models of identity formation while partaking in the mixing of Hollywood and avant-garde filmic strategies, Gus Van Sant is a New Queer cinematic director who has established himself within the larger entity of Hollywood cinema. Whitworth argues that the films of Gus Van Sant are implementations of a deeper, psychoanalytic analysis of the struggles of queer sexuality and the revealing and ultimately revolutionary practice in embracing characters of complicated masculine ideologies.

Jayne Wilkinson, Prefix Institute of Contemporary Art, Toronto
Liquid Economies: Visualizing Water in the Anthropocene Era
From the current drought in California to the recent oil spill in Vancouver’s English Bay to the catastrophic deaths of migrants crossing the Mediterranean, the fragility of human dependence on water is evident almost daily. Yet we counter these events with a persistent cultural imaginary that prefigures oceans and rivers as natural, unchanging spaces devoid of human presence. The proliferation of water imagery throughout the recent Biennale de Montréal (2014) suggests that artists can articulate this contemporary paradox by presenting water not as a metaphor but as a way to visualize environmental anxieties around resource extraction and financial speculation. Theorist Nicholas Mirzoeff argues that Anthropocene visuality obscures the threat of biospheric destruction by naturalizing the circulation of commodities. He calls for a countervisuality, one that claims its right to make visible, and explicit, the destabilization of the planet’s life-supporting conditions. Recent videos by Ursula Biemann and Hito Steyerl—though radically different in methodologies and aesthetics—can be productively read as projects that visualize the economic
and digital flows that structure life under a system of global capital. Using water as a primary conceit, both artists contribute to a countervisuality that is powerfully resistant to the dominant cultural representations of water.

Jeanne Willette, Otis College of Art and Design
Breaking the Begats: Alfred Barr’s Family Tree and the Teleology of Art

Alfred Barr’s famous chart, a veritable family tree for the avant-garde, as revealed in the 1936 MoMA catalogue “Cubism and Abstract Art,” provided the basis for art historical methodology for decades. The seemingly straightforward chart offers a handy guide to the avant-garde. If one assumes that the supposed teleology of art must be founded upon its transcendent purity or separation from the “real” world, then the anti-teleology of art must be in a fixed position within a particular time and place. In this centennial of the historic avant-garde, it is meaningful to return to Barr’s chart, constructed in that tenuous period between the wars, to see what was left out, what was absent, what was not considered, and what was assumed by the author. If one considers the chart as a philosophical statement, then it is irrefutable; but if one views the genealogy of art in terms of ordinary production, sites of manufacture were both connected and disconnected from each other, and the chart cannot hold as history. It is time to look for the small fissures that break the supposedly inevitable “progress” of “art” towards a “goal” and attempt to put together the broken pieces of real time.

Christopher Williams, SCAD Savannah
We Can’t Get There From Here: Explorations in the Southern Landscape

Williams’s recent projects have investigated the environment of various locations throughout the Georgia and Gulf of Mexico Coast, producing a site-specific project using cast text temporarily installed into the landscape. The project involves research, sculpture, installation, photography, and video. Williams constructed letter molds of various sizes that allow him to sculpturally write statements directly into the landscape (using only the natural materials present at the site). In previous work he used this process in response to the 2010 environmental catastrophe, the BP oil spill in the Gulf of Mexico. Williams packed the letter molds into his sea kayak and paddled a stretch of the Gulf Coast impacted by the spill. He temporarily installed incomplete phrases into the landscape. The images were organized and displayed so that they form one long run-on sentence that linked the phrases and locations. The images are spliced together, merging the locations physically through photo collage and conceptually through text. The images are photo-transferred onto found plywood and materials from the sites. This presentation highlights Williams’s past and current artistic consideration of the physical environment. On-site temporary installations, studio based practice, and collaborative initiatives are highlighted to illustrate his perspective.

