Pietre Dure: Materiality and Meaning in the Hardstone Collection of the Cappella dei Principi

The Cappella dei Principi in Florence, a massive chapel decorated floor to dome with variegated hardstones, was constructed at staggering expense to house the bodies of the Medici grand dukes. Covered floor to ceiling in rare and expensive pietre dure (hardstones), the chapel asserts the political, financial, and spiritual authority of the Medici through the display of an impressive collection of natural specimens and in the meanings of the stones themselves. The hardstones decorating the chapel are themselves physically ponderous materials, heavy and impervious to damage, symbolically conveying the stability of the dynasty. The names of the stones reflect their often far-flung origins, such as malachite di Siberia. Their exotic nature, directly translated into cost, was multiplied by the difficulty and commensurate expense of their transport from these locales back to Florence. The diplomatic ties necessary to transport large amounts of these stones attest to Medici connections across the known world. The chapel’s materiality reflects associations of earthly and spiritual power through Albertus Magnus’s belief that unusual stones were infused with divine power. As evidence of the diversity of nature in flux and a magnificent collection of expensive specimens, the chapel’s hardstones underlie its assertions of political and spiritual privilege.

Mental Exchanges: Biofeedback in Art of the 1960s and 1970s

As interest in altered states of mind grew in the 1960s, artists started to experiment with biofeedback technology to reveal the conscious and unconscious ways in which we modulate experience. While the first creative uses of electroencephalography betrayed artists’ fascination with using this technology as an instrument for self-portraiture (e.g., Robert Morris, Self-Portrait (EEG), 1963) or as a catalyst for meditative states [e.g., Alvin Lucier, Music for Solo Performer, 1966], the new medium eventually came to be employed for enhancing interpersonal awareness. In the early 1970s, David Rosenboom created The Ecology of the Skin, a multisensory environment that enabled up to ten participants to have their brain activity and heart rhythms concomitantly recorded in order to modulate acoustic and visual stimuli. During the same decade, Nina Sobell conceived Interactive Brainwave Drawings, a participatory scenario in which two visitors could observe via live video a composite image of the interconnections between their brainwave oscillations. In this paper, Albu maps out the historical trajectories of these works and place them in relation to participatory art tendencies. Drawing on theories of embodiment and system complexity, she examines the aesthetics of biofeedback and the nonverbal exchanges established.
among art participants engaged in experimental scenarios.

James Alexander, University of Alabama at Birmingham
The Pause that Refreshes: Art, Architecture & Design between the Two World Wars
The end of World War I created an environment in which existing norms and values were questioned and new theories of art, architecture and design were considered. The two decades from 1917 to 1936 were a period of explosive artistic exploration which refreshed and redefined contemporary art. In Holland, the De Stijl Movement (1917-1931) exhibited geometric clarity through the designs of Theo Van Doesburg, the paintings of Piet Mondrian, the sculpture of Georges Van Tongerloo, and the architecture of Gerrit Rietveld. In Germany, the clean lines of the Bauhaus Design School (1919-1933) were applied to works of art, architecture, and functional objects by Walter Gropius, Mies van der Rohe, and Joseph Albers. In post-Bolshevik Revolution Russia, the Constructivist Movement (1919-1932) led by Vladimir Tatlin, Antoine Pevsner and Naum Gabo explored a geometric order free of unnecessary ornamentation. This pause between the two wars also provided the context for the emergence of Surrealism, Dadaism, and a pastoral Futurism after the deaths of sculptor Umberto Boccioni and architect Antonio Sant’Elia, during the “Great War.” This paper explores these artistic movements that emerged during that pregnant pause between the wars and redefined modernism after World War II’s conclusion.

Elsie Alonso, The Graduate Center, CUNY
American Nostalgia in the Trompe l’oeil Paintings of William Michael Harnett
Two noteworthy examples of late nineteenth-century trompe l’oeil painting are the “After the Hunt” series and “The Faithful Colt” by William Michael Harnett. The French phrase “trompe l’oeil” translates into English as “to fool the eye.” During the time of their creation, American culture reflected themes of the Civil War, westward expansion, and social instability. Some paintings of the nineteenth century contain subject matter evoking ideas of the nation’s pride, such as the grand landscapes of Thomas Cole and Frederic Church, which explicitly portray the beauty of the expanding United States. Harnett’s “After the Hunt” series and “The Faithful Colt” combine suggestions of nationalistic triumph like those conveyed by Church and Cole, with the illusionistic component of trompe l’oeil. As the nineteenth century came to an end, it may be said that Harnett’s trompe l’oeil paintings created nostalgic associations for the contemporary public because of the context of the subject matter involved. Since these paintings allude to events in the nation’s past, they are examples of nostalgic Americana. This analysis focuses on how Harnett’s subjects in his “After the Hunt” series and “The Faithful Colt” allude to technological advancement, triumph, and patriotism.

Kasie Alt, University of Texas at Austin
“Nature Itself”: Illusionary Reality at the Regent’s Park Diorama
As part of its debut in London in 1823, the Regent’s Park Diorama laid claim to originality primarily through the use of a rotating platform that transported the audience from one view to another. The controlled, whole-body experience of the show evoked rapturous reviews claiming that it surpassed “mere art,” declaring “the whole thing is nature itself.” The Diorama experience included a painting with changing effects created by the manipulation of light, as well as music or other sounds, and the physical experience of the rotating platform in the specially designed viewing room. Together these created an illusion of “reality” in which the visitor
participated physically and imaginatively, an aspect that has been neglected in scholarly studies of the Diorama. Considering the Diorama as an entire experience, this paper demonstrates that the spectacle capitalized on devices like the moving platform to enhance the illusion that visitors had actually been transported to a distant time or place. Combined with the visual qualities of the painting and its placement in Regent’s Park, the Diorama created a “frappante vrit,” an illusionary, or even virtual, reality bringing the experience of the world, not merely its details, into the heart of the metropolis.

Jordan Amirkhani, University of Tennessee Chattanooga

“There Is No Antidote to Capitalism”: Revisiting Peter Burger’s Theory of the Avant-Garde through the Work of Francis Picabia

Frustrated with the failures of May 1968 and eager to continue the work of the Frankfurt School theorists in the wake of the failed social projects of the 1960s, Peter Bürger published The Theory of the Avant-Garde, a text born out of his disgust with the commodification and domestication of the art market under advanced capitalism. While the text outlines Bürger’s collapsed hope in the historical avant-garde of the early 20th century, the narrow network of gaps and disavowals within the text have shaped critical dialogues on radical art practices since its publication. Bürger’s silence on the elusive work, polemics, and politics of the French Dadaist and painter Francis Picabia points to the great contradictions at the heart of the Frankfurt School’s radical project: that the avant-garde was not immune from the domesticating forces of capital, but complicit in its unfolding, and that the categorization of the “historical avant-garde” was never the autonomous transformative social emanation outside of reification that Frankfurt theorists so claimed.

Tasheka Arceneaux Sutton, Southeastern Louisiana University

The Marriage of the Hand and the Digital

Due to the rapid expansion of technology, there are many options for artists and designers to create illustrations. There is no shortage of apps and filters in software to create effects. Although there are a lot of options out there, students still run the risk of having their work look the same and relying on technology to do things for them. To avoid having that happen, it is important for students to have a number of techniques and ways of making to create their own illustrations. This presentation discusses in detail the guidelines and techniques that are involved in an image-making project, which involves creating imagery and illustrations digitally, by hand, with the use of various drawing and mark-making materials, mixed media and the combination of illustrations created by hand and with the computer.

Elissa Armstrong, Virginia Commonwealth University

Do Over: Somewhere Beyond the Deadline

The constructs of higher education don’t naturally lend themselves to the important cultivation of in-process drafts or project revisions post-deadline. However, these approaches need to be introduced during the foundation year, the year that sets the tone for the rest of an artist and designer’s education and artistic life beyond college. How do we include these key aspects of an artist and designer’s practice in our curricula when there is pressure to fit as many different finished projects as possible during the tight semester structure? Where is there opportunity to highlight and champion these approaches in the first year curriculum? How do we reshape the expectations and mindsets of a generation of students accustomed to fast-paced
instant gratification? Examples and strategies will be discussed in addition to challenges, potential roadblocks, and assessment methodologies.

**Thomas Asmuth, University of West Florida, and Sara Gevurtz, Virginia Commonwealth University**

**Turbidity Paintings**
Communication of environmental science research presents a problem of abstraction in which “one cannot see the forest for the data.” This problem is particularly acute regarding controversial and politicized topics, such as human impact on the environment and climate change. Traditional methods of data visualization can distance and confuse the general public. In “Turbidity Paintings,” artists Thomas Asmuth and Sara Gevurtz propose a new visualization methodology to record images/collection data on water quality for presentation in a manner that is understandable both by a general audience and by experts.

**Elissa Auerbach, Georgia College & State University**

**Imaginary Journeys to Local Places: Spiritual Pilgrimage and the Early Modern Dutch Altarpiece**
Seventeenth-century artists in the northern Netherlands devised new schemes for decorating altars in the clandestine churches where Catholics found refuge after the Reformation and the outlawing of Catholicism. Property once belonging to the Roman Catholic Church was either abandoned or reconsecrated for Calvinist worship at the end of the sixteenth century. The makeshift churches where Catholics retreated were often decorated with small altarpieces depicting Dutch national saints and militant, post-Tridentine iconography signifying a defense against Protestant heresies. This presentation examines a small subset of these altarpieces portraying national saints with representations of churches and cathedrals to which parishioners had unrestricted access before the prohibition of Catholicism. From the altar dais, the beholder would have engaged with the holy sites optically, not physically. Auerbach posits that the imaginary journeys celebrants embarked upon to their local places of worship, a phenomenon previously overlooked in the scholarly literature, recall the late medieval devotional practice of spiritual pilgrimage to Jerusalem and Rome that remained popular in the seventeenth-century Dutch Republic. The altarpiece thus afforded Dutch Catholics the potential to virtually reclaim holy sites for their worship and reconcile the profound loss of their religious freedom.

**Michael Aurbach, Vanderbilt University, Emeritus**

**For Your Eyes Only**
The use of surveillance became a major factor in Aurbach’s sculpture following an incident in his studio art program in 1993. The infamous Don Evans Case became an international news story and the subject of numerous articles. The story demonstrated just how far an institution will go to spy on its faculty and control what kind of art gets created, seen, and discussed. Strangely enough, the event presented some interesting personal artistic challenges. For example, how does one make something that is not meant to be seen or heard (secrets) visible and audible? Cameras, magnifying lenses, video cameras and monitors, listening devices, telescopes, and motion detectors ultimately became integral to his Secrecy Series. His website (www.aurbachsculpture.com) provides images of works which incorporate surveillance devices. The site includes detailed reviews of the two decades of sculpture utilizing surveillance. Observing ourselves and others is a complicated matter but it opened Aurbach’s thinking to many issues. The concept dovetailed with
his interest in satire, psychological conditions such as paranoia, institutional behavior, generating power over others, and various clandestine activities.

Leticia Bajuyo, Hanover College and University of Notre Dame

**Next Time: Remember To?**

A sculpture course that began as a graduation requirement quickly revealed a passion for building objects and thinking through three-dimensional form. Twenty years later, Bajuyo continues to build objects, now ranging from the palm-size to architectural. Since 2009, a majority of the large-scale installations have been created out of thousands of donated CDs and DVDs that are woven together with thousands of yards of fishing line and zipties with countless numbers of hours by friends, family, volunteers, assistants, gallery and museum staff members, and herself. The result of these materials and labor are large-scale sculptures that are intimately connected to an exhibition space and fit the space so well they seem indispensable. The shiny tunnels, glittery walls, visible construction methods, and interactive electronic instruments create a new experience and consequently a different perspective in contrast to the initial ambivalence. However, as she designs and creates these large-scale, site-specific, public works, Bajuyo keeps running lists of “next time: remember to?” Furthermore, while she occasionally finds herself envying friends who crate and ship artworks, she is honored that she has created and continues to create site-specific works that don’t easily fit into a box, let alone into a box truck.

Chris Balaschak, Flagler College

**“Redemptive Memory”: Visualizing Citizenship in Richard Twine’s Studio**

Richard Aloysius Twine (1896–1974) owned a photographic portrait studio in the Lincolnville neighborhood of St. Augustine, Florida, in the 1920s. The photographs available in his archive capture members of St. Augustine’s African American community during a period of segregation. Drawing upon research on Twine and the history of black-owned portrait studios in the American South, this paper takes up the following questions: how can we see the spatial and social segregation of a Southern city (St. Augustine) through the portraits of its inhabitants? What was the role of black-owned commercial photographic studios in visualizing citizenship during Jim Crow? How might we read these portraits, as well as Twine’s images of a local Emancipation Day Parade, as a “redemptive memory” (bell hooks) of black Americans in St. Augustine? Answering these questions through Twine’s archive will provide a means for understanding the important visibility of diverse identities that runs counter to a history of American portrait photography dominated by discussions of well-known individuals and photographers. The paper also provides a context for understanding portrait photography as a social practice, based around the space of the studio and its surrounding community, and made legible through the production of portrait images.

Temma Balducci, Arkansas State University

**Weimar’s Fragmented New Woman: Body Mutations in Hannah Höch’s Da-Dandy**

The New Woman of the Weimar era in Germany (1918–1933) was a paradoxical figure: given unprecedented rights yet not encouraged to do much with them, influenced by advertising to purchase commodities (and lifestyles) that would make her successful and chic yet not achieving significant gains in employment or wages, and urged to enjoy her sexual freedom but preferably in the service of family and state. Hannah Höch’s photomontage Da-Dandy (1919) addresses this fraught reality for women by highlighting the New Woman’s glamorous accoutrements—well-shod feet, elegant
purse, bejeweled wrist—while also fragmenting, distorting, and objectifying the female body. This paper explores Höch’s depiction of a fashionable woman as disjointed and mutated, arguing that the work is meant to suggest both the allure and the anxiety surrounding concepts of the New Woman. Juxtaposed with body fragments are the faces of five women, three of whom look directly at the viewer. The contrast between women gazing boldly at the viewer (one with an enlarged eye) and fragmented body parts further implies the troubling duality of the New Woman, while Höch’s inclusion of her own profile, outlined in red, both personalizes and complicates the image.

Karen Barber, The Graduate Center, CUNY
Cameraless Photography ca. 1925: Constructivism, Constructive Art, and the Search for a New Art
This paper focuses on cameraless photography (photograms) in the mid-1920s and concurrent debates surrounding the transformation of Constructivism in Central and Eastern Europe. Constructivist photography is most often linked to the radical photographic practices of Aleksandr Rodchenko and El Lissitzky, in and outside of Russia. The transmission of constructivist ideas to Europe in the early 1920s, however, brought with it an intense interest in experimentation that, like its Russian counterpart, looked to science, technology, and engineering for a new art, and stressed a creative expression based in economy, precision, and an attention to materials. Cameraless photography was among the experimental forms that seemed to embody these traits, and its use was lauded in the publications of the day. Barber addresses the myriad ways that cameraless photography was implicated in the debates among artists and critics surrounding the need for a new art, the form (or forms) it took, and the degree to which these ideas or practices were informed by radical politics.

Chelsea Barnett, Concordia University
I Was Raped in #mycalvins: Tahliah Barnett’s M3LL155X and the Mythical Discourse of Rape
In British multidisciplinary artist Tahliah Barnett’s 2015 self-directed music video M3LL155X, Barnett’s head is imaged affixed to the body of a blow-up sex doll. Over the course of the song, “I’m Your Doll” by FKA Twigs (Barnett’s stage name), the viewer watches a man rape her. Barnett is rendered immobile as plastic thing, the ultimate objectified woman. However, in the wake of Barnett’s engagement to Robert Pattinson and her participation in the Calvin Klein Underwear SS16 advertising campaign, Hollywood gossip blogger Melissa Siegel claims that the image of Barnett’s rape is fitting for Barnett’s new sexy persona. This paper explores how the dominant symbolic order produces the rape mythologies that ultimately cause the misinterpretation of sexual violence in popular visual culture. Using M3LL155X as a case study, the author discusses mythical assumptions about race, beauty and deservedness in occurrences of sexual assault. She provides an intertextual reading of M3LL155X and the SS16 campaign to argue that, by playing with oppressive myths in self-imaging projects, Tahliah Barnett makes visible a link between racialized women’s subordination under capitalism and sexual violence as a punitive reminder of the status quo.

Alma Barrantes, The Graduate Center, CUNY
**Studio and Beyond**
This paper discusses artistic creativity as a method used to problem-solve in conjunction with the academic training received as an inherent influence within the studio practice of the artist. The examination of artistic preparation is discussed in convergence with academic knowledge as a process of development within the artist’s professional career. The paper further divulges in the training received from public and private establishments and the effects creativity has on artists as they are challenged to create within the studio. The paper concludes with the rise of technology and the rivalry with traditional academia as it continues to prepare young artists for the world of the studio and beyond.

**Rozmeri Basic, University of Oklahoma**

**Have You Seen This Monument? (Five Years Later)**
On December 3, 2011, Leslie Stephens explained her objective behind the infamous poster “Have you seen this monument?” Basic creates the feel of a Lost Kitten poster for this project. She thought about where the public would encounter that type of thing: probably on the sidewalk or by the road, and she photoshopped in a splatter of mud like one might see from a passing car. Basic is interested in “official vandalism” and the idea that we collectively decide what we want to remember and how we remember it by putting up monuments, or by taking them down or altering them. She believes that awareness and open discussion are our best weapons against intolerance and separations in society. ([http://uclconversationsonconservation.blogspot.com/2011_12_01_archive.html](http://uclconversationsonconservation.blogspot.com/2011_12_01_archive.html)) In this paper Basic addresses the relevance of the poster’s message almost five years from its design. Is it still applicable or is there some progress made to tolerating public monuments from the past that became controversial at the moment?

**Jessamine Batario, University of Texas at Austin**

**The Mistake: Temporal Distances in Close-Looking**
“Would sell for $500. . . This was a mistake.” So wrote Dietrich von Bothmer, a leading authority on ancient Greek vases, in his assessment of a squat lekythos at the Blanton Museum of Art, which paid nearly $5,000 for the object. Von Bothmer steeped his fiduciary judgment in basic economics: the prevalence of existing lekythoi reduced its demand, so the Blanton overspent on this acquisition. Comparative formal analysis in the Morellian method, espoused by von Bothmer, reveals the stylistic inferiority of the Blanton’s lekythos, supporting the connoisseur’s judgment. Yet applying modern artistic production practices, including the elevation of the social status of makers, is a spurious mode of interpretation when considering the agency, or lack thereof, of those making and using lekythoi in fifth-century Athens. As a counterpoint to von Bothmer, this paper advocates for the close looking experienced by the original users of lekythoi. Handled primarily by women, the lekythos was an intimate object central to the universal yet very personal act of funerary ritual. The squat lekythos in particular relates to laws regulating the actions of women during these activities. This paper imagines the emotional charge that came with touching such an object, rectifying von Bothmer’s mistake.

**Faith Andrews Bedford, Mary Baldwin College**

**Padre e Padrone: Michelangelo and Daniele da Volterra**
Fifty years after Daniele da Volterra created his fresco Descent from the Cross, Nicholas Poussin called it one of the three greatest paintings in Rome. Subsequent scholars, however, have failed to fully appreciate Daniele’s work. For centuries,
people knew him primarily as “The Breeches-maker” because he painted garments over the “offending parts” of some of the nude figures in Michelangelo’s Last Judgment. Although this demeaning nickname reduced him to an object of derision, Daniele’s sensitive censorship probably saved this masterpiece from destruction. It was his ultimate gift to the man whom he called father and master. Michelangelo furthered few artists’ careers yet, recognizing Daniele’s talent, he offered him sketches and ideas, became his advocate in the competitive politics of the Roman art world and helped his younger friend gain numerous commissions. During Michelangelo’s final years, Daniele was often by his side. Close examination of the literature and a portrait recently attributed to Daniele reveal an earlier, deeper level of friendship and mutual support between the two artists than has been previously recognized. Numerous hitherto undisputed elements in Daniele’s frescoes, paintings, and sculpture illustrate the ways in which he acknowledged his mentor’s influence and support.

Kris Belden-Adams, University of Mississippi
The “Selfie,” Walter Benjamin, and Habits of Vision in the Post-Post-Photography/Post-Digital Age
During an interview in 1998, German photographer Andreas Gursky stated that “since the photographic medium has been digitalized, a fixed definition of the term ‘photography’ has become impossible.” His statement echoes the written thoughts of several photographers and scholars surrounding the year 2000, who announced reactively that photography was in the midst of an ontological identity crisis (which was given various names and explanations, including: “post-photograph,” “the post-medium condition,” “photography after photography” and “the death of photography”). These discussions largely were premised on the idea that the emergence of digital-manipulation software in the 1980s caused the medium to lose touch with one of its defining characteristics, its relationship to reality. Today, photography’s digitization and near-immediate circulation have become almost entirely uncontroversial states of practice, because we have entered the “Post Digital” age. It calls us to reflect on a new set of questions. Among them: How have our digital tools and the online sharing/instantaneous transmission of photographs shaped our habits of vision and image-consumption? This presentation looks at “Post-Photography” through a “Post Digital” perspective, using a central case study of the “selfie” and Walter Benjamin’s thoughts on mechanical reproduction as points of departure.

Christine Bell, Northwestern University
Seeing is Believing: Souvenirs of War and Civil War Visual Culture
A macabre series of prints that appeared in the illustrated press in the spring of 1862 brought the homefront and the battlefield together in unexpected ways. Featuring Confederate women wearing or using domestic objects constructed from bones and other human remains collected on the battlefield, these images were featured in a Union propaganda campaign, waged in the popular press, that attributed the cruelties of slavery to a depraved Southern domestic system. Their political function is the obvious starting point for an investigation of these prints, but this paper uses these images as an entry point for a broader discussion of the more widespread practice of battlefield tourism and relic-collecting during the Civil War, arguing that these images existed at the intersection of fundamental concerns about the meaning of the war, its impact on the body, and the boundaries between the civilized and the savage that were tested by the conflict. Unpacking the complex discourses in which these prints
circulated provides some insight into the relationship between material culture and visual imagery in the wartime political culture, where both viewing and collecting participated in the homefront quest for the “vicarious war.”

**Nina Bellisio, St. Thomas Aquinas College**  
**Big Ideas, Small Classes: Design in a Liberal Arts College**  
Art and design programs within liberal arts institutions can be seen as just some of the lighter, messier general education courses. Or the small major that takes up the most space. But they can also be the building blocks other courses depend on, providing students with much needed critical thinking and problem-solving skills. Bellisio discusses some of the “big ideas” being tried at St. Thomas Aquinas College. From relevant and rigorous gen eds to interdisciplinary projects with non-art departments and engagement with the art gallery, fab lab, and other campus resources, she and her colleagues have begun a grand experiment to see if their small department can have a big impact.

**Jim Benedict, Jacksonville University**  
**Fail Safe: Fabricating Failure in the Classroom**  
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 Benedict’s introductory sculpture curriculum. Cutting accuracy and weld strength challenges that end with the winner selecting a prize from the Mystery Bag of Shop Safety Equipment are the first brush with competition. 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.

**Jorge Benitez, Virginia Commonwealth University**  
**The Lonely Studio**  
When Ralph Waldo Emerson published “Self-Reliance” in 1841, he advocated neither selfishness nor aloneness. Instead, Emerson addressed the solitude, courage, and sacrifice necessary for the pursuit of a singular, creative vision. The concept is no longer popular because it also entails pain as a necessary component of freedom. “Self-Reliance” is not, of course a recipe for martyrdom or unnecessary suffering. On the contrary, Emerson’s advice is liberating if seen within the context of true individuality rather than mere narcissism. As an artist who meditates every day upon Emerson’s advice, Benitez wishes to share this currently overlooked wisdom with any young artist engaged in the marvelous yet often thankless pursuit of art. To that end, he encourages the young artist to rediscover Emerson in order to find strength in the tough wisdom of a gentle American soul who lived during the most critical and tragic time in the country’s history.

**Margarita Benitez, Kent State University**
The Digital Divide: An Interdisciplinary Approach to Art and Design
Art and design have increasingly led to numerous discussions of how to catalog them. But, more important, some have recognized that the investigation of the intersection between art and design produces very interesting creative research outcomes. Although the two disciplines are closely related, there are strong opinions expressed as to where they overlap. The onslaught and accessibility of digital software and hardware have helped to blur this line even further. In education, the curriculum is being democratized to bridge the disciplines. This papers presents case studies on how Kent State infuses art into its respective design curriculums (in graphic design and fashion) as well as how design and art inform each other in its collaborative studio.

Saskia Beranek, University of Pittsburgh
Collecting Portraits in 17th-Century Amsterdam
Most discussions of collecting prioritize the activities of one patron, analyzing an inventory of a single collection to reveal aspects of agency and identity. This paper takes an alternate view, tracing one type of object across a wealth of collectors. Using the example of the portrait of the Princess of Orange, Amalia van Solms, Beranek examines the collecting practices of a wide slice of seventeenth-century Dutch collectors by taking advantage of the rich documentation of merchant and burgher households in seventeenth-century Amsterdam. This is not only a distinct methodological approach but also examines a section of the population less commonly represented in the literature on collecting. Though the historical narrative paints a picture of Amsterdammers as hostile to the House of Orange, the realities revealed by who owned portraits of the Princess of Orange, where they lived, and where the portraits were displayed suggests a much more complicated landscape of political allegiance. Instead of considering why an elite patron collected art, Beranek examines why everyday people collected images of the elite. Ultimately, this reshapes ideas both about the sitter, who emerges as a sort of early modern celebrity, as well as attitudes about collecting in a quotidian context.

Scott Betz, Winston-Salem State University
Three Stories about Art Buildings
This presentation covers three personal experiences of needs, design, and construction of arts-purposed spaces. The Ethel Wattis Kimball Visual Arts Center, completed in 2002, is one of the most comprehensive studio arts facilities in the Intermountain West. This spacious environment, designed by Prescott Muir and Associates of Salt Lake City, was honored with an award of excellence from the American Institute of Architects of Utah in 2003. The studios are filled with light and equipped with technology that ensures the safety of both artists and environment. The second is the Center for Design Innovation or CDI. CDI moved into new facilities in the Innovation Quarter in the spring of 2015. This 24,000 sq. ft. permanent building will house facilities for creative learning and production in advanced technologies from large-scale data visualization and immersive experimental experiences to maker and design brainstorming and prototyping workshops and production. CDI’s research and project facilities provide tools and space for integrative inquiry into advanced computing, prototyping, imaging, and production. The third is a current project moving WSSU’s Department of Art + Visual Studies across campus into a remodeled maintenance building. Donor-driven, state-driven, or university-driven, these three projects provide a window into the new and renewed.
Elizabeth Bick, School of Visual Arts, Photography
Choreography of Space, Performance of Self
Inspired by her collaborative relationship with curator Elizabeth Welch, Bick introduces her photographic works that represent conscious and unconscious performances of ritual. She discusses two methodologies used to represent performance in her work. Bick focuses on both the collective and the individual, analyzing public and private performances of the self. When photographing collective movement, she makes work in the street through the eyes, technique, and principles of dance, using vignettes as staging, natural light as theater, and pedestrians as dancers. Some of the subjects, although not visually obvious, are hired performers that she instructs to copy the movements of passersby. Bick also presents works that intimately focus on single subjects. Individuals represented are in self-perpetuated performances, reflecting their convoluted perceptions of selfhood. She focuses on “Coda,” a body of work that captures the life of a 73-year-old former dancer whom she met on the train in New York City. Linda’s eccentricities and self-examination drive the project, where Bick explores themes of vanity, existential loneliness, desire, the grotesque, and narcissism. The work is named Coda, which is defined as the concluding passage of a piece or movement, typically forming an addition to the basic structure.

Susanneh Bieber, Texas A&M University
A Journey Back to Kansas City: Judd’s Minimal Art
Concurrently with his first solo show at the Green Gallery in December 1963, Donald Judd published the article “Kansas City Report” in Arts. Judd contributed numerous articles to the journal, but “Kansas City Report” is one of the few pieces he suggested on his own and, indeed, it is not a typical exhibition review. After mentioning an exhibition at the Nelson-Atkins Museum, Judd devoted the majority of his article to the built environment that he saw in and around Kansas City. He, for example, discussed the artistic merits of the Watkins Mill, a functional brick building, located a short distance from Kansas City in Excelsior Springs, where Judd was born. In this paper Bieber argues that “Kansas City Report,” which is rarely mentioned in scholarship, functioned as an artist’s statement that closely linked Judd’s philosophy of art to his upbringing. In the article Judd posits that the built environment of the Midwest was shaped by notions of functionality and ordinariness. Bieber shows how these ideas played into the works he exhibited at his 1963 Green Gallery show, which included his simple red floor boxes that came to mark the beginnings of Minimal Art.

Sarah Bielski, Georgia Southern University
Teaching from the Prescribed Syllabus in Foundations: Good for the Administration, Bad for Our Students
A prescribed curriculum, defined as duplicate coursework and calendars for courses with multiple sections, can offer the university a stable, controlled way of managing student teaching assistant performance. It makes the evaluation of graduate teaching assistants easier and assures that they are evaluated on an even playing field. This type of curriculum can offer a Foundations Coordinator a streamlined way to oversee graduate teaching competence, scheduling, mentorship, and grade disputes. Arguably, however, a prescribed curriculum flies in the face of academic freedom, especially for teaching professionals with terminal degrees. Additionally, a prescribed curriculum is only as good as the prescription itself. We can evaluate this by assessing the preparedness of students at the next academic level. If not functioning properly, a weak curriculum will leave foundations students underprepared, either technically or
conceptually, for advanced courses. Best practices set forth by associations at the regional and national level allow complete academic freedom at the department level. Research is scarce, however, regarding academic freedom in a subdivision such as foundations. This paper explores the stance, or lack thereof, on academic freedom taken by governing, accrediting, and advisory associations on issues of academic freedom vis-à-vis curriculum content at the foundations level.

Joshua Bienko, University of Tennessee, Knoxville
Louboutin’s, Anna Nicole Smith, Neoprene and Nikes: On the Impossibility of Death on the Surface of Someone Painting
The bottom of a pair of Christian Louboutin patent black leather 6-inch Pigalle high heels is sexy painting real estate. The unresolved dialectic a painting on the bottom of pair of shoes creates complicates resolution. It resists ideological capture. Non-traditional painting surfaces like wireless keyboards, Nike Air Force Ones, neoprene mats and Louboutin heels present opportunities for conflict. Use Value vs. Exchange Value is purposefully suspended in conflict with itself. When we wear the shoes, we ruin the painting. When we hang the painting on the wall, we ruin the shoes. When Christian Louboutin signs the inside of the shoe, Use Value plummets. Exchange Value does not. A photorealistic painting of Anna Nicole Smith on the keys of an Apple wireless keyboard implicates the viewer/user’s role in ruining the painting (i.e., using her all up). When we use the keyboard, we either ruin the painting or make the painting. Are there parallels to watching a celebrity’s life fall apart? Do we contribute to the piece? These and other questions are given voice through the use of non-traditional painting surfaces.

Meghan Bissonnette, Valdosta State University
At Work: Labor and the Early Reception of David Smith
This paper explores the early reception of the American sculptor David Smith (1906-1965) in the late 1930s and the early 1940s. Smith had his first solo exhibition in 1938 at the East River Gallery. From the first mentions of his work in the press that year, critics and editors frequently referenced his use of welding as a sculptural technique. Bissonnette demonstrates that the image of Smith as a blacksmith, including his materials (especially his use of steel) and working methods, fascinated writers. However, at times that fascination overshadowed considerations of the meaning or formal aspects of his sculptures. This tension in Smith’s early reception suggests that his working methods provided a means for critics to identify with, even to deal with, the difficult aspects of his work. Smith’s reception is discussed in the context of American labor and industry, abstract sculpture of the period, and Smith’s own writings. This paper is based on the presenter’s doctoral dissertation, but will include new research that she has carried out as she revises this work for publication.

Greg Blair, Northern State University
Place-Produced Thought and the Agency of Place
Place has been a consideration in discourse and aesthetics since at least the ancient Greeks. This presentation argues, however, that in certain instances in the history of thinking, place has played a significant and unique role, one beyond typical considerations. In these specific projects, place is a co-producer in the development of thought. This relationship with place yields a particular type of thought, one that ontologically fuses place and thinker together. This merger is a topographical convergence of situated contemplation that creates a localized episteme or, in other words, “place-produced thought.” Throughout this presentation, Blair argues for the
distinctive possibilities of indigenous knowledge. Much of this argument is built upon certain instances of thinking with/in place, in which the place itself asserts its agency and influence into the actual production of thought. His argument is constructed in a manner that illustrates how this relationship between thinker and place is much different than other approaches of creating a relationship with one’s surroundings. Finally, Blair elucidates the innovative and irruptive possibilities for place-produced thought—important sources of new identities, thoughts, boundaries, and modes of being.

Carolina Blatt-Gross, Georgia Gwinnett College, and Erin McIntosh, University of North Georgia
What Does It Take? Pioneering Large-Scale Campus Art in the Space of Science
What does it take to initiate a public art program on the campus of a young, fast-growing college nestled in the suburbs of a major metropolitan city? With new buildings, fresh blank walls, and institutional identity in formation, the situation seems ripe for bringing art to campus. This session, co-presented by the organizer and the visiting artist who partnered to realize an interdisciplinary campus mural project, details the trials of creating a monumental work of art that pioneers the presence of public art on a nearly art-free campus. Dual perspectives explore the challenges that arose, including: acquiring an artist to work within budgetary constraints, navigating the chain of command, marketing of the project, obtaining materials, scheduling work sessions, orchestrating volunteers, acquiring access to storage space, working within a space not designed for art making, balancing mural production with other academic duties, painting in a public space with regular foot traffic, fielding questions such as “What is it?” and other conversations that arise during work sessions, and bringing abstract art into a scientific arena. This paper speaks to traversing these challenges through first-hand experience of the recently completed project.

Bryna Bobick, University of Memphis
Promoting Civic Engagement through University Curricula
In recent years, universities and colleges are including civic engagement in their mission statements. University administrators are increasingly encouraging faculty and students to participate in civic engagement both on and off campus. Various stakeholders should be part of this conversation in order to create a setting for learning that reflects the mission of the university or college. In this study, sixteen university freshmen participated in civic engagement through a freshman honors forum course. In addition to promoting civic engagement, the course supported the arts and museums in Memphis, Tennessee. Pre- and exit surveys were conducted with the participants to gain insight into their thoughts and experiences towards the course’s curriculum. Their experiences provide a window into thinking about the role of civic engagement with university students.

Janine Boldt, College of William & Mary
Black Swans in Virginia’s Counting Houses: Merchants and Planter Aesthetics in Colonial Portraiture
In 1987, art historian Wayne Craven dismissed early Virginia portraiture as conservative and lacking the individuality seen in New England portraits of urban
merchants. Boldt’s research complicates Craven’s conclusions by comparing portraits of merchants, merchant-planters, and planters from colonial Virginia to argue that the conservative nature of portraits in Virginia was a conscious aesthetic choice to emphasize patriarchal values of independence, power, and landed inheritance and to resist transatlantic currents of sentimentality and commercial change. For the eighteenth-century Virginia tobacco planter, the greatest enemy to economic independence and social honor was the merchant. The nature of tobacco agriculture meant that planters were constantly in debt to merchants local and abroad. A few of these reviled merchants settled permanently in Virginia, bought land, and began raising tobacco, while maintaining their mercantile businesses. These merchant-planters sought to integrate themselves into local society, which was dominated by wealthy planters. Boldt argues that portraiture provided a means for merchants to establish shared values with planters by adopting certain conventions of portraiture popular among the self-styled planter gentry, including stiff postures that exude confidence and power, emphasis on land, and references to classical elements of drapery and architecture that claim the sitter’s cultural authority.

Ruth Bolduan, Virginia Commonwealth University
Respect Pour l’Homme!
“Respect pour l’homme!”—Antoine de Saint-Exupéry wrote this impassioned cry in Letter to a Hostage for a Jewish friend in exile during WWII. Bolduan read this small book as a young artist. Through it, she realized that painting is not just an aesthetic activity but a life-changing responsibility demanding courage, honesty, and compassion. She learned that as an artist, she must speak up in the face of oppression. Young artists today are hostages to identity politics, faced with accusations of exploitation and aggression for making art deemed incorrect. Bolduan’s call to young artists is to be brave, to respect each other, and to make art that is honest and free of culturally mandated censorship.

Nancy Bookhart, Institute for Doctoral Studies in the Visual Arts
Kehinde Wiley: Restaging Desire
Kehinde Wiley, an African American artist, is known for his restaging of history through his re-presentation of classical works of art by replacing white iconic figures with African American males. What Wiley believes he is accomplishing in these portraits is giving the black male his rightful place in history, a reclaiming of his masculinity emasculated in slavery. This paper will not concentrate on all of Wiley’s work. Instead Bookhart stands paused in front of his replication of Napoleon Leading the Army Over the Alps (2007) and questions the intent relating to the ideology of difference. Is Wiley proposing an empowered black masculinity, or is this the proliferation of the desire of the other? Through a Nietzschean lens Bookhart argues that Wiley is driving home what Nietzsche theorizes as the will to power, and what Frantz Fanon claimed in his polemic text, Black Skin, White Mask, that the black man wants to be white. In Wiley’s pursuit to showcase our differences and our comparative virtues of power, he stands in the grid of desire. While trying desperately to change the discourse of history, he has emulated the past, and seeks acceptance not as difference, but as belonging.

Robin Scully Boucher, Virginia Tech
Expanding the Role of the University Gallery: Creating Patronage in the 21st Century through Service Learning and Pop Up Art Events
The university art gallery and museum hold prime positions to teach arts patronage to the next generation of gallery-goers, art collectors, and general art enthusiasts. But how does one get a busy, stressed-out student to walk into a gallery, especially students who may feel intimidated by what they sense as the enigma of gallery protocol? One way is to create exhibits and programs that tap into a student’s academic or co-curricular education. Another way is to provide opportunities for students to participate in the arts outside of the gallery setting. This paper discusses successful programming that has been used to guide both art and non-art students towards confident interactions within the “world of art,” both in and out of the gallery setting. The programming to be discussed piques student curiosity, broadens their world view and tolerance, and helps them to become articulate arts advocates, first within the university setting and later within their communities.

Deborah A. Bouchette, Institute for Doctoral Studies in the Visual Arts

Line as the Essence of Becoming-Artist

Philosophy addresses the artist in terms of genius, history, methodology, or radicalism. But what is the essence of the artist? Bouchette argues that line is this essence: the artist’s privileged relationship with line revisits the nascent place of form, where bare line is the primordial instantiation of space and time. “Line” holds a pregnant place among the poetic arts: the drawn line, the line of sculpture, the line of dance, the actor’s line, the musical line, the story line, the scribbled line of poetry, the line of travel? The artist weaves all these lines of art through space-time with an intuitive distention. Bouchette’s investigation unravels positions on time and space, form, truth, freedom, rhythm, and a driving need for the possibility of understanding as espoused by Jean-Luc Nancy, Brian Massumi, Martin Heidegger, Giorgio Agamben, and Henri Maldiney, supported by Barbara Stafford’s work with neuroscience. Here the artist is neither idealized, psychoanalyzed, nor subjectified, but considered exemplary: contemplative with a driving necessity to draw. The artist’s sense of anticipation is what foments the impulsive need to revisit the birthplace of form via essential line; and almost as a bonus, the errancy of art as mim-sis is exposed.

Ashley Boulden, University of Virginia

Making Their Mark: Adelade Allou, Marie-Thérèse Reboul, and Amateur Printmaking in Eighteenth-Century Paris

Within the early modern French print trade, women printmakers worked largely within the realm of ornament, natural history, miniatures, and portraits. Translating the drawings of other artists across media, illustrating texts, and contributing to collaborative recueils and suites, their work has often been studied as amateur practice, regardless of skill in the intaglio process. This paper investigates the corpus of lesser-known artists Adelade Allou and Marie-Thérèse Reboul as case studies in the working methods of women printmakers in mid-eighteenth-century Paris. Allou’s etchings after landscapes by Hubert Robert and vase designs after P. Nicolet circulated independently and within larger suites of prints, meeting market demand for both travel guides and ornament. Reboul’s vase designs after her husband, academic painter Joseph-Marie Vien, were published over the course of a decade and contributed to the shifting taste for the neoclassical. In tracing the circulation of these images, this paper argues that printmaking was more than a pastime for these artists; it reinforced their artistic reputations and enabled access to larger artistic and commercial networks. In the case of Reboul, printmaking offered an avenue into membership in the Academy, mediating a shift in her status from amateur to professional.
Amy Bowman-McElhone, Florida State University


Mike Kelley and Erika Beckman’s video Blind Country (1989) is a disturbing and abstracted interpretation of H.G. Wells’s short story “The Country of the Blind” (1904). The source material tells of a hidden city with a congenitally blind population discovered by a seeing outsider who is forced to remove his eyes to be accepted into this society. Although Kelley and Beckman’s Blind Country is a loose narrative adaptation, the video represents the same themes of bodily degradation, mutation, and improper use found in Wells’s original and associated with the filmic genre of body horror. In the video, Kelley and Beckman locate institutional and social anxieties directly on the body through corporeal transgressions. For instance, Kelley appears as both shamed student and aggressive teacher in scenes that feature bodily humiliation and mutilation. These scenes represent an anxious negotiation of the teacher/student roles and the resulting power relations. Kelley’s work has been broadly associated with the abject, but Kelley is also preoccupied with the role, purpose, education, and institutionalization of the artist. Reading these two threads together, Bowman-McElhone posits that Blind Country articulates a specific form of institutional critique related to art pedagogy and articulated through body horror.

Taylor Bradley, University of Texas at Austin

Frank Stella and the “Look” of Minimalism

The recent exhibition Frank Stella: A Retrospective explores the various evolutions of the artist’s individual styles which have unfolded over the past sixty years. Bradley’s paper addresses how curator Michael Auping’s nonlinear installation calls attention to unique formal concerns that distinguish Stella from his fellow Minimalists. Stella’s vibrant, even garish, sculptures appear to resonate with his hard-edged and day-glo protractor paintings from the 1960s. The intermingling of flatness and volume in Stella’s geometric compositions illuminates his persistent engagement with the optical and tactile qualities of both painting and sculpture. Stella’s ongoing interest in mixed media complicates his prominent place in art history as a Minimalist solely motivated by theoretical concerns with radical empiricism. Therefore, Stella’s retrospective serves a generous role in mediating the challenging sculpture and allowing museum visitors to judge it on their own terms in the realm of personal experience and independent thought.

Linda Brant, Ringling College of Art & Design

Monuments to Nonhumans: Beautification, Memorialization or Activism?

Public monuments honoring nonhumans are rare yet powerful objects that compel viewers to consider their purpose and function. Do such monuments exist for the purpose of beautification, memorialization, and/or activism? In 2013, artist Andrew Kharevich installed a monument in Russia dedicated to rats that have lost their lives in animal testing. The artist describes the six-foot bronze piece as being an expression of gratitude to rodents for their sacrifices to science. In 2015, artist Takeshi Yoro installed a public monument in Japan dedicated to insects who have lost their lives at the hands of humans. Yoro describes the work as an attempt to console the souls of insect victims and to underscore the environmental significance of insects to the health of the planet. In this presentation, Brant presents examples of monuments to
nonhumans, all of which challenge the boundaries of traditional public art in different ways. She concludes with a presentation of one of her own grant-funded projects, a monument dedicated to Animals We Do Not Mourn.

Jennifer Brickey, Pellissippi State Community College
Juggling, Jumping, and Gypsies: The Multifaceted World of Teaching Foundations at a Community College
We are here to teach! First, to teach we have to juggle. Teaching foundations at a community college is a juggling act unlike any other and it is growing. Students are now receiving more and more free funding to attend a community college first and then transfer on to a four-year institution. So, with ever-increasing responsibility and challenge for a stronger foundation in the arts, the community college instructor has to jump through hoops of various transfer pathways, articulation agreements, and inadequate facilities to prepare their students’ success. Then there is the community college student, who could be any age, from any number of diverse backgrounds. However, a good percentage of community college students are Millennials or Post Millennials (Generation Z). They come from a privileged background of college-educated hover parents. They are full of talent, but lack motivation and drive. Whether it’s juggling with facilities, college and community responsibilities, jumping through the hoops of transferability, or wrangling in the wandering student, the community college instructor plays in a multifaceted educational playground, where only the most devoted survive.

Joshua Brinlee, University of Mississippi
Amalgamating the Museum: A Digital Synthesis of the Collection
Museum collections are divided by genre, medium, and historical period to create a cohesive vision that is consistent, predictable and familiar. Over time, we can become desensitized to a museum’s permanent collections and to seeing certain periods and genres of art organized in such a traditional manner. As such, we tend to overlook the uniqueness of these artworks. We may take these objects’ presence for granted, or look at them as “types” we feel we already know. Alternatively, we may tend to attach our own subjective narratives (and thus, ownership) to them. Brinlee uses appropriation in his work to make those familiar works unfamiliar again by taking objects from museum collections and digitally re-imagining them, bringing a newfound appreciation to the work and restoring a different sort of originality to them. His current work thus tests Walter Benjamin’s suggestion that while the “aura” of the original may be lost in an age of the ubiquitous reproduction of visual images, perhaps those systems of image reproduction (including digitization) may help restore a new sort of “aura” to these familiar images.

Crystal Brown, Independent Artist
What’s Failure Got To Do With It? How the Hown’s Den: A nomadic + domestic exhibition space Came To Be
Brown’s presentation tells the story of how rejection fueled the creation of an experimental art venue. The Hown’s Den: nomadic + domestic exhibition space was created as a way to get involved in the art community as artist/parent/curator, by supporting local artists and perpetuating family/arts inclusivity in our communities.

Erin Brown, University of Miami
You’re the Boss
Brown spent ten years working as a business consultant. She then went back to school, finished her BFA, finished her MA, and is now pursuing her MFA. And in all of that time, she learned that there are two sentences women need to hear, often and emphatically: “You are the boss” and “No is an acceptable answer.” In the business world, as in academia, women either learn this quickly and thrive, or return to “business as usual” and lose out. What Brown has found is at risk is the woman’s own definition of herself. Is she still a woman if she is strong? Is she still feminine if she is powerful? To reach towards a student in that moment, to speak to her—reminding her that she can be in charge and not lose herself—this is important and necessary as female students come through sculpture classes and wood and metal shops.

**Jason Brown, University of Tennessee, Knoxville**  
**Mining the Landscape: A Sculptor’s Perspective from Southern Appalachia**  
Brown’s recent artwork explores mountainous landscapes and rural cultures through a series of projects that question the controversial practice of mountaintop removal coal mining that is now prevalent throughout Appalachia. The image of removing the top of a mountain is compelling and disturbing, especially in simple graphic terms. A diagram may illustrate the large-scale coal mining process with a line that literally slices through the top layers of a mountain, but the reality on the ground is much more chaotic. This destructive mining practice is dramatically changing our regional landscape throughout rural West Virginia, Virginia, Kentucky, and Tennessee. Ridgelines have been forever altered, and watersheds have been irreparably damaged. In addition to his studio work, Brown has been engaged in field research that includes visits to mining communities, personal conversations with a range of local residents from coal miners to environmental activists, tree planting, and community workshops. His long-term vision is to organize collaborative site-specific land reclamation projects as a renewal of post-industrial landscapes that have been ravaged by mining and energy extraction. Creative place-making is increasingly important as a catalyst for local economic and cultural growth in rural communities.

**Jean Brueggenjohann, University of Missouri**  
**Logo Design, Brand Identity and Packaging: Logo Design in Student Packaging Applications**  
This discussion explores logo design in student packaging applications. Processes explored will be conceptual development, storytelling, how the concept works with and drives the design, and the many differences in types of logos needed on diverse packaging applications, from a coffee and ice cream cafe, an organic farm that markets cereal, an internationally recognized award-winning boutique vineyard, and a rebranded offshoot of an existing national children’s clothing company. Additional discussion concerns type treatment branding, logotypes, icons, pictograms, and their usage in packaging. Lastly, the use of calligraphy as a means to creating packaging logos will be discussed. Examples of written concepts and storytelling as well as process work and finished three-dimensional hand built projects will be shown and discussed.

**Sarah Buck, Florida State University**  
**Collecting Habits: The Costumes Grotesques in Early Modern Collections**  
This paper discusses the “The Grotesque Costumes of the Trades” (Les Costumes Grotesques), an ensemble of one hundred black-and-white engravings published in Paris by the Larmessin family in the late seventeenth century. Each of the prints of the Costumes features a unique, elegantly posed “tradesman” whose body is rendered
imaginatively out of the instruments and tools of his or her occupation. The existing scholarship on the Costumes understandably focuses on its presentation of the body completely integrated with the tools and products of labor. Less attention has been given to the group as printed images that were reproduced in multiples, circulated, and viewed by local and international audiences. Buck’s research identifies and examines numerous sets of original and later editions of the Costumes that have been preserved in print albums and compendia assembled during the eighteenth century. Despite containing the same impressions of the prints from the Costumes, these albums exhibit great variations in terms of their owner’s distinct interests and collecting objectives. Buck thus argues that studying print collections containing Costumes prints is essential for understanding the production history and reception of the printed series.

Elizabeth Buhe, Institute of Fine Arts NYU
John McCracken, Verbatim

In the 1960s, Minimalist artists decried old-world values, effectively drafting a list of prohibitions setting their work apart from tradition and the arguably-irrelevant attributes of painting: skill, illusionism, anthropomorphism, the personal. Promptly, however, commentators noted that these humanistic qualities nevertheless turned up in their work, albeit in different guises, surfacing a disjunction between object and discourse.

Jan Burandt, Menil Collection
Deciphering Drawings: Meaning from Material
Understanding the physical nature of an artwork is essential when placing it in context. Conservators explore beyond the surface of drawings to extract information that both reveals details of their history and anticipates their future. Since our role involves material intervention with the artwork, there is a constant concern for the proper interpretation of artist’s intent. An array of tools is at our disposal in this task; those tools begin with a discerning eye and range into analytical interventions like microfadeometry. This talk also examines the conservation term “inherent vice”—built in fragility that may or may not have been visible at the moment that an artist made a work of art—and poses questions about the confusion it can cause for curators and conservators. This is especially crucial for conservators, who decode the impacts of aging and envision care of an artwork in the face of its self-destruction. A variety of drawings are presented with insights from a conservator’s perspective.

Amanda Burdan, Brandywine River Museum of Art
Aftershock: The Impact of American Impressionism
This paper represents research in progress for an exhibition of the same title set to open in 2018. Art critic Christian Brinton cautioned in 1916: “It must not be assumed that American Impressionism and French Impressionism are identical. The American painter accepted the spirit, not the letter of the new doctrine.” Upon further investigation, it appears that not even the spirit was left intact with the canonical American Impressionists. A preference for landscape left a distinct absence of figures (particularly nudes) or of social commentary. Although the French style was known for depicting up-to-the-minute modern life, Americans engaged the style to promote a nostalgia for pre–Civil War American identity. The belated appearance of French Impressionism in American exhibitions, beginning roughly in 1886, caused the American appropriation of the style to occur alongside far more avant-garde styles of the twentieth century, further enforcing a backward-looking stance that provided a
visual accompaniment to the colonial revival. Conceptually speaking, the American practitioners lost sight of the stridently individualist and anti-academic French predecessor by turning it into a style that one could learn and practice at several schools and art colonies across the country.

