Emma Abercrombie, SCAD Savannah
The Millennial and the Millennial Female: Amalia Ulman and ORLAN
This paper focuses on Amalia Ulman’s digital performance Excellences and Perfections and places it within the theoretical framework of ORLAN’s surgical performance series The Reincarnation of Saint Orlan. Ulman’s performance occurred over a twenty-one week period on the artist’s Instagram page. She posted a total of 184 photographs over twenty-one weeks. When viewed in their entirety and in relation to one another, the photographs reveal a narrative that can be separated into three distinct episodes in which Ulman performs three different female Instagram archetypes through the use of selfies and common Instagram image tropes. This paper pushes beyond the casual connection that has been suggested, but not explored, by art historians between the two artists and takes the comparison to task. Issues of postmodern identity are explored as they relate to the Internet culture of the 1990s when ORLAN began her surgery series and within the digital landscape of the Web 2.0 age that Ulman works in, where Instagram is the site of her performance and the selfie is a medium of choice. Abercrombie situates Ulman’s “image-body” performance within the critical framework of feminist performance practice, using the postmodern performance of ORLAN as a point of departure.

J. Bradley Adams, Berry College
Controlled Nature
Focused on gardens, Adams’s work takes a range of forms and operates on different scales. Recent work moves from intimate drawings, to medium-sized paintings, to installations taking up the space of a basketball court. The work is often guided by “rules” using repetitions and ruptures of marking systems in the drawings; painted grids whose color and value is determined by atmospheric noise; and thousands of dollar-sized printed papers arranged to form a labyrinth. As such the work engages with the capricious and the predictable, chance and the formulated, the generative coupled with the predetermined, fecundity and decay. These gardens then are not literal depictions of place but rather representations of controlled nature.

Bryan Alexis, University of Arkansas at Fort Smith
How Much Do I Charge for This Logo? Shepherding Design Entrepreneurs through the Freelance Work Minefield
Steering through the maze of networking, job selection, fees, contracts, collection, and pro bono work, all while doing their part in maintaining the integrity of the profession, can be a bit overwhelming. This presentation focuses on what professors can do to help students navigate the freelance world.
Pamela Allen, Troy University
Art Is a Business
In 2003 Allen attended a workshop called “Your Art Your Business,” at the Wiregrass Museum of Fine Art in Dothan, Alabama. The instructor was business consultant Susan Wolf. This concept “Art is a business” resonated with Allen until 2009 when she decided to offer “The Business of Art” as a Special Topics elective course for Fine Art Majors. Today the Department of Art and Design at Troy University offers seven courses that approach the topics of entrepreneurial thinking and career preparations. The department assists students with career planning, portfolio development, and personal branding, as well as provides work experiences with clients, grant writing with and for civic originations, and internships with firms, museums, and local artists. This mantra “Art is a business” is a much different perspective than when Allen started teaching in 1990. As the chair of the department, she now holds a stronger sense of responsibility to see that students find success beyond graduation and hopes academia is moving in a direction that gives art majors a stronger sense of worth when approaching the job market.

Thalia Allington-Wood, University College London
“The Earth Grows Stones Like Teeth”: Sculpting Living Peperino in Sixteenth-Century Italy
In sixteenth-century Italy a statue’s lithic source could capture the imagination. Cosimo Gacci invented a transportation myth for the marble of Giambologna’s Sabine, in which Hercules carried the precious block to Florence using a magic rope. Agostino Del Riccio enthusiastically recorded stalactites from as far away as Hungary at the Boboli gardens. The grotto of Villa di Castello displayed animals carved from a dazzling array of stones, their exotic origins announcing the wealth and global connections of their Patron. But what of statues made from un-quarried stone? At the Sacro Bosco of Bomarzo (ca. 1550–1580), sculptures were carved from peperino boulders found naturally in the landscape, a fact often noted but rarely investigated. Exploring scientific theories on the formation of peperino in this region, alongside contemporaneous geologic events, this paper considers how the cinquecento visitor might have understood these rooted rocks, in relation to generation, environmental anxiety, and geological time. If the spugne-filled Renaissance grotto materially dramatised stone’s watery creation, here the lithic forces are subterranean, fiery, and violent. Rock at the Sacro Bosco provided a tactile encounter with the earth’s forceful, potentially destructive power, as well as a lithic metamorphosis belonging to truly epic history.

Kasie Alt, University of Texas at Austin
Fragmentary Viewing in the Gardens at Schwetzingen
Built in the late eighteenth century, Elector Carl Theodor’s (1724–1799) palace at Schwetzingen included extensive landscape gardens encompassing several styles. Creating a boundary between two sections of the garden was the “Perspektiv,” a fresco of a picturesque landscape painted on a free-standing wall curved to catch the sunlight, which enhanced the image’s illusion. Such illusions were often used in early modern landscapes to elongate limited space. At Schwetzingen, however, the real garden extends beyond the wall, creating an alternate landscape complete with an artificial ruin, a cascade, and a series of canals. In order to physically and visually access this actual garden space, a visitor must relinquish the picturesque landscape depicted in the “Perspektiv.” This paper argues that the “Perspektiv” reverses the “image as window” trope, interrupting the physical and visual mastery of the visitor by blocking their view and path to the rest of the landscape. In order to fully grasp the space, a visitor must
immerse him/herself in the gardens, yet by doing so the viewer’s experience is deliberately and necessarily fragmented. This creates an experience of the landscape that continually defers the visitor’s satisfaction in contemplating the whole, emphasizing the fragmentary experience of embodied viewing.