Evan D. Williams, Independent Scholar
Bouncing in the Corner: Pulsatile and Vertical Time in the Works of Nauman and Reich

Rosalind Krauss speaks of the visual effect of Bruce Nauman’s video “Bouncing in the Corner No. 2” as “pulsatile.” With the continuous rhythmic movement of the isolated torso, Nauman’s body takes on the character of a single organ like a heart or a lung and suggests that repetition may not be redundant but a positive force central to the viability of the work. “Pulse” is also nearly metonymous with the music of Steve Reich. The title of the opening section of “Music for 18 Musicians,” “Pulses” is a tangibly evocative term: the steady throb of pianos and mallet instruments is joined by the natural rhythm of the human breath in the voices and wind instruments. With the repetition of short aural and visual pulses over a long duration comes an interesting tension between forward motion and stillness—of linear and vertical time. In Reich’s pieces, says musicologist R. Andrew Lee, “The experience is static despite the constant motion in the music.” Art historian Eric de Bruyn recognizes the same dynamic at work in Nauman’s videos, which “fleshe out two different modes of subjectivity: one in a state of pulsation and another in a static state of self-preservation.”

Paula Winn, John Tyler Community College
Ecuadorean Stone Mortars and the Origins of Andean Iconography

A 4,000-year iconographic tradition permeates the art of Pre-Columbian Andean cultures. Based on a complex set of symbols, animals, and composite creatures, this system evolved through the centuries. Scholarly research on the iconographic program has focused primarily on the evolution of the system throughout the grand cultures of Peru, examining groups from Chavin to the Inca Empire. However, the basis of the program predates the majority of Peruvian civilizations, including the fully developed complex symbolism of Chavin. Where did this iconographic program originate? The answer lies to the north, in Ecuador. Early Formative cultures occupied the Guayas Basin in
southern and central Ecuador. The populations of these groups looked to nature to convey significant ideas. Carved stone mortars from the Formative Period demonstrate the earliest imagery that established the iconographic tradition of the Andes. The mortars promoted the imagery and seem to have held a ritualistic function, depicting full-figure, stylized animals. Head and facial characteristics of each species are accentuated by form and patterning etched into the stone. Mortar variations fluctuate by workshop and era. Winn presents the iconographic program demonstrated in twelve Early Formative stone mortars and traces its continuation throughout the Andean world to the Inca Empire.

**Thomas Winters, University of Virginia**

**Odd Man Out: Honthorst, Rembrandt, and the Strange Case of the Three-Piece Pendant Portraits**

Among the many artworks that comprise the impressive collection of the Dutch royal family are to be found pendant portraits of Frederik Hendrik, Prince of Orange, and his wife Amalia, painted around 1631 by Gerard van Honthorst. These two paintings had always been considered to have been conceived, commissioned, and hung as a pair, until a controversial essay in 1969 by Horst Gerson argued that a portrait of Amalia painted by Rembrandt in 1632 was, in fact, the true companion to Honthorst’s Frederik, and that the latter artist’s portrait of Amalia actually depicted Elizabeth Stuart, Queen of Bohemia. Since that time, several scholars have offered opinions on the identity of the sitter in this work and on the possible series of events that surrounded the genesis of these three paintings and their history of display. This paper uses documentary and visual evidence to challenge previous theories on these intriguing subjects, arguing that, quite unusually, Honthorst and Rembrandt were both commissioned to make a pendant to accompany Honthorst’s Frederik. Also discussed are the problematic questions of complementarity raised by both the artworks themselves and by the narratives woven by Gerson and others in response to their complicated history.

**Paula Wisotzki, Loyola University Chicago**

**Life on the Farm: Dorothy Dehner and David Smith at Home, 1940–1945**

In 1940, American artists Dorothy Dehner (1901–1994) and David Smith (1906–1965) moved year-round to their sixty-four-acre farm near Bolton Landing, NY. The farm functioned as a place of quiet refuge and carefully nurtured creativity, yet its tranquility was challenged from within and without by the tensions in their personal relationship and the pressures of living in a time of worldwide conflict. Smith’s art objects, such as “Home of the Welder” (1945), speak to the complicated nature of the physical and emotional space of his conception of home. Employing an experimental sculptural technique and embracing modernist forms, his work of this era is typically viewed as produced by a rugged individual laboring in isolation to form a radical new art. Dehner, on the other hand, produced a series during the war years now referred to as the “Life on the Farm” paintings. With the domestic focus the title implies, the works have been generally construed as decorative and feminine. Wisotzki explores the gender bias evident in opposing interpretations of these two bodies of work, along with other levels at which the notion of home functioned for these two influential American artists in the early 1940s.