Ashley Busby, Susquehanna University
Wiki, Wiki, What?: A Continued Conversation on Student Learning Mediated through Technology
This paper serves as a follow-up to Busby’s presentation, “Memes, YouTube, and Wikis! Oh My!: Student Learning and Writing Mediated Through Technology,” from AHPT’s session at SECAC 2015. This paper examines the successes and even some perceived failures in her continued attempts to introduce technology-based assignments into the art history classroom. Specifically, Busby discusses two group projects utilized in her Spring 2016 course on the History of Photography: a Wikipedia research and writing assignment and an exhibition project realized on the open source web-publishing platform Omeka. Pedagogical goals and models for these projects will be outlined and project outcomes both in terms of learning and the realized project submissions will be analyzed. Assessment of the projects incorporates both the reflections of the instructor and student feedback on the assignments.

Rachel Bush, Austin Peay State University
Inside Out: Gaining Real-World Design Experience within the Classroom
There is a vicious cycle within the job market where not having experience prevents one from gaining experience. One major obstacle graphic design students face as they exit school is a lack of practical experience, whether it be an internship, freelance work, or participation in community design projects. As a design educator, Bush is constantly seeking out opportunities to help her students transition from classroom to career. Often, these opportunities come outside the classroom, but what if they actually came within the classroom? Austin Peay State University (APSU) offers a service learning course called Design Center, dedicated to allowing design students to work with clients in the community while also gaining insight from their instructor. With financial assistance and a five-year plan, Bush would like to expand upon this course and, alongside APSU and the Center of Excellence for the Creative Arts, start a small, internal design firm where students could work in lieu of taking design classes their senior year. The money made would go toward scholarships as well as daily functionality costs. There would be a marketing and creative director for guidance, as the students would become the designers themselves before even leaving the nest.

Ryan Buyssens, University of Central Florida
Toolbox of the New Artist: 3D Printing as a Supplement to Making?
As the accessibility and language of 3D printing becomes more available, the fascination of how it works shifts to what can be made and then to how is this useful. It is an inside-out infatuation that becomes an indelible tool for the artist. Any part can be created. Any design issue can be solved. The aesthetics of these solutions are limitless. The 3D printed part is a junction bridging the gap between all materials, making anything possible. 3D printed parts can be incredibly complex, highly accurate, fully functional and at the same time aesthetically pleasing. Does this new possibility replace how artists make their work? It is Buyssens’s belief that 3D printing is a new tool to add to the already diverse and specialized toolbox of the artist. It cannot be ignored but is not the only answer. There is a material disconnect with 3D
printing that has not yet been solved. This disconnect cannot replace how artists work with their hands—yet, it can inform a new approach to their craft.

Peter Byrne, Rochester Institute of Technology
Reframing the Art & Design Studio Classroom through Time: An Inquiry into Moving Media in Contemporary Art & Design Processes
As artists and educators who have taught for over twenty years in the art & design classroom, we have ridden the transitional wave of technology that generated the pedagogical shift from the analog to the digital. For this session Byrne shares an inquiry into our pedagogical experiences, as well as a collection of strategies for introducing time-based and digital work into the art & design curriculum. In addition, we engaged in an inquiry into how artists and designers make and create time-based work in their studio practice. The studio and the actions within it are important and valuable in gaining a better understanding of how knowledge is created in the process of making creative work. With our research into creative processes and the role of moving media in the art & design classroom, we have cataloged a rich and robust terrain for artists/teachers to reflect on and consider. Byrne presents a visual account of how makers have nurtured new strategies where the digital tangles and inspires analog-based practices with the goal of integrating moving media into the core curriculum. He shares examples of work and strategies for implementation.

Sarah Cadagin, University of Maryland, College Park
Domenico Ghirlandaio and His Narni Altarpiece: A New Look at an Old Favorite
Painter to popes, republican cities, and the principal mercantile families of Renaissance Florence, Domenico Ghirlandaio (1449-1494) was one of the leading mural painters of the late fifteenth century and certainly an artistic “warhorse” of the Renaissance. Although his frescoes in Rome, Florence, and throughout Tuscany have often been studied, Ghirlandaio’s twelve surviving altarpiece paintings have received scant attention despite his status as one of the major figures of Renaissance Italian painting. This paper addresses this lacuna of “warhorse” Ghirlandaio by specifically investigating the artist’s largest and most complex altarpiece, the Coronation of the Virgin (1484-1486), made for the Observant Franciscans at San Girolamo in the small Umbrian town of Narni. While the work has been little studied outside questions of attribution, Ghirlandaio’s Narni altarpiece was one of the artist’s most popular works in the Renaissance, being copied an unprecedented five times, most notably by Raphael. Situating Ghirlandaio’s altarpiece within Umbria and Observant Franciscanism, this paper expands our understanding of Ghirlandaio and his career, as much as it also reveals new information on the importance of replication and copying within the Italian Renaissance art market more broadly.

Ann Cannon, Boston University
A Study of Fernando Fader’s Al solcito (In the Sunlight)
This paper addresses the ways in which the Argentine painter Fernando Fader draws upon the color theory and plein-air practices present in French Impressionism in his previously unstudied painting, Al solcito (In the Sunlight) from 1922. Previous scholarship on Argentine painting has neglected to address Fader’s career or this work, opting instead to discuss the other Nexus group members and other Latin American Impressionistic painters such as Ángel della Valle. Further, European art historians, including Norma Broude, have chosen to direct their research toward Impressionist movements in other parts of Latin America, such as Mexico, subsequently leaving Fader virtually untouched, unobserved, and uncontemplated. Al
Lauren Cantrell, Georgia State University
Looking to the Ancient: An Analysis of Pasaquan
The inspiration for Pasaquan came from a set of visions in which the artist, St. EOM, was told to begin living his life in a new way and that he would build a place where all peoples and faiths could live in harmony. During his time in New York, and after his visions, he became an autodidact and took to various museums and libraries to research various cultures from around the world. One of the most remarkable features about the compound is the influence from non-Western cultures. Cantrell asserts that the evidence from his works, as well as his own commentary, shows that he looked to specific religions and cultures because of their spiritual connotations. She focuses on four regions and their coinciding societies that inspired the iconography at Pasaquan: Indian, African, Mesoamerican, and North American. Combined, all of these elements conjure an image of St. EOM’s Pasaquan.

Kymberly Cardullo, Independent Scholar
Visual Voices: Redefining Black Identity within the Visual Arts
The characterization black identity and the process of redefining black identity in a white-dominated society is not a new concept. Originating during the Black Power era, this was a driving force behind the change in American consciousness and what it meant to be an African American. This desire to express an authentic or “real” example of black masculinity and power spurred a trend within black popular culture, with images of black femininity and positive identity perhaps even more underrepresented. The viewer is an active participant in any cultural product and therefore an understanding is incomplete without the act of consumption. Within her research Cardullo has examined the ways in which various artists have articulated blackness outside of the historical lens of misery and victimhood. The result is a visual redefining of black identity outside the constructs of a white-dominated society through a reversal of power structures and a liberation of sexual identity.

H. Christian Carr, SCAD Savannah
Out of the Classroom and into the Galleries
First-hand engagement with original works of art is one of the most rewarding experiences we can offer our students, but the most thoughtfully conceived exhibitions have been known to languish in empty galleries. This paper addresses means by which students and faculty can engage, critically and meaningfully, with any artwork presented by their institution. Strategies are presented to help faculty surmount the perceived barriers created by lack of knowledge of the artist, content, medium, and material in favor of effective, gallery-based academic exercises to introduce students to the process of studying original works. Carr reviews examples of assignments adaptable for a variety of disciplines, including an “Informal Formal Analysis” designed to facilitate a deeper examination of art. This initial exposure may culminate in semester-long projects resulting in research papers or gallery presentations. The process for establishing a workable timeline for project development or course outcomes is also discussed. Regardless of whether it is a one-time visit or significant grading opportunity, the results are a growth in student
confidence when encountering previously unfamiliar work and also peace of mind for the faculty, who can schedule class trips to the museum knowing it will be time well spent.

Erin Carter, Mind the Gap: Bridging the Fissures of Online Teaching through Discussion Warm-up Videos
see: Rachel Fugate

Karen Carter, Ferris State University
Confronting Racial and Sexist Stereotypes in Design History
This presentation analyzes the success and challenges of classroom activities that help enhance students’ awareness of racial stereotypes in the publicity of the past and the contemporary moment. The activities included in the learning module presented here were developed to engage students in critical thinking about cultural insensitivity using case studies from graphic design history. The basic elements of the learning module, however, can be extended to include material that relates to industrial design, fashion, and furniture history. Topics for classroom discussion include European colonialism and the cultural appropriation of African motifs in poster imagery of the 1920s. One activity of the module is a visit—with discussion and follow-up written analysis—to the Jim Crow Museum of Racist Memorabilia located on the campus of Ferris State University in Big Rapids, Michigan. Ultimately, the goal of the teaching module is to ask students to generate a culturally respectful set of standards for their own design practice that also looks to design history.

Kristin Casaletto, Augusta University
Serious Fun: Adventures in Nontraditional Painting Materials
In the contemporary “expanding field,” there’s no reason to assume that any and every material can’t become a fine-art material. But since nontraditional media, by definition, have no tradition of use or instruction in fine art, how do artists come to work with them effectively? What issues do unusual art materials bring to the fore? Nontraditional materials can be manipulated to great advantage in developing fresh visual vocabularies. They can also pose significant formal and conceptual challenges. Issues that arise include whether such materials contribute to a painting’s content in a way that traditional materials cannot, implications of “high” vs. “low” materials in “serious” art, whether choices of materials pose ethical considerations, and how unconventional materials can be harnessed to mark out complex metaphorical territory. Casaletto, who uses materials such as food and insects in her artwork, discusses such issues as she shares how and why she engages nontraditional materials in her paintings.

Micah Cash, University of North Carolina at Charlotte
Landscape as Commodity: Interpreting the Cultural Influence of Great Smoky Mountains National Park
According to the National Park Service, over nine million people visited Great Smoky Mountains National Park in 2015. Vacationers traveled from around the globe to hike a portion of the Appalachian Trail, look out from the top of Clingmans Dome, and participate in a communion with nature that is packaged with overcrowded parking lots, slow-moving traffic, and gift shops. The line between our collective definition of “nature” found within the park boundary and the adjacent tourist economy is increasingly porous. In his studio practice, Cash utilizes the documentary language of photography to question how landscape is influenced by cultural geography, and he
argues that landscape should be read as evidence of our social priorities. This paper explores Cash’s current cultural and historical inquiry into Great Smoky Mountains National Park. Exploring the recreational and tourist economies in and around the park, this in-progress photographic project contemplates the area as an engine for economics, a symbol of cultural belonging, and a visual reminder of population removal and eminent domain.

Wendy Castenell, University of Alabama

The Politics of Style: Free Artists of Color in Antebellum New Orleans

Within the broad artistic community of antebellum New Orleans, there were two notable free artists of color: Julien Hudson and Jules Lion. Both were trained in the academic tradition under the tutelage of European-born artists in New Orleans and in Paris, making them adept in the stylistic conventions favored by the Creole culture. In this paper, Castenell argues that these men wielded the French academic style for their own political purposes. They were not mere copyists who were set on mimicking academic style, but rather they utilized French style to assert their Creole identity, much as white Louisiana Creoles sought the French academic mode of painting for use in the formation of their Creole identities. In this way, artistic style was a means of creating associations between Creoles across the color line, in direct opposition to the relentless influx of Anglo-Americans who worked to impose their binary racial hierarchy onto New Orleans’s more fluid system of racial interaction. Indeed, the strong alliances between white Creoles and Creoles of color in the face of the East Coast’s push for economic, political, and cultural control of the city were indicators that, in antebellum New Orleans, cultural identity superseded racial designations.

Julia Caston, University of North Carolina at Greensboro

This Is My Day Job

Caston’s recent body of work has focused on the ubiquitous commodity of coffee and exchanging this substance for art objects. The first project discussed, This Is My Day Job, was a coffee shop she organized. Participants traded drawings they created with art supplies that Caston provided in exchange for a cup of coffee, with the caveat that they must give up all artistic ownership of their work in this trade. The second, ongoing project, Art Trophies, is an opposite dynamic in which Caston receives coffee. She makes any self-identified artist a trophy signifying that they win at art, if they buy her an espresso beverage and talk to her for at least twenty minutes about an art-related topic in their life. In both of these cases, coffee is both a generic stand-in object for something people want and a vehicle in trade to examine the value of the art object, and challenges traditional notions of art distribution and access.

Kevin Cates, University of Arkansas at Little Rock

Professional, Pedagogical, and Personal Impact of Designing in a Third World

In 2012, Cates chaired and presented in a session titled For The Public Good. This session discussed two trips to Mali, Africa, in 2011 and 2012, where he served as a volunteer designing graphics and brochures to educate illiterate farmers in proper feeding and care of livestock. The session explained the nature of the project as well as the completion. For an individual using high end technology in a profession of creating mainly intangible things to influence people to act, purchase, or utilize a service, the nature of working in a third world country was a sobering experience, with all of these aspects called into question due to limited money and resources, communication issues, and technological barriers. This proposal goes deeper on the impact of this field work on Cates and his freelance practice, his family, and his relationship with his students as well as overall pedagogy, and the decision to go and
the adjustment in returning. The pedestal Cates was put on as one of few working designers with whom the Malian field agents had ever come into contact was in sharp contrast to that small footstool he stood on back home in his university.

Leda Cempellin, South Dakota State University
From Flipping to Metacognition in Teaching Design History
This paper presents the perspective of a modern art historian teaching design history to satisfy a curriculum need. Within the limits of an auditorium space, through peer observation Cempellin tested several strategies to flip the classroom and make it much more interactive. What happens when laptops are closed, and when should they be open? How can theoretical readings be integrated with the survey in a balance between structure and productive improvisation? Which teaching strategies has she learnt that succeed in keeping students’ energy and motivation high throughout the class period and the semester? Moving from the flipping model to the deeper level of thinking that occurs at home, Cempellin briefly discusses her learning portfolio. It has been designed not as the traditional synchronic presentation of diversified materials, rather as an explorative path that by alternating reflections and activities progressively guides students towards integration of knowledge acquired through the course and progressive development of those skills of critical reading and thinking, concept mapping, time management, thesis focus, and argumentation skills that are necessary for effective and persuasive writing and presentation within the design discipline. Despite different speed and depth, the flipping and metacognition models can merge in a positive classroom experience.

Stephanie Chadwick, Lamar University
Appropriation and Assemblage: Jean Dubuffet, Portraiture, Hybridity
Like many twentieth-century artists, Jean Dubuffet was a staunch nonconformist working to develop a unique pictorial language. For Dubuffet, this meant looking intuitively to inner creative forces untainted by Western culture. Detesting art that copies, his writing celebrated Art Brut, the term he coined to describe the raw, untrained work of purported outsiders. Yet his portraits indicate that he borrowed from both sources, revealing a debt to the art of others in his odes to creativity. In fact, Dubuffet’s interwar engagement with Surrealism, fascination with odd cultural juxtapositions, and deployment of a collage aesthetic inform his postwar portraiture, along with an array of cultural sources considered in this paper. Some humorous, some disturbing, the portraits are expressions of Otherness, hybrid figures meant to jar the viewer and subvert cultural institutions.

Jill Chancey, Nicholls State University
Dots, Angels, and Double-Eagles: Preserving Yard Shows in the Deep South
In the Gulf South, outdoor artwork is vulnerable to heat, humidity, hurricanes, kudzu, and neglect. Once the artist dies or moves on, what should happen to his or her legacy? These sites often change during the artists’ lives. Is the work without the artist now merely a document of a moment in that evolution? Does the work truly exist without its maker? For people who care about the legacy of these artists, the practical question is: what do we do with these remains? Document and allow them to decay, or preserve what we can while we can? L.V. Hull’s home and yard show in Kosciusko, MS; Margaret’s Grocery in Vicksburg, MS; and Kenny Hill’s sculpture garden
Eunjung Chang, Francis Marion University
The MoMA’s Art Lab: Interactive Learning through Hands-On Play
Historically, an art museum has been a “no touch” environment where engagement is primary visual and intellectual for visitors, but that is changing. The MoMA’s Art Lab in New York City, an interactive hands-on space, has been offering unique opportunities for visitors to create art and craft that connect to the museum’s collection. From 2008 to present, it has served as a Color Lab (2008), Line Lab (2009), Shape Lab (2010), Material Lab (2011-12), People Lab (2013), Movement Lab (2014), Place & Space Lab (2015), and Process Lab (2016). Numerous museum educators are positively responding the Art Lab where visitors enhance understanding modern art by both hands-on and digital art making experiences. As a frequent visitor and formal gallery director, Chang has experienced how the Lab’s interactive activities could provide quality art experiences for visitors, especially families with children. The Art Lab is a social and physical space where meaningful learning takes place individually and collaboratively. Chang shares her experiences from the Art Labs in a concrete way by analyzing and discussing their resourceful art stations and instructional strategies for teaching modern art.

Betsy Chunko-Dominguez, SCAD Savannah
Out of Context: Unique Iconographies at the Medieval Edge
This talk investigates how and why certain seemingly unique medieval “marginal” images circumvent aspects of Panofsky’s proscribed codes for interpretation, reflecting instead contradictions inherent in medieval modes of thought. Many seemingly profane or overtly sexual marginal images provide commentary on the texts and sites they accompany, sometimes through irony or apparent parody; sometimes by seeming to subversively act out religious texts; and sometimes by appearing to allude to or gloss religious texts, as if helping to illustrate something the text is getting at. In each instance, the margin works with the page or broader artistic context, as part of a gestalt. Thus, while the pictorial play of the Gothic artistic margin rarely constitutes High Iconography in the Erwin Panofsky tradition, it would be too simplistic to accept that these images are merely evidence of a kind of “low” realism. Images at the medieval pictorial edge demonstrate that just as modern definitions of “pornography versus art” change not just from year to year but also from viewer to viewer, so too did medieval notions of profanity vary according to the disposition of the viewing subject.

Carmina Cianciulli, Temple University, Tyler School of Art
Incorporating Tools and Training for Artist Preparedness into the Art School Environment
Those invested in the act of creativity are fortunate to be living in a moment of time where resources for artists are numerous and easy to find. Unfortunately art students
and artists often put off locating these resources until they need them—and by that
time, it’s often too late. In addition to curricular initiatives, it is critical to provide
students a myriad of opportunities in order for them to learn not only the many paths
that an art career may take, but the ways to avoid the pitfalls that novices encounter
in terms of creating, maintaining, and successfully managing a studio practice. An
artist and administrator at the Tyler School of Art, Temple University, for more than
twenty-five years, Carmina Cianciulli discusses the ways that training for a career in
the arts begins at convocation, as well as the importance of constant messaging
throughout and beyond the art school environment regarding preparedness strategies
for life after art school.

Sharayah Cochran, SCAD Savannah
“Caste”-ing a Light on Orientalism in LIFE Magazine
Though considered a product of the 19th century, Orientalist photography appeared in
notable publications of the 20th century, namely LIFE magazine. Though photographs
in LIFE were purported to be a “complete and reliable record,” careful examination
of the printed images and captions in photo-essays elucidates a network of Orientalist
motifs that emphasizes “difference” and “distance” between the American readers/
viewers of LIFE, thus depicting the photographed subjects who appeared on the pages
of the magazine as distinctly “other.” A critical examination of Margaret Bourke-
the “self/other” binary of Orientalism employed by the magazine editors and staff.
Orientalist language and imagery in the photo-essay also aligns with rhetoric found in
Henry Luce’s own essay from 1941 “The American Century” in which he positions the
political and religious ideals held by his American readers in stark contrast to the
“future of other nations.” While Luce’s essay was written in anticipation of the United
States joining the Second World War, “The Caste System” reiterated the political
ideology held by LIFE’s founder to a postwar readership and further propagated the
United States as a global leader.

Susanna Cole, Hunter College, CUNY
Watching The World Go By: Robert Fulton and The Industrial Picturesque
The paddle-wheel steamboat, new designs for inland waterways, the submarine, the
first panorama—these inventions of Robert Fulton have in common the creation of
spaces that unfold in time, as the moving but immobile viewer passes through them.
Fulton’s interest was in creating industrial mechanisms to make machinery serve its
purpose more efficiently. However, his creation in 1799 of the first panorama in
France, “Vue de Paris depuis les Tuileries” painted by Pierre Prevost, reveals the
confluence of industry and aesthetics. The popularity of the panorama is often
attributed to the spectacular fashion in which it introduced exotic landscapes and
histories to the viewer hungry for access to the world. The success of this medium is
linked as much to the contemporary innovations in time-saving efficiency that had
been introduced into industries of transport a decade earlier. With the viewers on the
conveyor belt, the panorama was not purely offering escape and excitement, but also
an efficient way to achieve them. Efficiency of viewing was also implicit in faster
travel, armchair travel, and virtual travel, of which the panorama is one instance,
offering up to the passive spectator an “Industrial Picturesque” and the tools and
training to access it.
Dylan Collins, West Virginia University
Fragments of Signifiers: 3D Printing & Scanning as Digital Collage
Collins’s first use of 3D printing and scanning technology with students happened in an intermediate sculpture course, when he required them to create patterns for a cast bronze sculpture project using these processes. In an attempt to make this technology more accessible, he asked students to visualize 3D printing and scanning as forms of digital collage. His initial experiments with 3D printing and scanning had utilized digital collage methods, and his students were already familiar with strategies for assembling dissimilar elements from prior studio coursework, so these experiences made Collins confident that students could work with 3D printing and scanning in a similarly direct and improvised manner. As this project progressed, he was pleasantly surprised with how these new technologies reinvigorated his students’ success with bronze casting methods. This presentation discusses both Collins’s students’ artwork and his personal artwork using 3D printing and scanning as a form of digital collage, illuminating all steps of the process from start to finish.

Dina Comisarenco Mirkin, Universidad Iberoamericana
Cultural Memory and Social Trauma: The Case of Arnold Belkin’s Mural, *Tlatelolco, lugar del sacrificio* (1989)
In 1989 the Mexican artist of Canadian origin Arnold Belkin (1930–1992) created a portable mural entitled *Tlatelolco, lugar del sacrificio* (Tlatelolco, the place of sacrifice) with the objective of counteracting the general amnesia of Mexican official narratives in regard to the student massacre of Tlatelolco. In his work, adapting the Benjaminian aesthetics of montage to painting, Belkin was able to combine different personal memories (recovered from written testimonies of witnesses) and photographs of the repression (inspired by the ones published by the alternative press of the times). Through the re-mediatization of these different elements in the more stable medium of painting, Belkin produced a powerful image that, influenced by the Brechtian distancing effect “by making obvious the fictional qualities of the medium and the different documentary sources used,” stimulated critical reflection, therefore offering the opportunity to elaborate the profound traumatic event at a social level.

Kevin Concannon, Virginia Tech
From Critique to Spectacle: Sex Pistols, Gang of Four, and the Situationist International
In his 1989 book, *Lipstick Traces: A Secret History of the Twentieth Century*, critic Greil Marcus explores the roots of punk rock, ultimately connecting it to a legacy of twentieth century art emerging from the Situationist International by way of the Lettrist International, Surrealism, and Dada. Until that moment, punk and art history seemed strange bedfellows. In retrospect, however, it is clear that punk rock both exposed the spectacle described by the Situationists and fed it. Record jackets for the Pistols’ *Holidays in the Sun*, lyrics for the Gang of Four’s *At Home He Feels Like a Tourist*, and other punk documents are obviously cribbed from détourned Situationist artworks and Guy Debord’s *Society of Spectacle*, respectively. As Marcus has shown, Malcolm McLaren, punk impresario and Sex Pistols manager, was a critical link between the Situationists and punk. In this presentation, Concannon considers McLaren’s accomplishment in relation to Debord’s analysis of contemporary culture, arguing that, with the Pistols, he exposed the spectacular alienation that pop music had come to represent and simultaneously paved the way for punk’s transformation into more of the same. The revolution, it turned out, would be televised.
Kevin Conlon, Columbus College of Art & Design
Using Assessment to Drive a New Competency-Based Education Model
To move beyond traditional credit hour models and to define a competency-based education model that serves to improve access and affordability, Columbus College of Art & Design is developing unique partnerships to provide personalized teaching and learning. Assessment is at the heart of what will be an easy-to-use digital platform that facilitates examination of artifacts and translates them into competencies and ultimately credit. The system will use a hierarchy of metadata to tag and organize submissions for faculty review and evaluation. Artifacts will be examined against a data warehouse of disaggregated competencies which are initially developed from traditional courses, creating opportunities for content to be modularized and customized, as well as repackaged for individualized programs. Both traditional and non-traditional students can benefit from this approach and institutions can keep costs down by evolving to a model were competency-based assessment can be utilized as a means to minimize pedagogical redundancies inherent in more traditional models. The system will also be designed to travel with the student after graduation as part of a professional portfolio that will help manage alumni career development by positioning their competencies in line with those that are interested in their skills.

Ian Cooke, Independent Scholar
Some Recent American Art: The Reception of Minimalism in Australia and New Zealand
In 1974 the Museum of Modern Art’s International Program sent out the exhibition “Some Recent American Art” to Australia and New Zealand. This exhibition consisted primarily of examples of Minimalism and Conceptual art and featured works by the likes of Donald Judd, Carl Andre, Robert Morris, Dan Flavin, Sol LeWitt, Brice Marden, Agnes Martin, and Robert Ryman. In addition, several of these artists visited different venues and created works on site. The exhibition represented the first time that examples of American Minimalism were displayed in this part of the world, although by this point Australians and New Zealanders were becoming increasingly familiar with the latest developments in international art. In addition, the exhibition—and Minimalism—came in for criticism as forms of U.S. cultural imperialism. Cooke’s paper examines the development of this exhibition, how it was presented, and reactions to it, in order to explore the reception and impact of Minimalism in Australia and New Zealand. As part of this presentation, the exhibition is considered within the broader political context of the time and in relation to the political understanding of Minimalism.

Mary Cooke, Clemson University
Diminishing Connections: Nature, the Domestic, and Thingness
Cooke’s research examines Nature/Culture dualism manifested in contemporary material culture through domestic objects. It is evident that traces of the natural are all around us but it is mediated through man-made things. It is as if Nature has been co-opted, commoditized, and grafted into what defines the domestic realm. Cooke questions if artificial and abstracted representations of Nature within the domestic space have relegated Nature to the level of “thingness.” The decorative representations of Nature initially function as signifiers of taste, class, or even a projection of the self, but more than that the decorative representation of the natural paired with the object and all of its thingness bring forth Nature, that thing, out there, that surrounds us. By doing this Nature is pulled from the abstract into reality via sensuous specificity. It brings Nature, which exists in the realm of metaphor, into the tangibility of materiality and allows us to participate in that
construct through consumerism and ownership. Cooke uses theory from Jane Bennett and Daniel Miller to illustrate the agency that objects and things hold as well as their ability to bring the illusory into reality.

Karen Cordero, Universidad Iberoamericana

Mónica Mayer’s El Tendedero (The Clothesline): Mediating Urban Gender-Based Violence through Art

This paper addresses the transformation and continued pertinence of El Tendedero (The Clothesline), a participatory, process-based work by Mexican feminist artist Mónica Mayer, originally produced in 1978 and recreated in various contexts since that time, that makes visible verbal testimonies of gender-based experiences of violence. Using a structure that alludes to a traditionally feminine everyday activity, Mayer invites the public to share their experiences of the city: violence, insecurity, identity, and harassment. In particular, Cordero analyzes the ways in which the documentation and contextualization of the versions of the piece, created in Mexico City in 1978 and 2016, construct a visual archive of cultural memory that links the situation of women, feminism, and social activism in the late 1970s to the current context. She compares and contrasts the diverse strategies conceived by Mayer and the participants in the piece for its activation; the reception and resonance of the work in the context of the museum, public spaces, mass media, and social networks; and the poetics of representation encompassed by the work, in the light of the theoretical reflections of authors such as Ruth Behar, Marianne Hirsch, Griselda Pollock, Jill Bennett, David Middleton, Laura Brown, and Kaja Silverman.

Joseph Cory, Samford University

Winning the Tenure Race: Strategies for Successfully Juggling Your Teaching, Family, and Art Making on the Tenure Track

Faculty feel tremendous tension when attempting to balance their teaching and scholarship expectations while on the tenure track. As a result, they often overlook the heavy toll this can take on their families or other relationships. Added to these pressures is the necessary time in the studio to develop creative work and manage the many extra tasks required by colleges to meet the requirements needed to achieve tenure. This juggling act often leaves our spouses and children feeling neglected. It also creates havoc in our personal lives and hurts our creative output, while we carry around a feeling of guilt from our homes to our studios and classrooms. What if there is a way to balance these tensions? Perhaps we can achieve tenure without neglecting our families? This paper discusses strategies to help art faculty navigate the demands of the tenure track while remaining engaged in the lives of those we love. It includes personal antidotes (Cory has four children under the age of ten and received tenure this year) and advice from others who have done this well. Topics covered include: managing expectations, attending to distractions, learning to say no, and including loved ones in one’s work.

Tracy Cosgriff, Hamilton College

Raphael’s Divine Comedy and the Painter as Poet

In Raphael’s Stanza della Segnatura, once the private library of Pope Julius II (1503-1513), Dante is the only author pictured twice. Cast as the consummate poet-theologian, he is imagined with Homer and Virgil in the Parnassus, and in the Disputa he joins the Doctors of the Church. Yet modern scholars have mostly ignored Dante’s pride of place in the frescoes. Although Edgar Wind demonstrated that the Divine Comedy influenced one detail in the ceiling, Dante might be thought to carry deeper
significance for the meaning of the entire room. In this paper, Cosgriff proposes that Dante represents a central source for Raphael’s compositions. By reframing the paintings in terms of Dante’s poetry, she shows how the comparison of word and image reveals unconsidered aspects of Raphael’s designs and illuminates overlooked dimensions of the court of Julius II. From this analysis, it becomes clear that Raphael devised a commensurate pictorial vocabulary as inheritor and critic, and that the Stanza’s imagined literary landscape is itself an invention of poetic theology à la Dante.

Emily Counihan, New York University
Expanding Narratives around the Art of Purvis Young

Miami artist Purvis Young (1943–2010) is not typically mentioned in histories of public murals, the Black Arts Movement, or American art. Instead, Young is most widely known as a self-taught or “outsider” artist and depicted as working in isolation from tradition. However, Young’s socially engaged art was inspired by Chicago’s Wall of Respect and the murals of Diego Rivera, and also drew from broader art historical narratives. Young’s skilled application of paint and color belies the influence of European masters. His study of Indian calligraphy can be seen in the script-like outlines of his figures. A closer look at the monumental output of this artist shows diverse artistic influences and content far richer than any simple reading suggests.

Richard Cox, The College of New Jersey
The Controller: Encouraging Play and Criticality in Interactive Environments

In Critical Play: Radical Game Design, Mary Flanagan describes games as social technologies with procedures. Further, she defines “critical play” as the “means to create or occupy play environments and activities that represent one or more questions about aspects of human life.” Thus, a design practice based in critical play “is as much about the creative person’s interest in critiquing the status quo as it is about using play for such a phase change.” Although Flanagan’s research is often connected to video games, her definition of games as social technologies and her interest in criticality parallel Cox’s intentions with his artistic practice. Recently, he has created interactive projections to encourage participation as play. His aim is to create moments that encourage shared opportunities for public curiosity. To encourage interaction, his projects rely on controllers; how viewers interact with these objects vary greatly. Based on three projects exhibited from 2015–2016, this paper discusses the varied participation of viewers depending on the controller involved, reflects on the learning curve and further play that Cox observed of viewers once they figured out the procedures of his pieces, and reflects on the correlation between the play and criticality facilitated by his works.

Mary Coyne, Delaware Art Museum
You the Better: Organized Sports as Score

This paper examines Ericka Beckman’s 1983 film, You the Better, as the progenitor of a series of contemporary work that draws on the structure of organized sports as a framework for chance-based action. Intrigued by the seemingly opposing engagement with chance operations—theoretical approaches that seem to refute any aspect of the indeterminate with an ongoing social gravitation toward variable outcome games and betting. Combining film, performance, and installation, Beckman’s work engages the
viewer as a player caught in an increasingly absurd game against “the house.” After a thorough analysis of Beckman’s work, Coyne explores how filmmakers such as Mary Helena Clark (Palms [2015]) and choreographers including Sarah Michelson (Tournament [2015]) draw on the dual identity of actor and subject enabled by first person and third person video games and the displaced identification society places on sports figures and teams. Through a discussion of these contemporary works, Coyne returns to how the structure of organized sports can function as a score for determined yet variable action.

**Stephanie Crawford, City College**

The Legacy of Womanhouse: Feminisms and Women’s History

Womanhouse (1972) was the first feminist art exhibition, created by the women of the Feminist Art Program (FAP) at California Institute of the Arts. Led by feminist artists Judy Chicago and Miriam Schapiro, students of the FAP and invited local fiber artists worked for two months in a dilapidated mansion in downtown Los Angeles. Womanhouse sought to address, celebrate, and critique the complicated relationship between women and the home. The artists fantasized the dreams of a housewife and celebrated the labor and care that women put into their homes. This talk is dually focused, first, on the analysis of the continual re-visitation of Womanhouse through lectures and articles. Second, by re-visiting Womanhouse to analyze the seldom-discussed performance Three Women, complex individual feminisms emerge, providing depth and clarity that other sources lack. As Joellyn Snyder-Ott concludes in her 1974 article regarding the Women’s Building of 1892, “and I thought, ‘why didn’t I know of all this before, and why did I have to gather this information piece by piece from many sources?’” Without these efforts, another panel, another thesis, another article in the future will ask the same questions and come to the same conclusions, especially regarding Womanhouse.

**Jessica Cresseveur, University of Louisville**

The Tightrope of Normative Fatherhood in Mary Cassatt’s Alexander Cassatt and His Son Robert

Mary Cassatt’s oeuvre contains several portraits of her brother, the famous railroad executive Alexander, one of which includes his younger son Robert (c. 1884). While several scholars have described the double portrait as a poignant depiction of a son emulating his father, family correspondence among the Cassatts, contemporaneous American literature, and evidence of uneasiness between father and son warrant an alternative interpretation. Late nineteenth-century American authors such as Mark Twain and Samuel Smiles offered conflicting views regarding the proper behavior of normative masculinity. Smiles advised both men and boys to adopt serious and unemotional attitudes, while Twain argued that hyperactivity and rambunctiousness were natural aspects of boyhood. Cassatt family correspondence notes Robert’s impatience and dislike of extended hours of sitting for his aunt’s portraits. Alexander’s letters to his wife point to a degree of understanding toward their son’s behavior. On the other hand, the double portrait depicts two close family members whose body language and facial expressions suggest a sense of candid discomfort. This paper explores Alexander Cassatt and his son Robert as a portrait that defies the idealized image of normative bourgeois patriarchy in Gilded Age American culture.

**Betty Crouther, University of Mississippi**

On Hallowed Ground: The University Greys
The University of Mississippi is home to site-specific Confederate monuments. Delta Gamma fraternity women raised money to memorialize the University Greys, student soldiers in the Civil War. With university officials they formed a Memorial Association and commissioned a Tiffany window for the library in 1889. Across the street the Albert Sidney Johnson Chapter of the United Daughters of the Confederacy erected a 29-foot Confederate scout monument in 1906. Placed on the central axis of the university, it is directly across the Circle from the Lyceum, the university’s first building, used as a hospital during the war. Elsewhere on campus is a cemetery where more than 700 combatants were buried in unmarked graves. Each spring a ceremony is held to commemorate the Confederate dead here without incident. Few people take notice of the Tiffany memorial window, but the Confederate scout cannot escape notice. The university’s effort to contextualize it with an explanatory plaque has drawn fire from the university’s NAACP chapter. The site-specific monuments contextualize history in a way no longer available where such monuments have been relocated, but they also challenge the university to embrace fully its hidden history and its contemporary ramifications.

Carol Crown, University of Memphis, Professor Emerita

JJ Cromer: Appalachian Landscapes

John J. “JJ” Cromer (born 1967) is a self-taught artist who lives in southwest Virginia. Using ink, colored pencils, and collage, Cromer creates brilliantly colored drawings composed of fine, rhythmic lines, abstract, intricate patterns, and found sources, such as old stamps and photos. Some patterns are purely ornamental: geometric shapes, circles, zigzags, and triangles. More often they are biomorphic spirals, knotted braids, and multi-colored ribbons. Other design elements, usually larger and more complex, include abstracted animal shapes, from giant bugs to racing stallions, simplified human figures, and anthropomorphic creatures, such as his distinctive tooth- or ghost-like “Asterisk Man.” All these inventions, both non-objective patterns and representative figures, live together in landscapes of claustrophobic horror vacui. Some of these locales are terrestrial, some interstellar, and others purely imaginary. This paper examines Cromer’s “terrestrial” landscapes, that is, those scenes that are squarely rooted, one way or another, in the world of nature, and most specifically, the spoiled and barren landscapes of the coal mining fields and mountains of central Appalachia. Several writers have noticed the role that strip-mine-ravished landscapes play in Cromer’s drawings. This paper explores the breadth and depth of Cromer’s engagement with Appalachia’s ecological wellbeing.

Jeremy Culler, University of South Carolina Aiken

Building a Skeleton before Writing a Paper: Scaffolding Writing Intensive Assignments in Art History Courses

Recent discussions at Culler’s institution on the role of Writing Intensive courses have encouraged him to rethink the paper assignment process in his Art History courses. In addition to retooling content delivery in the classroom in order to build off viable curricular and learning objectives, Culler reworked his scheduled writing assignments so that students must consider how all the components come together. In his upper level Writing Intensive courses, students use their research papers to curate an exhibition. This required Culler to develop assignments, activities, and opportunities for reflection that rebalance the emphasis from “getting a paper finished for a grade” to “building a skeleton upon which a successful paper/project can be produced.” In this paper, Culler discusses the scaffolded assignments/activities he uses to facilitate this rebalance. In addition to addressing many of the proposed questions, Culler
covers two successful attempts at refocusing the paper assignment process, which led to two student-curated exhibitions: “Historicizing Practices in Animation” and “Photographing History: Addressing Photographs from 1839-Present.” The process, which incorporates research and writing methods specific to art history and culminates into cooperative, field-based activities, has also led Culler to reassess the “rationales and realities in assigning research papers.”

Jonathan Cumberland, Mississippi University for Women
Break It and Remake It
For many students, the first time they sit in front of a code editor they are quickly frustrated, humbled and even sometimes second-guessing this whole web design thing. In Cumberland’s web design course, students are expected to have a strong understanding of layout design and typography before entering the class. However, some of his most talented students have had trouble developing their own designs using HTML and CSS. Recognizing this issue, he began providing HTML/CSS boilerplate templates for students to learn from. This allowed students to tinker and adjust the template to conform to their designs and resulted in a more creative solution. By alleviating the stress of coding from scratch, students were more comfortable with the editor and ultimately retained more information. As a child, if Cumberland wanted to learn how to build something, he would break it apart and figure out how to put it back together again.

Theresa Cunningham, Pennsylvania State University
Particular Parallelograms: Donald Judd’s Woodblock Prints in the Context of Minimalism
Woodcut prints play a persistent, albeit little discussed, role in the oeuvre of Donald Judd. A series of parallelogram-shaped prints in cadmium red ink, designed by Judd and executed by his father Roy from 1961 to 1969, corresponds with a crucial period in the artist’s career. One print in the series, designated as Shellmann 48, currently resides in the collection of the Palmer Museum of Art at Penn State, and is the only known example of a woodblock print cut to the shape of the printed area. This paper explores this unique object in the context of Judd’s larger body of work and ultimately endeavors to explain how the print, cut to the shape of a parallelogram, might enhance our understanding of Judd’s three-dimensional practice, particularly in relation to two of his untitled 1963 works, which included parallelogram-shaped metal lathes and wooden wedges, also painted in cadmium red. Judd’s cutting of the print introduces issues of symmetry, balance, and deductive structure. In this way the work becomes a microcosm of a series of formal concerns extending beyond Judd’s practice and throughout the larger Minimalist project.

Brian Curtis, University of Miami
Critiquing Shared Visual Experience: The Power of the Central Nervous System
In the thirty-five years that Curtis has been teaching studio art at the university level, he has witnessed a redefinition of the fundamental nature of art accompanied by a wholesale dismantling of the pedagogical habitat that once supported the goal of nurturing visual sensitivity and craftsmanship. In its place we find a de-skilling and dematerializing promotion of something called “artist’s attitude” that is nothing but a careerist stance, a pose, or a Duchampian contrivance. In such a model the trendy and the tasteless are always more important than that drawn from skill-based traditions and where the “rude boy” trumps the skilled hand and the educated eye every time. This is the chaotic environment in which student art works are critiqued
simply on the vagaries of “artist attitude” that James Elkins describes so thoroughly in *Why Art Cannot Be Taught*. However, after hundreds of pages of scathing critical analysis, Elkins inexplicably throws his support behind the critical chaos that he had been brutally castigating. Curtis proposes a more coherent and universally relevant model for structuring a critique of visual art based on an understanding of Gestalt psychology and the functioning of the human central nervous system.

Richard Curtis, Thomas University

*Postcards from Nowhere: A Contemporary Art Gallery in Rural Georgia*

This presentation recounts Curtis’s motivations and experiences opening the Boardwalk, a contemporary art studio and gallery in a farming community in rural south Georgia. By extension, he shares his assessment of the cultural and economic impact on the community. Lastly he appraises the impact it had on his teaching at the university level. In the presentation Curtis details the process of refurbishing a 100-year-old hardware store building, subsequently offering exhibitions and workshops to the broader community, as well as exhibiting contemporary art and using the art space as an extension of his classroom.

Hannah Custer, University of North Florida

*Cuyp’s Cows: Symbols of Dutch Prosperity*

In the seventeenth century Dutch painter Aelbert Cuyp (1620–1691) emerged as a leading producer of small pastoral paintings for a rapidly growing art market. His paintings, such as *Landscape with Shepherds and Flock* near Rhenen (1650–1655), or *Cows in a River* (1654), feature prominent arrangements of herdsmen and cattle lounging along a river with a port town in the distance. This paper investigates Cuyp’s use of cattle in Dutch seventeenth-century landscape paintings as a means to display the renewed sense of wealth and economic growth in the Netherlands. Following the end of the Dutch War of Independence against Spain, the Dutch economy stabilized and new port cities emerged to form a thriving trade network across the region. In this context, Custer examines how the economic boom led to an agriculture shift from grain to cattle. Indeed, Dutch cattle emerged as a national symbol of prosperity. As such, Custer argues that Cuyp developed images of Dutch cattle amid idyllic landscapes as a means to construct and promote national identity and pride to a new middle-class consumer within the Dutch art market.

Stephanie Danker, Miami University

*Significant Spaces of Freedom Summer: Recognizing the Power of Community Art as the In-Between*

During the 2014–2015 academic year, Western College celebrated the 50th anniversary of Freedom Summer with a plethora of events, exhibitions, and visual reminders of what it means to be called to action. It is important to note that Western College merged with Miami University in 1964. As the university-wide theme, students, faculty, and staff became involved in a communal call to remember, reflect, and participate. This paper describes how various communities came together to remember and celebrate an important part of local (and national) history through interwoven visual experiences and dialogue. The authors highlight several key art forms that took community members from a place of simple recall, to a more empathetic and compassionate space and attitude concerning events of Freedom Summer. This paper describes four examples of spaces that utilized different art forms: the individual/preparatory space, museum space, conference space, and experiential classroom space. Each section weaves through and around the idea of
curriculum, communities present, the art form itself, and implications for teaching, learning, and civic responsibility.

Jennifer Danos, University of Tennessee at Chattanooga
Expanding Locations and Measures of Success
One major shift that Danos has observed in sculpture departments and in art education in general as women become more prominent is the way in which we measure success as an artist. As more and more women head sculpture departments, the conventional standard of success (and therefore of making) that has always revolved around the commercial gallery market has opened up to a broader conversation that supports artists finding their own places and their own measures of success—from non-profit institutions, to university galleries, pop-up spaces, apartment galleries, project spaces, summer salons, social practice, community art projects, online platforms, and other new kinds of ways of experiencing a broad range of sculptural practices. While women alone are not responsible for these venues and strategies, they have contributed heavily to the current climate in the educational system that is open to—and now focused on teaching—these forms. Danos’s experiences, from undergraduate studies, graduate studies, teaching at a private art college, and now at a public university, along with working as a professional artist in two countries, all offer her insight into the evolution of these locations and measures of success.

Liana de Girolami Cheney, Università degli studi di Bari Aldo Moro
Il Sodoma’s Celestial and Terrestrial Love: Neoplatonic Love
In 1505, Il Sodoma composed two types of personification of love, Terrestrial Love and Celestial Love. In a tondo format with an elaborate painted frame of grotteschi, alluding to chemical love, Il Sodoma depicted human love. In the center of the painting, two female figures care and play with young children in an idyllic spring landscape. Why is the child in the foreground dormant? The Celestial Love is in a rectangular format. The background depicts a wintry landscape. In a loggia, a standing figure, probably Minerva, is facing two altars. She ignites a fire in one urn and at the same time pours a pitcher of water over a burning fire in the other. Why? This paper analyzes these two images in relation to Renaissance Neoplatonic love as well as alchemical love. The paradoxical quest of Renaissance Neoplatonic love was to fuse pagan love with Christian love. For the humanists, this moral dilemma was a philosophical puzzle, but for artists the theme was a pictorial challenge.

Alissa de Wit-Paul, Binghamton University, SUNY
Architect Antoine Predock’s Process Utilizing Locality within a Global Context
“The lessons I’ve learned here about responding to the forces of a place can be implemented anywhere.”—Antoine Predock. Regionalism generally lies in opposition to globalism, yet Architect Antoine Predock claims to design through a type of portable regionalism which transcends specifics of locality. Even the founders of Critical Regionalism, Tzonis and LeFaivre, describe Predock’s architecture as employing “regional elements with remarkable creativity, as they serve environmental and social ends while carefully avoiding easy associative simulacra of locality.”
Predock’s research into a process of designing within regionalism began with New Mexico as critically distinct from urban modernism. His first commission, the housing development La Luz, began a radical discovery of how process itself is a critical endeavor. 1Alexander Tzonis, Liane LeFaivre, and Richard Diamond, Architecture in North America since 1960 (New York: Bulfinch Press), 1995:53.
Jillian Decker, Independent Scholar
Architectural Spatial Theory and Its Influence on Museum Exhibition Interactions
Born from the strain between exhibition designers, educators, and curators, the challenge that the museum faces rests in the balance of conveying the overarching message of an exhibition and the consistent, observed behaviors of the visitors. Approaching the exhibition space as an architectural entity and applying spatial theory and planning to exhibitions can establish this balance. Beverly Serrell’s study, Paying Attention: Visitors and Museum Exhibitions (1998), on the relationship between the amount of time that visitors spend in exhibits, what aspects of the exhibit they pay attention to, and the impact of these exhibits, opened the door for formal evaluation of exhibition spaces in the United States. Serrell’s study introduced measurable means for determining the success of existing exhibitions. Exhibit developers can create elements that are similar, complementary, and reinforcing, and they can encourage visitors to use exhibitions more thoroughly. People will naturally continue to behave as they have already determined they should act in a given space. This natural programming can, however, be manipulated; if the space is changed to manipulate people to act as the exhibition director desires, it is likely to naturally improve thorough use of a space and the interactions with the exhibition itself.

Meaghan Dee, Virginia Tech
Visualizing Sound
In the words of Robert Bringhurst, “writing is the solid form of language.” In addition to capturing human language, designers and typographers also must document other sounds, such as music and the language of animals. How do designers visually capture these other heard experiences in a meaningful way? Dee explores various examples of codified systems that visually display sound with the use of typographic forms and symbols. She created a design for Oceans Initiative (http://meaghan.com/portfolio/oceans-initiative-poster/), where the visuals were created by playing a whale song into a cymatic visualizer. While at first glance the poster appears to be abstract, in reality each form corresponds to a different musical note. Throughout history humans have found many ways of visually documenting sound. One non-letterform example is the musical score, which is a very accurate portrayal of sound, as it takes into consideration the loudness, length, and tone of sound. And yet in the realm of design there is often a disconnect between the sounds we hear and the designs we see. Dee shares visual examples of student work that relate to the visualization of sound and also discusses the challenges of incorporating multimodal projects in the classroom.

Henri deHahn, Virginia Tech
Georgio Morandi and the Space Between
Georgio Morandi’s depictions of still lives represent silence, monumentality, and an extraordinary sense of poetry about the human condition. These attributes are depicted through his oeuvre in a single and obsessive manner by the rearrangement of closely organized bottles, jars, carafes, bowls, mugs, tumblers, vases, and other domestic vessels with occasional intruders introduced to disrupt and suggest new meaning within the overall composition. These “Italian family portraits,” as painter Robert Slutzky called them, seem at first banal in their academic iconography—a disappointing depiction of a classical approach to an arrangement of domestic objects on a table surrounded by symbols of wealth represented by utensils and food. However, Morandi’s paintings partake in the artistic preoccupations originating in the 1920s through a subtle and personal interpretation of abstract ideas in the
representation of space and place making. This essay presents Morandi’s work through the lens of an architectural eye, with a focus on how the horizon, or lack of horizon, enables Morandi’s still lives to present a journey of architectural spatial projection leading to the creation of tectonics similar to buildings, where the space in between the objects becomes the sole and final preoccupation.

Al Denyer, University of Utah
Explorations in Digital Drawing: The Digital Sketchbook
With the availability and affordability of drawing apps and hardware, it is now possible to turn a smartphone or tablet into a digital sketchbook. In Denyer’s own studio practice, he explores how digital drawing might function in the creation of large-scale drawings, paintings and installation works, and how his tablet can function as a digital sketchbook.

Elizabeth DeRose, The Graduate Center, CUNY
Repetition as Strategy: Conceptualism and Printmaking in Latin America
Planta (1980), by Len Ferrari (Argentine, 1920-2013), has the look and feel of an architectural plan. Despite the print’s orderly foundational design, however, opposition and repetition rule. Within the hand-drawn walls and buildings, prefabricated Letraset people, beds, and bathroom fixtures are depicted in bizarre scenarios. The same bed, toilet, man, and woman are endlessly repeated. Printed verso is the artist’s address, the only sign apart from the folds that Planta traveled by post. Recto is the notation 51/500, indicating the magnitude at which this print has been repeated, restated, reiterated. Mechanically printed, ephemeral, and involving the spectator’s intervention, Planta epitomizes the experimental approach to printmaking by Latin American Conceptualists. DeRose analyzes how artists capitalized on repetition as a strategy to investigate the limits and nature of art within their conceptual practice. For Ferrari, repetition was a means of critiquing the Argentine Dirty War (1976-1983). Ivaro Barrios (Colombian, born 1945), who created reproductions of reproductions with his Popular Engravings (1972), saw repetition as a way to challenge the art market. In the collaborative piece Concepto: Serigrafia (1978), by Carlos Leppe (Chilean, born 1952) and Carlos Altamirano (Chilean, born 1954), repetition is a means of stressing their work’s mechanical nature.

Virginia Derryberry, University of North Carolina Asheville, Emerita
Oculis: Seeing Within, Seeing Beyond
Derryberry’s art has always addressed the themes of transition and mutability by creating tense dialogues between powerful but mortal subjects in Eden-like landscapes. Although her paintings are figurative, she has sought to move beyond either portraiture or a specific story line into the depiction of a world where anything is possible. During the past five years, she has used fabric, costuming, and sewing to question the nature of narrative and what constitutes the term “domestic” in the use of these materials. This exploration has taken many forms, including the making of contemporary versions of 19th-century crazy quilts, the creation of stand-alone costumes placed in relationship to paintings, and the collection and reassembling of fabric and painting pieces into map-like compositions. Most recently, this dialogue between materials has resulted in a new kind of balance between flat patterning and volumetric form. Further, some of the images, such as the 10-part Oculis, are comprised of multiple panels that challenge the traditional, rectilinear format of a single canvas. To illustrate the importance of materiality in her work, Derryberry will show some examples of earlier work but focus more on the new.
Wendy DesChene, Auburn University
What Now!! They Don’t Have Eggs Benedict Here!
When DesChene took a job in rural Alabama, she had no idea what to expect. A Canadian who had lived in Montreal, San Francisco, South Florida, Philadelphia, Vancouver, and Rome, she had no experience of the real American Deep South. She has always understood that art deserves to be everywhere. Art may need to change its language for different locations, but it belongs, and so DesChene began her ten-year tenure within the process of creating it outside of urban areas. This paper shares the ways she has successfully been able to encourage contemporary art outside of the main art centers, as well as what she needed to do for herself, to stay a healthy, creative, and productive artist of the world, including teaching herself to cook her favorite brunch foods.

Sally Deskins, West Virginia University
Revealing Judy Chicago’s The Dinner Party: The Entire Exhibition Experience
Research on Judy Chicago’s The Dinner Party is abundant, focusing on the monumental table of thirty-nine place settings acknowledging the contribution of women throughout Western history that was produced from 1974-1979 with more than 400 volunteers. Scholars have examined, praised, and criticized the installation from various feminist and formal aesthetic perspectives. By contrast, Deskins considers what has essentially been overlooked, Chicago’s curatorial framework for the entire The Dinner Party exhibition experience. Using her own interviews with the artist, team members, and contemporary curators as well as consulting the artist’s original installation manuals from Harvard University Archives, Deskins highlights the essential curatorial features that made The Dinner Party such an international phenomenon. The artist’s curatorial elements are research-oriented, inclusive, and activist-leaning with interactive, multimedia structures to achieve her feminist message. Considering The Dinner Party’s current installation at the Elizabeth A. Sackler Center for Feminist Art, Deskins argues that Chicago’s successful yet overlooked methods offer the most proactive, critical, and approachable curatorial presentation, providing continuing considerations for future research. The current installation that has been stripped of these curatorial elements, while perhaps institutionally practical, compromises much of the message and feminist intent.

Mariaelena DiBenigno, College of William & Mary
“Let Freedom Ring!”: The Sounds of Civic Engagement in Williamsburg, Virginia
In February 2016, the Colonial Williamsburg Foundation, a large public history museum in Virginia, and the First Baptist Church, a congregation also from Virginia, cosponsored “Let Freedom Ring, A Call to Heal the Nation.” This program focused on the First Baptist Church bell, purchased by the congregation’s Women’s Auxiliary in the 1880s but silent for several crucial decades. This bell somehow made its way into the Colonial Williamsburg collections, probably in the early 1950s when the congregation moved locations. Visitors to Williamsburg were encouraged to ring the bell as a way to commemorate Black History Month. DiBenigno sees “Let Freedom Ring” as an example of a large museum engaging civically through an object of historically significant art. The bell, as a relic of nineteenth-century independence and enfranchisement in pre–Jim Crow, pre-segregated Virginia, serves as an auditory and visual reminder of the past and cautions twenty-first century individuals to remember the past as the present revisits racial inequity. Ringing the bell is an aesthetic performance, complete with self-insertion into the church’s museum
Michael Dickins, Austin Peay State University

**B*dy is a Four-Letter Word: Making the Personal Universal**

Dickins has always used his university gallery as a safe place for dialogue and education. Using contemporary art as a starting point for conversation, his gallery is an extension of the classroom and the studio. Dickins’s role as a gallery director is to bring in artists/artworks geared towards creating a conversation that takes place within the student body and the surrounding community and serves as a bridge between other university departments. This talk covers two exhibitions brought to the campus of Austin Peay State University during the 2015-2016 academic year and their respective reactions from students, community, and university participants. The first was Cash Crop, the sculpture/installation by Stephen Hayes regarding the transatlantic slave trade. Hayes’s installation consisted of thirteen life-sized concrete casts of African Americans with hand-forged irons around their wrists and chained to a large carving of the United States Seal. This central installation was flanked by more work featuring the Brookes slave ship diagram. The second was Boundaries, by Britney Jo Carroll. This installation/wall drawing consisted of a variety of aprons embroidered with vaginas and embryos that were surrounded by large wall-painted vaginas, embryos, spermatozoa and fetuses that wrapped the 1800-square-foot gallery.

Julie Dickover, Flagler College

**Art and Community: Seeing the Local through the Lens of Contemporary Art**

One goal of the Crisp-Ellert Art Museum at Flagler College (Saint Augustine, FL) has been to create a nexus between the visiting artists, student body, faculty, and the local community in order to encourage criticality and knowledge of contemporary art. In this presentation Dickover discusses two exhibitions that have helped to realize these aims. In 2012, social practice artist Harrell Fletcher organized “Before and After 1565: A Participatory Exploration of St. Augustine’s Native American History.” Responding to the lack of educational resources within the local tourist infrastructure dedicated to the Native and Indigenous history and sites of the area, the artist collaborated with the community to bring these histories to the forefront. More recently, Chilean-born artist Edgar Endress collaborated with a group of students, representing diverse disciplines, on “Finding Baroque,” which began as a course in Spring 2015 and culminated in an exhibition in Fall 2015. The works in the exhibition were a response to the issue of identity and “otherness” as researched through objects and documents of Saint Augustine’s colonial past. Together these projects have laid the groundwork for a more sustained Artist Residency program, centered on the place of St. Augustine as a basis for interdisciplinary investigation.

Brooks Dierdorff, University of Central Florida

**Land/Power/Image**

Dierdorff’s most recent body of work, titled Land/Power/Image, investigates land use, protest, and the role of images through the photographs taken by photojournalists during the occupation of a U.S. National Wildlife Refuge by a militia group in the state of Oregon in early 2016. In his translation of this event through his photographic and sculptural works, Dierdorff creates a new symbolic landscape of space and power. The exhibit; it is also a profound statement to the African-American community in Williamsburg, often marginalized, overlooked, and silenced historically through many social and political processes.
militants who occupied the Malheur National Wildlife Refuge began their occupation in an effort to repurpose public land used for environmental and cultural heritage protection and make it into private land available for cattle grazing. The militants argued that the land was more valuable as private land than public, and sought to take the land by force. Dierdorff discusses his work, Land/Power/Image, as it relates to land use in the United States and how the occupation of the Malheur National Wildlife Refuge has served to highlight and shape future conversations regarding land use, the competing demands placed upon land in contemporary society, and the ways that the contemporary landscape serves as both a physical and ideological space.

Doe Stone, Elizabeth. University of Virginia
Anders Zorn and the Mark of Impressionism
In 1900, the Swedish-born artist Anders Zorn visited Pittsburgh’s Hotel Schenley with John Wesley Beatty, the head of the Carnegie Institute’s art department. As Zorn picked up a pen to sign the hotel’s registration book, he jokingly asked Beatty, “Where am I from, anyway?” To which Beatty replied, “Everywhere.” The artist signed his name “Zorn, Nowhere.” This paper reevaluates Zorn, the man from “nowhere,” by placing him within a late-nineteenth-century transnational artistic community. In this context of fin-de-siècle mobility, Doe Stone considers how Zorn’s plein-air paintings were informed by moments of international intersection and defy strict stylistic categorization. Scholarly discussion of this prominent European artist, best known for his portraiture, tends to consider his career in terms of clearly delimited national boundaries and interpret his oeuvre as a reflection of his Swedish national identity. By situating Zorn in dialogue with John Singer Sargent and the French Impressionists, therefore, this paper disrupts notions of national exceptionalism and, instead, highlights nodes of encounter, exchange, and interdependence. In the process of exposing these convergences, Doe Stone explores how Zorn’s paintings, particularly Ice Skaters (1898) and Omnibus (1892), serve as “vital signs” that negotiate frictions between mobility and fixity, duration and impermanence.

Matthew Donaldson, University of South Carolina Upstate
In the Blink of an Eye: The Role of the Design Portfolio in Making a Great First Impression
In the world of graphic design, you are only as good as your portfolio. The portfolio is your way of saying to the design world, “This is who I am, and this is what I can do.” How then, as design educators, are we to not only stress, to students, the significance of the design portfolio, but also instill in them the best practices for creating it? Donaldson has found that his Senior Seminar course is the best vehicle for addressing these questions. During the Senior Seminar course, students focus on a wide range of design topics and challenges, but the creation of professional design portfolios, in both physical and website formats, is atop the list. Students undertake a series of tasks that include designing and integrating personal identities and branding into their portfolios; creating and whittling lists of strongest design pieces; designing consistent, structured layouts for the portfolios; and participating in one-on-one portfolio reviews with a guest designer from the professional industry. As design educators, we cover an expansive list of design topics with our students, but the development of a remarkable portfolio must be high on that list if we wish to see those students succeed.

Lisa Dorrill, Dickinson College
Albert Abramovitz’s Death Series: A New Deal Danse Macabre
In his wood engraving Accident (ca. 1935–1939), Albert Abramovitz portrays an anxious couple driving in a city. While the driver leans forward and aggressively grips the steering wheel, his passenger recoils in fear. Towering over the pair with his bony hands guiding the wheel stands the skeletal figure of Death, a reminder of the fatal consequences of aggressive driving, an unfortunately common concern for Americans during the 1930s. Accident is part of Abramovitz’s Death Series, a group of nine prints produced in the late 1930s for the New York WPA/FAP. Like many leftist artists of the WPA, Abramovitz produced compassionate, socially conscious views of contemporary life. However, in his Death Series, the artist presented a unique and morbid viewpoint. For example, Abramovitz explored a variety of themes concerning human suffering in the 1930s, from the familiar (war and fascism, depression, and environmental calamity) to the unexpected (alcoholism, traffic accidents, and ricketts). Moreover, to address such issues, he borrowed from past masters, including Hans Holbein and Jan van Eyck, while reviving the medieval Dance of Death tradition. Dorrill examines Abramovitz’s compelling, yet relatively unknown, Death Series as a marriage between medieval conventions and modern subjects: a New Deal Danse Macabre.

Mya Dosch, The Graduate Center, CUNY
Diez años después: Artist Collectives, Protest Marches, and the Memory of the 1968 Student Movement
The Mexican student movement of 1968 staked a claim to public space through marches, posters, and occupations. Ten years later, activists inscribed the movement back into the urban space of Mexico City through a commemorative march, honoring those who died and demanding an end to the ongoing repression. Focusing on mantas (banners) made by the artist collective Germinal with the Frente Mexicano de Grupos Trabajadores de la Cultura (Mexican Front of Cultural Workers’ Groups), Dosch argues that such projects infused traditional protest tactics with aesthetic strategies previously unseen in marches. This fusion of approaches attempted to reclaim public space for the memory of the movement, rejecting then-president José López Portillo’s appeals to leave this past behind. The project also offers an alternative to predominant theories in memory studies, which translate Freudian (individual) memory into the amorphous construct “collective memory,” failing to account for the role of discourse. Instead, Dosch draws on the Benjaminian concept of “afterlife” to describe the constant and dynamic mediation of a historical event. In discussing the means by which Germinal’s mantas gave 1968 new life, she invokes José Revueltas’s notion of “the collective exercise of consciousness,” highlighting the constant clash of competing tendencies.

Catherine Dossin, Purdue University
Louise Blair: An American Female Painter in Interwar Europe
In 1927, Louise Blair, the daughter of an old Virginia family and an aspiring painter, traveled to Paris, where she took classes, exhibited at the Salon d’Automne, and befriended members of the avant-garde groups Cercle et Carr and Art Concret, including Torres-Garca and Mondrian. Blair kept a detailed diary and sent numerous letters home, which provide a unique insight on the different social and professional positions that women were allowed to occupy in the United States, France, and Spain, the home-country of Pierre Daura, whom Blair married in 1928. As she discovered to her expense, the accepted codes of behavior and norms of respectability were different in Europe: while it was perfectly acceptable for a well-born woman like her to flirt and speak her mind, visit studios and attend artist gatherings in the U.S.,
Richard Doubleday, Louisiana State University

A Visual Investigation of Contemporary Cultural Identity

The lecture explores graphic design communication and education and its relationship to different cultures. Doubleday is concerned with contemporary visual expression exploring the complexities of multiethnic cultural identities in society. He believes that graphic design can be a means of communication between individuals of diverse national and cultural backgrounds. He begins by discussing German and Japanese symbol systems, followed by a discussion of student design solutions from class projects in London and examples from week-long workshops comparing and contrasting the cities of Boston and Nanjing, New Orleans and Shanghai, and New Orleans and Lima. The results combine Eastern and Western imagery with English and Spanish text and Chinese calligraphy to form a unique juxtaposition of design elements. Doubleday concludes with examples of his posters and how travel has had a profound influence on their visual language. In the words of Kerry William Purcell, “The graphic designer is a time traveler. Often unknowingly, they journey across time and space, gathering images, typefaces, and illustrations, to form new creations that exist in indistinct time we call the present. Many of Doubleday’s works are international in reach, with a strong focus on the Middle East, South America and Asia.”

James Draper, University of North Florida

Painting in the Ditch

Cary State Forest is a 3,413-acre piece of publicly owned land located in Bryceville, Florida, ten miles west of Jacksonville. The ecological system is referred to as mesic flatwoods with several species of pines occupying the upper story and an endless expanse of saw palmetto covering the floor. A power line flanked by a service road bisects this state forest. Parallel to the service road is a borrow pit, an area that was excavated in order to achieve some high ground for the construction. Water levels fluctuate with the seasons. The resulting scene seems mundane at first glance and is often referred to as monotonous or boring by the casual observer. Beneath the surface image there is a fascinating vibrant story. Carnivorous plants, wild orchids, and rare species emerge from this disturbed seedbed and hide in what some might call a weedy mess. As a painter, Draper watches and reports, using a brush to explain the complex relationships he sees. In this paper he chronicles his relationship with Cary State Forest and the ditch. Draper discusses how extensive research and acute observation inform his paintings and pushes him into an enlightened relationship with a ditch.

Angelalynn Dunlop, Institute for Doctoral Studies in the Visual Arts

Technological Metamorphosis: Ontological Work Performed through Body and Technology

Lucretius’ poetics describing motion and change of being through “elements” led philosophers like Heraclitus to believe in a universal flux. This concept of “being in flux” can be identified in philosophical prose from Bergson to Heidegger. An understanding of becoming implies that the metamorphosis does not exist in the
momentary forms but in the movement of our becoming. The accelerating relationship between our body and technology is a phenomenon that compels us to ask if technological hybridity found in performance art work is a fantastical concept or does it present to the audience a visual and corporeal mode of philosophical insight? The phenomenon of deliberate ontological metamorphosis through technological manipulation of the body raises the stakes. A consciousness of metamorphosis such as this reveals an important tension between theoretical metamorphosis, such as the post-humanist conception of becoming, and practical metamorphosis, such as the manipulations of the body found in performance/body art. This paper focuses on 1) the ways in which performance/body art depicts becoming; 2) the role performance/body art plays in the philosophy of ontological thought; and 3) how as a minorian art practice performance/body art is culturally situated to create an impact concerning the technological metamorphosis of ontological insight.

Heather E. Dunn, St. John’s University and LIM College
Street Art, Political Activism, and Surveillance
Michel Foucault argued that society is under surveillance. David Lyon and others extend this argument to include the Internet’s collection, storing, and retrieving of individuals’ data. Today, even with surveillance, technology has irrevocably altered political activism. Videos of the Arab Spring, the Black Lives Matter Movement, anti-Trump rallies, and other political demonstrations are uploaded to the Internet and viewed by millions. Concurrent with the growing use of technology to disseminate political information and opinions has been the use of technology by street artists to promote themselves, their work, and their political viewpoints. Furthermore, some of these artists, such as Banksy, Black Hand, and ABOVE, use the Internet to promote their political ideologies while remaining anonymous. Their anonymity allows them to be outspoken about Syrian refugees, sexism in Iran, the trade of human organs, and corporate greed. Their anonymity also allows them to use the Internet to promote their work while subverting the collection of data and the monitoring of them. In this way, their actions become a twofold political statement against social injustices and the omnipresent force of technological agency. This paper focuses on the intersection of anonymous street artists, their subversion of surveillance, and their political art.

Travis English, Frostburg State University
Thomas Hirschhorn’s Re-Modernism and the Problem of Appropriation
In this paper, English examines Swiss artist Thomas Hirschhorn’s continued adoption and adaptation of strands of modernist formal categories in his work. While Hirschhorn has been frequently categorized as a relational artist for working with real-time social situations marked by their contemporaneity, his work always looks back to modernist art and philosophy in order to engage with its radicality, criticality, and utopianism while also pointing to the fraught and problematic adoption of such strategies in contemporary life, art, and politics.

Cyndy Epps, Georgia Southern University
Life Lessons in Art
How do we teach the important life lessons to our children? When an artist becomes a parent it’s often easier to put artwork on the back burner. There are so many other things that become more important that artwork becomes secondary. Epps has found, though, that through the years her children have learned many life lessons by watching her pursue her artwork and helping others to do the same. While many
parents go to a job every day and have specific tasks to perform, artists typically need to be self-disciplined. We have to pursue opportunities to show our artwork, collaborate with other artists, some of which play better together than others. Often the art world requires tenacity and the ability to pick oneself up after being rejected and try again. Sometimes it means creating not only artwork but also opportunities from nothing but a mere concept and following it through to completion. Having two children in college, including one who is attending the Air Force Academy, Epps looks back and thinks how glad she is that they were witnesses to her artistic journey over the past twenty years and were able to learn those life lessons from her experiences.

McLean Fahnestock, Austin Peay State University
Chance and Uncertainty in 4D: Circuit-Bending
Circuit-bending, creating new connections in an existing circuit board which generate light and sound, introduces foundations students to the use of electronics in contemporary practice. It also establishes chance-based operations as a mode of creation and presents uncertainty as a force to be reckoned with in the studio. Reverse-engineering children’s toys into new instruments allows for exploration and experimentation to build students’ understanding of how electricity flows and how it might be utilized as a time-based element in artworks. Beyond play, these projects introduce students to chance-based operations as a mode of creation. Employed by Dada, Surrealist, and Fluxus movements, chance will likely be a new concept in art making to a foundations level student, one where not all outcomes can be, or should be, planned. This presentation discusses the benefits to adding circuit-bending as a module in foundations to build confidence and skill with electricity and foster new strategies for the creation of art.

Naomi Falk, University of South Carolina
Manifesting Ourselves: The Power of Writing
Writing has been a significant part of Falk’s art research and studio practice throughout her life, as a way to think through ideas and draw verbal and visual connections. Finding inspiration and urgency in Suzi Gablick’s “Conversations before the End of Time,” the broad-ranging anthology “Theories and Documents of Contemporary Art: A Sourcebook of Artists’ Writings” (Stiles, et al.), and Mark Doty’s poetic “Still Life with Oysters and Lemon,” among others, she began asking students to incorporate writing in various stages in their work. These range from robust manifestos to quiet reflections. After reading “Kurt Vonnegut: Letters” and his “Form of Fiction Term Paper Assignment,” Falk has also taken to writing letters to her students when they need a pep talk about their work and their jobs as students and artists. How do we bring our “outside” interests into our artmaking? What do we find important? How/why do our actions matter? How do we stay fired up and how does writing help? This presentation includes writings from artists and writers Falk and her students have found influential and excerpts from the writings they themselves have done.

Sarah Faris, Virginia Commonwealth University
Art and Science and Complements in Contemporary Education
Communication of scientific understanding and method is critical to contemporary education. It encourages skeptical analysis and connection with the reality of our human condition within our environment. Science defines the margins of collective knowledge and outlines a path of investigation toward innovation and responsible stewardship. Creatively, relationships between individuals and the natural world
facilitate understanding one’s self, history, nature, and even the future, or can be a point of departure into fantastical or speculative realms of inquiry. The perception of technical information as “dry” is unfortunate, as history and precedent have shown us the potential of creative approaches to articulate meaning. Professionals in STEM fields collaborate with graphic artists to convey their research and results to funders, students, collaborators, and the general public. Artists collaborate with scientists to enrich explorations into the human condition, tap into technology, and understand points of nature that are not readily intuitive. At the center of both art and science is a drive to investigate, and neither area exists independently of the other. While the outputs may differ, similarities in methods, purpose, and impact can complement and enrich each other.

Eve Faulkes, West Virginia University
Transdisciplinary Experiences in Social Impact Design
Entrepreneurship, transdisciplinary collaboration, IRB approval, measurements of effectiveness, empathy, and co-designing are among the skills that now add to the tool belt of the would-be social change designer. While that may be an impossible set of tasks for one design faculty, collaboration with other disciplines at our university and with community leaders and members in other cities has provided all of these experiences in a hands-on senior course that demonstrates the roles of design for empowering positive change. This year our seniors have been on a team that included 50 organizations competing for their city as quarterfinalists for an America’s Best Communities multimillion dollar grant; with peers in statewide business plan competitions (one of whom won); on a multidisciplinary team building an organization to bring together five impoverished neighborhoods; and another in an effort to promote art in a STEAM approach for high schools. In the process we have become the T-shaped designers as Tim Brown of IDEO described, the vertical stroke of visual design depth and the horizontal breadth of exposure to an array of fields. Our T is for Team, Transdisciplinary, and Thinking that generate a more wholistic process than any of our disciplines could have done independently.

Emily Fenichel, Florida Atlantic University
The Pietà, Vespers, and Cardinal Lagraulas
Although it is one of the most famous images in the world, Michelangelo’s Pietà in St. Peter’s is ripe for reappraisal. Despite a contract and several letters attesting to his involvement, scholars have largely divorced Cardinal Lagraulas from the sculpture, which functioned as his tomb monument. Perhaps as a result, recent interpretations of the work, particularly those that treat the signature, have become increasingly secularized. Scholars even argue that Michelangelo was more interested in making a splash in the Roman art scene and besting the ancients than in properly commemorating the cardinal and his death. As a result, Mary’s incongruous youth, her restrained emotional reaction, and Christ’s peaceful death are often seen as Michelangelo’s singular and idiosyncratic choices. These elements, however, can only be interpreted when considered in the sculpture’s original context, which means reconstructing a physical ensemble for the sculpture, considering the religious milieu in which the Pietà functioned, and recognizing the central role of the commissioner, Cardinal Lagraulas. This paper explores how the sculpture functioned in the larger ensemble of mourning and remembrance during the liturgical rites associated with the cardinal’s death that followed for years on the anniversary of his passing.

Elizabeth Ferrell, Arcadia University
Gone But Not Forgotten: The Rose as Memory
Critics and collectors took notice when the San Francisco artist Jay DeFeo (1929-1989) began The Rose in 1958. By the time she finished the monumental painting seven years later, the initial fanfare had quieted to a whisper. After a brief public exhibition, the once-lauded work spent decades walled into a room at the San Francisco Art Institute before the Whitney Museum acquired and restored it to the narrative of American art in the 1990s. This paper examines how DeFeo’s conceptions of her masterpiece changed during its long immurement. As she struggled to conserve and find a permanent home for The Rose, she recast the work through the framework of memory, a metaphor which acknowledged that, despite its physical inaccessibility, the painting remained a powerful presence in her life. Cloaked in the guise of memory, The Rose came to symbolize both loss and renewal. DeFeo pictured the painting as a mental kaleidoscope churning the remnants of her past oeuvre into constellations that generated new works. The figure of memory also helped DeFeo re-envision The Rose as a primarily conceptual work of art, an identity which downplayed its troublesome material bulk to facilitate its reconciliation with the discourse of contemporary art.

Matthew Finn, St. Thomas Aquinas College
The Logo Formula: Successfully Incorporating Creativity into the Logo Design Process ... Regardless of Discipline
There isn’t a perfect equation for creating a logo, but a formula can be applied to the creative process. A project Finn developed in order to introduce students to Illustrator has evolved into an extremely successful exercise in creating a logo. The steps are very structured, but within this process the opportunities for creativity and expression are abundant. The students come from various disciplines, ranging from graphic design, visual art, art therapy, and non-art majors, but by the end of the project the differences between art and non-art majors become nonexistent. Students are given the challenge of creating a logo for a restaurant, cafe, or bakery. They begin their process by creating a mood board of images and a variety of name options. Next, from the images they collect, one is selected to translate by hand with tracing paper. The hand translation is then scanned into the computer and rendered with the pen tool in Illustrator. Finally, they add in Pantone colors, select a typeface for their name, and add any support vector shapes. The result is a very comprehensive combination mark, which in turn inspires a series of digital collage images and a brochure design.

Julia C. Fischer, Lamar University
Bad Boy, Bad Boy: Caligula Goes Rogue in a Cameo Fragment
Caligula (37–41 CE) was infamous for being a rogue in the early Roman Empire. Unlike the emperors who proceeded him, Caligula was hated by Roman citizens because of his cruelty, intolerance, and extravagance. Unhappy with emperors being regarded as primus inter pares, or first among equals, Caligula shook things up in art, politics, and religion when he boldly claimed that he was better than a god in a fragmentary cameo that depicts him and Roma. Fischer specifically examine this cameo fragment of Caligula and the goddess Roma. In the fragment, Caligula is enthroned and Roma is relegated to the emperor’s left side, suggesting that the emperor now has a higher status than the goddess herself. This change in rank matches Caligula’s proclamation that he himself was a god and should be worshipped as such. This is a drastic change from the standard operating procedures in Roman art and culture. Fischer places this cameo fragment into its larger context and specifically discusses it in relation to
cameos from the early Roman Empire. In the end, the roguish Caligula started a soon-to-be popular trend of Roman emperors showing themselves in public art as gods.

Joshua Fisher, Arkansas Tech University
From Patroons to Patrons: The Post-Jacksonian Hudson Valley
Early nineteenth-century art inspired by the New York landscape frequently expresses a conservative politics, as figures from Thomas Cole to James Fenimore Cooper lamented the decline in power of that state’s propertied class. The art of the Hudson River School has already been examined in the context of the decline of the New York aristocracy; Fisher’s paper traces the history of the Hudson Valley landscape and its art into the post-Jacksonian era, with special focus on landscape architect Andrew Jackson Downing. While Downing’s designs proclaim the democratic virtues of hard work and modest material comfort, they also preserve the New York tradition of the picturesque landscape as a marker of social status. The rise of Jacksonian democracy did not mean that the land would be seized by a rabble that would turn it to utilitarian purposes with no regard for aesthetics, but rather, as Hudson Valley writer Nathaniel Parker Willis stated in 1853, “A class who can afford to let the trees grow is getting possession of the Hudson; and it is at least safe to rejoice in this.” Such pronouncements make one wonder if environmental protection is a luxury, with its roots inextricably entrenched in an aristocratic past.

William Fisher, Georgia College & State University
Going from One to Eleven: A Love Story in Adaptive Reuse
On the Milledgeville site of the former Georgia State Penitentiary and with students housed in the Old Governor’s Mansion, the 22 acres of “Penitentiary Square” in the geographical center of Georgia became a seat of higher learning in 1889. In 1922, two years after the dedication of stately Ennis Hall and its establishment as a primary residence hall, Georgia Normal & Industrial College became Georgia State College for Women. In 1942 freshman Flannery O’Connor began creating satirical linocuts and cartoons for school publications, years before finding her voice as one of America’s most acclaimed authors. Throughout various institutional name changes and into the twenty-first century, the Georgia College Department of Art migrated from makeshift studios in the home facilities of other departments until its longer-term shoehorned occupancy of three antebellum boarding houses and a general store once catering to guests of the Governor. A dynamic design created by the arts faculty, an administration encouraging their ideas, and $12,000,000 in renovations took the Department of Art from one to eleven in upgrades in 2014, and it now calls Ennis Hall home. There are many lessons to share from this award-winning example of “adaptive reuse.”

Anja Foerschner, The Getty Research Institute
Heart Break, Heart Hate, Heart at Stake: Marta Jovanovic’s Performance at the Magic Garden, Belgrade, June 20th, 2016
This paper presents a collaboration/performance between curator Anja Foerschner and artist Marta Jovanovic centering on “hearts.” A frequent topic of exchange in language (“ripping out one’s heart, “giving one’s heart away “eating one’s heart out”), the heart serves as metaphor for emotions. Contrary to its abstracted form in visual culture, the biological heart is a strongly visceral matter. Jovanovic draws on its many meanings to express both a personal and political story of love and war, peace and violence. Her performance takes place in the Swiss Embassy’s “Magic Garden,” which was created during the Balkan Wars as a monument to peace. The stage of
many violent encounters, the Balkans currently face another human tragedy: the refugee crisis and its alarming effects on Europe’s political and cultural fabric. Visitors are urged to interact with the artist and the object of the performance—raw hearts—thus exploring both the artist’s and the location’s history in an idiosyncratic way while being confronted with their own boundaries. The paper also considers the theoretical exchange between artist and curator and thus elaborates on challenges of curating contemporary artists, which is more of a mutual collaboration than an authoritative process.

Ann Ford, Virginia State University
A Labor of Love
Art and design faculty spend much more time with students; they cannot help but grow an attachment and feel frustration. Yes, frustration, as a parent has for a child who refuses to take advice. In addition to teaching them, faculty often find themselves in a position of counselor and confidant. In all of her courses, every semester, Ford assigns a book. This book could be anything from a historical reference, self-help, or simply a book to simulate students’ thinking. Another facet of her program is portfolio reviews every year, beginning with freshmen. Students are required to take three capstone courses, an internship (generally taken the summer between their junior and senior years), portfolio (a grueling course bringing together all of their work), and senior thesis, where students are given a theme and required to produced six new and original pieces to be presented in a gallery showing at the end of the spring semester.

McArthur Freeman, University of South Florida
Side-by-Side: Working in Traditional and Digital Clay
As digital technology continues to simulate materials and expand traditional disciplines, we are challenged to examine its relevance and impact in our studio practice and teaching. As part of his process, Freeman committed to working simultaneously with physical clay and digital clay (or high polygon sculpting) to explore their potential through both contrast and synthesis. In this paper, he reflects on his experiences with finding forms and meaning through intuitively pushing, pulling, carving, and molding forms while working with both virtual and physical materials. Shifting between working with his hands, a kiln, a 3D scanner, digital stylus, 3D printer, and CNC router, Freeman explores how these different ways of working inform each other. Moreover, he discusses the advantages and disadvantages of each. In particular, Freeman highlights the nature of digital and physical materiality, the hand versus the input device, deferred versus direct development, and how meaning is impacted in the resulting objects.

Sherry Freyermuth, Lamar University
Transforming Web Design 101
Digital and interactive media are rapidly changing and evolving to the point where the term “web design” no longer seems relevant. Rather than change this longstanding course title, this faculty member details how they have changed the course content to fit contemporary trends in web and interaction design. Based on advice from various professionals currently working in the field of interaction design, a new approach to the web design course at Lamar University has been developed. This introductory course provides a broad overview of web and interaction design as well as design thinking methodologies. The long term goal is to continue to build a three-course sequence beginning with basic web design and then add two interdisciplinary
courses focused on interaction design and design thinking. This case study showcases examples (and lessons learned) of course projects related to coding for HTML and CSS, responsive design, visual design, interaction design, and design thinking. Additionally, tools and resources are provided for both students and faculty to stay up to date on emerging technologies.

Rachel Fugate, Full Sail University, and Erin Carter, Full Sail University
Mind the Gap: Bridging the Fissures of Online Teaching through Discussion Warm-up Videos
Full Sail University, a for-profit, nationally accredited institution in Winter Park, Florida, adheres to an accelerated schedule. Each term is four weeks in length, thus introducing students to the whole of the history of art is not only a challenge, but also a race for both instructors and students. In the art history course, each week of the term is devoted to one umbrella topic and each week the discussion assigned tasks students with making observations about trends throughout an era. Students can draw from one of five chapters from the textbook to support their discussion contributions. Given the nature of the online presentation of this particular course, instructors of art history at Full Sail University are in the process of creating video discussion warm-ups to aid students in more fully and quickly understanding the course material. The filmed discussion warm-ups will allow instructors to bridge the gap somewhat inherent between students and teachers in online education. The recorded video warm-ups also help students think more critically about the material presented in the textbook and in other course material, and expose them to works of art not seen in the class.

Izabel Galliera, McDaniel College
Returning to Europe after 1989: Exhibitions of Public Art in Budapest and Bucharest
Before Hungary and Romania became members of the European Union (EU) in 2004 and 2007, respectively, a number of seminal curatorial art initiatives, such as Moszkva Ter (Gravitacio) / Moscow Square (Gravitation) (2003) in Budapest and Spatiul Public Bucuresti / Public Art Bucharest (2007) in Bucharest, were organized with funds from the EU. Being accepted into the EU confirmed the worth and presence of these nations within Europe despite their isolation during the communist period. In varied ways and contexts, the two curatorial initiatives claimed public spaces in a transitional period of rapid and, oftentimes, chaotic transformations fueled by privatization of free-market economies and local forms of (ethnic) nationalisms. Moreover, these exhibitions challenged the traditional understanding of public art as celebratory monuments commissioned by the state to embody the ideology of the communist party-state. By examining their public programs, featured artists, and funding sources, Galliera argues that these exhibitions became complex interstices that conveyed a sense of a “return to Europe,” a dominant trope that framed cultural discourses in post-1989 Central Eastern Europe.

Lilian Garcia-Roig, Florida State University
On-Sightfulness
Garcia-Roig’s latest works feature large-scale on-site painting installations of dense, natural landscapes that overwhelm the viewer’s perceptual senses. Each individual painting is created over the course of the day in an intense wet-on-wet cumulative manner that underscores the complex nature of trying to capture firsthand the multidimensional and ever-changing experience of being in that specific location.
These “all-day” plein-air paintings have become documents of a real-time process: the accumulation of fleeting moments, the experience of the day. Formally the works are as much about the materiality of the paint and the physicality of the painting process as they are about mixing and melding the illusionist possibilities of painting with its true abstract nature. On a more personal level, Garcia-Roig knows how “sense of place” and “belonging” and “community” (or lack of it) greatly influence the construction of personal identity, and as an immigrant who has never been allowed to forge a connection to her homeland of Cuba, Garcia-Roig’s lifelong draw to wilderness and dense landscape subjects comes out of a deep psychological need to connect. It turns out her creative work, like her life, while fragmented and fluid, has always been about reconciliation and improvisation.

Joanna Gardner-Huggett, DePaul University

Mapping the Exhibition “What is Feminist Art” (1977)
The exhibition “What is Feminist Art,” organized in 1977 by noted feminist scholars Ruth Iskin, Lucy Lippard, and Arlene Raven, is relatively unknown despite being held at the historically important Woman’s Building in Los Angeles. Sponsored by the Center for Feminist Art Historical Studies, the curators sent out a pink postcard to numerous arts journals and organizations across the country, as well as to individual contacts, and asked artists to send in an 8 x 11-inch sheet answering the question, “What is Feminist Art?” An analog version of today’s crowdsourcing via Instagram and Twitter, the call resulted in more than 200 artists submitting works from 23 different states, as well as Canada, France, and Mexico. This paper explores the question of whether the exhibited responses reinforce previous historical assessments of feminist art in the 1970s or if counternarratives are revealed. For instance, does this democratic mode of feminist curating provide an equal platform for artists located outside of the dominant sites of the art market to share their views on feminism or do individuals in New York and Los Angeles command the conversation as in most current art historical accounts?

Maureen Garvin, SCAD Savannah

Taking the F out of Failure
Getting students to take risks is difficult. Students, especially first-year students, sometimes want to be given a step-by-step strategy and often want to pursue the initial idea they come up with for a project. Risktaking can be built into a course from the course goals and outcomes on the syllabus to being part of every project done in a class. One of the best ways to get students to buy into taking risks—exploring, experimenting, and doing research—is to grade them on their risktaking. Having process be a graded part of a project—documenting all the sketches, analysis of others’ work, and analysis of a student’s attempts and ideas—is a way to value process as part of creating great work. The grading of process needs to be focused on the degree of risk and clear analysis of failures and successes. This presentation will discuss incorporating risk in first year studio courses as a part of the evolution of understanding concepts and generating ideas.

Richard Gay, University of North Carolina at Pembroke

Patronage and Politics: Marie d’Anjou and the Observant Franciscans
In the mid-fifteenth century, Marie d’Anjou, Queen of France, commissioned a French translation of a Latin Observant Franciscan sermon known today as Les Douze Prîls d’enfer. The work is a call for penance and includes additions to the original text, most significantly an address to those in political power. The queen’s patronage
continued the tradition of female and male Valois sponsorship of vernacular editions and provides ever-increasing evidence that women were active participants in literary production. Although the queen’s manuscript no longer survives, four illuminated French copies attest the work’s popularity among the nobility and the queen’s role in its circulation. Marie d’Anjou’s daughter-in-law, Charlotte of Savoy, owned a copy, as did Catherine Cotivy, the illegitimate granddaughter of Marie’s husband Charles VII and his mistress Agnes Sorel. Copies were also owned by Valois allies: the traitorous Jacques d’Armagnac and François Foucault. This paper is case study of women as participants in manuscript culture. Exploring the circumstances surrounding the translation’s commission, its dissemination, and the queen’s influence in the proliferation of vernacular religious texts, Gay argues that the queen supported the growing Observant Franciscan movement in France and that patronage of vernacular sermons provided women voices in this politically charged arena.

Melissa Geiger, East Stroudsburg University of PA
The Exhibition Competition Project: Where Students Learn the Role of Curator and Scholar
After years of teaching art history at the undergraduate level and experimenting with various types of writing assignments, Geiger believes she has finally designed a project that students are excited to create and that develops essential skills necessary to the discipline of art history. The “research paper” is disguised as a competition among museum curators charged with the task to create a thought-provoking and well-researched exhibition. The Exhibition Competition Project is an assignment that the students build on throughout the semester, and is broken down into four steps: 1. Submission of an exhibition proposal, 2. A research/bibliography component that teaches students how to conduct scholarly research and cite sources in Chicago-style formatting, 3. Submission of their catalog essay/research paper, and 4. Presentation of their proposed exhibition to the class. After the students present their exhibition ideas, the class votes for the one that they believe will be an important contribution to the discourse of art history. This project fosters students’ creativity and critical thinking, teaches scholarly research methods and citation, and develops presentation skills. Geiger has implemented this project for the past several semesters and has found it to be quite successful for all class levels.

Emily Gerhold, Henderson State University
To Trace the Difference in the Faces of Our Women: Establishing a “Gallery of Beauties” for the Early Republic
Several galleries were introduced to American audiences in book form throughout the first half of the nineteenth century. The project was first taken up by Lilly Martin Spencer, who provided illustrations for Elizabeth Ellet’s The Women of the American Revolution (1848). The most popular gallery, entitled The Republican Court, or, American Society in the Days of Washington (1850), featured engraved portraits by Alexander Hay Ritchie alongside fawning biographies of Martha Washington, Abigail Adams, and Dolley Madison, among others. Despite their popularity in their own time, these galleries have been overlooked by scholars. In addition to presenting the first critical study of these groups of portraits, this paper offers readings of them within the context of mid-nineteenth-century political and artistic discourses and shows how they extended ongoing rhetorical efforts to construct American cultural difference.

Sara Gevurtz, Turbidity Paintings
see: Thomas Asmuth
Kiki Gilderhus, University of Northern Colorado

A New Matronage: The Chris Petteys Collection of Women Artists

During the 1970s and 1980s, Chris Petteys curated a canon of women artists; her Women’s Art Collection at the University of Northern Colorado features significant works on paper by Mary Cassatt, Käthe Kollwitz, Elizabeth Catlett, Hannah Höch, Louise Nevelson, and Rosa Bonheur, among others. Additionally, she researched and published a Dictionary of Women Artists before 1900 (1986). Petteys conducted this work from the small, remote town of Sterling, Colorado, and described her work as akin to pioneer women making quilts. The art collection, the Dictionary, and her research archive provide a tangible and compelling view of the opportunities and challenges of collecting and researching women artists during this period. Petteys benefited from the accessibility and affordability of artwork by women and at the same time struggled to realize her research due to her geographic isolation. This paper examines the intersections between her art collection and the Dictionary, as well as the boundaries between which artists she perceived as significant and those she collected because of personal taste. Finally, as a steward of the collection, Gilderhus considers the ways UNC’s School of Art and Design is moving forward Petteys’s endeavor and developing her collection as a teaching and research resource.

Parme Giuntini, Otis College of Art and Design

“I Search”: A Different Approach to Undergraduate Art History Writing, But It Works

Following a formal assessment of research papers two years ago, Giuntini’s department was chagrined that student competence in organization and writing mechanics was strong, but their critical thinking was sadly lacking. The culprits were the prompts. At best they mandated reports that repeated the obvious; at worst they were an invitation to cut, paste, and cite. Her response was to adopt a new format for research papers, the I Search. Different from a traditional academic paper where students find information and write about it to make some kind of point—which at the lower division level usually ends up being general and predictable—an I Search paper is driven by students’ specific questions, their reasons for asking, where they looked for information, what they found, and how they responded to their research results. I Search papers are always personal because they begin with the student’s reason for the questions, always critical because they include student evaluation of the information they find. Rather than aiming for neat closure on a topic, an I Search paper format opens avenues to other questions and makes art history research and writing more manageable, more critical, and more successful, definitely a search worth trying.

Sarah Glover, Bradley University

Researching, Writing, and Making: Merging Studio Practice with Art History Research

Getting students to engage in writing and research can be difficult, especially when working with studio majors. In order to better connect with studio practitioners, Glover reconfigured the standard art history research paper in a way that allows students to replace a thesis statement with a tangible art object, one they create. Although this paper project was designed for use in a junior level medieval art survey class, it can be easily adapted to other areas and levels. For this project, students design a “medieval” work (such as a shrine or codex). Students research the style, iconography, and technique used in a certain period in order to create and defend the
work they craft based on conventions of region and era. The defense consists of a research paper in which students explain their work’s stylistic and iconographic sources and how the work functions in relationship to a specific audience. Using examples taken from student projects, Glover discusses how this project engages students in the research and writing process in ways that vary significantly from standard research papers and how the project impacts their understanding not only of medieval art, but of the relationship between art history, research, and studio practice.

Laurin Goad, Pennsylvania State University
Images of Illness: Photography and Open-Air Education in the Early 20th Century
In the early 20th century, tuberculosis associations sought to expand in-school treatment for children through the development of open-air classes. The published writings these organizations disseminated functioned as propaganda, promoting their programs to local educators, health officials, and reformers through both explanatory text and photography. This paper compares these images to a broader collection in the Library of Congress assembled by a supporter of open-air education and with photos from school systems that could be described as more documentary in nature. Goad argues that the tuberculosis associations exploited a popular image of urban poverty to promote their programs—that of malnourished, white children attending schools in a dense urban environment with the text often noting the students’ immigrant background—while in reality the students of open-air schools were far more diverse. The focus on particular types of students in promotional literature created a divide between facilities encouraged for the urban poor in public schools or aid societies and the facilities of suburban private schools for the middle class. This conception of the open-air student as ill persisted as scholarship focused on children with tuberculosis in the schools, rather than broader open-air facilities for all students.

William Golden, SCAD Savannah
The Metamodernism of Yinka Shonibare
Yinka Shonibare’s photograph The Sleep of Reason Produces Monsters (Africa) (2008) is a powerful image that evokes response on sensory, emotional, and intellectual levels. The image itself is a modified staging of an etching, The Sleep of Reason Produces Monsters (1799), by Francisco José de Goya y Lucientes, from his series Los Caprichos or “The Caprices.” Yinka Shonibare’s photo, one in a series of five, is rich with commentary on numerous dialectics: local and global, colonialism and neocolonialism, African and European, and past and present. Shonibare’s The Sleep of Reason Produces Monsters series is a significant entry in the contemporary evolution from Postmodernity toward Metamodernism and possesses striking similarities to the relationship of Goya’s print and the move from Neoclassicism toward Romanticism. Furthermore this striking example of the metamodern mentality urges a redefining of the term metamodernity from an “oscillation” between modern and postmodern to a “superposition” that entails them both.

Cristina Goletti, Universidad de las Américas Puebla, and Mark McCoin, University of Texas at San Antonio
Time-Based Studio Arts Practice: Foundations and Critique
In June 2016 the Arts department of UTSA (University of Texas at San Antonio) joined forces with the Arts department of UDLAP (Universidad de Las Americas Puebla, MX) to create an innovative interdisciplinary time-based arts class. A group of visual arts
students from UTSA will travel to Cholula, Puebla, for a two-week residency/abroad program. At UDLAP they will collaborate with mainly dance students in a class focusing on time-based interdisciplinary and performance art. The faculty guiding this project actively practice and teach 4-D multidisciplinary arts, including performance art, moving image, sound art, photography, and contemporary dance. Even though there are differences and specific requirements for each individual form, the idea is to create a common ground not only for the students, but also to find common foundational materials and grading criteria that will allow for relevant feedback. This presentation focuses on the way foundational elements and critiques were implemented through the process of teaching this and previous 4-D courses.

**Norberto Gomez Jr., Montgomery College**  
**DRONE: The Sublime Sound of Sunn O)))**

The avant-garde drone metal band Sunn O))) is well known for its theatrical dark cloaks, smoke machines, and slow, powerful, low-end guitar-driven sound. Although formed in 1998, today the band’s form of sonic, bone-shaking sound acts as an important foil to the postinternet age’s highly compressed sense of time, space, and sociality, or what Paul Virilio calls the substitute or artificial horizon of a “screen or a monitor, capable of permanently displaying the new preponderance of the media perspective over the immediate perspective of space.” This paper analyzes the role Sunn O))) plays as mystic conjurors of slow media through an analysis of their form of drone, the physical and communal experience of concert goers versus the silo of mobile devices, and a radical rebirth of physical experience. Gomez argues that this extreme music, and in fact the resurgence of an American “noise music” subculture, is the result of and acts as a protest to the West’s postinternet condition. Historical and critical references include Jacques Attali’s sound codes and culture, Edmund Burke’s theory of the sublime, Luigi Russolo’s The Art of Noises, and especially Pauline Olivero’s theory of deep listening and sonic awareness.

**Robert Gorham, University of Virginia**  
**Challenges and Opportunities: Digital Excavations at Morgantina, Sicily**

In 2015, the archaeological site of Morgantina celebrated the 60th anniversary of the American excavations on-site. Decades of work have revealed the ancient agora, numerous houses, baths, and sanctuaries, but it is only in the last three seasons that the project has helped bring the excavation into the 21st century through the application of drones, aerial photography, and 3-D modeling/photogrammetry. These tools and their application have shed new light on long-exposed structures in the city and provided novel methods for recording and preserving ongoing excavations, but not without difficulties and surprises. The challenges and opportunities presented by this technology are driving the project to develop new research questions and methods and are enabling the generation of data in never-before-seen quantities and innovative media. 3-D prints of artifacts and active trenches are now available for students in the classroom, and virtual reality exhibits allow interactive access to the site from anywhere in the world. Gorham presents these experiences from recent field seasons and discusses questions of the utility, efficacy, and problems of these modern technologies in archaeology in an effort to ask and answer the question: how useful are they?

**Reni Gower, Virginia Commonwealth University**  
**Life Lessons: True Grit**
From 1902-1908, Rainer Maria Rilke corresponded regularly with a young poet. Ten of these letters were published as *Letters to a Young Poet* in 1929 by Franz Kappus, the military cadet who received them. Rather than critique the young man’s poetry, Rilke offered observations on how to live, love, and experience the world. Inspired by Rilke’s letters, Art on Paper magazine printed a collection of letters in 2005 written by contemporary artists to a fictional young artist seeking advice. These were subsequently followed by the small publication *Letters to a Young Artist*. Whether written 100 years ago or ten, both publications offer earnest advice or frank admonitions that reveal artistic minds and temperaments at work in the world. Given the alarming erosion of First Amendment rights, marginalization, and a growing disparity between the social, political, economic, and cultural networks of our society, it seems more crucial than ever to address the constrained choices facing a new generation of young artists. Gower’s letter offers a contemporary perspective shaped by historical precedents.

Erin Grady, University of North Carolina at Chapel Hill

**Monstrous Miscreants: Deviance and Devils in Vienna 2554**

Hybridity is a theme that runs through much medieval art. From Horace’s definition of artistic and poetic freedom to the portents of Isidore of Seville and the monstrous races supposed to populate the farthest reaches of the world, strange combinations of creatures have appeared in an astonishing variety of visual forms. In the Bible Moralisée Vienna 2554 (Paris, 1215-1230), hybrid creatures appear not in the margins, but in the central spaces of the book’s pages. These creatures, often devilish composites, are associated with all kinds of transgressive characters and behaviors. This paper examines the visual relationship between images of devils and other hybrid creatures with the people referred to in the manuscript’s commentaries as “miscreants.” It explores the possibility that the social and religious deviance attributed to the miscreants is represented through a specific vocabulary of hybrid creatures or monsters. The presence of hybrid creatures replacing miscreants or representing their misdeeds is not unique to Vienna 2554, but the logic of their frequent repetition and placement in conversation with the Bible paraphrase illustrations and the commentary texts bears further investigation. N.b. This is a section of a larger project concerned with heresy, miscreance, and hybridity in Vienna 2554.

Caitlin Grames, Detroit Institute of Arts

**Conserving the Obsolete: Nam June Paik, Video Flag X**

Known as the grandfather of video art, Korean-born artist Nam June Paik originally trained as a musician, joining the Neo-Dada movement of Fluxus while in Germany in the 1960s. His exploration of sounds became heavily influenced by John Cage and performance art. Once he moved to New York, Paik began to utilize everyday noises and eventually objects such as cathode-ray tube televisions in his installations, through which he ultimately made the most contributions to art. However, over the next few decades, shifts in available technologies changed so drastically and so swiftly that Paik had to often concede his original format of work to be copied into a new medium in order for exhibition to even be possible. But once the artist has left this mortal plane, what is a conservator to do when a new issue arises in such an inherently ever-changing medium? This paper addresses the particular issues with Paik’s “Video Flag X,” in the collection of the Detroit Institute of Arts, and the challenges that conservators and collection managers face when negotiating the
artist’s intention while also providing a realistic means of exhibiting the piece for the future.

Lauren Greenwald, University of South Carolina
Space, Not Place
Having found her artistic voice in the high desert in New Mexico, Greenwald was concerned when her first tenure track position relocated her to the midlands of South Carolina. Her work explores landscape; more specifically, the landscape as we perceive and experience it. Greenwald’s MFA thesis work was developed out of video footage taken from a motorcycle along New Mexico back roads. Predictably, she spent her first academic year immersed in teaching and service responsibilities, with no creative output. Desperate to resume her work, Greenwald realized that because much of her work begins with movement—a journey—why should she not take one? During the summer break, Greenwald made a month-long solo road trip of over 7,000 miles around the United States. Driving alone with no set route, she was free to exist in the moment, to experience the space around her, and to anticipate the unknown just out of view. Greenwald discovered that she needs exploration—space and time—for her artistic practice, not merely the place.

Petra Gruber, University of Akron
A Proposal for a Biomimetic Fablab Concept
As interest in multidisciplinary research grows, innovation inspired by nature, or biomimetics, offers a resourceful alternative for project innovation and technological advance. However, the establishment of biomimetics in different corporate and educational environments sets new challenges concerning systematization and/or workflow optimization. Notable efforts are currently being directed to interface development, namely networking platforms, software for easier biomimetic abstraction and integration of digital fabrication. Whereas computational tools are necessary in biomimetics—also for biological reverse engineering, design, modeling, simulation, digital fabrication and communication—a physical, specialized setting is required to foster feedback loops of information between biology and application spaces. Gruber suggests a generic concept for a “biomimetic fablab” prepared to accommodate such a process, bringing together features that can be found separately in biology laboratories, current makerspaces, and workshops for experimental projects. Key features include an abstraction-friendly environment, promoting teamwork and co-creativity; equipment for biology research, possibly combined with a conservation setting; and the opportunity for experimental development of new tools. This new workspace could help practitioners overcome the difficulties of emulating nature and transfer to technology. This concept is currently being explored at the University of Akron for the Biomimicry Research and Innovation Center (BRIC).