**Harmony Wolfe, Independent Scholar**

**Mapping Some Bodies: Wallpaper, Femininity, and Camouflage**

Between 1845 and 1847, German explorer and naturalist Alexander von Humboldt published *Kosmos*, an opus of his travels to South America. In 1882, Arts and Crafts designer William Morris spoke on the properties of wallpaper, extolling its virtues for defining domesticity. In 1875, British surgeon William Acton published his research on reproductive organs of men, women, and children. What lies at the center of these seemingly disparate events? Female bodies are shaped and pictorialized in these texts. In this paper, Wolfe diagrams a relationship between landscape, wallpaper, and female anatomy. She demonstrates how the confluence of scientific theories and visual culture creates a system of oppression concerning women’s bodies and agency. Wolfe uses Charlotte Perkin Gilman’s short story, “The Yellow Wallpaper,” as a fulcrum to realize the physiological effects and also argues for a counterpoint to the totality of this system. Wolfe uses Abbott Thayer’s theories of camouflage to speculate on some responses to this system, focusing on Georgia O’Keeffe and Ana Mendieta as avatars of forming alternative subjectivities.

**Lesley Wolff, Florida State University**

**Raw into Refined: Edouard Duval-Carrié’s Sugar Conventions**
In 1825, the French gourmand Jean Anthelme Brillat-Savarin wrote, “Tell me what you eat, and I’ll tell you who you are.” “Sugar Conventions” (2013), a multimedia work by the Haitian-born artist Edouard Duval-Carrié, heeds this call by laying bare the sociopolitical realities of one of modernity’s most highly prized foodstuffs, sugar. For Brillat-Savarin, taste embodied physical, moral, and material qualities, an approach further supported by later scholars such as Fernando Ortiz and Sidney Mintz. Likewise, Duval-Carrié demonstrates the physical, moral, and material consequences of sugar plantation culture and its product. This paper seeks to problematize Duval-Carrié’s use of sugar as a figural and medial intervention into diasporic discourse. While the majority of Duval-Carrié’s corpus treats diasporic African culture through depictions of travel and water, no such iconography exists in “Sugar Conventions.” Rather, Wolff suggests, Duval-Carrié uses sugar—a product whose industrial transformation from a raw, brown state to glistening white crystals makes it a potent symbol of plantation culture—to literally and figuratively subvert traditions of Western consumption. In so doing, Duval-Carrié denaturalizes colonial refinement and taste and subsequently brings to light the rootlessness of Afro-Caribbean culture.

Frances Woodley, Aberystwyth University
Still Life: Contemporary Reimaginings
Woodley reflects on issues emerging out of two exhibitions that she recently initiated and curated, and for which she authored and edited two catalogues: Still Life: All Coherence Gone? (BayArt Gallery, Cardiff, UK, 2014) and Still Life: Ambiguous Practices (School of Art Gallery, Aberystwyth University, UK, 2015). Having made a case for the coherence of the still life tradition across time, Woodley then went in search of its contemporary ambiguity. Ambiguity can only operate in relation to bounded understandings. The boundary here is the genre of still life. Using curation, conversation, and correspondence, she identified and cohered a contemporary community of practice: painters depicting the objects and subjects of still life but teasing and testing its conventions. Woodley’s approach was informed by Gadamer’s writing on method and interpretation or, more precisely, openness as method and the openness to interpretation as attitude. What she discovered was a significant, and connected, newness in their approaches and methods, as well as an impetus to re-imagine the objects of still life through fabricated models, historical reproductions, and self-generating forms. Their images are ignited by critical theory, philosophy, forms of play, observation, and reverie, but “framed” within, or in relation to, still life’s conventions.