Jeff Gustafson, Texas A&M University
Scratching on Data: Deconstructing Digital Precision
The algorithms and processes of technology we use every day are invisible to us and, by extension, unremarkable. We no longer marvel at the ability to transmit instantaneously a high-quality photograph to friends across the country. In discussing this New Aesthetic, James Bridle commented how “we need to see the technology we have with new wonder.” This study examines the process of adding text to JPEG file data in several stages. These include inserting small bits of unrelated text into images—resulting in fractured forms and altered colors in the image—as well as removing all data but the file header and replacing it with new data, producing completely
abstract and colorful images. Creation of this sort returns direct involvement of artists to their work in the digital era. Like experimental filmmakers such as Stan Brakhage or Norman McLaren painting and scratching on film, works are created through direct manipulation and “scratching” on the digital data file. This also deconstructs now-mundane processes of digital photography, revealing the remarkable precision needed for images to be created and transmitted correctly, and nudges us to slow down for a moment and wonder at what we hold.

Jason Guynes, University of Alabama
Mineral Paint: A Newly Discovered Tradition
Although over 100 years old and used somewhat commonly in Europe, mineral paints are practically unheard of in the U.S. This places them in the position of being both a traditional and non-traditional medium depending on where one is in the world. Mineral paints use a binder of potassium silicate or water glass. An unusual substance, water glass was invented in the mid-1600s by melting glass and alkali, and was used in a variety of applications. However, it wasn’t until the late 1800s that Adolf Keim invented mineral paints using water glass as the binder. They are still manufactured under his name to this day. The unusual properties of mineral paints require them to be used on a cementitious (concrete, stucco), gypsum (plaster), or natural stone surface, as the process relies on the silicification (or petrification) of the binder with the substrate. This creates an amazing bond which can preserve pigments for over a century even when exposed to direct sunlight and the elements. Today, mineral paints are primarily used in commercial paint applications; however, there is a worldwide revival of the material as an art medium, led primarily by muralists.

Natalie Haddad, University of California, San Diego
Transgressive Wounds: Otto Dix’s Images of World War I Casualties
Since the beginning of modernity, war has been associated with the destruction and mutilation of the human body. German artist and World War I veteran Otto Dix (1891–1969) devoted much of his career to portraying the effects of war on the human body. Though Dix was one among many artists to address the horrors of war following WWI, his work is distinctive in its aesthetization of bodily horror and emphasis on the strange and grotesque. With his 1924 series of etchings, Der Krieg (The War), Dix depicts both physical injury and mental illness, resulting from WWI, as bodily transgressions. In stark contrast to antiwar campaigners, such as Ernst Friedrich, who use photographs of mutilated soldiers to condemn war, Dix’s etchings reflect his fascination with the dissolution or mutation of the body and its capacity for change. Haddad examines Dix’s unique approach to bodily mutilation and mutation and his capacity to turn such images back on the viewer, destabilizing the viewer’s dominance over the image and thus stable sense of self.

Belinda Haikes, The College of New Jersey
The Compass Project
The critic Lucy Lippard writes in The Lure of the Local: “(There has been) a deracinating process by which art, like its makers, has been cut loose from any real location and has been forced to create its own.” This rootlessness that Lippard writes about is a site of research; preoccupation with the growth of decentered technology is a core tenet of the presenter’s current practice. Haikes maps the trajectory of that practice, which is informed by thirty moves across three continents and is a direct result of the decentered nature of contemporary academic life. In particular, Haikes situates the philosophical and metaphorical context of a recent project, Compass,
which uses technology in site-specific locations to compress spatial and locative understanding. Compass was a site-activated video project that was part of the Philadelphia Fringe Festival. This project comes from a steadily growing body of work that engages ideas of location, subjectivity, and technology.

Ben Hannam, Elon University
Oh @#$% I’m Graduating!
Every design student in the United States has one thing in common: a graphic design portfolio. And almost every academic institution and graphic design program offers some type of professional practices, a capstone class, or a training that is tailored to helping students create a portfolio and transition from an academic environment to professional practice. Hannam has taught graphic design at the university level for over thirteen years and has witnessed students panic and palpitate as their academic careers wind down. Through his interactions, he has found that these students often seek reassurance that their work is up to par. They want to put a plan in place immediately to maximize their efficiency in creating a portfolio to help them land the job they want, and they want strategies for creating and capitalizing on employment opportunities. This paper discusses (from a constructivist pedagogical approach) some practical and pragmatic approaches to help students evaluate their work; choose the right type of work to include in their portfolio; create their print and digital portfolio; as well as strategies for creating collateral material that helps them stand out from other job-seeking candidates.

Katie Hargrave, University of Tennessee Chattanooga
Boundary Objects in Socially Engaged Art
The “boundary object” in sociology is an object that allows users from multiple perspectives to explore meaning. The object, when used by researchers, is plastic; meaning is mutable depending upon who is included in the conversation at any given time. In this paper, Hargrave discusses two recent projects: “Like Riding a Bicycle,” which explores lifelong learning, skill-building, and innovation through the axiom about memory and ability, and “In a State Far from Equilibrium,” in which participants gathered around a table to discuss urban succession in their communities through manipulating custom-made game pieces. As an artist who collaborates in several configurations, Hargrave is interested in bridging the gap between socially engaged art, social design, and community organizing. The object becomes a tool to bring people together, to have difficult conversations, and to explore making meaning together.

Heather Harvey, Washington College
Painterly Pidgin: New Genres as Creole Emergent Forms
New genre forms of art play between and beyond traditional media. They are their own language, albeit rooted in, reliant on, and evolving out of established forms. These more recent approaches work with time-honored constructs of painting, sculpture, drawing, and other art forms, but intentionally throw a wrench in the works and mix things up in order to create new conversations. The grammar and syntax of traditional approaches are made (whether through extemporaneous or deliberate strategies) to work in unexpectedly hybrid ways that draw out new meanings and possibilities. Many theorists and historians have speculated on broad cultural reasons for these developments. Instead, Harvey uses the progression of her art and research as a specific case in point. Although trained as a painter, she has rarely made straightforward paintings. In Harvey’s case, this was less a conscious
decision than an inexorable outcome likely wrought by the intertwining influences of temperament and biography. In this paper she works with concepts of creole, Pig Latin, and pidgin languages as constructive analogs to think through unique inventive potentials that elaborate on and extend established forms, without undermining or undervaluing their distinct contributions.

Elizabeth Hawley, The Graduate Center, CUNY
Playing Indian: Frank Lloyd Wright and American Indian Imagery
Frank Lloyd Wright’s use of American Indian imagery has long been mentioned, but seldom analyzed, in studies of his work. Wright’s interest in American Indians dates to the early 20th century, when he was working in Chicago. Hawley argues that this interest stems partially from the context of the Chicago Arts and Crafts Movement, which lauded American Indian crafts. Wright’s stained glass, rug, and other designs show his use of Indian-inflected Arts and Crafts designs. He was also taken with Hermon Atkins MacNeil’s bronze sculptures of Indian figures, which he used to decorate his Oak Park home as well as other residences he designed in the area. Wright often declared himself the greatest American architect, untainted by European influence. As Philip Deloria argues in Playing Indian, a common strategy of such differentiation involves white men aligning themselves with American Indians. The houses of Wright’s early career thus evince their American-ness by way of their Indian inspiration, in design and decoration. While these houses have been endlessly analyzed, scant attention has been given to the American Indian influence on Wright’s early work. Hawley’s project seeks to remedy this gap in the literature on this foundational American architect.

Travis Head, Virginia Tech
An Annotated Life: The Commemorative Sketch Journal
Head attributes the impulse to keep an autobiographical record to his father, on the one hand, for requiring him to keep a journal during family trips starting at the age of eight, and to his mother on the other for her practice of cross-stitching decorative samplers commemorating important events and holidays. Consequently, Head has kept a journal in the traditional sense or in the form of a sketchbook for most of his life. In this presentation he describes the evolution of his journals from the simple homemade books of childhood to his more considered journals of the present, which are often exhibited as finished works. Head also shares an ongoing series of drawings called Reading Lists, which are the result of questioning what a journal might look like as a drawing that accumulates over time in a single visual field rather than as a sequential arrangement in a bound format. He also addresses some of the questions that have arisen for him as an artist who exhibits one of the most private forms of expression in a public context.

John Hebble, Virginia Commonwealth University
The Structures of Specificity: Mel Bochner’s Misunderstandings and Artistic Hegemony in the Twentieth Century
Produced by groundbreaking conceptual artist Mel Bochner, Misunderstandings (A Theory of Photography) (1967–1970) engaged with the often-interpellative structures surrounding photography in the twentieth century. Presenting the viewer with statements from various sources, Bochner calls into question the very nature of media. Through a series of quotes (some of which, as Bochner claims, are either falsified or misattributed) and a paradoxical Polaroid negative, the artist challenges the hegemony of modern discourse, specifically the notion of medium specificity. By
examining Misunderstandings, this paper discusses the various ways in which conceptual art and photography question the power structures of modern art. Furthermore, Bochner’s work illustrates the different ideological constructs that shaped photography in the twentieth century, and how those constructs can function through discrete interpretive systems.

Lindsay Heffernan, Westport Arts Center
“The God of Things as They Are”: The Photographs of Ralph Eugene Meatyard
Ralph Eugene Meatyard transforms what would be the mundane photographs of a Southern family into the nightmarish visions of a world distorted. The masks hide the identities of his sitters, suggesting both an otherworldliness and a universality that is as unsettling as it is unifying. The grotesque creatures created through Meatyard’s masks seem to inhabit a world just to the left of the one we all inhabit. These apparitions exist in the backwoods vistas and hidden spaces of Appalachia during the mid-twentieth century and are easy to push aside as nothing beyond visions. Heffernan, however, explores not only the nightmarish performance of Meatyard’s sitters, but also how the self-proclaimed amateur’s locations, lighting, and subjects show kinship with recent photographs of poverty in the region, suggesting a clear narrative thread from the mid-twentieth century to the present day even as the nightmare takes on more real-world qualities.

Andrew Hennlich, Western Michigan University
“Traditions of Improvised Practice”: Collecting, Disposability, and Fate in Julia Rosa Clark’s Flying and Falling
Collecting to repurpose the discarded is central to Walter Benjamin’s thought. Benjamin describes play, appropriation, and montage as strategies to appropriate disposable objects, thus creating new relations with the item. Likewise the South African artist Julia Rosa Clark obsessively collects small trinkets, paper cutouts, tulle, and other ephemera that are turned into hastily improvised and automatic collage-based installations. In Flying and Falling (2016), Clark layers cutouts appropriated from shopping ads, old encyclopedias, and other ephemera, scattering the cutouts, evoking traditions of soothsaying, scatology, or reading bones. Clark argues such practices refuse the determinism of fate to see the present. Like Clark, Benjamin metaphorizes soothsaying and other practices to expose fate’s relation to guilt or photography’s revolutionary potential. Hennlich maintains their work reconsiders collecting as reframing subjectivity in response to disposability’s determinism. For example, Benjamin’s “Poverty of Experience” equally emphasizes the need to see oneself in the now, returning to disposability, both capitalist comfort and waste, to reframe the work of collecting. Hennlich argues that pairing Benjamin and Clark’s work through disposability, fate, and collecting opens new avenues of understanding the relations between imperial trade, nationalism, and globalization, reframing Benjamin’s critiques of capitalism and Clark’s engagement with post-apartheid national identity.

Marissa Hershon, Museum of Fine Arts, Houston
Mary Peyton Winlock: Rediscovering a Boston Arts and Crafts Silversmith and Enamellist
Mary Peyton Winlock (1868–1942) was recognized as an accomplished designer, metalworker, and enamellist during her lifetime, yet her work ultimately fell into obscurity. A fresh study of Winlock’s enameled silver in the Milo M. Naeve Collection at the Museum of Fine Arts, Houston sheds new light on her life and career. Winlock
embodies the new educational and professional opportunities that became available to women artists during the Arts and Crafts Movement in Boston. Her formative experiences included studying at the School of the Museum of Fine Arts, Boston; coursework with influential design theorist Denman Ross (1853-1935) at Harvard University; and apprenticing with prominent Boston silversmith George Gebelein. With membership in the Society of Arts and Crafts, Boston (SACB), Winlock exhibited metalwork in the SACB’s juried shows. While Winlock also produced illustrations and designs for books early in her career, her specialization in metalworking and champlevé enameling shows that this traditionally male-dominated field held new opportunities for women to thrive. Analyzing Winlock’s beautifully executed domestic silver, including marmalade jar sets and tea wares, with hand-hammered surfaces and painterly enamel, reveals her individual aesthetic and skilled craftsmanship that stands out as a unique artistic expression of Arts and Crafts ideals.

Heather Hertel, Slippery Rock University
The Sailcloth Art Project
The idea began as an artist, while racing, looked up and connected her passion for painting and sailing. The sail shape beckoned for imagery. The artist started working with a dancer and photographer to capture improvisational movements of figures. The built environment includes collaged figures of dancers floating up and away from the sails to share the experiential, freeing feeling of sailing. The Sailcloth Art Project is a multi-faceted project including artists, sailors, and dancers culminating with an exhibition at the Bayfront Maritime Center, in Erie, Pennsylvania, in September 2016. The goal of the Project is to evoke the motion and fluidity of sailing and the energy of the wind, with both an indoor and outdoor installation consisting of large-scale paintings on recycled racing sails. The Tall Ships Festival will also occur along the Erie Bayfront during the installation. Dancers from the SRU Art Department will perform at the reception and Tall Ships festival, weaving in and out of the sailcloth paintings. The artist received two grants involving the collaboration of eight students working as a team to assist in making this vision. The BMC welcomes art into a unique venue to educate and connect people of very different disciplines.

Jamie Higgs, Marian University
The Wedding of Creative and Critical in the Survey of Western Art Course
The challenge faced in the survey classroom, to embrace new pedagogies, approaches, and comprehensive thinking while not sacrificing content, is amplified at Marian University where the two-semester survey is condensed into a one-semester, albeit four credit hour, course. That said, the interest in reshaping this course comes not from external pressure to address new pedagogies or comprehensive content. Rather, the department’s desire to re-envision the survey course is internally-motivated and responds to an alarming sense that today’s emphasis on critical thinking, sponsored by STEM approaches, is limiting students’ creative thinking opportunities. For most students, a survey course is their only opportunity to engage with the arts and creative thinking, defined by the AACU as imaginative thinking characterized by risk taking. With that definition in mind, Marian University art faculty are shifting to pedagogies related specifically to imaginative risk taking and to identifying such attitudes in others. Encouraging outcomes that simultaneously embrace the critical and creative serves as the starting point to rethinking content and assignments in Marian University’s survey course. Higgs discusses the new course layout, which specifically includes a journal/collage assignment as well as a final paper that encourage students to acknowledge the sources of their creative impulses.
Mary Lou Hightower, University of South Carolina Upstate
Merit Badges to Digital Badges: New Approach to Assessment
If you were ever a part of scouting, you remember the excitement of earning badges. In 2007, Eva Baker, the President of the American Educational Research Association (AERA), gave the Presidential Address at their annual conference on the need to develop merit-badge-like “Qualifications” that certify accomplishments, not through standardized tests, but as “an integrated experience with performance requirements.” Such a system would apply to learning both in and out of school and support youth to develop and pursue passionate interests. Baker envisioned youth assembling “their unique Qualifications to show to their families, to adults in university and workforce, and to themselves.” Ultimately, Baker believed “the path of Qualifications shifts attention from schoolwork to usable and compelling skills, from school life to real life.”

Elsie Hill, Georgia Southern University
Capstone in Studio Art: A Socially Engaged Legacy Project
The B.A. Studio Art Capstone course at the Betty Foy Sanders Department of Art is structured to allow students to conceptualize and implement a socially engaged project, which is defined by the transferable skills acquired in their studio and non-studio classes during their four-year art degree. The 2016 inaugural capstone class established a partnership with the local downtown development authority to investigate a street at the edge of the tax allocation district in downtown Statesboro, Georgia. The students explored this street with an asset-based community development model in mind and examined the neighborhood’s green spaces, businesses, occupants, histories, politics, and architecture. What they discovered through appreciative inquiry was an informal boundary that highlights well-known disparities in demographic, economic, and land development. The project has manifested itself through animations, 3D architectural models, photography, ceramic sculpture, poetry, and graphic design. It represents genuine and sensitive discoveries made about a southern college town by its college student artists and is the first installment in a multiyear collection of socially engaged art projects that will investigate this neighborhood’s diverse assets.

Perry Hoberman, School of the Cinematic Arts University of Southern California
Before and After Cinema: Reconnecting the Virtual with the Analog
Rather than being an enduring medium with fixed boundaries and practices, the cinema as a medium was merely one (remarkably stable) configuration that dominated twentieth-century media. Under the pressure of new and ever-advancing technologies, this configuration is finally starting to mutate and break apart. Various pre-cinematic media technologies (nickelodeons, stereoscopes, panoramas, etc.) are suddenly taking on a new significance. First, they are providing the prototypes for various new mediums like 3D and 4D cinema, VR, and AR. Secondly, they can point to as-yet-unexplored avenues of research as old devices are transmuted by digital technologies. Finally, there are fascinating parallels between the pre-cinematic era and our own post-cinematic moment, both of which provide unforeseen openings for idiosyncratic invention and artistic production.

Jason Hoelscher, Georgia Southern University
Sonic Instauration and the Contextural Subject
Ambient music and industrial music arose at roughly same time, each emerging from the milieu of the mid-70s UK underground music scene. Both forms rely on loose structure and chance, but are otherwise extremely different. While Eno’s ambient music was intended to blend into its context, first-wave industrial bands like Throbbing Gristle had the opposite intent: to create a sonic and transmedial assault impossible to ignore. What does the contemporaneous emergence of these two music forms—so similar in many ways yet radically opposite in others—imply about the subjectivity modes of the era? What kinds of subject/object relations lead to such divergent approaches to sound, chance and noise? In this paper Hoelscher argues that ambient and industrial music simultaneously draw forth, and are drawn forth by, similar subject types operating from highly divergent approaches to context and space. He articulates this idea by way of what Étienne Souriau called instauration, in which creator and created are molded, drawn forth, and co-potentiated through a process of reciprocal emergence. The particular instaurative modes of ambient and industrial music discussed here yield differently spatialized approaches to sound and contexture by which the listening subject is formed.

Kenyon Holder, Troy University
May to December: The Historic House as Contemporary Gallery

Historic house museums serve as an enduring symbol of an old aristocratic order, but as these buildings struggle to survive into the 21st century many have made the decision to market them to a more urban audience. This appeal has largely been enacted by a growing fashion to exhibit contemporary art in these historic spaces. While the trend has marked economic motivations, many of these exhibitions have aimed at a clear dialogue between the past and the present. In 2015 two historic homes on the Hudson River (the Thomas Cole House and Olana, Frederic Church’s home) partnered to curate “River Crossing: Contemporary Art Comes Home.” Described as a form of “intervention,” the work of contemporary artists, ranging from Chuck Close to Cindy Sherman, conversed with their predecessors and aimed to “highlight the continuous vitality of the Hudson River Valley.” This paper investigates the role of active participation between artists, audiences, and the past and the way exhibitions can both problematize and investigate the construction of history within the present.

Woody Holliman, Meredith College
Design Activism & Guerrilla Art in the Classroom and Beyond

Holliman discusses strategies for integrating design activism and guerrilla art into an undergraduate graphic design curriculum. Graphic designers describe themselves as problem solvers. Are we willing to promote any sort of business, without considering its local or global impact? At a time when the world is at or near unprecedented tipping points involving climate change, deforestation, species extinction, income inequality, and racial injustice, do we have a moral obligation to address problems that are larger than brands, consumers, or increasing a client’s market share? Graphic design professors are committed to the idea that design can make the world a better place, so it’s not surprising to see the popularity of design-for-good initiatives. Less common is an exploration of more overtly political design activism or guerrilla art, where there is typically no client per se, just an urgent social, political, or environmental issue that students want to address. There’s a long and colorful history of political activism among artists and designers, but students are rarely encouraged to pursue this path. It’s also difficult to ensure students feel free to express opinions
antithetical to their teachers’ or classmates’ views. Holliman discusses ways to overcome these challenges in supporting our students’ work.

**Angela Horne, Armstrong State University**

**The FashTECH Project**

Horne highlights a recent, quite positive experience blending civic engagement and the arts within a university setting. A funded Community Action Grant proposal from the AAUW (American Association of University Women), with support from The Telfair Museums and Armstrong State University, backed The FashTECH Project, an extended workshop-based project that blended art, technology, and fashion for girls. Horne and a colleague worked with all-female undergraduate arts students who became the leading mentors for the high-school-aged participants (with focus on Title-1 students, all girls, within surrounding counties). With the leadership of rising undergraduate students and the co-PIs, participants merged technology with fashion while up-cycling garments into wearable artworks using conductive threads, LEDs, sounds and sensors, micro-controllers, 3D modeling, & 3D printing. Weekly in-studio workshops led to the creation of one-of-a-kind garments that were displayed in the on-campus gallery during the annual PULSE Art+Technology Festival at The Jepson Center in Savannah, Georgia, among other venues. The FashTECH Program was an effective way to serve a population that may not have had an opportunity to experience art, technology, and focused mentorship. See the FashTECH website: http://fashtech-project.weebly.com/

**Rocky Horton, Lipscomb University, and Thomas Sturgill, Middle Tennessee State University**

**Donald Judd: From Beyond**

The presentation is a performative lecture including a psychic channeling the spirit of minimalist sculptor Donald Judd. The lecture discusses his general body of work while covering his opinion of the current sculpture landscape. The art world consistently redefines or reevaluates history, looking back as the world continues to change and focusing on how it may best inform the present. Horton and Sturgill propose a flipping of this model, allowing for the established point of view of Donald Judd to add a new review of the present and future. Potential topics may be the democratization of art, artistic idealism, and industrial aesthetics versus recent exhibitions like the New Museum’s Unmonumental in 2007.

**Andrew Hottle, Rowan University**

**Taking Risks and Transcending Limitations: Early Feminist Group Shows in New York**

In the burgeoning women’s art movement of the early 1970s, several important women-only exhibitions were mounted by intrepid artists in New York City. Propelled by a feminist spirit of solidarity, X12 (1970) was a daring public statement by twelve women who openly acknowledged their gender instead of “trying to be one of the boys.” Similarly, Open Show of Feminist Art (1971), the first such exhibition in New York, was a self-proclaimed Salon de Refusés that welcomed any woman’s work with “a feminist point of view.” These were followed by Erotic Garden (1973), a bold exhibition at the newly established Women’s Interart Center in which women “publicly expressed their sensual or erotic feelings” in a wide range of styles, media, and content. This small but significant group of early feminist exhibitions foregrounded collectivity and collaboration, which were contrary to the mainstream emphasis on the individual achievements of a select few. This paper addresses the aforementioned group shows, as well as the near-absence of serious critical attention
and the existence of limited documentation that hinder a full illumination of their contribution to the history feminist art.

Robert Howsare, West Virginia Wesleyan College  
(Err)ational Aesthetics  
Howsare discusses how risk taking has become an integral component of his studio practice and pedagogy.

Karla Huebner, Wright State University  
Imagery of Gender in Three Interwar Czech Illustrated Journals  
The emerging field of Periodical Studies emphasizes understanding of periodicals as cultural productions in their own right, as opposed to being seen merely as (for example) historical sources for scholars to unearth information and creative works. Even when we do mine periodicals for material on specific topics, it is important to understand the nature and role(s) of the periodicals themselves in shaping the meaning of their contents. Czechoslovakia’s First Republic (1918-1938) boasted a wide-ranging and lively periodical press that included numerous illustrated journals. Not surprisingly, during this period gender was an important topic in these periodicals and appeared in both overt and subtle ways. Drawing on her ongoing research on Czech modernism, gender, and periodicals, Huebner examines representations of gender in three quite different Czech illustrated periodicals: the general-interest magazine Světovor, the lifestyle magazine Gentleman, and the satire and humor magazine TRN.

Deborah Huelsbergen, University of Missouri  
Hard Work, Cheerleading, and Jellybeans  
At the University of Missouri, graphic design students are considered family. Faculty try to establish a system of trust in the classroom to allow students to take risks, but when it comes closer and closer to graduation, students need more nurturing and cheerleading than ever. How do teachers balance tough love, nurturing, motivation, and getting students to focus on their future, all while helping to calm fears and maintain good mental health and a positive attitude? Huelsbergen discusses MU’s award-winning, writing-intensive design senior seminar, their advanced graphic design studio, and techniques MU faculty are using to help students leave the program with confidence. Discussion focuses on how to use connections with alumni and talent strengths (as determined by the Clifton Strengths Finder) to help students prepare for job interviews and their future. Writing plays an integral role in this preparation by helping the students both look inward at their hopes and dreams and outward at designers doing the work students hope to do in their future. MU’s students are working harder than ever before and being rewarded with amazing jobs and futures!

Vida Hull, East Tennessee State University  
The Lost Terracotta Altarpieces of the Rhineland: Devotional Expression in Early Fifteenth-Century Germany  
Only fragments of the terracotta altarpieces that once graced altars in the Rhineland now exist. These individual clay figures once formed part of sacred retables that marked the development of devotional practice from veneration of individual saints to affective piety in which devotees imagine themselves present at the events of Christ’s life, as advocated by the Vita Christi of Ludolph the Carthusian (d. 1378) and exemplified by the devotional practice of Heinrich Suso (d. 1366), both active in the Rhineland. Examples include Madonnas and saints by the Master of the Hallgarten
Madonna, the Karden Adoration of the Magi, the Lorch Carrying of the Cross, the Dernbach Lamentation, and the Darmstadt bust of Joseph of Arimathea. By examining the surviving statues and those photographed before their destruction in World War II and by considering the intact Hausaltar of the Annunciation in the Dizensanmuseum in Köln and the shrine of the Death of the Virgin in Kronberg, we can recreate these terracotta altarpieces and assess their function as devotional objects.

Yumi Huntington, Jackson State University
**Teaching Art History to STEM: How Knowledge of Art Enhances Scientific and Mathematical Thinking**
While recent educational agendas emphasize STEM fields (science, technology, engineering, and math), scholars of the liberal arts have a great deal to offer students of these subjects as well. Through both innovations in pedagogy and new approaches to the utility of the liberal arts in the modern educational environment, teachers in the humanities cannot only maintain, but also increase their importance across a broad range of curricula. Huntington’s presentation introduces a new way to teach art history to STEM students that allows them to generate and pursue their own interests in the subject matter. This method of art history pedagogy helps art historians analyze their own curricula and specifically target them to general audiences or students from other fields, rather than just liberal arts students. Even further, her paper shows how the study of art history can be the key to an interdisciplinary approach to important questions of visual thinking and analytic skills that are vitally important to STEM students and their future careers.

Raluca Iancu, Louisiana Tech University
**Art 102: Introduction to 4D Art**
While at the University of Tennessee, Knoxville, Iancu taught an introductory foundations course that focused on 4D. The course covered sound installation, performance, video, and web-based art as well as time-based art (in the form of a flipbook or zoetrope). She shares the approach to that standalone 4D course and some of the strategies she has used to introduce 4D elements into other courses, such as printmaking and drawing.

J. Susan Isaacs, Delaware Contemporary and Towson University
**Complex Subjects in the University Gallery: Planning, Presenting, and Engaging**
Contemporary art is often difficult—intentionally so. After over 30 years of curating for contemporary art institutions, for-profit galleries, and university galleries, Isaacs shares a curatorial look at content-driven exhibitions and related programming, providing some possible pitfalls and successes in presenting difficult art on a college campus. Through a case study of the growth and expansion of the galleries at Towson University in Towson, Maryland, this paper considers how the university may be unique in terms of presenting contemporary art and the role of difficult exhibitions in a university setting. Additionally, it explores the potential obligation or responsibility of institutions of higher education in presenting content-driven exhibitions, and how the mission statement of a gallery and university can both support and resist programming and related events in these spaces.

Philip Jackson, University of Mississippi
**The Rendered Place Through the Life of an Object**
For centuries still life painting has reflected the idea of "place" through the everyday object. Historically its role has been used socially to define one’s wealth, reflect
humility through the commonplace, or warn against the dangers of vanity. While these historical symbols are brought to memory when dealing with the subject, in his still life paintings Jackson takes a slightly different approach. He captures the landscape through rendering the history of an object that is created by its environment. By removing the object from its ecological setting, the object becomes the landscape. Just as a map reveals the typography of the terrain, the object reveals signs of a life lived. Imbued with a human-like presence, the congregated objects in Jackson’s compositions reveal a newly formed relationship by the exchange between them. It is as if they have been having a conversation long before our approach to the picture. In this presentation, Jackson discusses his work along with other representational artists both historical and contemporary that have used the object literally or metaphorically to document the natural world through the still life. Jackson’s paintings can be viewed at p-jackson.com.

Josh Jalbert, SCAD Savannah
The Limits of Art
An artwork’s own limits are inherently capable of producing a sense of beauty, and a harmony of proportions, which instill a meaningful order only because of an established limit. Yet the apparent freedoms both enjoyed and suffered by contemporary art practice appear increasingly expropriated by the equally unbounded reach of western capitalism and the idolization of unrelenting market growth. Art’s unconstrained potential is easily coopted for production in urban development and sponsored partnership with design, entertainment, fashion, and any other profitable sphere, except art for itself, which has become spun as elitist, outmoded, and taboo. Perhaps the limits of art need not be continually pushed outwards. The idea of a limit that moves outward may be an insufficiently limited notion of the movement of art itself. Jalbert proposes that limits exist inside and throughout a field and not only on the edge of a field. The field of art has more than a circumferential limit. Its limits are multiple and exist inside as well as on the outside border. Such limits create the potential for artistic work to be done and supply coordinate points for thinking in regard to value and significance of particular accomplishments.

Sara Nair James, Mary Baldwin University (Emerita)
“‘Joseph ... with chaste and true love so fervently loved her...’”
Although scholars have convincingly refuted Millard Meiss’s theory that, following the Black Death in Florence and Siena, art developed a more remote and iconic tone, others, notably Roberta Olsen, recently have demonstrated that a post-plague re-evaluation of the family placed new importance on the legacy of children. In turn, especially after 1400, artists developed increasingly intimate and inclusive configurations of the Holy Family. In the 1380s at Orvieto, local fresco artist Ugolino di Prete Ilario, in recounting the Life of the Virgin, was among the first not only to characterize Joseph as a participant, but also as tender and loving. The designers of the Marian program at Orvieto must have known and internalized the Meditations on the Life of Christ, which stated, “Joseph dwelled and stood joyfully with his blessed spouse Mary and with chaste and true love so fervently loved her that it may not be told.” This paper not only traces that the central role of Joseph occurs sooner than previously realized, but also that Ugolino’s depiction shows a rare example of his deep but chaste love for his surrogate family.

Amy Johnson, Otterbein University
Crowman Burana: A Symphony of Sight and Sound
What happens with a wild idea, four adventurous faculty and 20 captive students? Well, the classic Carmina Burana is re-imagined as a cross between The Wire, Game of Thrones and The Birds. Then they hold a meeting, write some copy, create a project outline, and make a plan that will either be the coolest thing ever created, or the biggest disaster of all time. This presentation chronicles the process of collaboration between the UCO Wind Symphony, its conductor Brian Lamb, design faculty members Amy Johnson, Sam Ladwig, Keith Webb, and 20 junior and senior illustration students of various skills and accomplishments, as they seek to create a seemingly animated short to accompany (and account for variances in) a live performance. This case study promises an honest analysis of what went horribly right and what went horribly wrong over the course of the project. Excerpts of the performance are also included.

Susan Elizabeth Johnson, Institute for Doctoral Studies in the Visual Arts
Making Space: The Dessein of en Plein Air Painting—Simultaneity in Monet’s Nymphas de l’Orangerie
Contemporary culture is increasingly aware of the mind-body connection. Continental philosophy argues the debate is poised and answered in art. Psychologist Jacques Lacan’s theory of the gaze sums up the existential transcendence of form as a visual depth of field—an interrelational space in which subject and object battle it out. Johnson explores this notion here within a Phenomenological Critique of simultaneity in Monet’s Nymphas de l’Orangerie. This project argues en plein air is the vulnerable idea, i.e., the third space. Here, design is the French dessein, a pun meant to correlate with the well-known German term Dasein, or Being. The phenomenology of perception of Maurice Merleau-Ponty, linguistic structuralism of psychologist Jacques Lacan, and literary theory of Mikhail Bakthin engage with interpretive phenomenology, as exemplified by Emmanel Levinas and Jean-Luc Nancy, to constitute a radical aesthetic formalism, as suggested by psychologist and artist Bracha Ettinger. All are predicated on the dialectic of form as introduced by G.W.H. Hegel. The dialectic is the meta-narrative of this project. As such, the notion of en plein air painting is particularly apt for sorting through the irony and paradox of consciousness in a mind-body connection.

Arthur Jones, University of North Dakota
Revisiting and Virtually Restoring Visionary Environments of the Past through Audio and Visual Sources
In 2010, the University of North Dakota accessioned a large collection of documentary photographs from the estate of the late art historian James Smith Pierce, many taken during the 1970s and 1980s. Pierce was very active as a photographer, spending a great deal of time viewing the world through his camera’s lens. Along with thousands of Kodak Ektachrome color slides and approximately 200 stereoscopic slides related to self-taught art, there are also about two hours of Super 8 films from the 1970s that feature important sites, among them Laura Pope’s Museum, Grandma Prisbrey’s Bottle Village, Howard Finster’s Paradise Garden, Driftwood Charley’s World of Lost Art, Rolling Thunder Mountain’s monument, Fred Smith’s Wisconsin Concrete Park, and numerous other visionary environments both well-known and obscure. Completing the collection of documents are about 66 hours of audio recordings on cassettes and mini-cassettes that contain Pierce’s spoken notes as he observed sites, as well as conversations he was having with the artists who created the environments. Jones presents insights gained from recent research trips to several surviving visionary environments that were previously photographed or filmed by Pierce, and
comparisons between what Pierce observed in the past with what the sites reveal today.

**Zoe Marie Jones, University of Alaska Fairbanks**  
**Alaskan Modernism: WPA Works and the Search for a Regional Style**

In 1937 nine artists were sent to Alaska by the director of the Federal Arts Project (FAP), a subsidiary of the Works Progress Administration, or WPA. These artists were all from northern states, had competent artistic records, and had participated in other FAP programs. They were in essence what the United States desired as its ambassadors to the North. One of the requirements of the six-month assignment was that all artists (who were divided into groups of three) spend some time in the interior, specifically in Mt. McKinley National Park. This National Park was then one of the primary focuses for tourism and the work completed there was meant to be shipped to Washington, D.C., in order to further the government’s push towards populating the “Last Frontier.” However, this never happened. For reasons that Jones covers in this paper, the paintings and sketches done by these nine artists never made their way to the nation’s capital and instead remained almost exclusively in-state to become the basis of the Modernist style as it existed and still exists in Alaska, a style unique to the state and the people who call it home.

**Monica Jovanovich-Kelley, Millsaps College**  
**Artists and Advocates: Beulah Woodard, Alice Gafford, and the Promotion of African-American Art in Early 20th Century Los Angeles**

During the early decades of the twentieth century, American women were afforded greater opportunities within the arts; this was especially true for African-American women. This paper focuses on two such pioneering women in Los Angeles, the sculptor Beulah Woodard and the easel painter Alice Gafford. Through an examination of their largely unknown roles as advocates for the greater recognition of African-American art, Jovanovich-Kelley argues that these artists were central in shaping the emerging art world of pre-World War II Los Angeles. Both women were early graduates of Otis Art Institute and Woodard was the first African American to receive a solo show at the Los Angeles Public Library. In the late 1930s, both would go on to promote African-American art by organizing lectures and exhibitions as active members of the Los Angeles Negro Art Association, which Woodard helped to found. Similarly, Gafford launched the Val Verde Art and Hobby Show in order to offer additional exhibition venues for African-American artists. This paper offers a reappraisal of the many ways in which Woodard and Gafford were crucial to increasing the visibility of African-American art in Los Angeles prior to 1945, contributing to current scholarship and larger art historical discourses.

**Beverly Joyce, Mississippi University for Women**  
**In Their Footsteps: An Exhibition Commemorating Desegregation at a Southern University**

In the academic year of 2016-2017, Mississippi University for Women is commemorating the 50th anniversary of its desegregation. Committees across campus are charged with scheduling a year of events honoring the six women (three undergraduates and three graduate students) who broke the racial barrier at the institution. As the director of the Mississippi University for Women Galleries, Joyce is responsible for a multisite exhibition that has been curated by her museum studies class. The exhibition is divided into four sites, beginning with their gallery. Visitors begin with the narrative of the initial African-American women, while sites in three
other buildings on campus celebrate key moments of integration over the years. Visitors to this exhibition will literally follow in the footsteps of these student pioneers. In this paper, Joyce outlines how the Galleries serve as a catalyst to reach across discipline lines on campus and provide a meaningful educational opportunity, first for museum studies classes and second for exhibition visitors.

**Szilvia Kadas, West Virginia University**

**Exploring Design Ethics and the Power of Graphic Design for Positive Social Impact**

Although graphic designers may be powerful, there is an underlying duality that is embedded within this field that ultimately reduces the graphic designer’s influence. Professor Thomas Russ (2010) believes that all graphic designers have an ethical obligation, whether that means to design sustainably or to craft truthful representations. Conversely, graphic designer Milton Glaser (2002) acknowledges the tendency of designers to distort the truth to serve the client’s needs. The designer holds power by image-making, thus creating a desire in the public. Conversely, designers may experience powerlessness in the production chain and corporate structure within which they design. The phenomena of powerlessness and meaninglessness of graphic design, however, can be overcome with designing for social good while taking into consideration design ethical codes. Therefore Kadas poses the question: how do graphic designers take ownership of their ethical obligations? This presentation explores the power of graphic design and examines the design ethics, responsibilities, and values embedded in the graphic design profession. Through case studies, Kadas explores how designers can take the power that is embedded in image-making and use it to create meaningful design that aims to solve urgent ethical issues from a social, environmental, and economic perspective.

**Paul Karabinis, University of North Florida**

**Rethinking the Classroom Critique**

In Critique, teachers try to develop a relaxed setting where work can be presented and discussed in a constructive manner. Students frequently approach Critique as a day of judgment that evokes superficial articulation, retrospective justification, and a general sense of dread. This presentation examines the value of replacing the traditional Critique with a Salon focused upon developing conversational skills not overly defined by technical and pictorial evaluation, but striving for meaningful discussion without judgment. Our goal should be to develop an understanding that the work one creates is part of a continuing process of discovery that is most effective when buttressed by a mindful attitude about working; authentic dedication; and acceptance that the process that engages us is as important as the goal we seek. When there is evaluation and judgment, it is best delivered in consultation with the instructor and followed by extended written commentary. This approach has its perils, as it quickly reveals a student’s level of interest and the troubling realization that many are guided by determining only what they have to do and when they should stop rather than where they might go with their work.

**Sara Kay, New Mexico State University**

**Frank Jones: The Visionary Art of Prisoner 114591**

Frank Jones (1900–1969) is recognized as an authentic visionary artist who produced more than 500 intricate and colorful drawings of architectural images he called “devil houses” between 1963 and 1969. Jones, a convicted rapist and murderer, was imprisoned for much of his adult life. His visions are expressed in the main body of his work, produced in the Texas State Penitentiary. This presentation explores
experiential, spiritual, and pictorial factors that influenced the art of Frank Jones. It might be expected that Jones, a longtime prisoner, would draw the compartmented buildings with cut-away rooms and spiked walls that were the hallmark of his art. Most of his rooms housed a single demon with wings, a possible reference to the pain and punishment of continued detention that gave rise to a desire to escape. Influences that are less well known are Jones’s youthful encounters with a terrifying haunted clock, his attendance at a church where spirit possession was acted out during revival services, and his compelled viewing of frightening images of a grinning Satan in a little-known 1890 book on moral development. Kay discusses these and other critical influences on the art of Frank Jones.

Anne Keener, Independent Artist
Truth in Painting: Artist as Producer
One of the tasks of contemporary art, according to art historian Thierry de Duve, is to construct models of the contemporary subject. Philosopher Alain Badiou finds artistic truth to be a subject and shows how artworks themselves configure the process of art as a truth procedure. In Badiou’s “Fifteen Theses on Contemporary Art,” number six states that, “The subject of an artistic truth is the set of works which compose it.” Philosophy, having no truth of its own, needs art as a truth procedure as a condition to philosophize at all. In this paper, Keener examines Badiou’s claims for art as a subject that requires a relation of fidelity by looking at two painters in the Western contemporary art context and their connection to Australian Aboriginal painting since the 1970s. Keener argues that artworks from the contemporary Australian Aboriginal context demonstrate Badiou’s theorization of the artistically configured event. In this scenario, the artist is the producer of the work and the configuration of a set of artworks as subject engages the viewer, or, as Badiou states in number two of the fifteen theses, “Art is the impersonal production of a truth that is addressed to everyone.”

Gary Keown, Southeastern Louisiana University
The Logo + Environment
The logo in the context of environments is an extremely interesting and current area of new directions in graphic design. In Keown’s graphic design program, the curriculum includes a course in Interactive and Environment Design. This is a unique course where students develop and construct retail signage that is in the form of dynamic three-dimensional logo constructions. These student projects include areas of environmental involvement such as outdoor corporate signage, product display systems in freestanding floor or countertop units, and retail directional signage which would exist in interior spaces, art museums, zoos, or amusement parks, for example. Saul Bass once said, “The ideal trademark is one that is pushed to its utmost limits in terms of abstraction and ambiguity, yet is still readable.” Trademarks are usually metaphors of one kind or another, and are, in a certain sense, thinking made visible. This paper focuses on the branding process of the company analysis through the Competitive Audit and Creative Brief, ultimately resulting in the creation of the successful logo and brand. Keown discusses student examples of environmental graphics and the involvement of the logo within this context.

Allison Kim, University of Texas at Austin
Vasari as Imitator and Innovator
Scholars traditionally view Giorgio Vasari (1511–1574) as the leading literary voice of Italian Renaissance art history with his publication of the Lives of the Painters,
Sculptors, and Architects. As an artist, however, Vasari has been dismissed as a painter more concerned with rapid production than with skill, purposefulness, and invention. His works have been criticized for a lack of innovation based on his visual borrowings from contemporaries, repetition of figures in his own designs, use of assistants, and the quantity of his artistic output. This paper argues that Vasari’s artistic borrowings were conscious choices deliberately aimed at innovation through appropriation. Vasari draws on the concept of invenzione in his writings, a term difficult to translate, as it obscures the line between imitation and innovation. By focusing on select paintings by Vasari, Kim explores the complexities of invenzione and its inextricable connection to sixteenth-century eclecticism in Italy. In doing so she presents Vasari as an artist who challenges the sixteenth-century Italian perceptions of artistic borrowing and shapes the foundations of today’s understanding of appropriation.

Ann Kim, Indiana University East

Transformation: Clash, Fusion, and Assimilation—A Body of Work that Blurs and Defies the Traditional Definition of a Painting through Layers of See-Through Surfaces

The definition of a “painting” has grown in the postmodern era, and most artists and academics see the contemporary practice of painting as an expanded field, which no longer needs to adhere to the traditional rules of a flat rectangular surface that is wall-mounted and archival. During this session, Kim shares her latest body of work, “Transformation: Clash, Fusion, and Assimilation,” which explores various cultural archetypes and cultural exchanges through creating paintings are physically layered, shredded and woven, and deconstructed to be reconstructed. Using concentrated watercolor, acrylic ink, acrylic paint marker, and oils, Kim explores the use of various nontraditional, synthetic surfaces such as clear matte Dura-Lar, Mylar, and Yupo, and creating physical layers that are often translucent or transparent, playing with how those layered images work together and how the physical parts form the whole, not necessarily through the imagery, but through the interaction among the layers of surfaces themselves. The way the surfaces interact with one another in a single painting creates a unified whole through anywhere from 5 to 20 separate surfaces that have been carefully positioned and reconstructed together, creating something that is at once multilayered, literally, physically, and metaphorically—and harmonious. Visit www.annbkim.org for examples.

Jong-Yoon Kim, Plymouth State University

Types of Web Animation and How to Integrate with Creative Web Design Projects in a Classroom

It is hard to argue against the fact that we have become more addicted to energized projects that feature some process of movement. Whether it is a video, gif, or animation, we need and love the action in website design. Along with the maturation of CSS and HTML, animation is also becoming a more sophisticated and multifunctional instrument in developers’ arsenal. From simple effects that enhance a look of CTA buttons to huge complex animations that set scenes in motion, today we can stumble upon many different types of animation that populate the web. They are used for various purposes and help to improve visual and user experience as well as enrich the general effect produced by a project. What is web animation? Are we talking about UI animation or more traditional animation being executed with web-friendly code (HTML, JS, CSS)? Or both? The demise of Flash hasn’t resulted in the
disappearance of animations; to the contrary, the increasing popularity of CSS animations has opened up a whole new world of possibilities for web developers and designers. Class projects and sample web animations will be shared during this session and instructional tutorial sessions are available upon requests.

**Joo Kim, University of Central Florida**

**Thinking Beyond the Box**

Creativity is a crucial factor in visual arts and design process. An interdisciplinary approach is one of the practical methods for stimulating creativity in visual arts and design. The University of Central Florida encourages collaboration between art and STEM (Science, Technology, Engineering, and Mathematics) disciplines. Researchers maintain STEM education is a tendency of 21st-century teaching and learning principles. The primary goal of the study is exploring an effective interdisciplinary collaboration between visual arts and STEM disciplines, with emphasis on creative and innovative ideas. Twenty students participated in a STEM poster design project. Students divided into ten groups, and each group had a pair-up with an art student and a STEM student. Each group developed a poster project that engages with the relevance of STEM concepts, from which there are many benefits to students. Students gain extensive experience using skills and concepts learned through the STEM project process. However, the challenges include planning and organizing lessons, assessment of collaborative work, etc. The study includes the advantages and disadvantages of interdisciplinary collaborative STEM poster projects.

**MiHyun Kim, Texas State University**

**Teaching Coding in Fun, Effective, and Creative Ways**

Following the birth of the internet and other networking technologies, the process of coding has become one of the most important graphic design tools. Coding and programming has rapidly expanded to all graphic design disciplines. How should we reshape our design curriculum for this fast-moving digital age and how should we ready students for current industry demands? For the last few years, Kim’s teaching has centered around interactive design courses, including web typography (HTML and CSS), interactive data visualization (Tableau, D3) and creative coding (Processing). At first these courses became all about learning to code, not necessarily about how to think creatively to solve design problems. In time she has learned how to teach coding to be fun, effective, engaging and, most important, creative in the design process. One of the most important aspects Kim found is to let students know that their “design brain” should lead their “coding brain” when they need to design and code at the same time. Kim shares her teaching methods about how to empower design students to believe in themselves, that they can in fact design and code together. She shares her successes and failures teaching strong visual design with heavy coding skills.

**Nanhee Kim, California State University, Chico**

**A Case Study of Integrating New Technology into the Current Course Content to Prepare Students for a Technology-Driven World**

Emerging technology has transformed design industry and design trends have changed dramatically. It is important to prepare students for today’s world demands. However, sometimes it can be challenging to adopt or integrate technology into the classroom since new techniques seem to emerge endlessly. CSU Chico is near the San Francisco Bay Area, where there are a number of small and large technology companies. Many companies in the Bay Area call for designers with proficiency in several languages and
experience with user interface and interaction design. Because of industry demands, the graphic design program at CSU Chico provides a curriculum integrating the latest digital graphics applications and technologies while mastering the principles of design. This presentation shares a practical studio practice while integrating new technology into the current course content to prepare students for a technology-driven world. In addition, Kim discusses challenges involved in teaching.

**Clive King, Florida International University**

**Beneath the Surface**

For many years King has used the intuitive actions of sketchbook activity as the center of his personal investigations at the starting points for large works on paper. The work begins as small talking points to himself, which then become a series of rhythmic explorations eventually gaining momentum until they are larger than himself and King is subsumed by the picture plan. That is the preparatory condition King needs to work freely. Although it’s a very physical activity it is a rewarding one, because it releases the creative momentum King needs to tackle the subject matter. For many years he has run intuitive workshops throughout the country, usually in higher education art departments, using much the same approach as he employs for himself. The pace initially is very fast and instruction-driven. The work develops as a “palimpsest” exploring both a group dynamic and an individual investigation. (See Clemson University at http://bit.ly/LeeGalleryDraw). Such a limited statement does not fully explain the concept, but go to the “drawing workshop” link at http://www.cliveking.org/ or Google Clive King contemporary drawings.

**Bridget Kirkland, University of South Carolina Upstate**

**Fight or Flight: Why Didn’t My Design (Which My Mom Loved) Get a Sticker?**

At a project’s start, possibilities are infinite. The assignment’s unknowns both captivate and alarm. As producers, we begin the mechanism documenting with sketches and evolving research. We generate organization from chaos and disorder, satisfying the message that will resonate with our audience. Then amid the task or completion of the strategy, we share our efforts with colleagues by means of commentary. This visionary theory begs the questions: What does the critique accomplish for the project, one’s standards or the inventor’s integrity? Do critiques benefit and are they indispensable? If so, how do we use this assessment to enhance our creative productivity? Importance in creative judgment isn’t new; it is why design sites such as Dribble and Behance thrive. Embracing the critique teaches a designer the importance of developing distinguished work on a project. Seth Godin, in his presentation Quieting the Lizard Brain, talks about “shipping, delivery and conquest.” Creators analyze with a finetoothed comb despite vulnerability. We are disciplined to dismiss weakness when displayed in our work. Confidence is learned and diminishes skepticism. Critiques can help students navigate complex processes and strategies. Sharpening these skills boosts our productivity and teamwork and creates authentic and engaging assignments.

**Amy Kirschke, University of North Carolina Wilmington**

**American Civil Rights Political Cartoons and Charlie Hebdo: Does the Pen Endure?**

In this paper Kirschke addresses controversial political cartoons and their effect on the communities in which they were created. African-American cartoonists in the first half of the 20th century explored issues of racism, racial terrorism, political strife, and civil rights in graphic cartoons which primarily appeared in black journals, including the Baltimore Afro-American, Crisis Magazine, and Opportunity Magazine.
Cartoonists for the publication Charlie Hebdo have repeatedly addressed racial stereotypes, religious dogma, sexism, and other contemporary issues in French society and abroad. What, if anything, do such journals have in common? How do (or did) threats against political cartoonists influence the artists who illustrate for these journals? Does political cartooning historically effect change socially or in the political arena? How did cartoonists respond to intimidation during the civil rights movement and after the Charlie Hebdo attack?

Rachel Klipa, Independent Scholar
The Curious Case of Alexander J. Kostellow: Reevaluating Artistic Boundaries under the New Deal
In 1935, T. Frank Olson (1890-1935), an artist studying at the Carnegie Institute of Technology in Pittsburgh, Pennsylvania, won a Treasury Section of Painting and Sculpture mural commission for the new post office in Jeannette, Pennsylvania. Olson developed sketches for two proposed works, but died before the commission’s completion. To help Olson’s widow financially, his art professors Alexander J. Kostellow (1900-1954) and Robert L. Lepper (1906-1991), completed Olson’s works and donated the money from the project to his wife. However, Kostellow, serving as lead designer and facilitator during this process, boldly revised Olson’s sketches for the proposed murals to reflect his artistic vision and modernist tendencies. The resulting works, Glass Industry and The Battle of Bushy Run, are clear examples of Kostellow’s work as a modern artist and showcase the beginning of his studies in industrial design, a program that he would later establish at Pratt Institute. The Jeannette murals question the typical interpretation of New Deal artwork as being void of artistic expression and a reflection of the heavy-handed approach of the Section. Simultaneously, the Jeannette murals prompt a new investigation of Somerset-Farm Scene, a Section commission Kostellow won for the post office in Somerset, Pennsylvania.

Tammy Knipp, Florida Atlantic University
Paradigms in Critiquing Works of Art: Augmenting Critical Theory and Thinking
Aldous Huxley, author of The Art of Seeing, describes his visual theory as an intellectual act and not simply an act of observation. He wrote, “the more you know, the more you see.” Huxley’s method for achieving clear vision involves three stages: sensing, selecting, and perceiving. His stages parallel with two fundamental theories of visual communication: the sensual and the perceptual. Sensual theories (gestalt and constructivism) are the raw data, stimulus that activates nerve cells. Perceptual theories (semiotics and cognition) involve the constructs of meaning concluded after visual stimuli are received. In the context of critiquing works of art in the classroom, students who are not exposed to or understand the fundamentals of visual theory fail to implement the paradigms in constructing an intellectual, critical analysis. Art students typically begin a critique with phrases such as “I like,” “I think.” This language becomes problematic as it frames the critique around opinions and personal taste as opposed to augmenting critical thinking. Knipp defines the stages and sequences for conducting a critical design analysis: explore why certain works of art, which fail to activate the sensual theories, typically do not engage the viewer, and define the role of the instructor and student.

Ann-Marie Knoblauch, Virginia Tech
The Plaster Cast Collection in a 19th Century High School
In 1886 William Slater gifted 227 plaster casts of classical and Renaissance sculpture to the Norwich Free Academy, a high school in Norwich, Connecticut. In doing so, NFA became one of hundreds of campuses (mostly colleges, universities, and art schools) across the country investing in the latest technology to teach art and art history: full-scale plaster replicas. Over the years, many of these collections have been discarded, dismantled, sold, and destroyed. The Slater collection is unusual and perhaps unique because it remains mostly intact and has continuously served as a critical component of the educational mission of the high school it supports. This paper investigates the educational rationale and impact of collecting full-scale plaster casts in the late 19th century (questions especially relevant for a regional small town high school) as well as the collection’s impact on the students and the local community. Furthermore, Knoblauch explores ways the collection can continue to serve students and the community by embracing 21st-century technologies such as digital curation, interactive cataloging, 3D scanning, and conservation science. In this way, the educational value of the plaster casts at the Norwich Free Academy continues to evolve.

Jocelyn Kolb, East Stroudsburg University of Pennsylvania
What Does Technology Replace? Effectively Teaching 3D Printing and Other Emerging Media
Each new technology adds to the breadth of media and techniques that artists can employ. This paper discusses what should or shouldn’t be replaced by the inclusion of technology-based media in the college classroom. Kolb has often encountered two types of students while teaching 3D printing: students who understood three-dimensional form but struggled with computer skills, and students who excelled with navigating 3D modeling software but created forms that could not successfully print. Increasingly she has more and more of the latter type. 3D printing and additive manufacturing are becoming more accessible to college programs. Students are learning to create three-dimensional form in a digital environment. This removes the tactile cues from actually manipulating materials. As technology continues to change our culture, students enter classrooms with less general haptic understanding. This paper discusses the balance of traditional and digital skills current students need to be successful working with emerging media.

Lauren Kolodkin, Independent Scholar
A Hand to God: Spirituality and the Self in the Michael and Julie Hall Collection of American Folk Art
Kolodkin’s research addresses practices of folk art collecting as it developed in the mid-twentieth century around the idea of “contemporary” folk art. The political climate of the late sixties and early seventies turned white students and activists away from the civil rights movement and towards the impoverished communities of Appalachia. Groups like the Grassroots Craftsmen and Volunteers in Service to America were able to make use of local craft traditions as a form of economic activism through craft fairs and cooperatives. Elite, educated collectors of the late sixties and early seventies, exposed to an influx of contemporary works, turned to Appalachian folk culture as a means of discovering an American “self.” Julie and Michael Hall amassed their collection of American folk art between 1968 and 1989; their connections to prominent folklore and material culture scholars of the time put their collection in a unique position to be analyzed for its practices in categorizing and describing folk art objects of the twentieth century. This paper examines the collection and how its organization and rhetoric reflects back on the biography-
centric collecting and labeling practices of the day, focusing on religion as a tool for viewing folk art in the museum context.

Matthew Kolodziej, University of Akron
Biomimetics in Art and Design Education
A biological paradigm underlies the current research interests and developments in the arts, and especially in architectural design. Based on the background of morphogenesis, evolutionary and algorithmic approaches to design, and an increasing interest to connect the worlds of science with art and architecture, programs and curriculums are being developed between formerly distinct fields and disciplines. The presentation focuses on the challenges in transdisciplinary design teaching by referencing students’ projects that have been carried out in recent years at different universities and in different settings. The Biomimicry Research and Innovation Center (BRIC) at the University of Akron is the base of biomimetic design teaching on all levels of college education. The frame of research by design and design by research offers new opportunities to engage students in research projects bridging the gaps between disciplines. In recent projects carried out at the University of Applied Sciences in Vienna, Austria, students were involved in research on patterns and growth principles from nature transferred to an artistic context. Kolodziej presents and discusses projects as well as their settings, in order to shape a perspective on guiding education efforts of the future.

Jodi Kovach, Gund Gallery, Kenyon College
Participation, Social Space, and Communicative Memory: Artistic Strategies for Combating Violence and Social Injustice in Mexico
Amnesty international reports there are 27,000 people of unknown whereabouts in Mexico, many forcibly disappeared, and blames the government for “gross incompetence” in preventing or resolving the crisis. This paper addresses three complementary artistic strategies for generating ongoing informal narratives about recent victims of violence and enforced disappearance in Mexico, as seen in the work of Rafael Lozano-Hemmer, Teresa Margolles and Pedro Reyes. Examples of each artist’s innovative aesthetic projects demonstrate ways of initiating relational processes between viewer/participant and various forms of social space to stimulate what Jan Assmann describes as communicative memory: a form of collective memory that develops through common, interpersonal forms of social interaction. Lozano-Hemmer evinces intimate encounters between viewers and the 43 disappeared students of the Ayotzinapa Normal School with an interactive installation that allows passersby to momentarily mirror the victims. Margolles creates installations that seamlessly integrate the visceral horrors of Mexico’s narco violence with the simple aesthetic pleasures of everyday life to provoke collective unease. Meanwhile, Reyes draws influence from “Legislative Theater,” an avant-garde approach to interactive performance that he uses to expand productive dialogue on the U.S.-Mexico weapons trade. Each of these artworks realizes impromptu “communities” with historical consciousness and political agency.

Kate Kretz, Independent Artist/Scholar
POV: Looking at Rapists
This paper chronicles the research and development of a difficult and unprecedented body of work that turns the tables on previous rape imagery in art. Traditionally, the depiction of rape has been illustrated by male artists as an heroic, even romantic, pursuit. When female artists were finally granted the opportunity to share their point
of view, they chose to create imagery focusing primarily on the victim, after the fact. Our culture has recently begun the revolutionary shift of pointing a finger at the rapist, rather than the victim. Kretz’s series of work reflects that shift and pushes it, creating an intersectional battle cry to call out and depict oppressors in many different areas where their actions have long been accepted. Her series as a whole investigates entitlement and the need to dominate various “others,” be they women, minorities, or animals. In this paper, Kretz focuses primarily on the imagery of rape, which is depicted in a unique way, from the victim’s point of view. Kretz shares some references that influenced her work’s direction, as well as some decisions involved in how to address rape while considering issues of staging, voyeurism, exploitation, stereotyping, and misandry.

Katya Kudryavtseva, University of Oklahoma

Moscow: Demolition Game

Systematic destruction of Moscow’s historical heritage became one of the unintended consequences of a transition from a socialist to capitalist economy. More than 500 historical buildings were demolished from 1990 to 2015. Under the leadership of Moscow mayor Yuri Luzhkov, the city’s center was transformed into a glamorous theme park where historical buildings were replaced by new structures featuring “old” faux façades. This particular type of “reconstruction” became very popular among Moscow developers; indeed, it was much more cost-efficient to destroy the old buildings than to repair them. The fake façades were an ingenious way to “preserve” history. Kudryavtseva’s paper addresses the variety of ways this process is being documented, from digital databases of demolished buildings to the videogame Archanoid, where one can become a Moscow mayor by destroying 500 Moscow buildings. After all, each theme park should have its game, and Moscow is no exception.

Lily Kuonen, Jacksonville University

Your Response is Both Respected and Valued

Describe your three most influential art experiences.
Name three activities that are important.
Complete the statement, “I am....”

Over the past two years, in an exercise of curiosity and consequential generosity, Kuonen has posed these questions and statements as “research” questionnaires to students, colleagues, individuals, and other artists she has met. In return she has received a gamut of drawings, excerpts, stories, and declaratory statements that are somehow both personal and projective. Kuonen has been surprised, enlightened, and intrigued, but, more important, she feels incredibly lucky to have been the recipient of these thoughtful and powerful responses. They are both respected and valued. By editing and compiling specific questionnaire responses, Kuonen drafts a fictional letter that pulls excerpts from these widely varying sources. The letter reads like a monologue, and it is open and sharing, challenging but encouraging. It sparks young artists and creatives to reflect personally on the experiences that provoke our artistic inclinations. This letter laces together truths about the intricate ways in which art and life intertwine.

Bonnie Kutbay, Mansfield University of Pennsylvania

Eucharistic Symbolism in the Mosaics of San Vitale, Ravenna

The Offering of the Gifts of bread and wine to prepare for the sacrifice is a central feature of Eucharistic liturgy that is performed during the Mass at the altar.
Eucharistic symbolism celebrating the sacrifice is found throughout the mosaics that decorate the walls and apse surrounding the altar in the church of San Vitale in Ravenna, completed in 547. This paper examines the theme of sacrifice seen in the mosaics flanking the altar, showing Abraham with Isaac on the north wall and Melchizedek with Abel on the south wall.

Lara Kuykendall, Ball State University
Constance Coleman Richardson’s Streetlight: An Artistic Anomaly
Constance Coleman Richardson painted Streetlight in 1930, on the eve of her marriage to American art historian E.P. Richardson and their move from Indianapolis to Detroit. Streetlight is Richardson’s earliest extant work and the most modernist painting she ever made. The eerie psychology of the scene resembles works by Edward Hopper, and its menacing atmosphere verges on the surreal. It evokes a sense of anxiety about this transitional moment in Richardson’s personal life and the development of her career as a young woman artist. The painting’s dark blue-green palette, near abstract treatment of space as form, and mysterious narrative is remarkably out of step with the rest of her oeuvre, yet it remains her most famous work. After painting Streetlight, Richardson went rogue and became a romantic landscape painter. Most of her subsequent paintings depict the tranquil and beautiful American terrain as it was affected by weather and atmosphere. This paper examines the psychological, biographical, and cultural implications of Streetlight’s style and narrative. It further investigates Richardson’s turn from modernism toward a more traditional manner of landscape painting, the independent nature of Richardson’s artistic vision, and how and why such an anomalous painting could serve as Richardson’s signature work.

See: Ann-Marie Knoblauch.

Samuel Ladwig, University of Central Oklahoma
DIY Not EMI: Even I Could Do That!
In a short block course entitled “Punk Rock: The Visuals of Sound,” students are confronted with the historical context of the “Do-It-Yourself” attitude of American Hardcore. How did social structures, politics, the recession, and even healthcare shape the movement? Why does it sound so angry and look so shitty? Was it about institutional incompetence, the energy crisis, the hostages, the contras, the hippies, AIDS, and divorce? Or was it about three chords on an out-of-tune guitar, a skateboard, a pair of scissors, some Scotch tape, a bottle of liquid paper, and the Xerox machine at your dad’s office? Students are challenged by a pair of pissed-off GenX faculty to get inspired by those events, ditch their computers, learn to play guitar in one week, and don the mantle of a nationally recognized garage band spewing unbridled frustration in search of a release rather than a solution. This case study presentation follows the work of the bands formed for the course and attempts to understand why Millennials think it’s “the best course ever.”

Danielle Langdon, Columbia College
From Projects to Trivia: How Cross-Level Collaboration Has Worked for the Columbia College Design Program
When Langdon went from teaching in a design program of 100+ students to a program of approximately 20 students, her first instinct was to throw out her previous instruction tactics. However, she quickly discovered various ways to renovate rather
than rewrite what she had learned. One goal in the large design program was to create an atmosphere in the classroom much like that of a professional design studio. Langdon continues to pursue that goal, but instead of addressing it per class, she is working across the entire design program. In this session Langdon shares the number of ways she attempts to connect ALL the design students, no matter their level. Thus far, one success story came when she introduced a cross-course project, in which lower-level students began a design and upper-level students expanded upon it. She also teaches stacked courses, hosts design exhibitions in the art department gallery, invites alumni back for “design chats,” hosts an annual design trivia night, and conducts team-building and creativity exercises throughout the semester. Langdon has much more to do, but thus far this nimble group of dedicated design students has fully engaged in the atmospheric creation.

Michelle Lanteri, New Mexico State University

Longing For Home: Wendy Red Star’s Four Seasons Series as Self-Portraits of Place-Based Memories

This paper offers a critical analysis of the Four Seasons series, a suite of four photographic self-portraits created in 2006 by the Apsalooke (Crow) Irish-American artist Wendy Red Star. Red Star produced this series towards the end of her graduate work at UCLA, both as a response to her homesickness for the Crow Nation reservation in Montana and as a visual confrontation of the prevalent “othering” of Native American cultures by the Natural History Museum of Los Angeles County. While Red Star viewed the Native American exhibition at the museum as a remedy to assuage her longing to see a piece of “home,” the artificial cultural displays created a striking contrast with her thoughts of her own regalia, her elk-tooth dress and beaded hair adornments, hand bag, leggings, and moccasins, as embodiments of home. As a performative reaction to her homesickness and desire to visually describe the synthetic “feeling” of the museum, Red Star created four tableau dioramas for her Four Seasons series. The “kitsch nature” of these “plastic” sets underlines the significance of the artist wearing her Apsalooke regalia, the constant centerpiece in this series, as an authentic representation of her place-based memories of and ancestral connections to home.

Joseph Harold Larnerd, Stanford University

Unsubmerged: Conrad Wise Chapman’s “Submarine Torpedo Boat H. L. Hunley Dec 6 1863” (1863-1864) and the Confederate Washout

Confederate soldier Conrad Wise Chapman’s painting “Submarine Torpedo Boat H. L. Hunley Dec 6 1863” (1863-1864) fails to submerge the vessel’s troubled history. It tries, though. The submarine basks in soft light at center, commanding a space shared with its namesake, Horace Lawson Hunley, and a seated soldier with whom he speaks, perhaps about the vessel’s upcoming mission. The boat would sink the U.S.S. Housatonic off Charleston, South Carolina, on February 18, 1864, killing five northerners and offering a minor blow to the Union blockade. Almost two months before the “Dec 6 1863” in the painting’s lower right, however, the submarine sank in Charleston Harbor, killing its namesake and his crew. Commemorating the event, someone wrote “coffin” on the submarine before Chapman started to work on “Submarine Torpedo Boat.” His painting attempts to engulf this aura of death in its composed prettiness, but three iconographic features forebode: Hunley’s posthumous appearance, the open conning tower, and the jumble of shadows below the vessel. These elements, considered in context, offer their viewers a more truthful vision of
the craft’s history than Chapman’s soft-palette propaganda; they bring the plight of the Hunley and the Confederacy to the surface.

**Ariel Lavery, Watkins College of Art and Design and Film**
**One Woman Sculpture Show**
Lavery speaks to her personal experience as a woman in various sculpture departments, as it reveals a wide range of viewpoints on what constitutes sculpture curriculum. Sculpture has the capacity to bridge language and material limitations, thus reaching beyond the constraints of lineage associated with other media. Lavery discusses her experience in institutions that have a narrow approach to sculpture, which may have associations with masculine, brut methodologies. This experience is contrasted with departments that are communal and open to a transmedia ideology. She focuses largely on the approach she is taking in her sculpture department at Watkins College of Art, with examples of student work, facilities changes, and her approach to classroom dynamics.

**Tiffany Leach, Jacksonville University**
**Creative Life with Boundaries**
Maintaining a studio practice while being an educator and a committed mother and spouse is truly a balancing act. Leach finds that her time is far more pressed and limited than she ever imagined, yet she is also surprisingly more productive than she was before being a mother. Leach often thinks about the influence her practice as an artist has on her children’s creativity. She has experienced firsthand how expectations of herself constrained her child’s expression in their art-time together. Encouraging them to enjoy the material and process has given Leach a new sense of freedom in her own work. She knew her work would change after she became a mother, but did not fully realize it when it actually happened. The work grew and developed in ways that were particularly unexpected. Leach finds that her recent work is more confident in content and form. She credits this to the experience of watching her own children problem-solving and expressing their own identity and creativity. Every individual’s story will be different in how they manage the delicate balance of parent, spouse, artist, and educator. It’s within those stories that we find comfort in knowing we are not alone.

**Christopher LeClere, University of Florida**
**Deep Cuts: Exploring the Appropriated Imagery of Music Fan Tattoos**
Tattoos are no longer the marks of rebellion they were just a few years ago. Nearly half of all Americans under 35 have at least one tattoo, suggesting they are integral to the development of self-identity and the ideology of culture. The body is now presented as a malleable space where a person can achieve self-actualization as well as beauty, fitness, and success. This paper is part of an ongoing ethnographic project studying how fans use tattoos to make meaning by appropriating pop-culture imagery to visibly claim ownership of their bodies and reify important moments in their lives.

**Jason Lee, West Virginia University**
**Working With, Not Against, Materials**
As the Foundations Coordinator at West Virginia University, Lee has put great emphasis on revision and revisiting ideas through multiple media. For this panel he highlights a series of projects that emphasize problem-solving, good studio practice, media manipulation, and group dynamics. This presentation focuses on a series of projects that move the students through both method and media while concentrating
on the overall concept of abstraction. This process stems from Lee’s own studio practice in which he approaches a singular concept over multiple iterations through a series of pieces. Students are presented with a variety of media—each having their own strengths and limitations—that must be reckoned with in order to achieve the desired outcome. Through this process students are encouraged to refine their studio practice and gain the “tools” to approach any new medium or concept.

Erin Lehman, Towson University
Gustave Caillebotte: Painter as Athlete, Athlete as Painter
In depicting the burgeoning holiday destinations along the Seine River, Gustave Caillebotte (1848-1894) focused not on the heterosocial leisure scenes of his Impressionist colleagues, but on the athleticism of serious sportsmen. Best remembered as a painter and supporter of the Impressionist group, the artist was also one of the most significant yachtsmen in France. During his final decade, Caillebotte was France’s sailing champion and the country’s most notable designer of racing yachts, who helped developed a national handicapping system and yachting authority. Most of Caillebotte’s rowing and sailing pictures, including Oarsmen (1877) and the Périssolles series (1879), were made before he transformed himself into a professional athlete. These works reflected and perpetuated the growing post-Franco-Prussian War embrace of the German and English sports traditions as a means of strengthening the national body and encouraging participation in healthful activities for a population with increasing time and access to leisure activities. Although study of the man as painter is hampered by a lack of personal writings on art, he was prolific when it came to sport. Studying and depicting such activities clearly piqued Caillebotte’s interest, leading to his immersion in the sport itself and a case of life imitating art.

Allison Leigh, University of Louisiana at Lafayette
Synartesis: The Trans-Historical Method in Art History
Art works hold a special place in the historical order because of their unique ability to exist both in and out of the time of their making. Capitalizing on this facet of art’s unique relationship to time, this talk explores a new methodological approach for teaching and research in art history that Leigh calls synartesis, the act of fastening or knitting together to produce union even among disparate kinds of knowledge and materials. By examining contemporary artworks in relation to those from distant earlier periods and binding them together through the work of interchronological and thematic comparison, synartesis provides a means of exploring the theoretical arena that lies beyond the bounds of the traditional linear historical narrative. Using art historical data to create what Walter Benjamin called “constellations,” across time periods, geographical centers, and among the various arts, synartesis builds on what has often been pejoratively referred to as anachronistic or philosophical art history, in order to explore the potential of thematic analyses for developing new understandings of both art works and their beholders.

Kate Lemay, Smithsonian National Portrait Gallery
“The Struggle For Justice”: Curating without a Face
Good design in art and architecture enables us to put aesthetics in the position of cultural diplomacy. For example, the American embassies abroad are representations of American culture. In this context, art has a social purpose—a bridging of cultures to create a space for international relations. Within the United States, the free museums in the nation’s capital play a similar role, with a social endeavor to promote
education, intercultural exchange, and even a national understanding. At the Smithsonian’s National Portrait Gallery, biography is employed to narrate American history, putting a face and an identity onto specific eras, movements, and events. However many ways there are to tell a story, what about the ones that have no face? What about the countless African Americans who endured slavery during the 19th century, or the unnamed Chinese immigrants who participated in the construction of the transcontinental railroad, who remain faceless? As Lemay works on revising the NPG’s permanent exhibition “The Struggle For Justice,” which tells of the crusade of American citizenship rights, she is challenged to find a solution. Her presentation addresses how to tell the story when there is no visual.

Andrea Lepage, Washington and Lee University
Social Work: Judy Baca’s Great Wall of Los Angeles
Prominent muralist Judy Baca’s works confront and expose racially-based biases that position murals created by communities of color as unworthy of study. Located outside reified art spaces, community murals reconfigure neighborhood spatial politics and capture the voices of marginalized communities. This paper explores the performative aspects of the production of The Great Wall of Los Angeles, a half-mile-long mural located in the Tujunga flood-control channel in California’s San Fernando Valley. Between 1976 and 1983, Baca organized more than 400 youth mural makers and dozens of professional artists to paint an alternative history of California. The mural depicts the story of the state from prehistory until 1960, and the scenes emphasize the roles played by Native Americans, Mexican Americans, African Americans, Asian Americans, and Jewish Americans in creating California’s diverse culture. Baca has revealed, “The mural is a conceptual art piece all along, and the finished painting is only part of it.” Lepage’s work reaches beyond the physical object to consider the extramural activities that occurred during production as an integral aspect of the Great Wall artwork that displaces the preeminence of the object and transforms the art making process into social work through the arts.

Lauren Lessing, Colby College Museum of Art; Terri Sabatos, Longwood University; and Nina A. Roth-Wells, Independent Scholar
In Effigy: The Maiming of Colonial Portraits during the American Revolution
In eighteenth-century Britain and its North American colonies, the word “effigy” denoted a portrait and also a dummy figure publicly punished in place of a despised person. Effigies held a powerful ability to confer honor or shame. Portrait paintings gave their owners’ wealth, moral rectitude, and social status concrete form. Conversely, the mocking political effigies displayed and executed in streets and public squares heaped “damage, scandal, infamy, contempt, ridicule, and disgrace” upon their subjects. During periods of political turmoil in North America, rioting mobs and invading armies stormed across intangible barriers of class and the solid walls of private houses. Attackers targeted the faces and breasts of subjects in painted portraits, symbolically blinding them and inflicting mortal damage to heads and hearts. This essay focuses specifically on portraits by John Singleton Copley that were attacked as effigies in Massachusetts during the eighteenth century. The nature of painted portraits as material objects with forms and meanings continued to evolve after they were painted. Their display, mutilation, and subsequent status shaped the identities and behavior of both their owners and attackers. These “bodily” mutilations participated in larger cultural dialogues about the health and well-being of the British Empire and the “body politic.”
Franciscan Elements in the Charitable Work of the Early Florentine Misericordia

The response of Saint Francis of Assisi to Christ's mandate in Matthew 25—to love our neighbor, to care for persons in need—is often ignored. Yet increasingly historians have recognized the role of charitable confraternities during the Late Middle Ages and beyond in mitigating human suffering. Few such associations surpassed the Misericordia Company of Florence in offering community-wide services. Documents establish that members provided various types of assistance to their neighbors, evidently guided by Christ's words in Matthew setting forth the Six Works of Mercy, to which a non-canonical but universally accepted seventh work was appended, a point underscored by features within the confraternity's inspirational centerpiece, the frescoed Allegory of Mercy of 1342. Other details therein suggest a Franciscan presence within and impact upon the company. And, indeed, writings of Saint Francis and his early biographers indicate the importance to the poverello of these same works of mercy. Francis's experiences, pronouncements, and efforts regarding the fifth and seventh works, care for the sick and burial of the dead, exemplify the charitable activities encouraged by the saint and, likely with his words and deeds in mind, performed by the Misericordia, as articulated in the Allegory of Mercy.

Matthew Levy, Penn State Erie / The Behrend College

Jo Baer's Feminism of the Margins

Jo Baer was an ambivalent feminist during the emergence of the women's art movement. On the one hand, her minimalist abstractions rigorously eschewed the signifiers conventionally associated with feminist art, and she abstained from participating in all-women exhibitions on the grounds that they ghettoized women artists. On the other hand, she spoke of her need to advocate for her work as one of the few women in an overwhelmingly male art movement, and her self-imposed exile from the New York art world in 1975 can be understood, in part, as a feminist act of defiance. This ambivalence can be read in her work from this period. While her paintings shared the formalist stringency of those of her peers, their peripheral application of color failed to impart the experience of total optical presence that modernist critics ascribed to the work of painters like Kenneth Noland. In light of recent scholarship, which has illuminated the ways in which critics gendered modernist opticality as masculine, Baer's paintings can be understood as confronting the aesthetics of male hegemony by eliciting an embodied form of spectatorship that resisted the facile gender coding imposed on contemporaneous women painters like Helen Frankenthaler.

Barbaranne Liakos, Northern Virginia Community College

The Hybrid Classroom: Embrace It or Replace It?

As an instructor at a community college, Liakos spends a lot of time considering methodology as it pertains to the survey. How does she keep biology majors engaged? How does she explain what it's like to apply paint to a canvas? The shifting pedagogical terrain adds a further twist to this dilemma. One of her survey courses is a hybrid, with less face-to-face time and thus fewer opportunities for students to shine, or sleep, in the classroom. However, this format has allowed Liakos the fun of coming up with creative assignments to complement class lectures. Thus, while she is not getting to know students in person as well, she is reading about their experiences with art and their ideas about what it means to be creative. Liakos is, in fact, getting to know many of her students better than if this were a traditional course and, as well, their exposure to the arts is more nuanced and varied. Liakos reviews some of
her major successes, some failures as well, and ends with questions relevant to further honing her hybrid skills.

Shannon M. Lieberman, University of California, Santa Barbara
“I Have So Much Trouble With This Question”: The What Is Feminist Art? Exhibition at the Los Angeles Woman’s Building
Initially a research project, the exhibition What Is Feminist Art? opened at the Los Angeles Woman’s Building in 1977. Organizers Ruth Iskin, Lucy Lippard, and Arlene Raven placed ads in major magazines such as Artforum, as well as regional feminist publications, asking women in the arts to submit a single sheet of paper conveying their “ideas on what feminist art is or could be.” They exhibited written and visual responses from women across the country. Although many of the works are archived and the organizers are well-known feminist art historians, the exhibition remains under-researched. What Is Feminist Art? deserves greater scholarly attention in the context of historicizing the Feminist Art Movement because it asked artists to reflect directly and explicitly on what it meant to produce feminist art and to articulate what feminist art could achieve. Developing the historical record of this exhibition contextualizes how individual artists, both those who became well-known and those who remain in obscurity, thought about some of the movement’s most pressing issues: what distinguishes feminist art from art by women, what is the future of feminist art, and what is the relationship between the popular feminist slogan “the personal is political” and individual artistic practices.

Alexia Lobaina, Florida State University
Visualizing “Blackness” in the Cuban Social Landscape: Postcolonial Racial Issues in Reinaldo Echemendía Cid’s Con-tracción
This paper provides a reinterpretation of Reinaldo Echemendía Cid’s photograph Con-tracción (c. 2014) in a way that extends beyond the image treated in terms of its relating sexual power and brute force. Cid’s intentional employment of a black model functions metonymically in response to a continued cultural understanding of the “black body” as lesser than other racialized bodies in dominant society, prevalent in race issues in Cuba and the Atlantic world to this day. By re-contextualizing Cid’s photograph within a postcolonial visual repertoire, Lobaina argues that Cid ties the contemporary subject into larger discourses of race that date to the colonial period and surround the disenfranchisement of black identity by way of an evolving visual campaign centered on reactions to growing white anxieties about an increasing black population in Cuba during the nineteenth century. Lobaina examines the sugar mill lithographs of Edouard Laplante and the costumbrista caricatures of Víctor Landaluze to demonstrate the manipulation of nineteenth-century black figures as dictated by the visual need to address white anxiety over an Africanized Cuba. Lobaina bridges the history between colonial independence and the present day to demonstrate how racial discrimination continues today, influenced by colonial qualms and visual propaganda.

Christopher Lonegan, Loyola University in Maryland
Body Horror in the Anatomy Theatre: How an Excess of Reason Produces Monsters
In this paper Lonegan argues that the body horror endemic to the discipline of anatomical illustration takes a radical turn when anatomists reject images “formed from the imagination of the painter,” particularly the “self demonstrating cadaver,” insisting upon a more “objective” mode of representation commensurate with the advance of Enlightenment rationalism and scientific empiricism. Focusing primarily
upon key anatomical texts from the 17th to the 19th centuries, this paper maintains that the results of anatomy’s rejection of “artistic fancy” are not clinically objective, psychically sanitized images, but graphic and grotesque visions of death and dissection. The body horror resident in these illustrations rises from the conflict between the Enlightenment ideal of rational enquiry and a “primal mapping” of the body shaped within an “archaic discourse of mastery and violence.” In these texts, an excess of reason produces monsters; the objective gaze of the anatomist contorts the dissonant balance between artistic style and scientific accuracy, paradoxically amplifying the violence of dissection. As anatomical science transforms the body from a cuticle of spirit to an anatomized specimen, the subversive contagion of abjection resists, contaminating the symbolic order of the anatomy theatre with bondage, dismemberment, and body horror.

Francis Longaker, Virginia Commonwealth University

Choose Your Fighter: Myths of Warrior/Athlete/Hero(ine) in the Character Selection Screen

This paper deconstructs the character selection screen in popular fighting games such as the Street Fighter series through the context of eSports. Sports, art, and the digital converge in eSports, a new playground reaching hundreds of millions of players and coinciding with the phenomenon of digital game spectatorship on Twitch. This competitive interface is an arena of representation, through which one of the most popular eSports genres, the fighting game, constructs ideals of the warrior/athlete/hero(ine) via a host of visual signs not only within the duel itself but also through the charged effect of the character selection screen. This screen delivers its mythos through a mise-en-scène (e.g., avatar portraits, figure behavior) centered around the selection cursor, a whole body of unifying signifiers that transform player into champion. Longaker complements his visual analysis with that of action-images after Alexander Galloway’s gamic action model. Further, he filters this analysis through Félix Guattari and Gilles Deleuze’s metaphor of the State, in which Chess—and by extension, digital games—is “an institutionalized, regulated, coded war.” Thus, Longaker argues that the uniquely coded structure of interactive, configurative interfaces in digital games reconfigures the myth of the athlete after visual art.

Erica Loustau, West Chester University

Form without Mass Still Packs a Punch

Students look at a lot of DIY projects online. While online visual research can get the creative juices flowing, it can hinder the true creative problem-solving that leads them to make original and challenging works of art. Because inflatable sculptures are already part of the contemporary advertising vernacular, students approach construction with both enthusiasm and creativity. They already know what an inflatable is. The inflatable’s friendly, soft, puffed-up contours look eminently “makeable.” The low-cost, low-tech medium allows freedom for exploration of imagery and content. Humor, irony, and social activism become rich territory for thoughtful exploration. Large-scale form that (conceptually) has no mass challenges our ideas about sculpture, space, and permanence. Students recognize that they can make impactful public art without heavy equipment. Their large-scale sculpture can be packed in a milk crate and transported to other locations. Loustau has recently begun experimenting with inflatable sculpture and has brought the process into the classroom with sculpture students. The construction process of the inflatable offers lessons in scale, pattern-making and “order of operations” planning. Most important,
making inflatable sculptures allows students to get sculptural form outside of the gallery and into the world where their work can engage and challenge the public.

Beauvais Lyons, University of Tennessee, Knoxville
Variable Multiples, Collaboration, and Calculated Risks in Teaching Printmaking
Printmaking offers multiple opportunities for a student to fail—technically, formally, and conceptually. Not only do the technical demands of the medium create challenges for many students, but they can encourage a rule-based way of thinking about process. In addition, the historic emphasis on production means that students may multiply their failures by creating repeated impressions of the same technically poor, formally bad, and conceptually shallow print. Riva Castleman, Curator of Prints and Illustrated Books at the Museum of Modern Art, once made the assertion, “I do not see printmaking, and never have, as a way of working out the basic problems of art. It’s too fraught with other technical problems.” While Castleman’s critique of print education may previously have had currency, it is less relevant today. By emphasizing variable multiples, collaborative processes, and thematic assignments, Lyons argues for ways that printmaking can be effectively taught at both introductory and advanced levels, encouraging creative risk-taking while advancing a student’s technical, formal, and conceptual development.

Shona Macdonald, University of Massachusetts Amherst
The Landscape Listens: Ghosting in New England
Macdonald lives in New England, a place that has long figured into the notion of a pastoral ideal. Her understanding of “pastoral” is any expansive green space that offers a respite from the built environment, a sanctuary. Her current paintings investigate the conflict between “natural” and “cultural” landscape. The “ideal” of the pastoral has gone unchallenged yet continues to shape our relationship to the landscape. The pastoral (or nature) is still idealized in this country, particularly in New England, because it represents a place in which to escape. Macdonald’s paintings attempt to detach the pastoral from this history. She depicts a less dramatic, more vernacular landscape, one which places us in place and not outside, looking in, as in more traditional 18th- and 19th-century landscape painting. This connects to the natureculture idea in Donna Haraway’s “The Companion Species Manifesto,” involving the “necessary entanglement of nature and culture.” The “manmade” and “natural” landscape in western New England can no longer be distinguished. Fields and forests are planted, manicured, and clear-cut so the landscapes depicted in Macdonald’s work are as constructed as the objects placed within them. The notion of nature as a retreat or respite, therefore, becomes even more illusory.

Jon Malis, Loyola University Maryland
The Physicality of the Digital Image
The digital image is an ephemeral concept, existing as ones and zeros, only being reconstituted into its visual form when called upon by the user. But, within this dataset, there remain many universal underpinnings defining how the image need be constructed. Pixels, the smallest unit of reproduction, define the look of the image. As a singular, they define color. They can be seen as a single point in a grid of millions of similar (or dissimilar) dots. As a collective, they determine how large the image can be represented before degradation destroys the photographic qualities of the image. Colorspaces are standardized datasets—profiles—that determine what colors can be represented by a digital device. Existing as documents embedded within images, their primary role is to ensure an image looks similar among devices and modes of
presentation. Malis’s artistic work is influenced by these, and related, concepts of interpretation and representation. Most recently he has been working with 3D imaging and rendering software to create physical objects out of the data contained within color profiles, making it possible to literally, “hold the colors of the internet in your hand.” Using Photoshop, Malis rendered a single pixel as a 40-foot painting.

Marina Mangubi, College of Wooster, and Kim Tritt, College of Wooster
Collaboration in Figure Drawing and Dance
Collaborations between visual and performing artists lead to innovative ways in which students think, explore, and perform within their respective disciplinary languages. Activities of this nature also reframe how we, as educators, can creatively complement and augment important concepts in our teaching. Working in partnership we brought our respective classes, Figure Drawing and Modern Dance, into the drawing studio for a collaborative performance exercise, combining slow motion gestures and dance. Drawing stations, arranged in a semicircle facing a sheer fabric screen, and a camera, feeding a live projection from one of the drawing surfaces, comprised a simple interactive setup. In the exercise, dance students improvised slow movement while responding to each other and to the developing lines of a projected drawing. Drawing students were observing figures in motion and distilling long contours, in order to describe movement of individual dancers and figurative clusters. The interaction of dance and drawing, mediated by the live projection, informed and enriched the expressive language within each of the disciplines, conveying a modality-specific yet unified sense of time, space and energy. Mangubi and Tritt discuss preparation for the exercise, student experience, and pedagogical observations, and they present a short video documenting the performance.

Morgan Manning, University of Missouri
The Coding Conundrum: Do Graphic Design Students Need to Be Programmers, Too?
In today’s job market, graphic designers are expected to wear many different hats. At some point, every designer has been asked “so, can you make me a website?” Design students often cringe at the thought of coding for the web and being forced to learn new applications and programming languages that sap their creativity and visual problem-solving skills. The debate rages on as to what exactly the role of a graphic designer should be. The general consensus seems to be that designers need to be able to code and turn their designs into websites. While it is certainly desirable for students to be as highly skilled as possible, the reality is that graphic design and coding are two very different skill sets. A well-rounded design education that blends traditional methods of making with digital production inspires independent thought and innovative solutions. As technology continues to advance, a design first, digital later approach encourages students to develop their individual skills in an organic and practical manner. Discussion focuses on the merits of preparing young designers to design really well and the potential pitfalls of placing too much pedagogical emphasis on writing code and learning software.

Amy Marshman, Virginia Commonwealth University
Body Adornment and Identity on an Ancient Puebloan Human Effigy Vessel
The use of tattoos and temporary pigment was a common practice among American Indians in the historic period of the American Southwest, as documented by Francisco Vázquez de Coronado, a Spanish conquistador who led expeditions into the Greater Southwest in the 1540s, and Frank Russell, the late nineteenth century ethnologist.
Tattoos and body paint were used in this region for several reasons, including to identify oneself with a certain group, for participation in religious ceremonies, and at significant times in one’s life. Ultimately, body adornment was a way to express identity. This paper argues that similar body adornment was used in the American Southwest during the prehistoric period. Due to decomposition, it is difficult to study prehistoric body adornment in this region. Instead, body modification and adornment can be studied through art. Marshman discusses motifs depicted on an Ancient Puebloan human effigy vessel, referred to as the Peabody vessel, ca. 950–1050 CE. Based on the tradition of tattooing and body painting during the historic period and the presence and content of motifs on the Peabody and other human effigy vessels, the Ancient Puebloan peoples used their bodies as canvases to express identity.

Floyd Martin, University of Arkansas at Little Rock

Planning a New Building for the University of Arkansas at Little Rock

On May 11, 2015, officials at the University of Arkansas announced receipt of a $20.3 million grant from the Windgate Charitable Foundation for the building of a new facility for the Art Department. Approximately a year later, architectural and engineering plans are being reviewed and final approval from various bodies is expected. Whether the building will be ready by the hoped-for date of August 2017 is in question, but slowly the dreams and preliminary ideas are becoming a reality on paper, and actual construction is scheduled to begin in summer of 2016. This facility will allow all areas of the department to be under one roof instead of three. Martin considers some of the background and planning that underpin the new facility. This includes a relationship with the Windgate Foundation established about 15 years ago, and the intentional planning efforts of the department under a now-retired chair’s leadership, where space and equipment needs were always readily articulated. The background also includes planning grants and efforts, some of which ended up with no financial or institutional support. The presentation also examines some of the many discussions and planning activities needed to make faculty members’ dreams about facilities reality.

Gregory Martin, Mississippi State University

If an Artist Falls in the Forest and No One Is Around to See It, Is It Art?

In 2012 Martin moved from Los Angeles, California, a city with thousands of galleries, several art museums, many art collectors, thousands of artists, and much interest in visual art, to Starkville, Mississippi, a town with a large university he teaches at, an even larger football stadium, hundreds of churches, five barbecue joints, ten chicken wing restaurants and zero art galleries. The nearest cities with modest art scenes are five hours away. He set out to explore what artists do when they live somewhere without an existing tradition of visual art. This presentation features some of the examples Martin has found of artists doing interesting things in rural places and finding new audiences for their art.

Kimiko Matsumura, Rutgers University

Morimura’s “Ruined Picture”: Medium, Fragmentation, and Identity in Yasumasa Morimura’s Portrait (Futago)

When Osaka-born artist Yasumasa Morimura could not see himself in art history, he literally put himself in the picture, recreating Western masterpieces by photographing himself in elaborate costumes and sets that mimic the compositions of canonical works of art. Morimura inhabits characters of both genders and a variety of ages, races, and classes to confound dualities and create hybridities, yet these
appropriations do more than question the shape of an identity forged between binaries. Through a close reading of Portrait (Futago), Matsumura argues that Morimura depends on photography’s dual role as document and object to unite the fragmentary parts of his images into a tenuous whole. She theorizes this unifying function and proposes that Morimura presents another type of “ruined picture,” as conceptualized by Jeff Wall, that reveals new challenges to the artwork as a site of collective cultural consciousness. Morimura’s version of the ruined picture defines photography as the suture that holds the fragments of media and identity in place in early global capitalist art. It underscores the artificiality of the globalist enterprise and the unnatural sense of self it produces, problematizing but not resolving the pluralities of identity created by the collision of cultures in the 1980s.

Erin Maynes, University of San Diego

Art Cash: Prints, Paper Money, and Other Conceptual Forms of Payment

Pop and Conceptual artists have often mined the relationship between money, the market, and art making for meaning. This relationship gains added relevance in print media, which share significant characteristics, materials (paper), processes (engraving, for example), and existence in multiple, with money. Andy Warhol’s Dollar Bills series, for instance, comprises his earliest experiments with serigraphy and explores themes of repetition and value. Chris Burden told printers at Crown Point Press that he wanted to “make money,” creating an elaborate photoetching of an Italian 10,000-lire note, with Michelangelo on its verso and the David on its recto, another kind of “art cash.” The Brazilian artist Cildo Meireles subverted the authority of both currency and the institutions behind it in his series Insertions into Ideological Circuits, while Marcel Broodthaer’s prints, such as Change, Exchange, Wechsel and Museum Museum, probe the exchange between financial and cultural capital. Maynes’s presentation considers how the printed work of these artists and others engages with money as both material object and dematerialized concept—what the sociologist Georg Simmel referred to as the “reified function of the exchange relationship.”

Mary Mazurek, Institute for Doctoral Studies in the Visual Arts

Noise Music: The Transduction of Abjection

Since noise can compromise subjectivity, it can be viewed as abjection. Kristeva defines the term as in opposition to “I.” Therefore there is a need to purify it in ritual to establish borders, and, in doing so, we gain a better understanding of ourselves. The ideal tool is technological transduction, which inevitably adds more noise, thus showing us that art as well as the ego lacks origin and autonomy. Furthermore, resulting noise music breaches borders and could be viewed as more abjection.

Damon McArthur, Western Illinois University

Reframing Failure for Undergraduate Art Students

No one wants to be a failure or have their work considered a failure. This is widely accepted. However, trying to create innovative, interesting artwork increases the likelihood that artists will experience failure. For example, before Vincent Van Gogh made his revered canonical paintings, he made a lot of less important ones. This same trend can be seen with other artists like Pablo Picasso and throughout other disciplines. However, failure triggers the learning cycle only if students are primed to see failure as a natural and necessary part of the creative process. How students handle failure and how failure is framed in the classroom are important determinants of how students react to failure and how they learn from it. This paper outlines a few
of the best practices, strategies, and assignments that are used by McArthur and his colleagues in the Art Department at Western Illinois University to make failure more productive for students in their program.

**Katherine McCarthy, SCAD Savannah**

*Vanishing Points and Vanishing History: Michael Sherwin’s Investigation into a Forgotten Past*

Though many of America’s indigenous cultures retain traces in the present, much Native American history and culture has been exoticized or forgotten. Pushed to the margins of mainstream cultural consciousness, traces of Native peoples are slipping away. The physical marks left on the landscape are some of the few instances in which the presence of indigenous populations can still be felt, but even the historic landscape which they initially inhabited is being obscured by modern industrial designs. Though many would rather forget the tragic legacy of violence on which America was founded, some choose to seek out, honor, and represent that history. The issue present in representing Native American sites and spaces arises as there is a rich history of misrepresentation, especially when that representation is conducted by non-native peoples. Contemporary photographers are faced with the legacy of artists such as Edward Curtis and Timothy O’Sullivan, who set the standard of manipulation of Native peoples and places for the gain of others. Photographer Michael Sherwin’s series *Vanishing Points* (2011–present) illustrates the dismissal of Native American history in the modern American landscape and confronts the legacy of widespread cultural amnesia. McCarthy explores the poignant messages rooted in Sherwin’s contemporary images.

**Mark McCoin, Time-Based Studio Arts Practice: Foundations and Critique**

**see: Cristina Goletti**

**Jennifer McComas, Indiana University**

*Challenging WPA Aesthetics: Stuart Davis’s “Swing Landscape” and the Williamsburg Housing Project*

While European-influenced modernism is not readily associated with the WPA, the Williamsburg Housing Project in Brooklyn shatters such preconceived notions of American art during the Depression. Constructed between 1936 and 1938 under the auspices of the PWA (Public Works Administration), the Williamsburg Housing Project was heavily influenced by European modernist architecture. An extensive program of abstract murals and sculptures, by artists employed by the FAP (Federal Art Project), was intended to complement this modernist environment. Not only did these murals seemingly eschew both the regionalism promoted by the WPA and the model of Mexican muralism, they also strongly contrasted with the didactic murals produced for other public housing projects. McComas focuses here on one of the Williamsburg murals, Stuart Davis’s “Swing Landscape,” now housed at the Indiana University Art Museum. A quasi-Cubist depiction of the Gloucester, Massachusetts, waterfront and intended for installation not far from another waterfront, the Brooklyn Navy Yard, “Swing Landscape” in fact affirmed regionalism conceptually but subverted the realist style identified with both regionalism and North American mural painting. Through this case study, McComas examines how the WPA accommodated European modernist aesthetics on occasion and how the Williamsburg murals helped to legitimize large-scale abstract painting in America.

**Seth McCormick, University of Arkansas**
Minimalism Unbound: Contemporary Art History and the Legacies of Formalism
What Michael Fried condemned in 1967 as Minimalism’s assimilation of “art” to “objecthood,” implying a betrayal of the values of modernist art and art criticism, has more recently been interpreted by Hal Foster and others as a continuation, even a radicalization, of modernism’s formalist aesthetics. In extending modernism’s rejection of spatial perspective to pictorialism tout court, it is argued, Minimalism broadened the concept of illusionism to include all “part-to-whole” relations and compositional structures, in a manner entirely consistent with formalist critic Clement Greenberg’s valorization of “flatness” and “boundedness.” In this way, Minimalism simply pursued the implications of Frank Stella’s “stripes” and Jasper Johns’s flags and targets to their logical conclusions. But what if we view the radical objecthood of Minimalist sculpture as a repression of the specifically political subtext of Greenberg’s formalist criteria, a subtext that was brought to the fore in Johns’s flags and Stella’s Die Fahne Hoch (1959)? In this paper, McCormick undertakes a genealogical investigation of Minimalism in order to bring to light the historical factors that prevented Minimalist artists from addressing the relationship between artistic production and “boundedness,” inclusive of boundaries that are constituted politically, sexually, and racially.

George Terry McDonald, Independent Artist and Frontman of the Zealots Band
Post-Punk Art and Music in the East Village
During the end of the first wave of Punk rock, following the death of Sid Vicious among other things, the East Village became a nexus of another wave of Punk or Post-Punk. Bands such as Blondie, The Talking Heads, Telephone, and the Ramones were both a part of punk and the reason that Punk became associated with the Village and CBGBs. The fanzine called Punk was a large part of that merging of music and art. George Terry, artist and rock and roll singer, exhibited alongside other artists such as David Hammons and was a part of this proto-Renaissance.

Daniel McGarvey, Independent Scholar
Teaching Enhanced Science Communication through the Communication Arts
In August 2014, the Center for Environmental Studies and Department of Communication Arts at Virginia Commonwealth University began an interdisciplinary experiment in STEM training. Dubbed “eESP2.0” (Ecological and Environmental Perception v. 2.0), this experiment tested the idea that graduate students in the ecological and environmental sciences could, with a modest time investment (a 3-credit class), master basic skills in the communication arts. The overarching goal was to help young scientists communicate more effectively with general audiences, using modern digital media tools. The first class in this project focused on the design and construction of effective charts, conceptual diagrams, and infographics; it included fundamentals of graphic design (typography, color theory, etc.) and technical skill working with Adobe Illustrator. The second class was a web design practicum; it included basic HTML and CSS, as well as data visualization with JavaScript and the Data-Driven Documents (d3.js) library. These courses were initially supported through a university seed grant, leading to efforts to secure more substantive funding and to expand this effort to a larger population of STEM graduate students. In this presentation, McGarvey discusses what has so far been learned and accomplished, then provides insight as to where this effort is headed.
Lucy McGuigan, Independent Scholar
Seeing Snakes: Cross-Cultural Resonances of the Pergamon Altar’s Anguipede Giants

Traditional scholarly approaches have construed the Great Altar at Pergamon (200 -150 BCE) as the Attalid dynasty’s monumental effort to declare itself the new champion of Hellenic culture. In this framework, the Great Altar epitomizes the Attalids’ unmitigated cultural borrowing of Greek architectural and sculptural forms. However, anguipede Giants, the hallmark of the Great Altar, are entirely absent from all known sculptural monuments on the Greek mainland. As McGuigan argues, the Attalids deliberately drew upon Etruscan rather than Greek renderings of the Giants in order to capitalize upon the snake’s significance in Anatolian cultural tradition and appeal to the monument’s local audience. Approaching the issue of cultural borrowing from a post-colonial perspective, McGuigan shows that the anguipede character of the Pergamon Gigantomachy represents a hybrid local practice, one that modifies Greek subject matter (already refracted through an Etruscan formal lens) to enhance its resonances for a predominantly Lydian local population. The Attalids crafted a multivalent message of power that both stylistically denoted cosmopolitanism and was easily translated by the inhabitants of Pergamon, who would have connected the gods’ battle with snaky giants to the serpent-slaying myths of their own syncretic heritage.

Maureen McGuire, Full Sail University
Softening the Blow: Soldier Saints and Penitents at the Panaghia Kosmosoteira

The leaders of Byzantium approached warfare with some reluctance thanks to the prohibitive stance of the Church. However, war was inevitable in some cases. This resulted in concerns for the spiritual health of contrite veteran soldiers. St. Basil the Great and the Didache, attributed to anonymous early Church writers, discuss and advise the proper penitential conduct of sinners, including practiced soldiers. The penitent’s graduated participation in the Eucharist featured strongly in these recommendations. The final penitential step of this graduated system permitted the spiritually remorseful complete access to the interior of the church and granted their viewing of the Eucharistic meal while precluding fully sharing in this sacred meal. In the church of the Panaghia Kosmosoteira in Thrace, Charalambos Bakirtzis suggests that four members of the Komnenian dynasty appear in the guise of soldier saints. The position of the frescoed figures in relation to the altar feasibly reflects ideas of penance and penitential conduct as recommended for repentant soldiers by St. Basil the Great and suggested for penitents in the Didache. McGuire suggests that the figures appear in this manner to assuage culpability for their renowned participation in war. The imperial pair of San Vitale serves as an excellent foil.

Erin McIntosh, What Does it Take? Pioneering Large-Scale Campus Art in the Space of Science
see: Carolina Blatt-Gross

Rachel Middleman, California State University, Chico
Mom Art: Appropriation in the 1960s

Anita Steckel (1930–2012), best known for her feminist interventions of the 1970s, first made her name in New York in 1963 with her Mom Art exhibition. The show deployed appropriation, from its title (an ironic play on Pop) to its materials (manipulated found photographs and illustrations from art history texts), in a biting and witty social critique. For example, in College Boy, a black male figure dressed in a
suit hangs on a large white cross against the backdrop of an American flag. Superimposed on a Rogier van der Weyden painting of the crucifixion, this shocking image addresses the cruel ironies of treatment of black men in the U.S., while simultaneously indicting the Church, and art, as complicit in a longer history of racism. In another piece revealing religious hypocrisy, The Imposter, Steckel painted dark sunglasses, nude female legs, and high-heeled shoes onto a photograph of a priest. With these humorous alterations, she reveals sexual taboos and unstable gender identities, while undermining those in power who claim moral superiority. Middleman argues that Mom Art was a type of “critical kitsch” within the context of the emerging Pop movement, signaling early on the effectiveness of appropriation as a feminist strategy.