Carole Woodlock, Rochester Institute of Technology, and Peter Byrne, Rochester Institute of Technology
Collaboration, Change, and Dislocation: Two Painters Reinventing Their Creative Voice through Digital Entanglement
In this talk, two artists explore notions of creating artworks through collaboration, an exploration of generative digital systems, and the nurturing of the hand-made in a painting practice. Woodlock and Byrne present an overview of arts-based research into creative practice within a range of studio environments—from the traditional to the contemporary digital space. They see the studio, and the actions within it, to be important and valuable in gaining a better understanding of how knowledge is created in the process of making static or moving media. They set out to understand this together, forming a partnership on the discovery of artistic knowing through the history of being painters in a digital world. Reflecting on the impact of this shifting terrain on their individual, social, and political actions, they discover innovative ways to tangle with the digital and still nurture the hand-made and their histories as painters. The radical shift of process and practice in response to the digital in visual arts education fuels the disrupted studio practice of our time, reformulating what a contemporary studio practice constitutes, and how it relates to the life and work of artists.

Samantha Wright, Georgia State University
Mixed Identities: Religious Deviances of the Women of Delos
This work examines and identifies multicultural influences within grave iconography of the women inhabiting the Greek island of Delos. The former meeting site of the Delian League, Delos became an epicenter of trade and commerce due to its central location within the Cyclades islands. Temples to gods of multiple cultures were erected and utilized by inhabitants and seafarers alike. By examining the iconography of major women’s cults of the Mediterranean and creating an index of identifiers, it becomes possible to detect cues within Delian grave stelae that are indicative of non-Greek cultures present on the island. The study becomes increasingly interesting when stelae containing iconography of multiple cultures are examined, indicating the fluidity of religious identities within the female population. Delos is an extraordinary example, as it is uncommon in the ancient world to see deviations from
the artistic canon, particularly when the object has a religious connotation. It is these deviations that make the study of this extraordinary case so vital.

Crystal Yang, University of North Dakota
Folk Art Tradition and Individuality: Ku Shulan and Ansai Peasant Painters
Traditional Chinese paper cutting was regarded as part of cultural collectivity, and its makers remained anonymous. Recognized during the general investigations of Chinese folk arts in Shaanxi province, individual talents got brought into government-run workshops in 1980. Unprecedentedly, women artists received allowances to produce paper-cuts outside home settings. As they became free from financial burdens and housework to practice paper cutting full-time, individuality emerged from conventionality. Freely synthesizing embroidery, paper cutting, and collage, Ku Shulan (1920–2004) created an innovative style of paper cutting outside the mother-to-daughter tradition. Following a near death experience in 1985, this battered wife intensified her artistic production, including monumental-scale pieces. She elaborately decorated her shabby cave dwelling into a temple-like sanctuary, while a deified self-portrait, jianhua liangzi (cutting flowers lady), became the dominant subject of her art. Developed along with the national trend of Chinese peasant painting in the post–Cultural Revolution era, paper-cutting artists were given brushes and pigments to work with in Ansai County workshops. This change in tools and materials led to a unique artistic style. Yang examines the rise of individual expression out of folk art traditions in the works by Ku and Ansai peasant painters.

Raymond Yeager, University of Charleston
Walk a Line Outside the Studio: How Drawing Can Foster Cognitive Thinking In Art and Other Disciplines
It all starts with the mark. Mark making is at the core of our understanding. It is our most intimate method of recording our presence, emotions and experiences, and ideas. Drawing does not simply derive its meaning from rendering objects. Drawing is a cognitive exercise that makes connections between things, thoughts, and experiences. This paper explores the function and value of drawing in an art curriculum and in other disciplines to enhance learning and to dismiss the belief that simple mimesis is “good drawing” and is only practiced by artists. Yeager investigates the approach of dividing the usages or functions of drawing into units that can be adapted to the outcomes of the course or needs of the students. Observation acuity and enhanced description can be taught to pre-med majors through drawing as communication. Science majors can learn to better analyze and translate the world by using drawing as research. Business majors can enhance their creativity by using drawing as a means of generating ideas. Drawing can be all of those things in the art studio and can journey outside of the studio and be seen as an intellectual practice for artists and non-artists.