Jeremy C. Miller, University of Leicester
Archaeological Field Methods for Aerial Drone Reconnaissance: An Exercise in Patience and Ingenuity
The producers of emerging technologies entice consumers with the novelty and paradigm-shifting capacity of their product. More often than not, new technologies go through a sequence of updates, setbacks, and recalls. Such inconveniences are exacerbated for archaeologists attempting to apply cutting-edge approaches. Aerial drone reconnaissance and photography is one such example. Recently, aerial drones (Unmanned Aerial Systems or UAS) became readily available to the general population, from miniscule toys to formidable units marketed to professionals invested in landscape survey, archaeology, forestry, etc. However, none of these units came with suggestions about their application to varied disciplines. Moreover, the high-end drones intended for professionals were far too expensive for many academic endeavors, the majority of which rely on shoestring budgets. Such projects must navigate the products that make ends meet, including those directed toward non-professionals. In this lecture, Miller relates how he developed methods for employing the emergent technology of aerial drones for Brasov Archaeological Projects in Transylvania. Additionally, Miller discusses how BAP members incorporated UAS methods into student field instruction and curriculum. Despite plug-and-play claims of drone producers, the all-too-human factors of patience and ingenuity were required to bring their efforts to full fruition.

Margaret Miller, University of California, Davis
Girl, You’re the Only Exception; or, The Social Narrative of a Symbolically Dead Object
Our culture problematically frames rape by asking the wrong question: how could a man do this to a woman? Here, the weight and focus is placed on the sexual violation itself, as a violation of what we presume is “healthy” heteronormative sexual engagement. Miller investigates social media evidence from the 2013 Steubenville case, where a sixteen-year-old woman became unconscious, was dragged to multiple house parties, and raped by two football players. She contends that because the Steubenville victim was too intoxicated to consent, she was no longer seen as a person. Paradoxically, while her inebriation indicates her inability to consent, it also suggests a perceived lack of subjectivity, or an erasure of the need for consent. To use the language of theorist Giorgio Agamben, the victim’s body is read as a symbolically dead object, and, as such, as unable to be raped. Her consent is no longer seen as a possible right and her assault is no longer viewed as a crime. Miller’s research, then, poses the more essential question: how does a man and, by extension, a legal system
Rachel Miller, University of Pittsburgh  
Luca Giordano’s St. Francis Xavier Baptizing Indians and the Creation of a Neapolitan “Indies”  
Between 1580 and 1773, approximately 14,000 letters were sent by young Jesuits to Rome, requesting to be stationed on the Society’s missions overseas. Not all of these requests could be granted and many of the would-be missionaries were instead sent to Naples, where they could minister to superstitious peasants, profligate aristocrats, and Muslim slaves. Historians have studied how Jesuits superiors constructed an alternative “Indies” in Naples through the circulation of texts that emphasized the similarities between the Neapolitan missions and those of the overseas provinces to placate the disgruntled Jesuits who were given positions in Naples as a consolation prize. In this paper, Miller demonstrates that the visual arts could also play a role in this process by focusing on Luca Giordano’s altarpiece, St. Francis Xavier Baptizing Indians, originally commissioned for the high altar of the church of San Francesco Saverio (1685). The altarpiece supports Jesuit rhetoric that “the Indies” were neither east nor west, but wherever people were in need of religious and cultural reform. The altarpiece encouraged Jesuits to view Naples as an alternative “Indies,” a place where they could follow Ignatius of Loyola’s directive to dedicate their lives to the “help of souls.”

Genevieve Milliken, Georgia State University  
Mediating Sexuality and Stigma: Undressing Matrons in the Guise of Venus  
Non-elite Roman matrons are represented in the guise of Venus in commemorative statuary beginning in the late first and early second centuries CE. These Flavian and Trajanic statues juxtapose a mature, if not reticent, facial expression of a properly coiffured matron with a nude body of the goddess of love and desire. Analysis of these sculptures finds mythological conceit circumvents the taboo of nudity for wealthy matrons. Worn as a “costume,” the nude guise allows matrons to express fulfillment of Roman values on marriage, adornment/beautification, and proper sexuality to one’s husband. Building on this social context, Milliken contrasts literature on love, such as Ovid’s Ars Amatoria, against invective and satirical language concerning the sexuality of matrons and the myth of Aphrodite/Venus. For instance, the hypersexualized Greek Aphrodite, found in the Homeric Myth of Aphrodite, is refined into the calm, controlled sexual behavior epitomized by Rome’s founding myth of Venus and Aeneas. Matrons in the guise of Venus, consequently, reminded society of their contributions to the Roman state, while mediating the stigma established in polemic literature with which they were categorized, as found in Juvenal, for example. In turn, Milliken argues that Roman social constructions are never one-sided, but always multifaceted.

Lukasz Mirocha, Uniwersytet Warszawski  
The Constituents of the Postdigital Constellation: The New Aesthetic Art and the Phenomenology of the Digital  
The New Aesthetic challenges the obfuscation and immediacy of today’s consumer-oriented computer systems by concentrating on glitches and abnormalities in visual content. It also tracks and reveals the pervasiveness of digitally-rooted aesthetic patterns in the physical world (e.g., pixelation in design, architecture). Mirocha argues that this approach is shared also by the postdigital. Both approaches critically
respond to the pervasiveness of digital objects’ presence in our everyday lives, manifested particularly by the state-of-the-art, yet technologically obfuscated, aesthetics of video, photos, graphical user interfaces, etc. This paper analyzes several artworks (e.g., by Clement Valla and Nicolas Maigret) and key postdigital standpoints (advocated by David Berry, Kim Cascone, Florian Cramer, and others) that strive for a more critical attitude towards computational technologies. They question the immediacy of the digital, the myth of perfect representation, and the validity of the online/offline dichotomy by focusing on glitches in today’s visual content and by tracking the “grain of computation” (digitally-based aesthetic patterns) in our physical world. Additionally, Heidegger’s philosophy of things and Ihde’s and Verbeek’s postphenomenology of technology are used to support the argument.

Kelly Montana, Menil Collection
Artists in post-war Italy were freed from the Fascist directive that art align with classicism, but the belief that art has a political edge remained. As Italian artists experimented with abstraction in movements as varied as abstract-concrete, New Realism, and post-Informal, Italy had once again become a beacon for young artists from abroad. Living in Rome at this time were American expatriates Cy Twombly and his lesser-known studio mate Gene Charlton, relocating for a fellowship and a teaching position respectively. Local and expatriate artists alike drew inspiration from the revitalized art scene, though artists who had recently relocated to Italy were fundamentally detached from the debates and trauma that informed the prevailing critical dialogue. This paper considers how the liminal space between home and host country impacted the artistic process of Twombly, Charlton, and other expatriates. While modern Roman artists engaged the city’s raw energy to ease the weight of the ancient past and recent wars, the cacophony of postwar Rome fascinated Twombly and Charlton precisely because of the deep entanglement between antiquity and the pulsing present.

Dito Morales, University of Arkansas
Fish, Fruit, and Fecundity: A Life of Art in the Xingu
For communities like the Kamayura, Wauja, and Mehinaku in the Upper Xingu culture area of Central Brazil, art empowers the continuity of natural and cultural cycles, and fulfills the instrumental purpose of connecting their bodies with the animate earth. Body art (iynãu ögâna) is an instrumental component of these artworlds. Far from mere decoration, painted motifs like the kupatö and kulupienê are examples of the important ornamentation used on ceramics, sacred masks, Kwarìp logs, and, on specifically designated occasions, the bodies of men and women. These are not only serious art forms, but this artworld is replete with sophisticated aesthetic sensibilities and critical distinctions between awöjötöpapai (beautiful) and aitsawöjötöpapai (ugly) art. Morales’s paper illustrates how this Xingu body art and its cross-media parallels empower iconic, indexical, and symbolic communication between the people, the fish and fruit necessary for survival, and the ancestral agents of the ekwimyatipa (mythic time). This intercourse activates and sustains the ecological and cosmic reciprocity that ensures the continuity of life—and of time itself—in the Xingu.

Erica Morawski, Smith College
The Case of the Caribbean: Regionalism and the Architecture of Toro y Ferrer
The critical reception of Toro y Ferrer’s first major commission, the Caribe Hilton (San Juan, 1949), was embedded in the discourse of regionalism and modernity. This paper illustrates how the regional modernism of the early works of Toro y Ferrer was
multivalent, understood by some to reinforce imperial power structures between Puerto Rico and the United States, while others, conversely, considered it a contestation of that very relationship and an assertion of local agency. To account for regional modernism and why it was particularly attractive in post-colonial and so-called developing countries, Morawski situates Toro y Ferrer’s work within what she proposes was a larger international belief in regional modernism’s ability to express national identity during this period. She then positions their work within the context of Puerto Rican architectural traditions, specifically the Spanish Revival, to illustrate how the Puerto Rican government endorsed this new “tropical modernism” as a strategic way of promoting a modern Puerto Rican identity defined by climate rather than its colonial heritage. Though focused on the specific example of Toro y Ferrer in Puerto Rico, this paper reveals how regional modernism promised, although not unproblematically, an architecture that was both globally universal and locality-specific.

Emily Morgan, Iowa State University

*Waterloo Packer: Sanitizing Slaughter*

In 1941, the Rath Meatpacking Company of Waterloo, Iowa, released a commemorative publication for its fiftieth anniversary. Titled *Waterloo Packer: The Story of the Rath Packing Company*, the volume drew inspiration from popular photoessays like those in Life magazine. Combining texts by a pair of hired writers with pictures by Chicago photographer Torkel Korling, it traced the journey of the Rath Company’s meat from farm to packinghouse to table. Most remarkable were the photographs Korling made inside the packinghouse, showing, sometimes rather graphically, the passage of a hog from living animal to plastic-wrapped bacon. Despite this seeming openness, however, *Waterloo Packer* actually offers a tightly-controlled and sanitized vision of meat production. It exchanges the blood and guts of slaughter for a vision of meatpacking as a futuristic endeavor in machine-aided cleansing. Instead of the packinghouse’s racially-, ethnically-, and generationally-mixed workforce, the publication presents a workforce largely comprised of young white men and women. It depicts the labor of slaughter as ennobling and harmonious, belying the difficulty of the work and the persistent friction between labor and management. Throughout, *Waterloo Packer* attempts to sterilize and depoliticize the spaces of slaughter, the labor of meatpacking, and meat itself.

Anthony Morris, Austin Peay State University

*Paul Cadmus, 1933-1939: Alcohol and Prohibited Sexual Mores*

Paul Cadmus is best known for his paintings of drunken sailors who cavort with promiscuous women and gay men. In most of his work from the 1930s, the consumption of alcohol results in a challenge to sexual morality. Lincoln Kirstein notes that the artist’s 1939 painting “Seeing the New Year In” was inspired by Joseph Moncure March’s Prohibition Era poem, “The Wild Party,” in which drunken revelers lose their sexual inhibitions to a tragic conclusion. Cadmus began his bacchanalian representations as Prohibition was being repealed. The pattern of drunkenness and public homosexuality repeats frequently in Cadmus’s oeuvre between the years of 1933 and 1939. This paper argues that Cadmus’s paintings function to demonstrate that public morality is fluid, unstable, and changes with time. Equating public perception of alcohol, prohibition, and its repeal with legal bans on homosexuality, the artist advocated for societal change throughout the decade.

Keren Moscovitch, School of Visual Arts
Thee Sublime: Orgasm as Poetic Resistance in the Works of Genesis Breyer P-Orridge and Thee Temple ov Psychick Youth

This paper inquires as to how artist Genesis Breyer P-Orridge’s practices of ritualized orgasm may support a poetics of resistance, and aims to position canonical Western philosophies within a contemporary activist discourse. A key component of P-Orridge’s oeuvre is the performance of an orgasmic sigil, a ritual employing sexual orgasm as its key ingredient for effecting tangible change in both the individual and society. These highly personalized meditations are designed to focus one’s will through deliberate and mindful orgasmic release, with the goal of deconditioning prescribed beliefs and behaviors and clearing space for new ones. Orgasm is thus deployed as a tool for rejecting and overwriting the dominant order and transgressing the limits of possibility. In examining P-Orridge’s orgasmic activism alongside Kant’s “Analytic of the Sublime” and the Romantic manifesto “The Oldest System Programme of German Idealism,” Moscovitch argues that a philosophy of the sensuous has the power to facilitate social and political resistance via strategies of subjectification that can be traced back to the sublime moment of crisis. As the limits of the imagination are reached, and the self dissolves and reconstitutes itself, a resistant subjectivity is born.

Michelle Moseley-Christian, Virginia Tech
The Old, the Bad, and the Ugly: New Sources for the Witch in Early Modern Visual Culture

Although there is some variety in the iconographic forms that witches took, many early modern prints and book illustrations hew closely to a set of conventions that typically picture witches as women, often aged and ugly with sagging flesh of the kind potently visualized in Dürer’s 1503 engraving Witch Riding a Goat Backwards. How witches came to be visually figured in these ways, particularly as an embodiment of grotesque female age and ugliness, is a question that has been addressed with little depth in the literature surrounding the early modern witch phenomenon. This paper examines some of the essential features that define the appearance (but also behavior) of the aged, withered early modern witch in order to draw links between the visual construction of witches and earlier, thus far unrecognized, textual and visual sources. An exploration of this aspect of witch imagery further illuminates a complex duality that is inherent in the visual identity of the old, ugly witch: the wrinkled, toothless hag is often accompanied by youthful, beautiful temptresses. This session examines these opposing female types as rooted in the common ancestor of the legendary “wild woman.”

Debra Murphy, University of North Florida
Painting as a Weapon of Choice: The Work of Amer Kobaslija

The paintings of Bosnian-born Amer Kobaslija (b. 1975) reflect a sustained interest in chaotic settings, the presence of absent individuals through accumulated evidence of objects, and, at times, the exploration of a dark underbelly that animates his subject. He was smuggled into Germany out of war-torn Bosnia in 1993. In 1997 he immigrated to the United States, where he went on to earn an MFA and to win the triple crown of painting prizes, the Guggenheim, the Pollock-Krasner, and the Joan Mitchell awards. Although he has not painted the Bosnian conflict specifically, he is drawn to dramatic themes such as his ongoing series of the devastation of the tsunami that ravaged Kesennuma on March 11, 2011, to more recent Florida paintings that confront the contradictions of the state’s lush beauty and its fragile and endangered environment. Even his series of artists’ studios reflects a controlled chaos with their multiple and
conflicting perspectives. Kobaslija’s exposure to the ravages of war, his escape from his homeland, and the realization that the immigrant experience “is a scar that never heals” all inform his artistic response and quest to find a sense of place in our often turbulent world.

Beth Nabi, University of North Florida

Three Logos and the Truth: The Iconography of U2 Fan Tattoos

As tattoos become more mainstream (approximately 20 percent of Americans have one) and as consumer culture rises, logos are rapidly moving off the pages of graphics standards manuals and onto the bodies of fans and brand-lovers, where both execution and interpretation are up for grabs. The U2 Tattoo Project examines this transition from ephemeral marketing to permanent modification in the context of U2 fan tattoos. Born from research exploring the band’s lack of an official logo, the project investigates how U2 fans visually brand themselves. Three icons appear more frequently than anything else from U2’s extensive visual archive, but why? This study pulls from more than 300 documented fan tattoos as well as interviews with U2’s creative team to understand the allure, graphically and conceptually, of these particular symbols. Their prevalence is partly due to the same factor that makes a corporate logo successful: they strike a perfect balance between communicating the brand message and inviting personal connection. They are universal in meaning yet allow for individual appropriation. Beyond this primary consideration, the study also examines the graphic quality and reproducibility of the marks as well as correlations with the popularity of certain albums and of tattooing in mainstream culture.

Roja Najafi, Strake Jesuit Art Museum

Decline of Audio Guides & Rise of Social Media: Interactive Experiences in University Museums

In 2012, a joint network of 23 partners from 17 European countries and the United States conducted a survey on museum activities and public engagement in the museums, showing audio guides as a technology in decline in museums. The same study indicated an increase in the use of social and digital media. American art museums typically describe themselves as educational institutions and specifically are considered educational in nature if they are university museums. Traditional classroom lectures are losing their effectiveness in the 21st century and more interactive methods are recommended in classrooms and museums alike; audio guides are in decline because of their one-sided lecturing mode as opposed to more interactive teaching methods open to innovative uses of digital media. This paper proposes the interactive and educational qualities of social media and image-messaging applications such as Facebook and Snapchat as cost-effective solutions to increase visitors’ engagement with museum exhibitions and to enhance the aesthetic experiences of the viewers. The Blanton Museum of Art at the University of Texas at Austin and the Strake Jesuit Art Museum in Houston are two of the case studies with innovative uses of digital media in their exhibition plans.

Heidi Neff, Harford Community College

Rebuilding Your Art Practice with Very Small Bricks

Since her first child was born, Neff has adopted an entirely different set of creative practices in order to sustain her art. She often works small, whereas she used to work on a near-monumental scale. Neff works in accumulations of snippets of time, rather than having regular long hours in the studio. She has one studio set up at home and one at work—so there are constant reminders to get her wheels spinning about what her next move will be—and so that when she does have time, she is able to get right
to work. Neff has a play area for the kids in her home studio, an in-progress painting on the wall in her kitchen, images of current projects on her phone, and work littering her desk at work. Additionally, she keeps images of current projects on her phone so she can ponder them whenever she gets a moment to breathe. These practices have helped sustain Neff, and her work has changed in positive ways over the past four years. However, she yearns to hit the pause button and focus on those changes. It’s also important to Neff that her children see her as a serious artist.

Jeanette Nicewinter, Virginia Commonwealth University

Ancestors, Mortality and Living to Tell the Tale: A Figure on Cajamarca Ceramics from Pre-Hispanic Peru (ca. 600-1000 CE)
The pre-Hispanic Cajamarca culture of present-day Peru produced elaborate polychrome paintings on the interior of fineware bowls and spoons. While a great deal of the imagery from the Cajamarca culture’s ceramics produced during the Middle Horizon (ca. 600-1000 CE) depict figures, there are few indications of the figure’s age. One image sheds light on the burial practices of the Cajamarca culture, which are currently unknown, through the depiction of a figure with a globular body adorned with a rounded head with large spiraling eyes. The identification of this figure as an ancestor bundle, also known as a mummy bundle, combined with an analysis of mummy bundles from contemporaneous cultures, leads to an interpretation of the Cajamarca culture’s relationship with mortality and aging. These venerated ancestors contain the deceased body of an important cultural figure who continued to influence social change long after death. The involvement of the deceased in ongoing sociopolitical matters is an indication that the Cajamarca viewed death as a transition into a different state or form and not a finality. By removing the finality from death, the Cajamarca culture’s worldview encompassed a variety of liminal states and supernatural entities, including the lively ancestor bundle.

Jean Nihoul, University of Connecticut

Then and Now: Redefining the American Pastoral Landscape in the 21st Century
The imagery of the American Pastoral Landscape—with its iconic red barn, neat rows of crops, and John Deere tractor—has cemented its nostalgic place in the minds of many Americans as the epitome of the idealized countryside. Despite the significant industrial advancements that have allowed farmers to radically alter their landscape, such a picturesque depiction of America’s agricultural system has persisted over the years. Reading agricultural landscapes through such a lens inhibits one from truly seeing and understanding the problems that have contributed to farming’s deterioration of the local environment. Ultimately, it makes it difficult to address the underlying cause of the issue, as many keep striving for this nostalgic and romantic view of the American countryside at the expense of evolving and adapting to new methods, technologies, and systems that would help improve and reshape the agricultural landscape. This presentation compares the cultural images of American pastoral farms and the landscapes they inhabit, from the Great Depression to the present day, to examine the sense of nostalgic longing of an abandoned farming system that does not reflect the reality of the currently destructive agricultural system.

Christopher Nitsche, SCAD Savannah

20 Years with a Ship
There are times in a creative life to engage boundaries within which one can operate: Giorgio Morandi and his still life bottles and Sean Scully with the stripe motif. It is a
way to find a creative universe within defined parameters. In the early 1990's, Nitsche was somewhat directionless after graduate school. He was creating work harkening to the installations he made in school, along with inviting other kinds of iconic forms to inform his work. In 1995 he made a dedicated decision to explore the subject and form of a ship through sculptures and installations. The ship is an evocative form that Nitsche found to be rich with creative potential. A personal family history of sailing Lake Michigan was the beginning. The ship is a carrier of spirit, ideas, and physical goods. It is about the course of travel and the destination. The sculptures Nitsche builds fall into distinct processes: found object constructions and welded steel works. His ship installations range from structured passageways to walk through, to recent works with hull-side cutaways for viewing. Nitsche discusses the development of exploring the ship form, from humor and irony, to how it changed through tragic and personal circumstances. Website: www.chrisnitsche.com

Jennifer Noonan, Caldwell University
WSABAL: Voices from within the Movement
In 1970 many American artists protested against American politics in Southeast Asia and the politics at work in organizing the Venice Biennale. One such form this protest took included organizing an Anti-Biennale exhibition in the summer of that year. These artists, 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). Tom Lloyd, Faith Ringgold, Michele Wallace, and other members of the group protested the exclusive nature of the show, decried it as racist, and threatened to picket. This paper examines in detail the collaborative actions and visions that led to the formation of WSABAL. More specifically, it considers how the aims articulated in their manifesto, published in the alternative and underground newspaper RAT, materialized in this exhibition and their negotiations with the Museum of Modern Art. Their aim was to create a space for those artists traditionally excluded from mainstream institutions. Lastly, this paper sheds light on one aspect of the feminist movement that has not received much scholarly attention.

Kelly O’Briant, West Virginia University
Translating Craftsmanship and Aesthetics: Digital Prototyping in Ceramics
O’Briant is a research fellow at WVU and is setting up the 3D fabrication lab. She currently teaches a course in 3D modeling and printing for ceramics students, incorporating Fusion 360 and Maya, and using MakerBots, MakerGearM2, ceramic powder z-plotters, and a resin printer. Her students recently build three delta printers that extrude porcelain. O’Briant is interested in the aesthetic changes that occur as ideas are translated through digital means. She works primarily in clay, but is willing to use any material or method necessary to most directly bring her concepts to fruition, be it traditional or cutting edge. She teaches the digital tool set as a method of prototyping and making one-of-a-kind objects. O’Briant’s students struggle with craftsmanship issues when modeling and printing, when their hand is physically removed from the material. As soon as the piece is molded and cast, students are connected in a way that allows them to access craftsmanship and aesthetics again. Their new ceramic extrusion printers are more ambiguous in that the students are printing with clay, a malleable material that they must tend while it prints, and, consequently, they seem to be more aware of the material in the modeling process.

Maryam Ohadi Hamadani, University of Texas at Austin
Nostalgia in the Atomic Age: The Abstract Paintings of Aubrey Williams and New Vision Centre Gallery

Aubrey Williams encountered pre-Columbian art while working as an agricultural officer in his native British Guiana. Two years later, he settled permanently in London, in the wake of post-WWII reconstruction. There, Williams’s preoccupation with Guianese landscapes and prehistory shifted from nostalgic longing to one of discomfort. Concerned with usurping a prehistory not wholly his own, Williams, a black Caribbean, constructed a new history rooted in mythmaking within his canvases. The “atomic age” of the fifties and sixties, the rise of new technologies and space exploration, and London’s largest wave of Commonwealth immigration to date led Williams and his compatriots from New Vision Centre Gallery to make sense of their rapidly changing surroundings. Combining imagery from the natural world and prehistory with present concerns regarding the impact of technology on civilization and environment, their non-figurative paintings were often apocalyptic. Ohadi Hamadani examines paintings by Williams and his British contemporaries, drawing parallels between the destruction wrought by conquistadors, British colonialism, WWII, and the anxiety of nuclear warfare. Nostalgia deals in the temporal past, in unreachable distances, in the imagination. She investigates Williams’s use of nostalgia as a parable of warning for the future, rather than a source of misguided pride.

Kristina Olson, West Virginia University

Eat Me: Social Practice Art and the Politics of Food

The work of social practice artists, with the goal of moving beyond studio isolation to effect social and political change in the real world, was initiated by artists who came of age in the turbulent conditions of the 1960s and 1970s. By the 1990s, Nicholas Bourriaud’s contested term for such endeavors--”relational aesthetics”--focused on the foregrounding of viewer interaction through direct participation, leaving behind the modernist condition of a purely formal art. Armed with this embrace of viewer participation, it is perhaps not surprising that much of this work has incorporated the production, presentation, and consumption of food. Certainly eating is one of our most direct and primal activities. This paper grazes through the history of social practice art that incorporates food moving from Gordon Matta-Clark’s restaurant (FOOD, 1971-1974) to Rirkrit Tiravanija’s exhibits involving making and serving food (beginning with Untitled (Free) from 1992), to Amy Franceschini’s Future Farmers who have helped establish urban gardens in San Francisco and a Soil Kitchen (2011) in Philadelphia, to Jon Rubin and Dawn Weleski’s current Conflict Kitchen (opened in 2010). This survey reveals the range of agendas behind the food-focused projects of today’s socially-engaged artists.

Kofi Opoku, West Virginia University

Can We Outlive the Technical Demands of Graphic Design Instruction?

Recent initiatives like the Hour of Code have seen many people (even the president) lend their voices to the discussion on integrating computer science and technology more tightly into the classroom curriculum. Although the mastery of technology can be helpful, many design educators in higher education share the sentiment that teaching technology in the classroom usually compromises class time that could be used to develop creative thought. Using web design instruction as a primary case study, this presentation discusses works created by students of West Virginia University’s graphic design program. It draws from Opoku’s roughly three years’ experience in teaching a highly-technical course to students with little or no knowledge of the subject. The goal is to find an approach whereby the pillars of
technology, design, and the creative process are equally emphasized. Opoku proposes a way by which students can be better equipped with the requisite tools and experience needed to survive in the rapidly changing climate of the professional design community. Students in WVU’s program were successfully able to grow from absolutely no knowledge in web design to building professional standard responsive websites for clients in less than a year.

Tyler Ostergaard, University of Wisconsin-Platteville
Including to Exclude: Are Berthe Morisot and Mary Cassatt in the Canon?
In the decades since the Feminists’ interventions of the 1970s, a number of female artists have gained admission to the canon. The acceptance of Berthe Morisot and Mary Cassatt among the Impressionists seemingly presents an exemplary case of female artists recognized as significant artists on the merits of their artwork. And yet, as Griselda Pollock argued in her recent critique of the exhibition Inventing Impressionism: The Man Who Sold a Thousand Monets, even these artists remain vulnerable to historic narratives built around “great,” i.e., male artists. Though questioned, the canon doggedly remains the dominant mode in which scholars, students, and the public conceptualize art history. Ostergaard addresses the question at its most elemental level: how have the works of Morisot and Cassatt been presented in the major canonical survey texts and encyclopedic museums? Analyzing the most celebrated artworks of Morisot and Cassatt from the last four decades reveals that even as they have gained canonical status as artists, few (if any) of their artworks have achieved commensurate canonical status. This disparity—canonical artists without canonical artworks—reveals issues in the destabilization of the canon as well as biases in art history that continue to diminish female artists and their works.

Nancy Palm, Kimbell Art Museum
Shared Cultural Identity in Contemporary Lumbee Art
The Lumbee Indian community of North Carolina characteristically laments a devastating loss of culture since the time of European contact. However, the Lumbee nation also exhibits a strong and richly rooted sense of cultural identity. This paper explores the work of two contemporary Lumbee artists who collectively evoke a cultural character that transcends place, time, and loss. Jessica Clark’s “Lumbee Family Values” series presents to the viewer what she calls the “postmodern native” and portrays distinct individuals that evoke the spirit and fortitude of Lumbees as a cohesive group. Ashley Minner, like Clark, is also a member of the North Carolina Lumbee tribe, but works in Baltimore as a community artist. Her “Exquisite Lumbee” project is a series of photographs and texts chronicling a generation of Lumbees as they find their sense of self in the contemporary world. The works provide the viewer a glimpse of what lingers beneath the surface of each individual. The work of these two artists collectively shatters deeply entrenched stereotypes and Eurocentric histories, and it creates a bond that is at once unique to a specific place but also extends its borders to evoke the fluidity and conceptual nature of cultural identity.

Tammy Parks, Institute for Doctoral Studies in the Visual Arts
The Phenomenology of Alexander Calder
This paper recognizes the philosophical importance of the art of Alexander Calder—his mobiles in particular—and how they express some major ideas located in Martin Heidegger’s philosophy and understanding of modernism and postmodernism. It clarifies the characteristics of playfulness and phenomenology to situate Calder and
his work in the 20th century. Parks explains how the new art involving motion created by Calder reflects Heidegger's belief that art is a way to better understand our being as it illustrates the tension of revelation and concealment and it allows us to see that which is invisible in our daily existence. Also Parks shows the relationship between the phenomena of Calder's art and Heidegger's belief in the plurality of meanings that can never be exhausted. The art objects that Calder created are used as examples that embody Heidegger's affirmation in the independence of things in the world from human design, even objects of art. Finally, Parks shows how Calder's mobiles exemplify Heidegger's ideal of postmodern art as a path or way that the human spirit can triumph over technology.

Sarah Parrish, Boston University
Connective Threads: Claire Zeisler’s Post-Primitivist Fiber Sculpture
In 1985, Chicago-based artist Claire Zeisler told Fiberarts magazine, “If you’re true to yourself as a collector, there’s a thread that runs through everything. If someone knows me well enough they can follow that thread.” The conceptual threads that unify Zeisler’s collection find physical analogs in the fibers of her own sculptures, which take the form of cascading “spills” of sisal and hemp. However, art historians have been unable to articulate precise connections between the artist’s own work and the diverse objects she collected: Native American baskets, African and Oceanic figurines, Peruvian textiles, and modernist paintings by Paul Klee, Pablo Picasso, and Joan Mir. In this paper, Parrish excavates layers of exchange between Zeisler’s two bodies of work, one collected, one created. By borrowing motifs, materials, and techniques from non-Western sources, Zeisler rehearses primitivist fantasies of the Other as natural and spiritual, thereby aligning her own art with the modernist precursors in her collection. At the same time, however, she challenges this discourse by acknowledging the global traditions that Euro-American modernists appropriated without credit. In this sense, Zeisler’s second-order “primitivism” functions as an act of aesthetic repatriation, restoring modernist abstract forms to the cultures from which they were stolen.

Victoria Pass, Salisbury University
Because Fashion is Not Art?: Non-Canonical Approaches to Teaching Fashion History
This paper explores Pass’s approach to teaching, Ways of Seeing Fashion. Rather than create a survey of the history of fashion, Pass used a textbook and timeline as the backbone of the course, but focused each class on a more in-depth case study that would allow for a broad range of topics addressing the concepts of Gender, Taste (class) and Globalization that were engaged with in the NEH summer institute. This has allowed diving deeply into specific topics that might not get much coverage in a traditional survey of fashion history: the history of labor practices in the garment industry, the Qipao and the New Woman in China, the political meanings of the Zoot Suit in the 1940s, or the role of fashion in the Civil Rights movement, for example. Pass has also incorporated multiple approaches to the study of fashion, including business history, gender and sexuality studies, art history, as well as visual and cultural studies, drawing on popular magazines and newspapers, memoir, popular films, and documentaries. Rather than a history of styles and silhouettes, the class gives students the tools to analyze fashion and how it is used to signify in multiple contexts.
Peter Pawlowicz, East Tennessee State University
Text as Narrative
Words and texts have conventional meanings, but the letters that compose them are also abstract shapes. They demand to be seen as themselves, and their forms can say as much as the words they represent. As abstract shapes, they may complement, contradict, or even ignore what they mean as words. Pawlowicz’s work explores the perceptual space of this dialogue/argument, and it investigates the contested ground between reading and letters, seeing and meaning.

Steven Pearson, McDaniel College
Layered Histories and Disjointed Narratives
Postmodernism freed us from the notion of a linear narrative, allowing us to jump back and forth in time to construct narratives through seemingly disconnected moments; think of Quentin Tarantino’s Pulp Fiction. Painting has a more difficult task demonstrating non-linear narrative, but often with equally satisfying results. Juxtaposing disconnected images can create unexpected connections and new narrative possibilities. Add abstraction into the equation and narration is ostensibly negated, but may actually mirror the world we are living in. Our ability to receive and assimilate a myriad of information on a constant basis has been enhanced through the Internet, smartphones, and other Wi-Fi devices. Pearson has become interested in attempting to convey this multilayered process in a two-dimensional format. When the use of color is combined with layers of traced portions of twenty years of his previous paintings, which range from narrative figuration and still life to abstraction, it creates a multifaceted history. When these tracings are juxtaposed, the reconfigured paintings suggest the manner in which we store memories and assimilate and make sense of information. Fragmented moments, certain color combinations, and vaguely reminiscent shapes can be pulled from the dense conglomeration of layered histories to create disjointed narratives.

Elisabeth Pellathy, University of Alabama at Birmingham
Re-Visions of Mapping
Within the context of the “movies,” Michael Fried dismisses the cinematic experience and considers cinema a refuge, an escape from theater, as actors are not physically present and the screen is projected away from us (Fried, “Art and Objecthood” (1967)). Pellathy presents the idea of the camera as disembodied eye, placed on the body of an animal, an aperture (Michael Snow, La Région centrale), or a robot (Pandora’s Box), offering the same authenticity of engagement as theater, for there is no expectation of action/reaction of a scripted performance as in the confines of traditional cinema. The camera and subsequent footage captured—removed from the body, no longer in the current state of kino eye (Vertov)—is allowed the freedom to address the universal. When we remove the camera from the body does it not supersede the expectation of art object freeing us from containment and therefore push the boundaries of vision and the remapping of space?

Kristi Peterson, Florida State University
Antonio de Herrera y Tordesillas’s Descripción de las Indias Occidentales and the Consumption of New World Sacra in the Early Modern Period
The European debate surrounding the nature of images and the goals of the Counter-Reformation all but guaranteed the pointed destruction of sacred imagery in Mesoamerica following Spanish contact. However, images of these Mesoamerican
representations were subsequently reinscribed within a European visual system that allowed them to be disseminated and consumed via prints. This paper explores how volumes such as Antonio de Herrera y Tordesillas’s Descripción de las Indias Occidentales were part of an explosion of scholarship in the Early Modern period aimed at recording, categorizing, and displaying the known world. Driven by the voracious interests of European patrons, the Americas were avidly consumed via texts, maps, and visual artistic material. The sponsors of these works were avid collectors of the material cultural goods produced in the Americas prior to Spanish contact, and prominent European families grew personal collections of Amerindian material. The contexts within which these objects were displayed mark the origins of the development of the modern museum. This paper further argues that the peoples and visual and material cultures of the Americas were thus intellectually circumscribed by a nascent scientific method as well as new impulses of display that canonized Amerindian objects as exotica.

Tania Pichardo Weiss, Central Connecticut State University
Impressionism Comes to Farmington, Connecticut: The Pioneering Pope Collection, 1889-1913
The collection of mainly French Impressionist art at the Hill-Stead Museum in Farmington, Connecticut, takes visitors by surprise and leaves them wondering how this collection originated. The collection belonged to Alfred Pope, a Cleveland industrialist, and includes works by Edouard Manet, Edgar Degas, and Claude Monet, among others. After the death of Pope’s daughter, the family home became a museum. The house is kept much as it was during Pope’s lifetime, giving the viewer the opportunity to experience Impressionist painting in an early twentieth-century setting. This paper investigates the journey of Pope’s first purchase, Monet’s View of the Bay & Maritime Alps at Antibes, which he acquired in the Paris Universal Exhibition of 1889, to his last purchase, “Morris Dancers at the Gate of Blenheim Palace” in 1913. The Hill-Stead Museum’s archive holds thousands of untapped documents that will create a better understanding of Pope’s character and motivation to collect Impressionist art. Unlike other contemporary collectors, Pope did not collect vast amounts of precious objects. His collection was limited by his amount of available space. An examination of family documents, business correspondence, and photographs will unravel the mystery of the unlikely character of a traditional Quaker family man-turned-art collector.

Valerie Powell, Sam Houston State University
Assessing Failure: Evaluating Risk Taking in the Classroom
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 risk-taking 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 risk-taking. This paper highlights a variety of approaches to grading and rubric models 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, and realize what they are really good at, as well as how to brainstorm individually and collaboratively. Powell gives practical examples of how to model risk-taking in the classroom through performative and interdisciplinary exercises, peer critiques/evaluations, and explains how to adjust rubric and project guidelines to encourage thoughtful exploration of the artistic process.

Alice Price, Temple University
Seeing in a Mirror Dimly: Anna Ancher’s Portraits of Her Aging Mother
Portraits of her aging mother by Danish artist Anna Ancher (1859–1935) constitute a predominant artistic motif until her mother’s death in 1916. These works index Ancher’s formal innovative developments and distinguish the painter from male Danish contemporaries in the avant-garde. Equally, this series reflects the artist’s own aging body and references the changing dynamics of the mother-daughter relationship. According to scientific studies, a woman’s view of her mother involves mirroring and mutual identification (Shawler 2004). Ancher’s intimate lens observes the physical changes experienced by the depicted subject over three decades, a self-reflexive indicator of the future and yet an individuated assertion of the daughter’s distinct identity. Ancher depicted her mother becoming blind and immobile, devastating portents for a painter. Nonetheless, Ancher communicated her mother’s disabilities through very physical pigment and mark-making. The portraits document physical presence and proximity of the daughter to her mother, although the daughter engages not only as her mother’s child, but also as a professional painter, separated from the subject by canvas, frame, brush, and wet paint. In her paintings, Ancher fulfills her family role at the same time that she pursues her profession and expresses the impact of aging on mother and daughter.

Jenny Ramirez, James Madison University
Art in General Culture: Teaching Art History/Appreciation Thematically
Ramirez decided to approach an art history survey course thematically when assigned a General Education course entitled “Art in General Culture.” To Ramirez, the option of organizing a course through themes vs. time periods at first seemed anathema. However, teaching, studying, and valuing art through themes broadened her ability to not only bypass the construct of time, but also the hierarchies of space and geography. ART 200: Art in General Culture is described in the JMU catalogue as “an exploratory course that aims to develop a non-technical, general cultural understanding of the space arts, such as architecture, painting, sculpture and industrial design. Emphasis is on the contemporary.” In consulting Gateways to Art: Understanding the Visual Arts (DeWitte, Larmann, Shields), the idea of framing the expansive and overwhelmingly pluralistic world of art into themes or “gateways” began to take root. By dividing the course into four major units or themes, class lectures, readings, discussion boards, and unit creative projects followed a trajectory that transcended time, styles, periods, and place. Ramirez offers ideas for PPT lectures, online discussion board topics, and student projects through the themes of the Fundamentals of Art; Art & Spirituality; Art, Power, & Propaganda; and Art & Identity.

Jamie Ratliff, University of Minnesota Duluth
Birthing a Nation: Objects of Cultural Memory in Silvia Gruner’s Mitad del Camino
In 1994, contemporary Mexican artist Silvia Gruner created a site-specific installation, Mitad del Camino, for the transnational exhibition inSite. Gruner lined a section of the Border Fence in Tijuana with 111 plaster idol replicas representing Tlazolteotl, the Aztec goddess of filth and purification, who squats giving birth as an infant head emerges from her vagina. The figures allude to the liminality of a (national) boundary breached by passage through the female body, ironic bastions of maternity, responsible for the reproduction of national citizens. Gruner created her 1994 Tlazolteotls in the image of the Dumbarton Oaks Tlazolteotl, one of the most well-known pieces from the collection, recently proven to be a forgery. Nevertheless, this particular representation has had a significant presence in Mexican visual culture. Using Gruner’s installation as a starting point, Ratliff considers the abject female body represented by Tlazolteotl as an object of Mexican cultural memory, exploring the intersectional gender, racial, ethnic, and traumatic implications therein. She argues that Gruner critiques historic representations of womanhood that have been exploited to construct Mexican nationhood and that the artwork illuminates the nature of the border as a space where women embody both the literal and symbolic limits of the nation.

Susan Rawles, Virginia Museum of Fine Arts
Making Place: Nancy Lancaster and the Country House Style
The power of interior decoration is its ability to transform space into place—an “organized world of meaning” serving as “the counterpart of the Self.” To this end, Nancy Lancaster (1897–1994) fashioned a “country house style” in which furnishings, art, and objects, primarily inspired by the long eighteenth century, served as visual signifiers for a lost “golden age.” Invoking an antebellum narrative with Anglo-Saxon roots, the style resonated with post-war Britons and Americans lamenting the dissolution of a dominant agrarian worldview. However, while it lured with its narrative of loss—of the South’s “Lost Cause” and Britain’s “Lost Houses,” it also challenged the correlation between “progress” and “improvement.” Recent surveys of country house visitors suggest that the style’s appeal turned not only on its visual reclamation of a severed historic continuum, but on the stability of its corresponding identities, that the “longing for home” was but a longing for place.

Claire Raymond, University of Virginia
Can There Be a Feminist Aesthetic?: Photography and the Politics of Feminist Resistance
Interpreting gender as a form of cultural haunting, this paper engages close readings of photographic texts by Lee Miller, Claude Cahun, Francesca Woodman, and contemporary artist Aida Muluneh, as a way of raising the question: can there be a feminist aesthetic? The political and aesthetic are not simply connected but ultimately are the same, argues Jacques Rancière. His theory has not been applied to questions of feminism, and yet feminism is clearly a political force. Can feminism be expressed in works that are not, to use Rancière’s term, “meta-political”? Interpreting Miller, Cahun, Woodman, and Muluneh, Raymond emphasizes works that were not conceived as explicit political protest but that yet do function to query, subvert, and overturn dominant modes of gender. In Cahun and Woodman, Raymond interprets mixed media works, collage works, and films, while she argues that Miller’s scalding photographs of World War II stand as their own genre, between documentary and surrealism. Muluneh’s contemporary work, expressive of inheritance from surrealism, also interacts with political directives in twenty-first-century Ethiopia. This paper investigates photographic texts by women photographers to raise the
question of whether, and how, one can argue for a politically motivated and expressed feminist aesthetic, legible in photographs.

Gabriel Reed, Institute for Doctoral Studies in the Visual Arts
Lucio Fontana's Spatialism: The Work of Plasticity in the Ceramics Aesthetic
This paper interrogates Argentine-Italian artist Lucio Fontana’s (1899-1968) art and theory of Spatial Concepts through his own ceramic works. Fontana is one of the earliest “non-ceramic” pioneers of twentieth-century modernism challenging the role of clay in aesthetics in the plastic art through aggressive gestures that show ontological concerns for nature, technology, and space. When we view Fontana’s Spatialism through a more fully integrated philosophical basis, Spatial Concepts begin to express key components of the work-character of the materiality of clay. In order to move beyond the clay-object and annunciate the work-character of clay (called plasticity), art practice and subjectivity must be resituated in the dynamism of nature. Fontana’s gestures and occupations alongside Friedrich Schelling’s System of Transcendental Idealism, Henri Bergson’s movements in space, and Martin Heidegger’s concern for revealing, Reed argues that the intersubjective experience of the event of clay in nature forms a dynamic and intuitive space. Fontana’s intellectual territory in the analogical event of Spatial Concepts can perhaps reveal such a space existing at the periphery of subject and object in Nature.

Sandra Reed, Marshall University
Marshall University’s Visual Art Center: Community Synergy by Design
Marshall University’s campus is a classic American one, with red-brick buildings and stately trees situated within a relatively well-defined perimeter. However, in 2014 the School of Art & Design relocated from cramped, poorly ventilated, dated, mixed-use spaces in campus buildings to a spacious and inspirational historic six-story former dry goods store in downtown Huntington, WV. By context and design, the renovated facility positions the School of Art & Design to routinely bridge the town-gown divide: when art students and faculty leave the Visual Arts Center, they step into its urban environment as community citizens. The presentation offers insights into and results of the successful partnership between architects, faculty, university facilities planning managers, and contractors; and shares key design decisions that support the faculty vision of a School of Art & Design that matters to and makes a difference within the City of Huntington.

Kati Renner, Technische Universität Dresden
From Imitation to Transformation and Innovation: A Brief Insight into Current Research on Otto Hettner’s (1875-1931) Appropriation of French Impressionism
This paper focuses on artworks made around 1900 in Paris. The young German artist Otto Hettner was enrolled at the Académie Julian and has lived in this inspiring city for nearly ten years. During his stay in Paris, Hettner developed two different modes of painting, which he tried to combine within the following years. One mode to illustrate his objects he found in a spontaneous way of painting things quickly “en plein air,” using the brush strokes and pure colors like the French impressionists did and concentrating on painting atmospheric, light-flooded moments. Besides that he created paintings with an obvious influence of symbolism, visible through ornamental styles, solidified forms, outstanding outlines, and an intense interest for illustrating different topics. Using few significant examples of artworks this paper gives a first look into research results and highlights, how Hettner was imitating the inspiring contemporary French art, how he transformed these ideas and developed his own
concept while appropriating French impressionism, and how he endeavored to create a new German art. Finally, Renner gives a statement to answer the question about Hettner’s level of imitation, innovation, and originality.

Rhonda Reymond, West Virginia University
Richard Morris Hunt’s Ecclesiastical Competition Designs: “The Church Architecture We Need”
In ecclesiastical design competitions, American architect Richard Morris Hunt (1827–1895) gave the clergy, trustees, and committee members what they asked for, but not necessarily what they wanted. Always invested in the professionalization of architecture in the United States, Hunt’s ecclesiastical competition designs are also essays in teaching, although not always ones applauded by his intended audience. He applied architectural solutions based on his French École des Beaux-Arts training, which stressed rational organization and coherence of plan in response to a design problem or set of criteria, and addressed spatial practices and ritual requirements of the specific Protestant denomination soliciting the design. The architectural plan rather than social expectations or fashion drove the logic and fitness of his façade design. Hunt was exceptionally good at following a program and designing functional, logical, and aesthetically pleasing interior spaces, but his elevations, the façade presented to the public, did not achieve the same cogent treatment. Although one third of the competitions Hunt entered during his career were for churches, he lost every single one, and so his vigorous engagement with ecclesiastical competitions has not, until now, been recognized.

Kathleen Rieder, North Carolina State University
Hybrid Making
Rieder shares her experience as an artist and educator and discusses the role of emerging technologies in both. Her primary way of making is a hybrid of media in collage and assemblage. She creates an image, scans and photocopies that image, and combines the copies with digital photographs, paint, acrylic mediums, and found objects. The artifacts Rieder creates evoke and provoke identity with the personal and social and the connections that sustain us. She has developed work that translates her formal visual vocabulary of light, color, form space, texture, pattern, and composition. Found objects, digital photography, and video clips have given Rieder the opportunity to play informally in her work with rhyme and metaphor. Pop culture text and image captured digitally can bring immediacy to the work. Emerging technologies can bring opportunities for artists to work in more sustainable and environmentally responsible ways. Technology has helped Rieder recycle her images and move to her hybrid way of making. This way of making, however, was greatly influenced by Robert Rauschenberg’s response to combining media and new technologies fifty years ago. Eye-hand coordination is still crucial to making, but what the hand is doing is changing and adapting.

Herb Rieth, Pellissippi State Community College
If I Had a Hammer: Forging a Multifaceted AFA in Tennessee
After years of non-starting, the public higher educational institutions in Tennessee received a mandate to work out an articulation of what an AFA might look like. This was not a one-size-fits-all solution, but paid homage to previous articulation agreements, acknowledged existing curricula at each institution, and worked toward enriching the studio requirements for an Associate degree. The end result, while not perfect, was more nimble, workable, and acknowledged both the realities of
community college teaching and demographics as well as the requirements of the transfer institutions.

Mysoon Rizk, University of Toledo

Pre-Screen Appropriations as Queer Subversion in the 1980s

Current digital tools and technologies readily facilitate and even reward the continued use of appropriation as a strategy for communication by all parties, avant-garde artist and mass market alike. Today's world thrives on conglomerations of codes and cues that, in effect, mimic the diversity of contexts from which they arise yet still manage to yield a flatlining homogenizing effect. By contrast, queer artist David Wojnarowicz (1954–1992), who died shortly after the Internet was born, worked with old-fashioned modes of appropriation, generating a multiplicity of voices. His analog tactics deployed such twentieth-century technologies as SLR camera, stencils, and slides as well as Super-8 film to amass a vast archive of imagery out of which he composed numerous photographic composites, such collage paintings as the “Four Elements” series, and the cinematic footage from A Fire in My Belly. While access to digital technology was never an option for Wojnarowicz, his means of appropriation nevertheless acutely challenged and provoked the limiting expectations of a heteronormative society. Indeed, his subversive collage aesthetic continues to reorganize and disrupt what he called the “pre-invented world,” generating new arenas for intimations or inclinations that might otherwise remain in closet corners or get beaten in deserted alleys.

Letha Clair Robertson, Collin College

The Art of the Civil War Prisoner: Carved Powder Horns from Camp Ford, Texas

The material culture of prison life is one of the most overlooked areas in Civil War scholarship. While scholars have examined Union and Confederate prisons in regard to their conditions, the treatment of prisoners, and the politics of prisoner exchange, few have considered the objects created by these men while in captivity. This paper examines objects made by Union soldiers held at Camp Ford, a Confederate POW camp located at Tyler, Texas. Camp Ford became a prison camp in 1863 and held as many as 5,000 soldiers, sailors, and citizens before it closed in 1865. In an effort to fight boredom, prisoners fashioned rudimentary carving tools to create a variety of objects for trade, sale, and personal use. These objects included chess sets, combs, cups, and other utilitarian items. The most remarkable objects to survive are carved powder horns that record prison life. The style parallels that of contemporary folk art and demonstrates the makers’ accomplished engraving skills. Furthermore, the powder horns serve as markers of memory that commemorate the soldiers’ capture, escape, survival, and release from the camp. These rare objects expand our understanding of both prison life and non-canonical imagery of the Civil War era.

Nathanael Roesch, Bryn Mawr College

The Fine Art of Sports Spectatorship

Over the last few decades, the galleries of contemporary art have become increasingly filled with works that remain impenetrable to audiences not steeped in the esoteric discourses of the field’s most elite insiders. Among the few exceptions to this rule are works by a group of artists who have turned their attention to a cultural entertainment diametrically opposed to the fine arts—the contests of professional sport. But even as artists like Julie Mehretu and Andreas Gursky seem to extend an invitation to a broader viewing group by way of this more familiar subject matter, critics have tended to read their work as an indictment of such popular
entertainments, thereby reinscribing longstanding high-low cultural divides between these two spectatorial realms. In this paper, Roesch takes a radically different view of the arena crowd and asks instead what art patrons might gain from a more measured consideration of such acts of communal spectatorship. Borrowing from Judith Butler’s recent theory of public assembly, Roesch reconsiders Mehretu’s and Gursky’s representations of sports arenas as spaces in which differences come to coexist. Through the alliances formed through sport, we are able to put into perspective that which would otherwise divide us.

Lauren Rosenblum, Museum of Fine Arts, Houston

Printing Concepts: The Lithography Workshop at the Nova Scotia College of Art & Design

Between 1969 and 1976, the Lithography Workshop at the Nova Scotia College of Art and Design (NSCAD) ran as a professional printmaking studio embedded within the art school. Upon his appointment in 1968 as president of NSCAD, Garry N. Kennedy brought academic attention to emerging arts and among them Conceptual art. Both faculty members and an active visiting artist program generated an infusion of ideas about this burgeoning practice. The print shop embraced the new direction as well, hosting artists from major cities around the world. This paper looks at the ways in which the staff and master printers met new challenges in translating the propositions of Conceptual artist into saleable editions. Visitors Vito Acconci, Daniel Buren, James Lee Byars, Dan Graham, Paterson Ewen, Douglas Heubler, and Sol LeWitt were involved in academics, giving artist talks and attending classes, and were residents in the Workshop. By referring to their presentations, as well as the translation into print, a definition of Conceptual printmaking emerges. This presentation is supported by examples of printmaking by John Baldessari, N.E. Thing & Co., Robert Ryman, and Joyce Wieland, artists who brought Conceptual practices to the medium to immediately push established boundaries of the process.

Virginia Rougon Chavis, University of Mississippi

Embracing the Boundaries between Traditional Processes and Digital Design

Rougon Chavis considers herself a graphic designer and a printmaker, and she has found it entertaining, frustrating, and natural (all at the same time) to explain the line that divides graphic design and fine art. Although she is now comfortable with blurring this line in her own work, overcoming her struggles with technology was not something that came easily. Rougon Chavis finds her students in similar predicaments and tries to guide them to appropriate technique decisions for each project.

Nancy J. Rumfield, West Chester University

Reflecting on Intent and Process: How Do Critical Reflections and Observations Assist Students in Conveying What Their Art Is About?

Non-majors enrolled in entry-level studio classes to fulfill an “art” requirement often have no understanding of the critique process. The significance of a critique at this level is different from an upper-level class of studio majors, where the discussion becomes more direct, intense, and critical. The critique, the practice of sharing solutions to the visual problem, is considered an essential part of the learning process. It provides a foundation for analyzing, interpreting, and questioning the work from both aesthetically and technically. Students find it easier to be objective about the work of others and ideally translate how their observations and criticism, as well as that of their peers, is reflective of their own work. At upper-level classes the
critique serves as an opportunity for the students to again analyze, interpret, and question, but also to make more critical observations and recommendations. Over time the critique process should help students verbalize the intent and process of their work. This paper explores how the critique can help students talk about themselves and their art.

Judith Rushin, Florida State University

Paintings Gossip

Paintings gossip, or at least that is what Hito Steyerl thinks. In her essay “The Language of Things,” she responds to Walter Benjamin’s premise that all things—even inanimate ones—communicate, and that these communications can be classed as language. Steyerl jokes that mountains converse, buildings chat, and paintings gossip. But neither she or Benjamin is interested in whether things speak eloquently or prattle, but in how humans translate the language of materials to suit their ideas. For Benjamin, it is a translation into something magical; for Steyerl, it is a translation into the language of politics and culture. Still, if we ask the question “do paintings gossip?,” the answer could be yes. In some cases they tell a story of their dematerialization in the aughts and rematerialization in this decade. In some cases they create loose truths about labor and economies. In some cases they talk about each other. Rushin discusses her own work in relation to Walter Benjamin’s essay “On Language as Such and on the Language of Man,” to show how her work is materially driven to provoke a narrative of labor, class, gender, and cultural dynamics.

Jonathon Russell, Central Michigan University

Confidence and Keyframes: Using Motion Graphics to Expand Conceptual Development While Gaining Technical Skill

Too often when design students enroll in a motion graphics course, their motivation is the development of technical skill (learning After Effects or similar software) rather than the development of problem solving and conceptual skills. Russell has developed a method of teaching motion graphics that focuses on ideas and the expansion of conceptual development rather than the technology itself. The focus of this approach is building on skills students have already developed in a two-dimensional static form, such as illustration, typography, and identity design, and introducing the elements of motion and time. This approach allows students to utilize the skills they already have confidence in using while adding another dimension to the work. The software becomes a tool to execute an idea or give deeper expression to a concept. This pedagogical approach has the added benefit of lessening the perception that students must learn everything a program can do and instead allows them to focus on those elements that will best express and support their concepts. Russell presents projects and methods he has developed that teach the technical skills needed to work in motion graphics, but focuses on expanding their design and conceptual skills in multiple dimensions.

Courtney Ryan, Georgia Southern University

Duality of Consciousness: Reality Versus Digital Reality

For once in your life, just unplug. Unplug from the constant bombardment of your peers, your friends and family, and most important the pretend life you live within your device. Unplug to connect. See what is in front of you in real time and actually go for it rather than writing a post about wanting to. How can you expect to make tangible art when all you do it talk about its potential on social media? Ryan writes a letter to young artists regarding the new social construct of today that allows them
the opportunity to live in two realms, both in the digital and the real world. Unfortunately, a majority lives digitally and forgets to unplug from the world within their world. This letter highlights some of the pitfalls Ryan herself has experienced and gives solutions to the alter lives we live as artists in the digital world. Duality of consciousness is a real problem, causing fake friendships, surreal encounters, and superimposed feelings housed in a superficial digital world. This letter highlights the vital need to unplug and give reality a chance once again.

Laura Ryan, Towson University
Symbolic Judgment: An Iconological Interpretation of Christian Symbols in James Ensor’s The Seven Deadly Sins
Ensor’s religious themes are most often allegories intended to critique the social and political sphere of Belgian society or to reflect the artist’s personal feelings of martyrdom. The artist’s 1904 print series, The Seven Deadly Sins, contains a plethora of symbols that yield a separate interpretation when examined through scriptural metaphor and iconographic history. Using his trope of the skeleton, Ensor creates both demons and Death, which flock around personifications of sin and enable or observe their impending death. The icons of animals, skeletons, flesh, scythes, and wings within each print demonstrate the direct judgments Ensor passed on each of the seven sins. Visual analysis and iconological inferences within the series reveal the frontispiece, Death Dominating the Seven Deadly Sins, as an apocalyptic scene. This undiscussed connection between the frontispiece and the prophetic imagery within the Book of Revelation is further supported by Ensor’s traditional representations of Death in comparison to this figure and Ensor’s personal experiences. With this frontispiece, The Seven Deadly Sins becomes a moral warning not only to the figures involved, but humanity at large, showing global consequences for each sin through learned use of symbolic history.

Ashley Rye-Kopec, University of Delaware
Giacomo Favretto’s Venetian Impressionism
Following the groundbreaking work by Norma Broude and Albert Boime on the Italian painters known as the Macchiaioli, Italy’s role in international Impressionism has been widely acknowledged. Yet for many art historians, the Macchiaioli, a relatively small group of artists who were primarily based in Tuscany, have come to stand for Impressionist art in all of Italy. In contrast to such Tuscany-centric approaches to the study of Italian Impressionism, this paper examines the work of the Venetian artist Giacomo Favretto (1849–1887). Trained at Venice’s Accademia di Belle Arti, Favretto would experiment with a variety of different artistic styles over the course of his 20-year career. Yet despite changes in his stylistic interests, Favretto’s focus on depicting Venetian subject matter would remain constant. As Rye-Kopec argues, Favretto pursued Impressionism in an effort to create a uniquely Venetian form of art in the years after Venice was incorporated into the new Italian nation in 1866. By combining the modern style of Impressionism with representations of quintessentially Venetian subject matter, Favretto aimed to assert the importance of Venice’s position in unified Italy.

Terri Sabatos, In Effigy: The Maiming of Colonial Portraits during the American Revolution
see: Lauren Lessing

David Sanchez Burr, New Mexico Highlands University
The Wildlife Divide
The Wildlife Divide started in Las Vegas in 2012 by artist and curator David Sanchez Burr. The program began as part of the Spring Mountains National Recreation Area art programming. The U.S Forest Service, the Southern Nevada Conservancy, and the Great Basin Institute needed programming that would engage the public at large through the arts. These activities could serve to increase education and knowledge about the natural, scientific, and historic value of the area. Given the unique natural landscapes and topography of the Las Vegas Valley in combination with rapidly encroaching urban areas, the Wildlife Divide was designed as a means to explore the threshold between these ecologies. The project helped increase public knowledge of the natural systems surrounding urban spaces. Art projects, workshops, lectures, and exhibitions were designed to explore the threshold of urban and natural environments. These ecologies could someday connect in ways that are both sustainable and conscious of preservation. Although this project started in Mount Charleston, it became increasingly evident that the Wildlife Divide could be useful anywhere where there is a need to build community consciousness towards preservation, ecosystems, art, and science.

Bridget Sandhoff, University of Nebraska Omaha
Etruscan Jocks and Amazons: Sport in Ancient Etruria
Any study on the Etruscans typically discusses the close association with their contemporaries, the Greeks. Etruria adopted multiple facets of Hellenic culture including their athletic games. The Etruscans, however, usually transformed foreign ideas/practices to suit their own needs and tastes. So, unlike Greece, sport in Etruria was not necessarily the prerogative of the aristocracy. Athletic events were connected to funerary games in honor of wealthy dead, and athletes were hired from a lower socio-economic class to perform at these events. Though these figures were not slaves, they seem to have been just one step above human chattel, yet their images pervade Etruscan art. This contradictory perception suggests that depictions of athletes carried special meaning in Etruria. The representation of male athletes again mimicked examples from Greece, and, most interesting, a sporty female somatotype is also present. Tomb paintings, engraved bronze mirrors, candelabras, and other bronze objects are rife with these robust figures. Curiously, rather than being segregated, male and female “athletes” decorating these works often interact together. This paper explores male/female athletic imagery in Etruscan art. Sandhoff believes that their physiques represented greater Etruscan ideology concerning care of the body and its role in preserving familial legacies.

Jeff Schmuki, PlantBot Genetics
Armagardden
The year is 2045. Failure to control unbridled consumption, resource depletion, insensitive development, and booming human numbers has undermined the environmental resource base resulting in food and energy shortages. Radical changes in sustainable food and energy production are undertaken. New designs, technologies, and social innovations are developed that are more socially just and renewable for the health of society. 2045 is not far into the future. How can we now in 2016 creatively strengthen communities and nurture innovative approaches to food production through art? Interactive public works based on whimsical yet functional hydroponic gardens underscore horticultural science, sustainability, and the Do It Yourself philosophy. If you had to grow your food, how would you and what sort of system would you create? Here common materials found at any hardware store are
reworked into Armagarddens, GRO Labs, and Portable Fields. These temporary green spaces require care and supervision from the community. Such works demonstrate that nature can take on a new role in affording the community an opportunity to engage in a constructive solution to sustainability, one that leads to consensus building and empowerment, an activity that can be replicated long after the artist and art have moved on. www.jeffschmuki.com

Christopher Schneberger, Columbia College Chicago  
Paranormalcy: A Stereoscopic Look at the Supernatural in the Everyday
Schneberger’s work has two components: the images and the installations. His narratives depict characters in personal isolation yet seeking metaphysical connections. The installations present these narratives pseudohistorically, transgressing the boundaries between fact and fiction with documents both authentic and counterfeit. Writing plays largely in the form of didactic text, he presents the images and ephemera to the audience. Schneberger questions the role of the museum and curator in our perception of truth and allows the viewer to accept the impossible. His latest series of work, Glimmer, involves a contemporary family living in an old house. They live with the ghost of a girl who appears in reflections. Each family member has a different relationship with her based on what is missing from their own lives. With these narratives, Schneberger transfixes the viewer and immerses them in a story. At the same time, he opens a dialectic of history, museums, and pseudoscience. The exhibitions of these narratives are both collections of images and cohesive installations. Schneberger presents a brief survey of previous work, then presents the Glimmer series and discusses his work process. He uses stereoscopic projection and presents stereo cameras and viewers.

Eric Schruers, Fairmont State University  
The Revolution Will Not Be Televised: Public Performance and Street Art as Political Protest
From internationally known figures such as Ai Weiwei and Shepard Fairey to local street artists, mural painters, and performance artists, public art as a form of political protest is being presented globally on an unprecedented scale. This paper explores the artists and works that represent the contemporary intersection of art and politics.

Kelli Scott Kelley, Louisiana State University
“Accalia and the Swamp Monster”: Developing a Narrative Body of Work
Since Scott Kelley’s career has been devoted to making narrative artworks, she became interested in starting with a story as a catalyst for a series of pieces. In 2008 she traveled to Italy to study Early Renaissance image cycles, specifically Carpaccio’s Cycle of St. Ursula at the Accademia in Venice and Giotto’s frescos at the Arena Chapel in Padua. After a period of research and contemplation, Scott Kelley wrote “Accalia and the Swamp Monster,” a fairy-tale like story based on her autobiography and dreams. Simultaneously, she began creating a series of metaphorical paintings inspired by the narrative. The images, painted on repurposed antique linens, reference traditional women’s handicrafts and ecologically conscious art making practice. The pretty domestic fabrics also juxtapose the often dark imagery. A book (LSU Press, 2014) pairs the sixty artworks with the text. An exhibit of the series is currently touring. (Sample work: http://kelliscottkelley.com/) “As the artist and author of a heroine’s surreal journey through a haunting southern landscape, Kelley reveals the mastery of her craft and the strong narrative ability of her artwork.
Borrowing from Roman mythology, Jungian analogy, and the psychology of fairy-tales, Kelley presents a story of dysfunction, atonement, and transformation.”—LSU Press

Hannah Segrave, University of Delaware
Hags, Horace, and Humanist Theory in Salvator Rosa’s Scenes of Witchcraft
During the 1640s and 1650s, the Neapolitan artist Salvator Rosa (1615–1673) produced a small group of shocking scenes of witchcraft. Rosa’s first foray into witchcraft imagery was a series of four paintings, Scenes of Witchcraft, now in the Cleveland Museum of Art. These works depict a compendium of witching activities, from hideous hags brewing evil unguents to magical men conjuring demonic apparitions. This paper unravels the cryptic symbolism of Rosa’s startling images and reveals how they demonstrate Rosa’s use of Ut pictura poesis (“as in poetry, so in painting”), the Latin dictum used to defend the inclusion of the visual arts among the liberal arts. Said to “manifest the bizarre quality of his genius,” these four tondi reveal connections to literary and philosophical traditions, the macabre, antiquity, witty satire, art theoretical principles, and the contemporary debates surrounding witchcraft. As Segrave describes the artworks, their complex iconographies, and context within Rosa’s career, she argues that Rosa’s interest in witchcraft was not just in the grotesque, but also in exploiting the intellectual and creative implications of magic and the grotesque to showcase his status as the archetypal painter-poet-philosopher.

Jeffrey O. Segrave, Skidmore College
Pietro Metastasio and the Survival of the Olympic Games
Terminated in 393 by a decree of Theodosius I, the Olympic Games only found institutional permanence again in 1896, when the first of the modern games were celebrated in Athens, Greece. One of the most significant and previously unidentified figures in the interim years was the Italian poet and dramatist Pietro Metastasio, whose libretto, L’Olimpiade, set to music by as many as 50 composers, proclaimed and celebrated the name, heritage, and prestige of the ancient Olympic games throughout eighteenth- and nineteenth-century Europe. From 1730 to his death in 1782, Metastasio served as Caesarian court poet in Vienna; during the first decennium of his residence he wrote some of his most highly acclaimed works, including L’Olimpiade (1733). First performed in the garden of the Imperial Favorita to celebrate the Empress Elisabeth Christine’s birthday, L’Olimpiade was performed and repeated across Europe. Translated as Der Wettkampf zu Olympia, oder die Freunde, L’Olimpiade was last set to music prior to the twentieth century by the German composer Johann Nepomuk von Poissl and performed at the Munich Court Opera on April 21, 1815. Segrave details the life of Metastasio’s L’Olimpiade and considers its role in the survival of the Olympic Games.

Kim Sels, Towson University
Digital Design Collections: A Hands-On Experience
The National Endowment for the Humanities Summer Institute at Drexel University on design featured several trips to local collections highlighting the allure of interaction with primary materials. But not every university is situated within such a close proximity to the kinds of institutions that house these collections. Nor is it often feasible to transport or accommodate larger classes. Digital collections of design at the Library of Congress and design museums like the V&A provide a way to bring the simulation of primary source contact into the classroom setting. In this paper Sels describes the way in which she has mined these online digital collections for their images. With these images, she has developed in-class activities that not only serve to
expand the canon of design presented in most textbooks, but also increase student engagement, learning, and retention through the promotion of active learning. Thus Sels has utilized some of the teaching models presented at the Institute and reports on their strengths and challenges as she has put them into practice over the last two semesters.

Heather Sharpe, 3D Printing and Experimental Archaeology: Tools for Understanding Drinking and Gaming Activities at a Greek Symposium
see: Andrew Snyder

Helena Shaskevich, The Graduate Center, CUNY
Between Visual Pleasure and the Documentary: Resituating the Women’s Video Festival
In 1975 Laura Mulvey published her seminal essay, “Visual Pleasure and Narrative Cinema,” in the journal Screen. Arguing that Hollywood films inevitably placed the spectator within a masculine viewing position, Mulvey called instead for a feminist avant-garde practice which could rupture the pleasure of narrative cinema. A powerful and much lauded critique, Mulvey’s text was swiftly integrated into academic discourse. Positioned within a larger debate between modernism and realism, Mulvey’s critique, while prescient, likewise stodgily overdetermined the relation between politics and form. Adopting her argument, much of the critical literature of that time ignores burgeoning feminist documentary film practices and consequently erases these works from a larger history of feminist art. With a focus on the Women’s Video Festival and several key pieces such as Politics of Intimacy by Julie Gustafson and 50 Wonderful Years by the video collective Optic Nerve, this paper reexamines these neglected documentary works of feminist filmmaking from the 1970s. Arguing that these videos foreground the contradictory codes of realism and in so doing contain unacknowledged visions of political aspirations, this paper resituates documentary films within a larger discourse around feminism and film in the 1970s.

Karen Shelby, Baruch College
Sint-Jan
This paper examines the site-specific exhibition Sint-Jan (2012) held at Sint-Baafs Cathedral in Ghent. Curated by the infamous Jan Hoet in collaboration with Hans Martens, Sint-Jan explored issues of art making in an increasingly secularized world by looking for traces of religiosity and spirituality in contemporary art. Aware of the centrality of Sint-Baafs and Hubert and Jan Van Eyck’s Ghent Altarpiece (1435) for the city of Ghent and for northern Renaissance art, they aimed to collapse the distinction between functional art and aesthetic practice. In light of ongoing restoration of the Ghent Altarpiece, the curators invited artists to create site-specific work that engaged in a dialogue with the spiritual frame of the cathedral, specifically the altar. This was at a time when the famous altarpiece was displaced to a side room subject to academic inquiry and to which visitors were charged admission, undermining the role of the altarpiece in the cathedral. This paper addresses the centrality of Sint-Baafs for residents of Ghent and the Ghent Altarpiece as a benchmark of Western art history, discussing the locations and relationships of several of the objects in Sint-Jan to the altar as the focal point of both fifteenth-century and contemporary practice.

Greg Shelnutt, Clemson University
Shaky Ground, Scorched Earth, Falling Waters, and Rising Tides: Protecting and Sustaining Studio Practice and Arts Agencies in the Era of Catastrophe: An Overview

Sir Peter Bazalgette, Chair of Arts Council England, in *The Value of Arts and Culture to People and Society*, echoes Richard Florida, asserting the arts are economic drivers that promote “social and economic goals through local regeneration, attracting tourists, developing talent and innovation, improving health and wellbeing, and contributing to the delivery of public services.” However, he also argues that the arts are “a strategic national resource” that deserve “a new language of cultural value.” While few artists would argue against Bazalgette’s valorization of the arts or his recommendations for a better nomenclature, few artists sufficiently work to protect one of the most essential elements in their creative lives: their studios. Taking the time to assess manmade or natural threats to their artistic production seems an overly maudlin exercise, and developing a strategic disaster plan feels more like a corporate chore than a creative act. However, by preparing and developing resilience strategies, artists and the organizations that serve them can minimize the impact of disasters and strengthen their ability to recover with minimal outside assistance. This panel explores arts readiness and seeks input from individual artists and arts organizations across the spectrum of planning, disaster response, and recovery.

Scott Sherer, University of Texas at San Antonio
Family Narratives across African American Folk and Fine Art
Discourses of race impact the range of folk and fine arts traditions. Black artists often face consequences that marginalize their work as either relevant to particularly local concerns or as exemplary voices of diversity. Imagery that features black folks may provoke a range of opportunities to consider an artist as an “outsider” to critical and mainstream appreciation. Within U.S. contexts, viewers may make assumptions regarding inspiration and intentions far beyond visual evidence. From the compelling work of Horace Pippin and Kerry James Marshall to a range of Texas folk artists, especially those associated with the San Antonio Ethnic Arts Society, African American art is witness to and champion of family stories across motifs of rural homesteads, urban neighborhoods, and dining room tables. This essay explores contexts of narrative in African American art that present family stories both as intimate recollection and as cultural criticism and that suggest the continuing influence of folk traditions as central to discussions of American visual culture.

Marie Shurkus, Maine College of Art
Sharon Hayes: What’s Love Got to Do with Appropriation?
If the age of photography allowed for the public consumption of privacy, then appropriations that are designed to engage the affective content associated with past events signals a further encroachment upon that interiority. As Lauren Berlant has suggested, the conjunction of politics with norms of affective investment demands a rigorous investigation of the aesthetic components that structure representations. Using Sharon Hayes’s video and performance work as case studies, this paper analyzes how Hayes’s work engages appropriated forms of representation to demonstrate how social expressions of homophobia, patriotism, nationalism, and terror congeal in expressive assemblages that circulate across media platforms. Central to Hayes’s use of appropriation is a revised understanding of how desire is activated through the media as an affective force that creates community through the power of loss. Instead of defining desire according to the Freudian model of lack, this paper draws upon Gilles Deleuze and Félix Guattari’s definition of desire as a discursive machine...
that engages affect and the power of interruptions to reorganize our attachments to material objects and events. This revised understanding of desire is necessary to fully grasp how appropriations engage audiences at the level of affect and capitalize upon our intimate sensibilities.

Jeff Siemers, Independent Scholar

**Beings Toward Suicide: An Intersubjective Approach to the Artwork of On Kawara**

The daily decision to continue existence is at the core of human volition and is situated within the space between life and death. External relational forces influence an individual’s decision-making process and establish a tension between autonomous subjectivity and a model of intersubjectivity that is based on the collective. Arguing against an Augustinian emphasis on happiness and an isolated, autonomous perspective on selfhood, this paper maintains that Husserl’s definition of intersubjectivity complicates suicidal decision-making, locating choice not in the individual alone but in a complex construct of relationship that through dialogue and interaction places emphasis on collective responsibility. This relationship is exemplified through the artwork of On Kawara, which provides an avenue for an expansion on Husserl’s approach towards intersubjectivity. These works generate a dialogue that anchors the artist to the collective and give a visual example of the relational aspects of intersubjectivity.

Julia Sienkewicz, Duquesne University

**Re-Viewing: Art Education in the Moravian School of Nazareth Hall**

From the mid-eighteenth century through the early twentieth, Nazareth Hall school in Pennsylvania was run by the United Brethren (also known as the Moravians), serving an interfaith student population from across the eastern seaboard. While the Moravian relationship to the production and consumption of art was complex, drawing and watercolor were frequently taught at Nazareth Hall. This paper offers an analysis of the rare archival holdings from the school, which include examination drawings and watercolors produced across much of the nineteenth century. Perhaps the most famous known product of Moravian art education was Benjamin Henry Latrobe, whose architectural achievements are renowned but whose work in watercolor has received much less attention. Few, if any, of the student names on the Nazareth Hall drawings could claim such historical significance, but each of these student works offers evidence for the priorities and techniques of art education provided in the school, via the additions, omissions, and variations in its copies from prints. The Moravian tradition of art education is not well known, but in the eighteenth and nineteenth centuries, its influence was highly significant. This study seeks greater understanding of its goals and techniques, compared to “mainstream” art education of the period.

Joseph Silva, Providence College

**Christian Triumph and Cosimo I de’ Medici’s Collection of Islamic Weaponry**

Silva’s work focuses on the visual programs that illustrate the aims of the holy crusading order, the Knighthood of Saint Stephen, founded in 1561 by Cosimo I de’ Medici, second duke of Florence. He explores Cosimo’s personal collection of Islamic armor and weaponry—often taken as spoils from battles with Barbary privateers on the Mediterranean Sea—as an integral component of a broader visual strategy that promoted him as a modern Christian crusader. Current scholarship interprets the duke’s collection as typical princely trappings that reflected his intellectual interests in foreign culture and his general appreciation for exotica, but based on the specificity of the objects collected, Silva proposes that it functioned primarily as
evidence of Cosimo’s victories over his Muslim enemies. This interpretation is further supported by the duke’s decision to move the collection from his guardaroba, where it was housed among non-Islamic, foreign items, to his personal armory, where it shared physical space with his practical and ceremonial armor and weaponry forged in the Christian West. Silva argues that this new spatial context emphasized the ongoing territorial and religious conflict between Christianity and Islam, a conflict in which Cosimo was an active participant.

Emma Silverman, University of California, Berkeley
Radical Domestic: The Aesthetics of Feminist Curation in Waitzkin’s Lost Library
In the 1970s, housewife Stella Waitzkin left her family to make art in Manhattan and became a founding member of Women Artists in Revolution. She moved into the Chelsea Hotel, where she began to curate a “solo exhibition” in her apartment, filling the small space with hundreds of sculptures of resin-cast books to construct an environment called Details of a Lost Library. After Waitzkin passed away in 2003, Details of a Lost Library began to be exhibited piecemeal, and art historical writing emerged that frames Waitzkin as an Outsider Artist, completely disavowing her feminist politics. In this talk, Silverman places Details of a Lost Library in the context of Womanhouse and other feminist curatorial projects of the 1970s that sited art in domestic spaces. She considers these works in relationship to gendered hierarchies of value, which privilege the public-political over the personal-private. Silverman argues that the intersection of Outsider and Feminist Art discourses in the reception of Waitzkin’s work can lead to a generative consideration of the marginalization of domestic art in dominant narratives of art history, and she calls for a reconsideration of the legacy of radical domestic feminist curatorial practice.

Stephen Simmerman, University of Mount Olive
Portraiture and Autobiography: A Close Reading of the Grotesque
Having maintained an interest in creating portraits as well as writing autobiographical fiction, Simmerman has come to see these endeavors as sharing a common element: self-expression imbued with some degree of the grotesque. Some scholars have made quite a broad statement, arguing that any drawing or painting that incorporates the distorted portrait as a major component can and should be referred to as caricature. If this is true, what other artists of the past have painted portraits which, while deemed “realistic” in terms of capturing a subject’s likeness, nevertheless contain elements of the grotesque? Furthermore, is there a sort of autobiographical narrative germaine to these works? Artists discussed include Goya, Grosz, Sargent, and Van Gogh. By comparing and contrasting the portraiture of several artists, especially focusing on the portraits of Chuck Close, Simmerman shows how vestiges of the grotesque can inform an autobiographical reading of their works.

Jenifer Simon, CERF+
Tools and Training for Teaching Artist Preparedness
The immense toll of Hurricane Katrina on individual artists’ careers and creative communities in the Gulf Coast region was the impetus ten years ago for a group of “arts responders” nationwide to form a task force addressing the vulnerability of the arts sector and the need for a stronger safety net. CERF+ (Craft Emergency Relief Fund + Artists’ Emergency Resources) has been at the forefront of this initiative and a pioneer in developing, promoting, and distributing new emergency management information resources specific to the needs and practices of professional artists at all career levels. Besides creating the Studio Protector—the first ever artists’ disaster
preparedness and survival toolkit—CERF+ has developed an innovative artist career protection curriculum package and training program for art school faculty and administrators. The “Cover Your A’s” curriculum teaches risk management strategies to complement standard business and entrepreneurship skills instruction; CERF+’s teaching materials are now being incorporated into BFA and MFA professional practice courses and workshops in more than 25 academic institutions. CERF+ Director of Programs Jenifer Simon discusses the impact of the first five years.

Alison Singer, University of Maryland, College Park
Looking Back at Dixie: Earle Richardson and African American Artistic Agency in the PWAP
Many mural projects during the New Deal depict scenes of African American laborers, often peacefully immersed in agricultural work, in romanticized, nostalgic scenes of plantation life. Indeed, these representations ignored the South’s complicated and violent racial history. They visually projected a fantastical identity of harmony, especially between laborers and the land, as the South attempted to Reconstruct Dixie. A painting by African American artist Earle Richardson, titled Employment of Negroes in Agriculture, executed in 1934 for the Public Works of Art Project, owes much to this visual language. Richardson problematically portrays his laborers as intrinsically tied to the land through visual tropes recalling a romanticized Southern black folk subject. Yet, in subtle ways the laborers are presented with dignity and individual agency, complicating a singular understanding. Many African American artists were subject to the demands of white patronage or, as in Richardson’s case, PWAP expectations. Artists had to create more nuanced spaces of agency within their artistic production while still reflecting and satisfying white patronage that typically associated Southern folk culture with notions of “authentic” blackness. Singer argues that Richardson draws on problematic imagery while also working against these racial stereotypes of Southern folk culture.

Laura Sivert, University of Wisconsin–River Falls
Turbulent Waters: Exploring Conflict in the Art of American Waterways
American art is rich in works that highlight national water imagery, from the 19th-century landscapes of Thomas Cole to the turbulent seascapes of Winslow Homer’s post-Civil War paintings. In the 20th century, water, shaped by dam projects and factories, continued to be a national preoccupation in American art, and contemporary artists like Maya Lin create art projects based on the interplay between bodies of water and the surrounding community. Given the ecological concerns that affect our relationship to waterways, it is crucial to realize how our ties to waterways are informed by contemporary frameworks of nationality and politics. This talk focuses on historical and contemporary depictions of rivers and water systems in the United States that deal with water as a potent metaphor during turbulent times in American history. Artistic voices mediate the conflict between the push for modernization and the struggle to maintain cultural identity. The artists Sivert discusses deal with a legacy that many have grappled with since the 19th century: class, nationalism, power, ecology. Sivert illuminates these continuities, examining the manner in which artists from Thomas Cole to Maya Lin explore the relationship between waterways and culture as it has changed through time.

Alan Skees, Christopher Newport University
There I Fixed It: Premortem and Postmortem with Design Process
The journey from idea to finished product is rapidly decreasing in almost all areas in the greater world. How does one train foundation-level students—expecting instant gratification—in the importance of slowing down, sketching, prototyping, and working through an idea? How does one allow for mistakes or strengthening a piece after the critique is over? Alan Skees presents a 2D design project sample that takes the student through a series of open-ended steps to a finished result that is applicable to many different mediums in the advanced level. Skees is an Assistant Professor who teaches foundations, printmaking, and digital media courses at Christopher Newport University in Virginia.

Mary Slavkin, Young Harris College
**One-Work Wednesdays: In-Depth Activities, Learning Communities, and the Survey Pedagogy**
Sessions regularly model intensive activities that allow students to engage in close looking and critical thinking about the function and symbolism of specific works. In the past, Slavkin felt she lacked enough class time to commit to these activities, so last year she began devoting each Wednesday in her survey class to looking at a single artwork. In this presentation, Slavkin addresses three specific Wednesday activities she developed: those focused on The Très Riches Heures du Duc de Berry, Machu Picchu, and The Great Wave off Kanagawa. These activities vary widely: sometimes students determine the order and meaning of the works in a series, analyze a site from the perspective of an early archaeologist, or act as the resident expert on a reading. Slavkin addresses a variety of successes, failures, and changes she has made. For example, based on a presentation she heard at SECAC last year, this year her Learning Communities stayed together for an entire semester, increasing participation but admittedly causing some issues when students withdrew. Other issues include the coverage of content and difficulties Slavkin has had addressing some non-Western artworks using this approach.

Naomi Slipp, Auburn University at Montgomery
**The Fishery Question: Winslow Homer’s Paintings of Fishing and Gilded Age Canadian-American Politics**
In the summer of 1884, Winslow Homer sailed to the Grand Banks with a fishing fleet from Gloucester, Massachusetts. The following year, he completed three paintings: The Fog Warning, The Herring Net, and Lost on the Grand Banks. Scholars describe these works as noble and heroic. Slipp argues that they are also deeply concerned with period anxieties over natural resources facing local fishermen and the nation at large. Each work deals with a chief Atlantic fish population: Atlantic cod, herring, and halibut. Exhibited together at the 1893 World’s Columbian Exposition, these three paintings relate to the Atlantic cod collapse of the 1880s and the uproar over international fishing rights off the Newfoundland coast. A widely discussed issue in American and Canadian politics and media, the Fishery Question articulated a complex set of anxieties about nationalism and natural abundance. Adopting an eco-critical approach, this paper posits two theses: first, that these paintings express a deep anxiety over the natural abundance of the ocean felt by New England fishing communities and scientific organizations and widely expressed in the press. Second, that they mirror a nationalist ideology regarding economic dominance and natural resources that resonated with audiences at the 1893 World’s Columbian Exposition.

Deirdre Smith, University of Texas at Austin
**Learning from the East and the West: Mladen Stilinović’s Post-Socialist Work**
When the Socialist Federal Republic of Yugoslavia violently dissolved in the early 1990s, Mladen Stilinović had been a key figure in the experimental art scene there for decades. During this transition, when the geopolitical regime that had governed his life up to that point (and informed much of his art) collapsed, Stilinović produced several of his most provocative works, including his painting “An Artist Who Cannot Speak English Is No Artist” (1992) and his essay “Praise of Laziness” (1993). These works articulated anxieties, shared among artists of former Yugoslavia and other post-socialist states, surrounding new artistic and economic conditions and particularly the question of whether to participate in the art market. This paper analyzes Stilinović’s post-socialist practice through its relationship to two other historical moments: first, the late 1960s and 1970s, when the Yugoslav government sponsored experimental art and citizens were free to travel and engage in critique; and, second, the recent resurgence of interest in Stilinović by figures associated with autonomist Marxism and Occupy Wall Street. The case of Stilinović (and former Yugoslavia more generally) complicates narratives about inclusion and exclusion, East and West, socialism and capitalism, in the aftermath of the sea changes of the early 1990s.

Joshua Smith, University of North Carolina at Chapel Hill

Theory and Action: Illustrating Anarchist Masculinities in l’Assiette au beurre, 1901-1912

This essay writes the contestation of gender into the history of avant-guerre French anarchism through the internal conflict between individualism and collectivism. Among anarchist illustrated journals, none arguably achieved a status similar to L’Assiette au beurre, which served as a forum for various strains of anarchism. As such, it provides a rich case study for the convergence of anarchist art, ideology, and gender. The first two sections of this essay mark out how the debate between individualism and syndicalism played out in L’Assiette au beurre, especially in images that provide stark contrasts between bourgeois masculinity and competing forms of anarchist masculinity, namely the worker and the apache. The first section examines the conventions on which avant-guerre illustrations of bourgeois men drew, as an example against which anarchists could construct an ideal anarchist masculinity. The second section analyzes the various forms anarchist masculinity could take, particularly as they related to individualism. Lastly, the third section considers the relationship between L’Assiette au beurre’s illustrations and its audience, arguing that in an era of diminished revolutionary action, the journal’s images allowed readers to project themselves onto identities far removed from their own lives.

Katherine Smith, Agnes Scott College

Unearthing Hole, or Claes Oldenburg’s Placid Civic Monument and the Collapse of Monumentality

Claes Oldenburg created Placid Civic Monument in October 1961 for an exhibition of outdoor sculpture that was temporary, or planned to be temporarily installed. Oldenburg’s sculpture, which he has described as an “event,” an “underground sculpture,” and an “environmental sculpture,” and more often called Hole, is a rectangular cavity, dug and refilled on the first day of the exhibition, in Central Park behind the Metropolitan Museum of Art. For some, even those who had commissioned it, Placid Civic Monument appeared and disappeared within hours. This sculpture belongs to, yet departs from, Oldenburg’s Proposed Colossal Monuments, a series begun in 1965, usually enlarged, representational objects more typical of the artist’s
oeuvre. Smith provides a close study of Hole, often overlooked in scholarship on the artist. It is, for Oldenburg, his first realized permanent monument. The work responds to its specific physical context, to recent urban developments within New York, and to radical reconsiderations of monumentality among his contemporaries, who often advocated impermanence and obsolescence in critiques of traditional monumental forms. With this monument, Oldenburg embraces (literally) the theme of the exhibition (Sculpture in Environment) and also problematizes, even collapses, emerging definitions of public art.

Tamara Smithers, Austin Peay State University
Michelangelo: Going against the Grain
Few artists before his time ignored convention as much as Michelangelo did, especially in regard to established social norms, working practices, and artistic style. When dealing with colleagues and patrons, his no-nonsense, larger-than-life personality cast a large shadow; he was, after all, described at the time as having terribleità. Whether requesting double pay or refusing pay in order to maintain full creative control, Michelangelo practiced art his way. For the most part, he refused to work with apprentices; the attempts to teach a singular student how to draw were so comical that the two could only laugh at how bad the drawings were. In his pursuit of artistic freedom, Michelangelo rejected the traditional bottega system (by claiming not to run a typical workshop) and eschewed guild membership. Moreover, his individualism reveals itself in his personal style, especially his carving technique. His tendency to refine parts of his sculptures while leaving others rough suited his multifaceted persona, as he claimed to be both rozzo and aristocratic. As explored briefly in this paper, Michelangelo went against the grain in more ways than one.

Astri Snodgrass, University of Tennessee at Chattanooga
Out of the Mind(lessness), Into the Body
Whether creating spray-painted inflatables or acrylic paint mosaics, many contemporary painters find their voices in innovative approaches to materials. This pervasive interest in materiality is timely, considering how digital technologies increasingly displace the importance of the body for that of the eye or the mind. In her lecture “Color as Material,” Amy Sillman contrasts the knowledge of the painter with that of the art historian: the former intimately knows how paint behaves as a material. Humans learn through lived experience, categorizing information and images as we move through the world. Informed by a physiological understanding of real space, we develop mental maps of digital space by jumping between windows and tabs on our screens. Just as the discipline of painting is no longer limited by its historical boundaries, our visual field has expanded into the digital realm. How does an emphasis on materiality allow painters to make sense of a world so rapidly changing before their eyes? How can a painting class pull students out of their minds, away from their screens, and back into their bodies? By examining a range of practices that celebrate materiality, Snodgrass contextualizes her work and teaching in the ever-expanding discipline of painting.

Andrew Snyder, West Chester University, and Heather Sharpe, West Chester University
3D Printing and Experimental Archaeology: Tools for Understanding Drinking and Gaming Activities at a Greek Symposium
How did ancient Greeks play the drinking game known as kottabos? At the Greek symposium, how easy would it have been to drink out of a kylix measuring 12 inches...
in diameter? These are two questions the authors of this paper have been working on answering. Since the 18th century, Greek vases have been sought after and collected, and some of the best-preserved examples are the prized possessions of many museums today. Modern viewers are drawn to them for their capacity to shed light on life in ancient Greece; however, they are also appreciated as beautiful works of art. Yet these vases were primarily functional; they served specific utilitarian, social, and religious purposes. In an effort to understand the original functionality of Greek vases, Snyder and Sharpe conducted experiments with two common drinking cups: the kylix and skyphos. Using original Greek cups was impossible, so they turned their attention to producing and experimenting with 3D-printed replicas. Their research experiment proved to be a resourceful pedagogical tool in communicating to students the important social functions of Greek vases in connection with the symposium and has also greatly contributed to the development of their own research and professional interests.

**Lynn Somers, Independent Scholar**

**Introversion and Empathy: Ann Hamilton’s Social Sculpture**

Thoughts, wishes, feelings, and fantasies cannot be seen or heard, writes Heinz Kohut, yet they are real: we observe them through introspection of ourselves and through empathy in others. This psychoanalytic perspective illuminates Ann Hamilton’s site-generated meditations on landscape, wherein empathy transmutes the aesthetic. Material and evanescent, visceral and rational, haptic and visual, resplendent and humble, the work traverses borders between the self and other beings. Hamilton’s commission for the Park Avenue Armory, the event of a thread (2012-2013), is activated by visitors by a field of swings, undulating white cloth, homing pigeons, spoken and written texts, and transmissions of weight, sound, and silence. Building upon accretions of time and actions (reading, listening, carrying, crossing thresholds, and cutting plainsong to vinyl lathe), the installation engages viewers in a poetic exchange of ideas. The “social sculpture” acts as an instrument for communication in which bodily and linguistic encounters intertwine in ways that the subject might otherwise struggle to put into words, eliciting what Christopher Bollas terms the “unthought known.” This paper examines the dialectic facets of the event of a thread, its psychological and physical absorption, and its critical engagement with community and history within the field of contemporary art.

**Borim Song, East Carolina University**

**Teaching Critical Thinking through Net Art**

As computer technology is an important medium in visual art, net art now is not merely a new art genre but is growing fast in the art world. While students are familiar with computer use in their everyday lives and open to new digital art practices, art teachers sometimes feel reluctant to incorporate new artistic approaches into the curriculum. This presentation introduces net art to art educators as a tool for creative and critical art learning. Net art, which is also called the Internet art or Web art, refers to artistic creations that are made and experienced based on the Web. This presentation particularly highlights the net artwork of Young-Hae Chang Heavy Industries, an internationally-acclaimed artist group. After exploring their artworks full of texts, narratives, and music, Song examines the possibility of this new art form as a curricular method for art appreciation and creation that enhances students’ critical thinking. (To see the artworks, please visit http://www.yhchang.com)
Leslie Sotomayor, Pennsylvania State University
Ana Mendieta’s Rape Scene: The Staging of Violence
Ana Mendieta’s performative and installation art are both provoking and still relevant today. In her restaging of a violent rape crime, which took place in her college town, she recreates a traumatic experience in which viewers must engage in some way. Her controversial piece, Rape Scene, is significant in contextualizing violent sexual crimes in American society and culture and the silencing that exists around it.

Claire Spadafora, Rice University
John Evelyn and the “Collector Earl”: Collections as Conduits for Cultural Authority in Seventeenth-Century Britain
British interest in Italian art swelled to new heights by the mid-seventeenth century, spurred in part by the writings and collections of certain English tastemakers who began to open their art galleries to visitors. Among these tastemakers was Thomas Howard, 21st Earl of Arundel (1586–1646), the “Collector Earl” who, through travel to Italy, built a comprehensive collection of Italian objects ranging from Roman marbles to Raphael drawings. The Earl’s collection drew great admiration from young Englishmen, including writer and diarist John Evelyn (1620–1706), who ventured to Italy to study and build his own collection. While abroad, Evelyn established a friendship with Arundel, and the Earl acted as the young Englishman’s mentor and guide. Using Evelyn’s diary entries and correspondence with Arundel, this paper examines the cues taken by Evelyn to view and collect objects as recommended by Arundel. It compares Arundel’s recorded collection with Evelyn’s cataloged library and publications, and notes areas of shared interest and possible influence of taste. This paper contends that Arundel’s collection, open and accessible to a young gentleman like Evelyn, helped to establish Arundel as an authority on Italian art and extended his taste into the next generation of British gentlemen.

Allison Spence, Piedmont College
More Human Than I Am Alone: Science, Art, and Monstrosity in David Cronenberg’s The Fly
The terror that is produced in the genre of Body Horror comes not from the threat of violence perpetrated upon the body, but instead from what one’s body is capable of on its own. Within the final moments of David Cronenberg’s film The Fly, Cronenberg’s protagonist-turned-antagonist Brundle is faced with the loss of his perceived humanity through the process of transformation and disintegration started by his machine. Brundle’s proposed solution to his problem calls into question our established notions of humanity and monstrosity alike, and is reminiscent of the formal abstraction often practiced by modern and contemporary artists. Spence analyzes in depth the key themes of this film, paying particular attention to notions of invention and translation and their effect on the body. This paper also seeks out canonical monstrosity established by 19th-century literature and their 20th-century film adaptations as a means of questioning what exactly constitutes a loss of humanity and how one could possibly become more human.

Sunny Spillane, University of North Carolina at Greensboro
Art, Education, and Social Practice: Shifting Boundaries in Studio Foundations
This paper outlines theoretical underpinnings and practical considerations related to a new course in the foundations curriculum at the University of North Carolina at Greensboro called Art, Education, and Social Practice. The course, which was
developed collaboratively by art education and studio faculty, introduces first-year students to educational theory and contemporary art practices that engage the social context. This paper explores pedagogical, philosophical, and contextual concerns related to teaching socially-engaged practices at the foundations level, and addresses such questions as: What can art education and social practice contribute to a studio foundations program, and what kinds of work might emerge from this nexus? What theoretical and practice-based skills might we consider “foundational” and how do we teach them? Is it premature to challenge students to envision new ways that artists, educators, designers, and community organizers can work together to create art for social change?

Jessica Stephenson, Kennesaw State University
Landscape Claimed and Reclaimed in Botswana
This paper gives a reading of landscape paintings and prints as reclaimed space through which San artists combat their marginal status within the Botswana nation-state. Romantic images of animals long hunted out and medicinal plants and veld foods made inaccessible due to the fencing off of privately owned land, contemporary San landscapes would appear to offer little but sentiment and nostalgia. However, when placed within the context of current San political activism and claims to first nation status, nostalgic landscape imagery becomes reclaimed hunting and gathering territory and battleground, intimately known and tended garden, and mythical space and place, reflecting individual and collective San responses to a century of displacement, marginalization, and curtailment of movement across the land. As landscape and as theater, San contemporary art sets a stage traversed by characters and images from San history, from everyday life, and from mythology. Here is the land as it once was and could again be—we glimpse its characters, its flora and fauna, its histories of dispossession, and—most important—its resistance and reclamation that combats amnesia and the willful erasure of history.

Karen Stock, Winthrop University
Aging through Color: The Late Work of Pierre Bonnard
Bonnard’s nephew wrote, on the occasion of the retrospective held at the Museum of Modern Art in 1948: “He has been called the enchanter, the magician, the painter of marvels.... He remained young and simple to the end of his days, retaining the miraculous youth of the artist and the poet.” This eternal youthfulness is a frequent trope in the literature on Bonnard. However, there is ample evidence of the alteration that occurred in both Bonnard and his longtime companion Marthe. Viewers have been seduced by the rich prismatic colors that saturate his late canvases, but it is this abundance of color that signals Bonnard’s atypical documentation of growing old. This process is discussed in Bonnard’s haunting late self-portraits as well as in the late images of Marthe. Bonnard repeatedly painted his own reflection in the bathroom mirror, which becomes an arena for self-transformation. The melting features on the canvas reveal an attempt to arrest this gradual deterioration, to preserve an identity in paint, while simultaneously documenting the inevitable demise. Aging is both universal and highly personal. Bonnard chose to translate this process by reveling in kaleidoscopic colors that, despite their beauty, contain the specter of decay.

Tracy Stonestreet, Virginia Commonwealth University
Camera as Lover in the Performances of Kate Gilmore
Working within the tradition of body art and performance-based video, contemporary American artist Kate Gilmore creates digital videos in which she constructs and carries out elaborate tasks on or against large-scale sculptural objects. Funny, provocative, and aesthetically captivating, Gilmore’s work plays with the visual tropes of modernist painting and sculpture while tackling serious issues of gender construction and representation. Gilmore frequently sets the camera up as the goal, moving her body slowly and tortuously toward it by climbing, destroying, or squeezing through props. This placement of the camera positions the screen, and thus the audience, as a desired object that Gilmore attempts to reach. Her desire is palpable, a raw yet simple yearning, heightened by the risk of physical harm. By examining Gilmore’s work through the lens of performance and media theory, Stonestreet exposes how the use of the camera as desired object affects our reception of the video as work of art. She argues that, through her positioning of the camera, Gilmore’s work speaks to the historical relationship between artist, camera, and audience, as well as to the desire for publicity and celebrity found in contemporary selfie videos on social media platforms such as YouTube and Instagram.

Kristin Stransky, University of Denver

common/myth

With the advent of the digital age, data of human experience has been recorded and captured in digital form, primarily on the Internet. Embodiment of the virtual space and existence in physical space have altered human perceptions and sociocultural outputs. How does a Digital Consciousness examine and record the cultural interpretation of the human body and emotional/mental output? This paper documents the development and exhibition of common/myth, a body of four main works made by the author. It consists of the following pieces: EmotiScan, SentiHubs, ImagingProfiler, and Medi-topology Reconnaissance Initiative (MRI). common/myth reflects upon an imagined present, where a being, a Digital Consciousness, is attempting to understand humanity through and with the data and digital fabrication methods that it understands. common/myth explores the transitions between consciousness and universal mythologies: digital consciousness/human consciousness, digital/physical, 2D/3D, and mind/emotion/body. Interactive and wearable artworks construct volume through flat layers of digitally-fabricated materials, scanning devices record emotion through MRI, and sculptural pieces examine physical and mental connections. common/myth delves into the virtual and embodiment, feminism and the cyborg, 3D printing, digital fabrication, craft, and critical making.

Brittany Strupp, Temple University

Counterfeit New York: William Michael Harnett’s Still Life, Five-Dollar Bill

In 1886 the American artist William Michael Harnett was forcibly brought in and questioned by the United States Secret Service of the Treasury Department for allegedly counterfeiting American currency in his paintings. While Harnett was never formally charged, the painting that elicited the Service’s attention, Still Life, Five-Dollar Bill (1886), mysteriously vanished after the incident. The painting’s disappearance speaks to the engagement of Harnett in the American financial system as both a counterfeiter and a commentator where counterfeit cash either stealthily survived, undermining the official system, or was destroyed in an effort to regain system stability. Previously, “money paintings” by Harnett and his near contemporaries have been interpreted as somewhat nostalgic representations of the rise of the Gilded Age, or as popular visual tricks. While valuable, these interpretations generally ignore the connection between Harnett’s paintings of money
Carolyn Stuart, Independent Scholar
The Role of Informal Networks in the Feminist Art Movement of Los Angeles: 1964-1978
Having attended the March 2016 exhibition opening of “Revolution in the Making: Abstract Sculpture by Women, 1947-2016,” which inaugurated the ambitious Hauser, Wirth & Schimmel Gallery in Los Angeles, Stuart witnessed the continuing bonds between feminist artists that originated during the late 1960s and 1970s. Her paper explores the role of personal connections among feminist artists active in the Los Angeles arts community in the early 1970s. As many of these women are currently advanced in age, it is important to interview and document the interconnections and ways in which their mutual support fostered the development of their careers. Stuart’s exposure to these connections between women began with attending the gallery opening of “Revolution in the Making: Abstract Sculpture by Women, 1947-2016” with the artist Gilah Yelin Hirsch, who was an active leader and participant in the feminist art activities taking place in Los Angeles in that historically important period. Therefore, this paper traces a network of women out from Gilah Hirsch; artists in this network include Lita Albuquerque, Marsie Scharlatt (Hannah Wilke’s sister), Barbara Smith, and Judy Chicago.

Lauren Studebaker, SCAD Savannah
Der Lustmorder: Otto Dix, Die Neue Frau, and Scenes of Sexual Murder in Weimar Germany
This paper evaluates Otto Dix’s scenes of sexually-charged murder, or “Lustmord,” specifically his painting of the same name, completed in 1922. Dix’s haunting depiction of the slaughtered prostitute mirrored common male fears of the new Weimar woman, or Die neue Frau, and memories of the horrors of the First World War. Studebaker argues that Otto Dix saw the 20th-century woman to be a marker of biological disorder and destruction, and he used his Lustmord painting to illustrate his desired control over both the female and the act of painting itself.