Barbara Yontz, St. Thomas Aquinas College
Creative Process in Foundations
Foundations courses are often caught between a rock and a hard place. On one hand, upper level instructors expect students to become proficient enough in art and design production skills so as to produce sophisticated work. At the same time, foundations courses must also teach creative process, creative problem solving, and collaboration. How can any program effectively do both? At the same time, many in higher education are redirecting the role of art and design education toward more social ends. Ethics, sustainability, global awareness, ecology, social exclusion, to name a few, become significant program mission goals, expanding even more the expectations for foundations courses. Given the current challenges for both Visual Art and Design programs in preparing students for an unsure future, experimentation abounds. Design programs, recently new to higher education, walk the line between technology and critical thinking while small art programs struggle for relevancy. This paper integrates current “design thinking” research with creativity research and pedagogical principles that weave together a solid thread allowing production skills to effectively integrate with knowledge, thought, and imagination, attempting to serve all needs. However, for art and design in higher education the question becomes: can we do it all?

Leanne Zalewski, Randolph College
Imagining a Better America: French Paintings, American Aspirations
In 1870, American artist Eugene Benson aptly noted that an analysis of pictures in New York’s private art galleries would elucidate the sentiments, manners, and concerns of the men and women of his time. Those pictures, however, were not American but primarily French, and most of them genre pictures. What did French pictures mean in American society following the Civil War? How did the subjects reflect desired or existing ideologies in American
Examining the pictures in key collections helps us ascertain the ideologies to which Benson referred. In decoding the pictures’ meanings, Pierre Bourdieu’s frameworks in particular help explain why French painting depicted desired qualities and behaviors for the postbellum nation and did not simply mirror the individual collector’s or dealer’s tastes. Zalewski analyzes two pictures popular in their time, Ernest Meissonier’s “General Desaix and the Peasant” (1867) and Alexandre Cabanel’s “Florentine Poet” (1861), both seemingly accurate historical genre paintings, to discover the true meaning behind the images. The messages, she contends, reflect larger concerns, not only of the patrons who owned the paintings, but of broader American aspirations for a more sophisticated and cosmopolitan society equal to that of Europe.

Sandra Zalman, University of Houston

Mid-Century Contemporary?: Lessons from the Modern Museum

Conceived as a contemporary art museum when modern and contemporary still meant the same thing, the Museum of Modern Art in New York was founded in 1929 as a Kunsthalle without—and without ever intending to have—a permanent collection. Alfred Barr, the museum’s first director, considered modern art to exist on a sliding scale that extended back to the previous 50 years. However, when MoMA re-opened its doors after a major renovation in 1964, the New York Times published then-director Rene d’Harnoncourt’s article “When is Art ‘Modern Art’?” Because the expansion finally allowed MoMA to install its permanent collection more extensively, the museum began to reflect on its role as a modern museum in the contemporary landscape in a way that implied that a split had indeed taken place. This paper gleans lessons from MoMA’s history on both the division and continuity between modern and contemporary art and the problems of its display. Like modernism before it, contemporary art is also shifting and relative. MoMA’s approach to contemporary art demonstrates the difficulty—even contradiction—of historicizing the contemporary and even the possibility that institutionalization might not be the answer.