Thomas Sturgill, Donald Judd: From Beyond
see: Rocky Horton

Wanda Sullivan, Spring Hill College
Synthetic Biospheres
Sullivan’s paintings are conceptually based on landscapes, landscape principles, and a concern for climate change. She strives for a conglomeration of weather, light, color, and texture, all combined into an abstract pictorial space containing references to organic and fundamental landscape characteristics. Sullivan uses circles to allude to the world and remains of worlds. Like all disciplines, technology is transforming how artists make art. Technology is woven into every aspect of our modern lives and it is ultimately affecting the natural world. Sullivan’s new works combine layered, systematic, kaleidoscope-like circular designs that she creates on the computer using elements from the natural world, such as flowers, moth/butterfly wings, and leaves. By altering natural materials through the lens of technology, Sullivan mimicks what is
essentially taking place in our world: technology is altering our climate and our landscapes. She contrasts the perfect, measured symmetry of her computer-assisted designs with organic, atmospheric layers of paint. Sullivan sees these paintings as visual metaphors for climate change.

Elizabeth Sutton, University of Northern Iowa
No Pain, No Gain: Developing and Implementing Online Student Portfolios
As chair of her department’s Student Outcomes Assessment committee (2014-2016) and Academic Program Review committee (2015-2016), Sutton led the charge to significantly overhaul the Student Outcomes Assessment tool and its integration with the department programs’ goals and objectives. Sutton’s department is transitioning to reviewing student-created e-portfolios to assess whether student outcomes match program goals and objectives. In this model, students submit work and reflect on it their foundational year and also upon completion of their chosen course of study in the department. This presentation explains how the SOA committee, with UNI faculty, revised goals and outcomes and developed rubrics for student work. Sutton outlines the development process and shows the template for student portfolios created using Google sites (UNI’s web platform), and the rubric they disseminate via Google forms. The path towards implementing a new tool for student outcomes assessment has not been without challenges. In addition to explaining her department’s process, Sutton also discusses how they used surveys, workshops, and piloting aspects of the e-portfolio to address colleague resistance. Finally, she offers tentative conclusions about this transition to student online portfolios in her department.

Glenda Swan, Valdosta State University
Making Assessment Meaningful
While assessment is often perceived as something imposed upon faculty and programs with nothing to offer to its contributors, this viewpoint is primarily due to a misunderstanding and mishandling of assessment concepts and practices. Faculty in their normal role as instructors are already experienced and successful assessors, so effective assessment is just a matter of adapting and redeploying these skills at a departmental rather than classroom level. An important first step is to move away from the idea that certain items should be used as measures because they either sound significant or are imagined as areas that will score well. Instead, faculty can collaborate to design assessments that fit current practices and objectives. Questions should target meaningful issues so that faculty gain real information about current student performance as well as measure progress toward larger aspirational goals. Swan’s department finally reassessed outdated and unpopular rubrics to create new questions and a more usable alphanumeric scale that has made them think differently about how they can engage in more meaningful assessment for a variety of different activities. In addition to helping departmental planning and vision, these improvements earned Swan’s department an “Assessment All-Star” award from VSU’s University Assessment Committee.

Jason Swift, Plymouth State University
Product versus Process: Designing Authentic Assessment Strategies for Studio Art Curriculum and Programs
Assessment in studio courses has a history of subjective approaches focused on a value judgment of an end product/artwork. The criteria for judgment are often solely internal and derived from an idea of what is successful or not. This is learned from others and perpetuates subjective assessment methods that do not benefit student or
curriculum growth. It is a cycle of assessment that is not authentic, purposeful, designed-based upon learning objectives, or possessed of reliability or validity. This paper discusses the importance of designing authentic assessment strategies that are purposeful and assure reliability and validity. Swift presents and discusses examples and methods that focus on assessing student growth and learning over an end product/artwork as sole evidence of learning, as well as the role of authentic assessment strategies in evaluating program effectiveness and curriculum. Furthermore, Swift discusses the importance of the knowledge of artistic development, developmental appropriateness, pedagogy, and curriculum theory in the design of authentic assessment strategies.

Ana Tallone, Independent Scholar
Photojournalism and Dissent during the Last Argentinean Dictatorship
Tallone addresses the practice of photography as a political stance to manifest dissent in a highly repressive context with a focus on the military dictatorship that governed Argentina between 1976 and 1983. She analyzes photographic exhibitions held in 1980 and 1981. Given the scarcity of cultural events, these two exhibitions, which were organized by informal associations of photographers, received ample attention: thousands of people attended and the national media also covered the events amplifying their impact. Tallone analyzes some of the images based on their aesthetic value, but also contextualizes these exhibitions by showing how they functioned to manifest dissent. She argues that these exhibitions were key to the field of photojournalism in terms of creating a more professionalized, socially engaged, and visually interesting branch of photojournalism. Contrary to the widespread belief that every aspect of cultural life in the country went into hibernation during those dark times, Tallone maintains that the dictatorship had a “positive” influence on photojournalism and in photography. In fact, she concludes that the profession of photojournalism in Argentina changed because of, and in spite of, the adverse political situation.

Laurel Taylor, University of North Carolina Asheville
Death on Display: “Breaking Bad” in Etruscan Funerary Imagery
Etruscan funerary imagery (the largest surviving category of Etruscan art) generally avoided depicting dead bodies. The famous tomb frescos at Tarquinia, for example, are replete with life-affirming images of dancing, eating, music, and games. And, while later Etruscan tombs show horrific demons of death, representing the corpse of the deceased seems to have been taboo, unlike in the Greek world. A category of relief monuments from the Etruscan city of Chiusi, however, defies this norm and shows a range of images capturing a moment in the death drama—the ritual exposition of the corpse and the attendant mourning surrounding death and burial. This imagery not only “breaks bad” within the conventions of Etruscan visual culture but is also ritually subversive within the larger Mediterranean. The performance of elaborate mourning rituals surrounding the corpse was almost exclusively associated with women in many ancient societies. The reliefs from Chiusi, however, depict women, men, and children as mourners, all gesturing and interacting with the corpse in ways that are exclusively gendered female in analogous Greek imagery. Taylor explores how the monuments subvert visual norms within Etruscan representational culture and the ways in which they illuminate aspects of ritual and gender within Etruscan art.

Gregory Tentler, Alfred University
Pictures for Violent-Tempered People
In his short life, Piero Manzoni was best known for the scandalous reactions to his art. However, it was not simply the works that produced these responses. Central to the artist’s identity was the studied cultivation of opposition from the critics and the public. Manzoni consistently made statements to the popular press intended to elicit and inflame its hostility to the perceived excesses of vanguard art. The artist would further provoke these antagonisms by producing a series of news shorts that actively dissembled his art by presenting it as banal, unserious, or as a joke. Yet the characterizations Manzoni made about his art in these forums had, at best, limited connections to the works themselves. In his correspondence and manifestos, the artist never repeated his press or filmic portrayals and instead stressed the continuities in his practice. The goals of these strategies were counterintuitive. Manzoni satirized his art with the aim of encouraging skeptical audiences to reject traditional notions of art and to participate and validate his work as art on their own accord. This paper examines how the artist developed his unique form of self-promotion and why Manzoni sought to gain allies through alienation.

Evie Terrono, Randolph-Macon College
Regional Anxieties, National Politics: The American Painting Exhibition and Communist Conspiracies in Richmond, Virginia, in 1950
Stuart Davis’s Little Giant Still Life assumed center stage as the most derided work at the 1950 American Painting exhibition at the Virginia Museum of Fine Arts, attracting a flurry of local and national attention as its most vociferous opponent, local critic Ross Valentine, railed against its “inverted obscenity” and claimed the work to be “the prize hoax of an era of artistic depravity.” Moreover, Valentine condemned the modern works on view, proposing that they were conspiratorial efforts on the part of subversive communist artists whose purpose was to tempt the young “to believe in the insane and unwholesome not only in art, but in politics.” Valentine deemed the exhibition an assault to democratic beliefs, aiming instead at the propagation of fascist and totalitarian ideals. For its supporters, such as Aline B. Louchheim of the New York Times, the exhibition required “taste, conviction, a passionate love of painting and a sincere belief in the art of our time,” whereas for its detractors it was inflammatory propaganda by “degenerate artistic mentalities.” In this paper, Terrono explores the multifaceted regional and national responses to this show within the broader political and cultural American anxieties of the Red Scare at mid-20th century.

Mark Thistlethwaite, Texas Christian University
The Flights, and Landings, of Calder’s “Eagle”
On a quiet Sunday morning in April 1999, without warning, a forty-foot steel sculpture by Alexander Calder, The Eagle (1971), was disassembled and removed from the downtown Fort Worth, Texas, site it had occupied for twenty-five years. Where The Eagle had “flown” remained unknown until it appeared in front of the Philadelphia Museum of Art. A year later it took off again, for Seattle, where it stands prominently in the Olympic Sculpture Park. The sculpture’s initial removal from Fort Worth generated an unprecedented response to public art in that city, and contributed to establishing a municipal public art program. In addition, The Eagle’s disappearance entered civic lore to the extent that in 2014 an art collective (called HOMECOMING! Committee) produced an inflatable replica that, during one week, popped up in several locations throughout the city. Titled The Eagle Has Landed, this work playfully and provocatively addressed—ironically through its temporariness—the impermanence
of a presumably permanent, signature fixture of Fort Worth. Considering impermanence in regard to Calder’s The Eagle and HOMECOMING! Committee’s The Eagle Has Landed, this paper examines the problematics of public art and public perceptions, especially when private art occupies a central place in the public sphere.

Robert Thompson, Youngstown State University
City of You: Rebranding the City of Youngstown, Ohio
In October 2015 Youngstown State University in partnership with the City of Youngstown was approved for a two-year federal grant from the Economic Development Administration. The purpose was to develop an economic development strategy for the city to take advantage of its competitive advantages. This strategy offers a new narrative focus for Youngstown and is visually portrayed through a multipoint advertising campaign (titled “The City of You”) that offers meaningful expressions across all communication channels. All design concepts were subjected to extensive stakeholder critique, public presentation, critical observation, and in-depth analysis through the use of target-specific focus groups, user testing scenarios, and experimental, in-person data collection techniques. Campaign deliverables include a completely new brand identity, advertising, printed and digital billboards, a newly redesigned City of Youngstown government website, and a centralized “City of You” campaign website that highlights crowdsourced stories of Youngstown citizens. It is expected that the campaign will run for a minimum of 5 years with local, regional, and national exposure, based on the conceptual potential of the campaign and the significant financial investment made by the City of Youngstown and its citizens.

Alise Tifentale, The Graduate Center, CUNY
Photography and Global Civil Society: The FIAP Biennials, 1950-1964
“Photography is a visual lingua franca understood on all five continents, irrespective of race, creed, culture or social level.” So declared the catalog cover of the 1962 Biennial of photography organized by the International Federation of Photographic Art (Fédération internationale de l’art photographique, FIAP). This nongovernmental transnational organization was founded in Switzerland in 1950 and aimed at uniting the world’s photographers. Its members were national associations of photographers, representing 55 countries in Western and Eastern Europe, the Americas, Asia, Australia, and Africa. This paper examines the understanding of photography as a universal “language” that FIAP promoted through their Biennials between 1950 and 1964. The FIAP Biennial was established as a world survey of contemporary creative photography displaying equal number of works from each member association. Exhibitions were traveling and reached all members via fully illustrated catalogs. As a platform for equal participation, the FIAP Biennial epitomized the postwar idealism of the UN and UNESCO: it transcended nation-state boundaries, advocated the ideals of global civil society, and mobilized photographers in countries emerging from colonial rule. Yet this effort had its contradictions and limitations, and the desire to showcase the cultural diversity of the world at times was compromised by cultural stereotyping.

Karin Tollefson-Hall, James Madison University
Community Collaboration through a University Summer Art Camp
The Summer Art Camp began in 1978 as a small outreach opportunity bringing children to campus for authentic art experiences in a professional art setting. Today, Summer Art welcomes over 100 students, ages 6-17 years, to the James Madison University campus each June. Of the teacher population, more than 70% are JMU art education alumni. Inviting alumni to teach in a university-sponsored program builds and
maintains strong ties between the community and university. This can be a recruiting tool for the university, beyond the on-campus experience that the students have by attending Summer Art, and a way to recognize and honor graduates with exceptional teaching skill. As the Director of Summer Art, Tollefson-Hall is the university faculty member in charge of planning, preparing, managing, and ending the program. This means she is involved in all aspects of the program, including hiring teachers, approving curriculum, acquiring resources, arranging teaching locations, connecting teachers to university resources, managing collaborations within and outside the university, marketing and publicity, student registration, generating parent information, managing all pick-up and drop-off sessions, onsite program management, emergency response, hanging the exhibition and preparing the reception, managing budgets, and end of camp cleanup.

Chuck Tomlins, University of Tulsa
The Well
Sketchbooks—vessels holding impressions, notations, and musings—are a water well, from which conceptual drinks are drawn. A visual diary of moments in time, the “satori” recorded or alluded to. Pages of written words, at first sight meaningless diatribe, then pondering the moment, like a sip of cooling water, a link is discovered, a direction revealed. Such are the markings within a formal bound sketchbook or the scribbles on a paper napkin stuck between the pages. The iPad and the iPhone have brought us the electronic digital scribble with the captured image of a moment that finds its way to combine with other notes or succumbs to the digital programmed gimmicks and tricks making clever marks. But it is the visceral quality of the pen, pencil, or brush on material, resistant to the touch, that calls us back to the origins of the “Well.” Tomlins has his romance with the iPad and uses it on regular basis, but is always brought to the brink and then, in need of the scratchy, dirty media of old, he settles into “drawing from the Well.” He drinks deeply.

Cyane Tornatzky, Colorado State University
Transposing What We See: New Aesthetics 2.0
We can’t help but assume that what we see is “reality.” What we think of as a direct representation of external world is heavily translated through our eyes and brains. This translation is opaque to us, except when we find something that jars our assumptions. Many people feel cybersickness when using virtual reality. Scientists theorize this occurs when we experience sensory conflict: incongruent inputs from what we see and what we feel. New Aesthetics and the post-digital also invoke sensory conflict, albeit in the opposite dimension. We do not expect to find that which originates in the digital world transposed in the physical world. When the concept was first introduced at SXSW in 2012, it was most noticeable in pixelated renderings on pillows and 16-bit-style street sculpture. Current work contextualized within the New Aesthetic realm tends to push the post-digital boundaries in terms of rendering and conceptual approach. This paper presents the work of artists like Felipe Pantone, who works with directed intentionality to bring screen renderings into the physical world, and work like Stan Douglas’s Synthetic Pictures (2013), which he extracted from corrupted photographic files, utilizing the glitched event as an aesthetic end in itself.

Jim Toub, Appalachian State University
Doodling and the Ecological Unconscious
Among the most primal and ubiquitous forms of drawing is doodling. Yet despite the fact that people from all walks of life doodle, much is still unknown about the impulse
to do it or the meanings it might possess. Toub’s inquiry into such still-uncharted terrain is limited to how this traditionally marginal form of graphic expression may be a manifestation of unconscious tendencies that can be understood as ecological. “Doodling,” said the renowned potter and poet Paulus Berensohn, “comes from the ecological unconscious.” Following Berensohn’s lead and based on insights gained from paleontologist Ben Watson’s comparative analysis of Paleolithic and contemporary doodles, Gregory Bateson’s ideas about the ecology of mind, Christopher Alexander’s pattern language theories, and Toub’s own engagement with doodling as central to his creative practice, he argues that doodling unwittingly generates patterns and designs reflecting not only the mind of the doodler but also the natural environment to which the doodler is, by nature, bound. Such an inquiry may provide fresh insights into the phenomenon of doodling and its vital importance as a form of creative expression.

Kim Tritt, Collaboration in Figure Drawing and Dance

see: Marina Mangubi

Hsuan Tsen, University of Dayton

In Search of Nirvana: Eclecticism in John La Farge’s Artist’s Letters from Japan

In 1886 John La Farge and Henry Adams traveled to Japan “in search of Nirvana,” a quest that was motivated in part by the late-nineteenth century search for a universal spirituality. In the dedication of the resultant publication, An Artist’s Letters From Japan, La Farge expresses regret that they failed to achieve this goal. Regardless of this unsurprising failure, the trip resulted in the production of a variety of works of art, including the illustrations that accompany La Farge’s published letters. While it is tempting to locate this visual output within the appropriative practice of japonisme, Tsen contends that these illustrations are embedded within a complex history of eclecticism that was practiced on both sides of Pacific. In this paper she explores the diverse sources of La Farge’s illustrations and the combination of Western and Japanese visual practices that informed both his illustrations and the images from which they were copied, imitated, and borrowed. In positioning La Farge’s images within a network of visual eclecticism, this paper argues that La Farge’s search for Nirvana, while not achieved, was closer to the hoped-for universalism that motivated his quest than he believed.

Alexandra Tunstall, Agnes Scott College

A Mischiefous Old Man Stealing Peaches: Images of Dongfang Shuo in Ming-Dynasty (1368-1644) China

Dongfang Shuo was a scholar from the Han dynasty (206 BCE-220CE) who, in legends told after his lifetime, stole peaches of immortality from the Queen Mother of the West (Xiwangmu), gaining his own immortality. He is usually depicted as an elderly recluse in the act of stealing, clutching a peach to his chest and looking over his shoulder. Although he is represented with a long grey beard and wrinkles on his face, he is lightfooted, often depicted in the act of running away and even laughing with his burgled peaches. This paper explores a number of images of Dongfang Shuo in painting, silk tapestry weaving, and even jade carvings that depict the immortal as elderly. However, one tapestry weaving in Taipei portrays the immortal as a young man, with dark hair and no beard. Interestingly, the Taipei weaving is strikingly similar to one in New York, where the figure is represented as elderly. Through examining the authorship and production of the Taipei weaving, Tunstall examines why one image of
Dongfang Shuo would represent the immortal as youthful rather than the grey-bearded scholar most often portrayed.

**Marina Tyquiengco, University of Pittsburgh**

**Rewriting Ethnographic Photography**

Since the 1980s, artists from all over the world have recycled, reworked, and repurposed visual imagery from popular and commercial cultures, from contemporary and past periods. The postmodern practice was known as “appropriation” and attracted controversy from those who expected art to be original and from those who valued the temporal authenticity of imagery. Within this context, particular Indigenous artists have used this approach as a means to articulate the complexities of Indigenous identity-formation. They deliberately reuse images of their people, or of their direct ancestors, that were taken by non-Indigenous anthropologists, official recorders, or commercial photographers. Through these processes of artistic transformation, they inflect them with new connotations, above all those that attribute agency to the person or people depicted, or those that manifest the contemporary artist’s own agency. This presentation focuses on works made between 1996 and 2014 by three Indigenous Australian artists: Brook Andrew, Vernon Ah Kee, and Daniel Boyd. Tyquiengco draws on concepts of Aboriginality offered by Indigenous scholars such as Marcia Langton to show how these artists problematize the expectation that Aboriginality can be captured in fixed forms, and thus reveal the fluidity and adaptability of the concept and of its lived reality.

**Jackie Valle, San Francisco Art Institute**

**The Flowering of State Murder: Art at the Intersections of the Bloom**

When somebody goes missing, death’s uncertainty is made manifest. The uncertain knowledge of death is revealed in the body’s absence. When the bodies of masses of people go missing, there is only certainty of the biopolitical state’s extremities. The state has the power to make people disappear, often performing denials of the deaths they produce by omitting traces of the body not only physically but also in representation. When such forms of state murder are marked only by absence, we are left not only with the uncertainty and disavowal of death, but also with denial of the body for mourning and testament to murder’s carnage. Art has the power to make the absent body present. This presentation explores the work of several contemporary artists who have each taken on the challenge of representing state murder through the appearance of absent smell. Across this archive, the scentless flower is invoked to insist that state power blooms through necropolitical acts of mass disappearances. By lingering with such work, Valle proposes that we can arrive at a better understanding of art’s capacity to uncover how haunted we are by state violence, we, who might not suffer directly, but are implicated nonetheless.

**Jennifer Van Horn, George Mason University**

**An Active Absence: Titus Kaphar’s History Making**

For African American artist Titus Kaphar, construction and destruction are paired processes. Kaphar paints fictional portraits that reuse the visual language of early modern European and Anglo-American painters to create new portraits or to recreate historical images, as in Gift (2014). However, his creations break with the past by depicting imagined historical subjects in ways that make their problematic racialized identities visible. This involves violent manipulation of the painted canvas. Kaphar explains: “I cut, crumple, shroud, shred, stitch, tar, twist, break, tear, and turn the paintings, I create.” Kaphar “reconfigure[s]” paintings into works that nod to hidden
narratives and reveal unspoken truths about the nature of history. This paper explores the active absence at the heart of Kaphar’s racially-implicated works. By incising figures from his imagined portraits or whitewashing over subjects, the artist creates a mysterious physical detritus that is dominated by blankness. Kaphar’s violated canvases require the viewer to reimagine his paintings’ original state, and to generate the reason for the figures’ violent exclusion. Kaphar thus encourages viewers to question their vision of history, offering a potential model for museums, historic sites, and memorial committees to follow as they consider what to do with racially-charged images and monuments.

Susan Van Scoy, St. Joseph’s College
Polling the Art History Survey on Ground and Online
Despite students’ lack of participation in traditional lecture models, today’s art history survey students actually like to be asked questions about the material. Web tools such as Polleverywhere.com and VoiceThread enable shy students to raise their hands in class and share their opinions on the ground or online. Poll Everywhere is a free web-based application that allows instructors to pose multiple-choice or open-ended questions to their students without requiring pre-loaded software and clickers for each student. It allows students to respond via text messaging anonymously or by name and can be embedded into PowerPoint presentations. Van Scoy has used it for the past year to open the survey lecture with a discussion question that will be the “theme” or to gauge students’ understanding of the material at hand. VoiceThread is another web-based tool that allows instructors to post various media such as slides, video and audio clips, and text slides as part of a mini-lecture. VoiceThread forces students to flip through the slides and record their own conclusions on them which is ideal for an online class. Utilizing Poll Everywhere and Voice Thread in the survey classes produces greater participation for traditional and nontraditional students and encourages greater participation throughout.

Marissa Vigneault, Utah State University
Feminist Fluidity: Water, Politics, and Feminist Art
On May 21, 1977, Betsy Damon walked onto a street in New York City with hair, face, and body painted white and lips stained black; she named herself the 7,000 Year Old Woman. She stood within the outline of a crudely rendered circle, in a feminist embodiment of public space, robed in 420 small sacks of colored flour mimicking the breasts of the goddess Artemis Ephesia. Damon’s performance, deeply influenced by feminist politics, women’s relationship to time, and the lesbian muse, is often included in surveys of 1970s feminist art, but Damon herself is overshadowed by the symbolic insistence of her actions, ones deemed “too essentialist” by critics. Damon, who founded No Limits for Women Artists and the Feminist Studio in Ithaca, New York, remains absent from the majority history of the feminist art movement, instead transposed onto another history, where her work post-1970s is regarded not in the light of feminist politics, but rather environmental activism. Yet the two are tightly interwoven; Damon’s insistent study of water and its sources, most notably Keepers of the Waters (since 1991), is simultaneously a political gesture of ecological concern and a feminist act of revealing hidden sources.

Christina Vogel, University of Tennessee at Chattanooga
Studio Research and Ideation: Mining and Making
At the start of the academic year, UT-Chattanooga faculty task Painting and Drawing majors with a studio problem designed to engage them in an immediate process of
research and ideation. They study examples including Ellsworth Kelly’s “Tablet,” Gerhard Richter’s “Atlas,” and Kara Walker’s “Chronology of Black Suffering,” curated collections of source material in the form of drawings, collages, photographs, notes, and miscellany. As students begin their own exploratory process, they make daily drawings, mine through their past work and writings, and conduct research, ultimately to determine their own methods of making, categorization, and presentation. This project requires students to think deeply about the steps leading up to the development of a body of work and asks them to place greater attention on these preliminary investigations, often considered as supporting materials alone, while helping students determine a direction that will kickstart their first semester of self-directed studio research. These investigations culminate in a presentation that has taken the form of sketchbooks, objects, digital presentations, and studio installations. Vogel approaches the sketchbook broadly, introducing this studio problem in greater depth, providing artist examples, and sharing student outcomes to contribute diverse approaches to the sketchbook unbound.

Anne Vuagniaux, Bronx Community College

Sacrilegious Union: The Franco-Ottoman Alliance and Art in Sixteenth-Century France

The alliance between France and the Ottoman Empire during the sixteenth century was a partnership that scandalized all of Europe. This “sacrilegious union of the lily and the crescent,” as it was called at the time, was established in 1536 between Francis I and the Turkish sultan Suleiman the Magnificent as a way to stem the power of the Habsburg Empire. The political ramifications of the alliance have been well studied. Less so, however, are the artistic repercussions. Diplomatic gifts including ceremonial armor were exchanged between the parties, and around this time Islamic motifs such as interlace patterns and arabesques begin to proliferate in French art. This paper examines Turkish influence on sixteenth-century French art. It investigates the ways in which diplomatic gifts were displayed in royal and aristocratic homes, as well as the gradual adoption of Islamic motifs by French artists. Many artworks of sixteenth-century France, previously understood as merely decorative, take on a political dimension in light of the Franco-Ottoman alliance. Beyond simply tracing the introduction of a new style, this paper considers the extent to which these artworks helped construct identities in France and worked to display the ambitions of French leaders.

David Walker, Middle Tennessee State University

Open or Closed? Fun or Demoralizing

Being an art student can be an intimidating experience, putting your heart and soul into a piece of work in a desired medium to express a feeling and showing the piece(s) for public consumption. Design, though, proffers an elevated, intimidating experience as a student practitioner from limited project parameters to required project outcomes. How can design students confidently produce design work in the classroom and bravely present their work while fostering clarity and discouraging animus from observations? Walker employs a few different methods for encouraging observations and championing discourse. Critiques should be informative, engaging, and enlightening, yet fun, serious, and also safe. Each member of the class should have an opinion that should be freely shared. As a design educator, Walker steers the tone of the critique to be more aggressive or lighter, humorous or serious. Some methods he employs include voiceless critiques through post-it notes, a double-negative method critique where no positive observations can be made, and a “guess-the-intent”
method where creators speak about their work after everyone else has spoken. The use of these methods promotes respectful discussion and consumption of the views presented with healthy dialogue via differing opinions with exposure of varying levels of sensitivity.

Alice J. Walkiewicz, The Graduate Center, CUNY  
Singing “The Song of the Shirt”: Female Garment Labor and the Popular Press in Victorian Britain  
One of the dominant social concerns of 19th-century Britain was the exploitation of labor. For the male laborer in particular, increasing numbers of female wage earners provoked further apprehension and anxiety. But as the male labor movement erupted in violence around midcentury, women employed at tasks traditionally gendered as female, like sewing, triggered less fear for the general public than the powerful working-class male body. Within this context, the seamstress emerged as a symbol for oppressed workers. And, following the publication of Thomas Hood’s poem “The Song of the Shirt” in the satiric journal Punch in 1843, the seamstress materialized in Victorian social realist painting more than any other subject. She also continued to regularly appear in the illustrated press, and it was within those pages that the most poignant images of the ills wrought by industrial, capitalist society could be found. Examining representations of the working-class seamstress within British illustrated periodicals from the second half of the 19th century, like Punch and The Graphic, this presentation uses the seamstress as a lens for exploring the way that the popular press provided a venue for artists to more forcefully condemn modern labor practices than was possible in their fine art counterparts.

Maureen Warren, University of Illinois at Urbana-Champaign  
Paper Warfare: Contested Political Memory in a 17th-Century Dutch Sammelband  
This paper investigates the intermediality of early modern European print media and the role of collectors in combining printed images and printed ephemera to create narratives in accordance with their political beliefs. It takes as a case study a seventeenth-century Dutch Sammelband (composite volume) that expresses Orangist sentiments about the past and hopes for the future through the purposeful arrangement of twenty-one news prints (images of contemporary events), broadsides, and pamphlets about statesmen Johan van Oldenbarnevelt (1547-1619) and Johan de Witt (1625-1672). The items contained in the volume were published during periods of intense political upheaval, 1618-1619 and 1663-1664, when the Dutch Republic was on the brink of civil war. This Sammelband offers a special opportunity to examine the collection and use of seventeenth-century print media. Sammelbände were common in early modern Europe, but unfortunately many eighteenth- and nineteenth-century collectors and librarians dismantled such volumes, consigning the pamphlets to libraries and the prints and illustrated broadsides to print rooms. This intact volume is therefore a rare example of one contemporary’s use of print media not only to document contemporary events but also to articulate and impart a partisan political identity.

Samuel Washburn, University of Central Oklahoma  
Show in a Box: Keeping Students Drawing after Class Ends
The illustration world faces constant changes in the career classifications and possibilities available to practitioners. As such, Washburn has found that many students tend to struggle with what exactly to do with their skills. This presentation is built around a motivational project called “Show in a Box,” which aims to provide students with an ongoing project that develops their skill, interests, and enthusiasm on an ongoing basis without the motivating factor of the classroom. The exercise is based around the daily drawing blog projects pursued by various illustrators, with a physical aspect built in that motivates illustrators to sell their original art. Essentially, the project involves a 25-day program whereby the student draws small illustrations or sketches each day that connect together based on a theme of the student’s choice. At the project’s conclusion, the student has at least 25 images that can be used as fodder for self-promotion (blogs, Instagram accounts, etc.) and as a “pop-up” show for sale. By applying such motivators in the form of themes and loose deadlines, the project keeps students interested and trains them in the necessary skills of habitually drawing, image formatting, and developing art for general consumption.

Andrew Wasserman, Louisiana Tech University
No Wondrous Wand of Words: Carl Andre’s Minimal Nuclear Politics
In the early fall of 1981, Carl Andre’s Fermion (1981), a squat rectangle of 100 granite blocks, sat in the Seagram Building’s plaza. From an artist already known for arrangements of mostly unaltered materials, Fermion was only Andre’s second sculpture to overtly engage with the history of science, specifically Enrico Fermi’s 1940s nuclear-fission experiments. Andre’s first came two years prior: Fermi (1979), a rectangle of 200 Douglas fir timbers for the Dag Hammarskjold Plaza near the United Nations. Despite reviews rejecting the sculptures’ politics (e.g., Kate Linker’s January 1982 Artforum assessment that “no wondrous wand of words will make this work political”), Fermi and Fermion offered contemporary critique beyond questioning postindustrial labor ethics and individual power dynamics. These sculptures were part of late Cold War antinuclear Minimalism. This paper positions these sculptures within an overlooked canon of contemporary American art born of nuclear protest. While new stylistically retrograde works were interpreted as sepulchral totems, established artists’ historical works were mobilized to drive cultural support for the revivified antinuclear movement (e.g., Donald Judd’s and Sol LeWitt’s contributions to Art for a Nuclear Weapons Freeze (1983)). Wasserman replaces the obdurate silence often ascribed to Minimalism with the raised voices of artworld activism.

Mary Jo Watson, University of Oklahoma
Language Destruction: Cultural Deprecation
In addition to the destruction of shrines, great buildings, earthen mounds, and the visual arts, one of the most ominous ways in which to diminish or destroy a culture is to suppress its exclusive and individual languages. This became obvious in an early period of colonization in the United States due to land appropriation and complete dominance of the life of Native Americans by Europeans and, later, Americans. This destruction and loss of languages continues with many contemporary tribes. Many linguists, anthropologists, and historians suggest that around 1500 CE, there were between 300 to 500 different Native languages in the United States. Currently there are approximately 169 live languages that continue to be used by some tribal people. This presentation focuses on the limited use of languages in tribes and others which have lost their native language altogether. Watson describes cultural demise and gives attention to those who are trying to save their languages.
Sam Watson, University of Wisconsin Sheboygan
No Respect: Making a Case for Disco
Despite the derision and condemnation directed at disco by many in the punk community and elsewhere, this paper argues for its reconsideration as a vital cultural force in the mid- to late 1970s. Flamboyant, catchy, frivolous—disco was all the things that discordant, strident punk was not. And yet both emerged as critiques of the dominant culture within the context of the 1970s. For punk, it was a mostly straight and white fringe community that formulated and embraced its nihilistic message, but disco—disco was different. It brought everyone to the dance floor and its pioneers were mostly gay, black or Latino. For them, disco was about love in the face of adversity. It was about making a community out of strangers. Watson examines artists from these communities and seeks to link facets of their artistic production within a wider disco groove.

Dane Webster, Virginia Tech
What Should My Label Be Today?
Expanding even further past the interplay between art and design is the growing trend of students looking past the labels of artist and/or designer and increasingly seeing the labels that they use, along with their future careers, as being extremely pliable. Students adapt to new tools and new titles out of necessity, but also because they are not afraid of change, and they are not beholden to labels of discipline. Five years ago Virginia Tech created the MFA in Creative Technologies program to explore this fusion of art and design with technology. Students have entered it with undergraduate degrees in art, design, architecture, computer science, marketing, civil engineering, and creative writing. Some start the program with a particular trajectory and exit the program on a similar path. Others end up doing something completely different (a sculptor/furniture maker from VCU is now a software developer). Webster posits that what might appear as exceptions are actually the beginnings of the new norm. Energetic, creative thinkers are utilizing various technologies to engage a wide range of audiences in an array of career options. This talk is centered around these various student outcomes.

Elizabeth Welch, University of Texas at Austin
Photography and the Choreographic Impulse
Inspired by her ongoing curatorial relationship with photographer Elizabeth Bick, Welch examines the choreographic impulse in modern and contemporary photography. If choreography is movement in time and space, the fundamentally still medium of photography seems supremely unsuited to recording it. To provide context, Welch discusses historical strategies for photographing dance embraced by artists like Barbara Morgan and Gjon Mili. These twentieth-century documentary photographers were often concerned with recording motion using either strategic composition or time-based techniques. Welch then discusses the ways in which extended exposure to dance becomes embedded in the body, a process early dance theorists intuited and which neuroscience confirmed. Dance-literate audiences respond to dance differently, internally mimicking the movement they see. Finally, Welch discusses how contemporary artists with dance experience, like Bick, create work that echoes rather than documents dance. In the wake of the turn to performance embraced by feminists in the 1970s, some photographers interested in investigating the politics of vision have turned to the choreographic as a way both to make photographs and to depict their subjects as embodied individuals. To embrace dance is, at its core, to accept corporeality and reject disembodied intellectualism.
Kathleen Wentrack, Queensborough Community College, CUNY

Art History Pedagogy and Practice (AHPP)

For this session, Art History Teaching Resources (AHTR) will highlight the potential of *Art History Pedagogy & Practice (AHPP)*, an academic e-journal devoted to the scholarship of teaching and learning (SoTL) in art history, to ensure that instruction in art history will be effective toward achieving both disciplinary learning goals and institutional general education requirements. Since its public launch in 2013, AHTR, a peer-populated open educational resource, has been committed to improving art history’s pedagogy by encouraging practitioners to collaborate, experiment, and share effective methods of teaching and learning in the classroom. The AHPP initiative amplifies this mission by creating an academic vehicle that will raise the profile of teaching by encouraging substantive SoTL in the field. This paper addresses what SoTL is, why is it important to art history, and identifies signature pedagogies. By aligning methodologies to make use of High Impact Practices identified by current scholarship as being most effective toward long-term student success, art history instructors will better understand how to approach decisions about the content included in survey courses by integrating a range of strategies that introduce skills (research, visual analysis, construction of argument, and communication) and deepen students’ conceptual knowledge of art historical practice.

Joshua White, Appalachian State University

A Photographic Survey of the American Yard

White grew up with a very large, close family, and much of his early work dealt with issues of loss and grief as that family started to disappear around him. As he moved away for graduate school, leaving all of his friends and familiar geography behind, White felt that loss again. Now that he has started a family, accepted a tenure track position, and bought a home, White feels he has again settled into a place, and has resumed making work in response to his surroundings in separate but linked series. Each time White is uprooted, it feels like he has to start from scratch, to gain his bearings and relearn how to relate to his surroundings. Rather than a detrimental obstacle to his practice, however, White treats these upheavals as an opportunity to gain a deeper understanding of himself as an artist and his place in the world, wherever it may be.

Lorraine Wible, Northern Kentucky University

Film Critique Applied to All 4D Media

Wible finds that many methods used to critique traditional films can be applied to all 4D media artworks. Cinema often is oriented towards a narrative; however, the vocabulary and concepts developed for film critique are applicable to the theories of all time-based works. As an undergraduate, Wible studied in Paris, with many classes dedicated to Film Analysis, deconstructing and observing everything from big Hollywood movies to Iranian New Wave films. Vocabulary like “sequencing,” “pacing,” “rhythm,” “alternation,” “movement,” “parallelism,” and “composition” was at the core of the analysis. Today Wible primarily teaches Fine Arts New Media classes. Taking inspiration from Film Analysis helps student develop their structuring skills. Students are encouraged to think about the elements of time, such as: how fast do things take place, how and when is information revealed, how many types of information are juggled at the same time, and how are they alternated? As Wible had the chance of having an education both in Fine Arts and in Film and having an education both French and American, she has found that confronting and mixing these...
creates a much richer critique. Wible details how she uses the Film vocabulary in her critique approach.

Ric Wilson, University of Missouri
A Hybrid Approach to Teaching Design History
At the University of Missouri faculty take a different approach to teaching design history. As part of the BFA program, students are required to take four Art History courses. Unfortunately the Art History program on campus doesn’t have a course specifically focused on design. About ten years ago Mizzou developed a Design History course that gives students a broad understanding of the profession’s history and also counts as a Studio Elective. They developed a hybrid course that is lecture, seminar, and studio. For the lecture component they use Phillip Meggs’s *History of Graphic Design* and lecture from the book and the Wiley Companion site. For the seminar component the students conduct research about contemporary design and designers and deliver a presentation to the class, as well as conduct group discussions on topics assigned over the semester. For the studio component, a series of projects over the semester dovetail with the lecture component. In this presentation, Wilson shows work from the design history class and talks about the success of the course within Mizzou’s curriculum as well as ways the course can be improved.

Kimberly Winkle, Tennessee Technological University
Emergency Training and Career Protection in Undergraduate Professional Practices
Career protection and emergency preparedness may at first seem like a discussion best suited for the seasoned artist. Why not teach these skills to students early so they can begin putting them into practice from the start? By inserting these concepts into the undergraduate Professional Practices curriculum, students are better able to understand and begin implementing defensive practices while their careers evolve. Associate Professor Kimberly Winkle shares her practices for covering concepts of career protection and emergency preparedness in her Sophomore/Junior level undergraduate Professional Practices course at Tennessee Tech University.

Amalia Wojciechowski, Bryn Mawr College
From Impressionnisme to Impresjonizm: Creating an (Inter)National Style
In the mid-nineteenth century, history painting that took as its topic events from Polish history became the epitome of “good” Polish art, defined by its fulfillment of patriotic duty. Spurred by the stylistic developments of Impressionism, Polish artists began to abandon this earlier “good” art. Instead, Polish artists like Julian Falat and Jan Stanislawski turned to landscape, self-portraiture, and other genre scenes. Initially heavily criticized in the art press, this new focus in art became a new locus for Polish political identities. This paper examines new permutations of Impressionism in Poland brought about through contact with French artists. It takes a critical look at the contemporary reception in the Polish press and examines how criticism related to emerging Polish Impressionism reflected the anxiety surrounding the introduction of “foreign” influences into an already tenuous grasp of Polish identity. It contrasts this reception with the national narrative, left over from Napoleon’s Polish campaigns at the beginning of the century, about France as the “savior” of the Polish nation. Further, it considers pedagogical changes made to the Krakow Academy of Fine Art by artists from an Impressionist background, which laid the groundwork for the emergence of the Young Poland art movement.

Carole Woodlock, Rochester Institute of Technology
The Digital Axis: An inquiry into the Handmade and the Digital in Contemporary Video, Painting, and Photo-Media Processes

As artists and educators who predominantly teach courses immersed with technology, we have consciously struggled to nurture the handmade within our practice. For this session we are sharing our inquiry into our work and the work of other contemporary artists and designers, whose processes demonstrates an evolution of creative practices where the digital and analog intersect. We present a visual account of how makers nurture new strategies where the digital tangles and inspires analog-based practices. With a desire to reframe the digital axis, we saw a need for an investigation into, and dialogue on, what it means to be an artist/designer in a contemporary studio context. We engaged in an inquiry and a thoughtful consideration of how artists and designers make and create work in their studio practice. The studio and the actions within it are important and valuable in gaining a better understanding of how knowledge is created in the process of making creative work. With our research into creative processes and the role of the digital and analog in that process, we have catalogued a rich and robust terrain for artists to reflect on and consider. Examples of work and strategies for implementation will be shared.

Ariana Yandell, Georgia State University
Samuel Fosso: Self-Fashioning in the Tati Series

In an interview with Guido Schlinkert, photographer Samuel Fosso describes his artistic practice as one where he is both “character and director,” based on situations and people from which he borrows identities. While initially Fosso experimented in character types with remnants of film left in his studio after commissioned portraits, exposure of his practice to larger audiences in the nineties helped produce funding for his 1997 Tati series. Yandell addresses the overarching influence of the setting and props utilized in certain characters of the Tati series, including the Liberated American Woman of the 70s and The Chief. Being Fosso’s second series, the Tati characters explore issues of politics, gender, and fashion more in line with commercial photography practice of artists such as Seydou Keïta. Yandell’s analysis of the Tati series focuses on the relationship of commercial portrait photography in West Africa, media, and the relationship of sociopolitical regulations on personal expression. She argues that portraiture in the Tati series serves as a liminal mediator for expressing identity.

Crystal Yang, University of North Dakota
Folk Tradition and Human Universality: Hung Tung and Chinese Peasant Painters

This presentation considers paintings reflecting folk tradition and human universality. In China, educated people traditionally produce painting and calligraphy as fine art, while folk art involves craftworks made by uneducated countrywomen in their leisure time or by professional craftsmen manifesting ethnic collectivity. However, during the 1970s in Taiwan and the 1980s in China, painters influenced by folk art, but not fine art, emerged in rural areas. Hung Tung (1920–1987), an illiterate countryman, lived in an isolated fishing village within an environment rich in folk arts. Never receiving art training, he rose as an individualist artist outside fine or folk art traditions. His paintings convey folk cultures, while displaying universal characteristics often seen in young children’s paintings or drawings and tribal or primitive art. During the 1980s, country-based painting workshops were provided throughout China for working-class people with experience in making folk art. Peasant paintings from a remote place like Ansai, or by the Miao (Chinese minority people), also display naïve qualities similar to Hung’s works, but they are distinguished by their regional styles. In more accessible
areas with modern influences, such as Jingshan, peasant paintings appear as genre paintings with amateur painting techniques similar to 5th or 6th graders.

Eileen Yanoviak, Speed Museum of Art and University of Louisville
Yeoman Farmscapes: Land Transformation in Early Nineteenth-Century America
The American agrarian ideal, derived from Lockean philosophies and promoted by Thomas Jefferson, promised that the yeoman farmer, known for self-sufficiency and hard work, could claim his parcel of land, tame the wilderness, and establish a subsistence farm. By the early 19th century, the ideal persisted, but the reality became increasingly unrealistic as agribusiness and industrialization threatened the yeoman way of life. How does the subsistence farmstead appear in landscape paintings by such artists as Thomas Cole, Jasper Francis Cropsey, and Charles Codman, as well as in popular illustrations in magazines and guidebooks? Through the lens of American environmental history, Yanoviak examines these images for their ecology of place, modes of production upon the land, and finally the ideological factors which lead to land use both in image and in reality.

Colleen Yarger, John Tyler Community College
Hit (or Omit) the Books! The Place of the Art History Survey Text in Online Classrooms
In today’s online art history classrooms it seems as if the fate of the art history survey text is being determined. Most online instructors grew up in an art history world that included a textbook, such as Janson, Stokstad, or Gardner. As costs continue to rise ever higher for these texts, some schools are opting for a more cost-effective route. For online classes, in some cases the actual book is being replaced with interactive digital versions of these texts. With their embedded links and videos, these “books” seemingly do much more for less cost. In other cases, the textbook is being completely eliminated in favor of having students read more focused articles that help facilitate discussions, which is one—if not the—key component of online teaching. We must ask if we are ready to completely give up the book. Are there adequate resources in place to do this? This is a time of great self-reflection on every survey teacher’s part. It forces us to ask what course we will chart in our attempt to shape the future students of art history. Are we comfortable introducing students to our world without a book?

Elaine Yau, Independent Scholar
Unraveling Creoleness in Clementine Hunter’s Profile Paintings
This paper examines the historical, cultural, and artistic resonances of tignons in the profile paintings of Clementine Hunter (1887-1988), which form a distinctive portion of this self-taught artist’s body of work. Following an exploration of tignons as material culture, their political role in regulating mixed-race populations of French/Spanish Louisiana in the 18th/19th centuries, and their relationship to the headscarves that Hunter (a former sharecropper and domestic) often wore, Yau argues that Hunter’s repeated treatments of the tignon compel us to reckon with the indeterminate valences of “creole.” As a noun and adjective, “creole” has variously described the condition of being born outside the metropole; it was a term thus tied to issues of ancestry, indigeneity, and local identity within Europe’s colonies, rather than strictly applied to skin color. As a scholarly concept, “creolization” describes the dynamic process by which divergent cultures mix to create discrete, new expressive forms. By contending with the creolized complexity of Hunter’s French, Native American, and African context, Yau demonstrates the need for confronting the uneven...
visibilities of racial terms over time and place, their historical usages, and reinventions, if we want to grasp more fully the creative power for which self-taught artists are celebrated.

Ray Yeager, University of Charleston
I Feel a Draft in Here?
The importance of the draft is integral to the act of creation. Vincent van Gogh said, “Great things are done by a series of small things brought together.” Ideas need time to incubate and evolve to become successful. But unintentionally that approach is inhibited by the “one and done” methodology used in many studio courses. Too many students search for the one right answer. Once they think they have found it they only see that solution and no others. When that solution is deemed either successful or failed they abandon it instead of using it as a catalyst that will lead to another. How can we, as artist-educators, help students understand that iteration and revision are as much a part of the creation process as conjuring the muse? In this paper, Yeager explores several methods he has used to help students revisit their work and rework it instead of moving on to the next project. Some methods include: using one material for an entire semester; projects that explore a series; portfolio grading instead of individual project grading.

Barbara Yontz, St. Thomas Aquinas College
While larger institutions have both the funds and human bodies to support various art degrees with faculty, funding, and facilities, smaller ones are searching for alternatives to meet student demographics and needs. In 2009 the Chronicle of Higher Education published “The College of 2020.” Among other things, we learned that small liberal arts colleges competing for students based on price, convenience, and the perceived strength of the institution must make significant changes to survive. The report suggests we constantly ask ourselves, “What is college?” At Yontz’s institution, with a shift toward pre-professional programs, will “college” mean eliminating the art degree? As a result, in the past five years the art department at St. Thomas Aquinas has shifted the title and emphasis of the program from Fine Art to Visual Art. Responding to demographic, institutional pressures, as well as current trends in art, this is not merely a name change but reflects an expanded and more inclusive directive. Yontz presents practical and theoretical rationales for the change from Fine Art to Visual Art using various institutions as models.

Jennifer Yucus, University of South Florida St. Petersburg
Extending the Classroom into the World or Bringing the World into the Classroom—Creating a Crop of Students that Care
When introducing social awareness design to students it is important that educators consider ways of establishing empathy for the cause in order to create meaningful solutions. Far too often, social awareness projects lack a true understanding of the issue at hand. Stressing the importance of research, empathy, and uncertainty tolerance will lead students to a more fulfilling design experience and result in the creation of a more meaningful design. In 2012, Yucus traveled to Uganda to create a new body of work emphasizing the importance of hands-on research. In February, Yucus traveled with a group of creative professionals to Ethiopia to explore the use of design and art for social change. While traveling, she researched and explored the design needs of five NGOs. Yucus was awarded a grant to produce new materials for
these NGOs and they are currently being designed. Her journeys serve as a model for uncovering dimensions of topics that could never have been revealed through the Internet crutch. This model can be applied in various levels that do not include traveling halfway around the world. Yucus has created a wide variety of social awareness projects that introduce students to various topics through hands-on research.

Leanne Zalewski, Central Connecticut State University

**Competing in a Man’s Field: Anna Vaughn Hyatt’s Joan of Arc**

One of the leading animalier sculptors of her day, Anna Vaughn Hyatt, later Huntington (1876–1973), created an acclaimed equestrian sculpture of Joan of Arc. Prior to the contest for the statue, Hyatt became enamored of the subject and wanted to sculpt a Joan of Arc. She researched the heroine and set about creating a life-size clay model to exhibit in the Paris Salon of 1910, for which she won an honorable mention. She won the competition for a Joan of Arc for Manhattan and her work was unveiled in 1915 at 93rd Street and Riverside Drive. Her thoroughly original rendition responded to the well-known sculptures of Joan of Arc by leading French sculptors Paul Dubois and Emmanuel Frémiet. Dubois’s plaster version was exhibited in the Paris Salon of 1889 and Frémiet’s was inaugurated in 1874. Well aware of these two popular versions of Joan of Arc, Hyatt challenged herself to create her own vision of Joan and competed with the two established men’s sculptures. How well did she succeed? Did her “feminine” vision of Joan of Arc contrast with the masculine versions of Joan?

Sandra Zalman, University of Houston

**Salvador Dali and the Art of Window Display**

In December 1936, to coincide with the opening of the Museum of Modern Art’s massive exhibition, Fantastic Art, Dada, Surrealism, the 5th Avenue department store Bonwit Teller unveiled seven Surrealist windows for the Christmas season. One of the windows was designed by Salvador Dali, famed Surrealist artist, and the other six windows evoked Surrealist symbols and themes. Not only were Bonwit’s windows utilizing Surrealism as a display strategy, but in the corner of several windows was a copy of MoMA’s catalog for the Surrealism exhibition concurrently on view down the street. Dali was invited back to Bonwit Teller in 1939 to again design its windows, but this time the episode ended in disaster after the store tried to censor his display, while the artistic community accused Dali of being a sellout. Zalman analyzes Bonwit’s windows in the winter of 1936 and examines the critical fallout from Dali’s second collaboration, alongside MoMA’s institutional endorsement of window displays in its 20th anniversary show Modern Art in Your Life (1949). She examines how Surrealism functioned in both the museum and the marketplace, arguing that MoMA and Bonwit Teller recognized that cross-promotion could ultimately strengthen each institution’s appeal to their shared audiences.

Mary F. Zawadzki, Texas A&M University

**A Museum in the Parlor: Art Education in St. Nicholas Magazine: Scribner’s Illustrated Magazine for Girls and Boys**

In November 1873, *St. Nicholas Magazine* made its publishing debut. While it was intended to be a literary magazine, visual imagery was an important component of the monthly. Reproductions of fine art and architecture illustrated fictional serials, accompanied art historical information, and stood alone as art work for the reader to consider. Innovative illustrations and page layouts took their inspiration from contemporary aesthetic theories and art styles. By choosing certain styles for
illustration and page layouts, and by choosing to feature certain stylistic periods in the history of art, the editors of *St. Nicholas* attempted to train its readers in the acceptable taste associated with high culture, provide morally uplifting art that would inspire a proper Victorian American life, and train the upper and middle classes to become visual consumers. Zawadzki argues that *St. Nicholas* should be considered an art magazine specifically designed for the aesthetic training and art education of children, taking its place within the art and aesthetic education movement of the late nineteenth century. By supplying children with reproductions of fine art, art historical essays, and illustrations and page layouts that parallel contemporary styles of art, *St. Nicholas* provided children with the foundations of art education.

**Peter Zuspan, Bureau V / Kokowa**

**Digestible Space: Immersive Memes and Casual Wonder**

This paper operates as an annotated list of conceptual problems and opportunities that the recent clamor for virtual reality has begun to encounter in contemporary culture. Ranging from the philosophical, to the historical, to the humorous, to the political, the list operates as a series of combinative ideas, threads, and neologisms that seek to preliminarily make sense of the medium, as the virtual reality industry rapidly packages space as a commodity for consumption. Peter Zuspan is a principal of the architecture studio Bureau V and cofounder of Kokowa, an online publishing platform for 3D and virtual reality spaces.