Keren Zdafee, Tel-Aviv University

Cartooning Women’s Awakening in Interwar Egypt

Almost as soon as the Egyptian satirical press came into being, negative visual images of modernized women began to appear in the popular press. Sometimes the images were of evil temptresses and harlots, sometimes of domineering, aggressive, and obsessed wives. Although important changes in the content and context of the debate on women’s rights and role in society had taken place since the 19th century, which culminated in the 1920s with the formation of women organizations, educational and legislative reforms, and greater integration of women in society, in the cartoon world, created by men and directed mainly to a male audience, women were still being belittled, laughed at, and reduced to objects of ridicule. Publications such as al-Lata’if al-Musawwar and Ruz al-Yusuf (the latter was owned by a woman) published negative images of the modernized woman, who was also perceived as westernized, and therefore could not be examined outside the context of western imperialism. By conveying the message that women seeking to change traditional gender roles would harm society’s moral and political structure, this pictorial rhetoric responded to the challenge of the West by attempting to cling to the past, block change, and preserve the status quo.

Natalie Zelt, University of Texas at Austin

LaToya Ruby Frazier: Documenting the Intimate Stakes of Industry

LaToya Ruby Frazier began her photographic series “Notion of Family” as a means of documenting the effects of economic and environmental decline in her hometown of Braddock, Pennsylvania. Located nine miles south of Pittsburgh and home to Andrew Carnegie’s first steel mill, the landscape of Braddock and the experience of its citizens mark a liminal place between the stark abandonment of deindustrialized sites and a continued battle with the environmental and social effects of surviving in industry’s wake. By photographing herself and her family and in documenting the vicissitudes of her lived experience, Frazier uses the camera to resist real and insidious attempts at erasure from the landscape and history of Braddock and from photographic discourse. This paper considers photography and video work through which Frazier physically, aesthetically, and affectively confronts industry. Guided by the feminist scholarship of bell hooks as well as writings on photography and emotion by Shawn Michelle Smith and Jennifer Doyle, Zelt examines the intimate stakes of Frazier’s formal and political efforts in order to highlight the ways that she uses the camera to exercise the agency of the archive, creating a record of the particularities of her position and its relationship to industry.

Veronica Zingarelli, Florida State University
Robert Minor: Memorable Cartoons, Forgotten Political History
Robert Minor’s (1884–1952) political cartoon “Why We Must Have an Army in France When the War is Over” (May 1, 1917) was the cover image for Volume II, Issue 4, of The Blast, an American anarchist newspaper. This cartoon efficiently summarizes the text contents of this issue; both image and text argue that France should not repay its enormous war debt to financier J.P. Morgan. Instead, Minor urges the working class to overthrow its government as Russia did three months previously. Here Minor blames J.P. Morgan for the horrors of World War I, suggests rebellion against governmental authority as an end to further war-making, and positions the soldier—“a symbol here for all members of the working class”—as an actor with the power to bring peace. Using models of visual rhetoric developed by art historian Linda Lumsden and scholar of visual rhetoric Cara Finnegan, Zingarelli shows how Minor’s cartoon reinforced The Blast’s stated commitment to the ideas of anarchist theorist Mikhail Bakunin (1814–1876). At once celebratory of anarchist ideals and sympathetic to the working-class troops who have lost their limbs and lives fighting World War I, this cartoon challenged contemporary stereotypes of anarchists as violent and irrational.

Rebecca Zomchek, Columbus College of Art & Design
Crowning Achievements in Educational Business Experience
In an ongoing effort to add more client projects to students’ practice at CCAD, this year students worked through the college’s MindMarket business connection program on a small team-based project for Hallmark Greeting Cards. Hallmark reached out to the college looking for a fresh millennial perspective and the students were excited and eager to provide new ideas and insight. The assignment consisted of a collaborative exploratory effort with a group comprised of the head of the Business department, two faculty leaders and ten dedicated students from the Illustration, Graphic Design, and Photography departments working on multiple pieces simultaneously for a new line of greeting cards. The whole team worked through project negotiations, market research, design samples, mid-way concept cuts, and final samples developed for the client, all while managing semester schedules, outside class work, group schedule meetings, mobile technology and file sharing, while communicating via email, video, and conference calls with the client. This portion of the panel discussion involves detailed information on project challenges, advantages, fears, trials, victories, and invaluable teaching moments experienced by both students and faculty involved. The talk outlines the benefits of business education and provides suggestions for new successful student-client projects.