Jordan Amirkhani, University of Tennessee at Chattanooga

Francis Picabia: Painter-Poet-Polemicist
The career of the 20th-century Franco-Cuban artist, provocateur, and Dada leader Francis Picabia has long been understood through his continual engagement with and reinvigoration of painting. An artist known for changing styles as often as he changed his clothes, Picabia maintained a constant writing practice, which included eight volumes of poetry, two film librettos, one novella, and over forty polemical essays. While Dada’s radicality as a movement is often contextualized through its subversive reconsideration of the relationship between text and image, Picabia’s individual writing practice points to new strains of intertextual exploration at work in transatlantic Dada, the significance of poetry and “the lyric” within the historical avant-garde, and the ways in which writing and poetry play crucial roles in the formation of Picabia’s multiple alter egos, identity performances, and critique of individual authorship.

Laura Amrhein, University of North Carolina School of the Arts

Finally! A Theory of Collaboration for Foundation Learning
A theory of collaboration is not simply an issue of multiple parties working on a complex project. For example, each collaborator might have a particular expertise and hand off performance, which is sometimes referred to as a collaboration “pipeline.” In the many steps of collaboration, those in earlier steps do not necessarily engage with those in the later steps down the line. A second example is where all collaborators have similar expertise making the workload lighter, sometimes referred to as collaboration “teamwork” similar to a barn-raising. Here, all may be present but no new challenges are put forth to stretch learning. Instead, combine the two in a process of immersing oneself in the discussions and activities and challenging one’s own expertise to grow and evolve through the team collaborative project that is at times uncertain. This type of collaboration embraces the diverse expertise of the pipeline but through full team participation from beginning to end. For the majority of the time, one is placed outside of their comfort zone. It is this model that nurtures the new discovery of becoming which is shared and reaffirmed by the group and raises the value of this collaborative approach higher.

Langley Anderson, Radford University

Deceptive Scale: The Science of Art
Art is significant to the world of science that surrounds us. When Anderson observes specimens from our natural environment, she is intrigued by the aesthetic organization of these objects—billowy curves of lichen, delicate articulations of insects, undulating patterns of a hornet’s nest. The design of these intricate structures seems to follow the essential elements and principles used to construct art. There exists an inherent beauty in science that Anderson wishes to share. By creating art from science, she illustrates a mutualistic cycle that spins around the scientist and the artist, weaving the two together. Microscopy allows her to tightly image organic specimens, manipulate their color and space, and transform them into abstracted archival pigment prints. By melding a scientific process with artistic subjectivity, unique anatomical
attributes surface, uncovering a world of fascinating form. Anderson’s photography blends actuality with abstraction; scale and color are no longer the intrinsic property of the natural world but a reflection of the art. Is this science or is it art? Can it be both? The age-old question of photography takes on new meaning when using the technology that populates scientists’ laboratories and demonstrates that art can assist science and that science can assist art.

**Todd Anderson, Clemson University**

**The Last Glacier**

Todd Anderson gives an artist’s talk focused on his ongoing studio work with The Last Glacier project. Begun by Anderson in 2010, The Last Glacier is a collaborative and cross-disciplinary project that brings together artists and scientists whose research concerns global warming. The talk focuses on Anderson’s artwork contributions from projects in Glacier National Park (2010–2015) and Rocky Mountain National Park (2016–present). An ancillary component of the talk includes explications and sharing of current science related to global warming (i.e., climate models, contemporary data sets, and scientific research initiatives). The Last Glacier has been collected by notable institutions including the New York Public Library, Jordan Schnitzer Family Foundation, U.S. Library of Congress, and the Metropolitan Museum of Art.

**Elisabeth Ansel, Technische Universität Dresden**

**Dreaming America/Envisioning Ireland: Jack Yeats Reflects on a Modern Irish Society through the Lens of His American Experiences**

In 1904, the Irish artist Jack B. Yeats travelled to America in order to see his work exhibited at the Clausen Gallery in New York. He stayed for just seven weeks, but the influence the country had on him was longer lasting and found its way into his artistic work. In his various writings he thematized America, American society, and its art world. Moreover, inspired by Buffalo Bill’s Wild West Show, he had been fascinated by the adventurous world of cowboys and he took up the subject in his prints and drawings. Finally, paintings like California (1937) mirror his desires for an exciting world where any dream can come true. This paper addresses the questions of what Yeats was looking for in America, what he found there and how these ideas were expressed in his work. In order to answer those questions, Ansel investigates both literary and pictorial sources. Ultimately, the paper’s goal is to determine how the idea of America influenced the concepts for a modern Irish society in Jack B. Yeats’s work. Ansel argues that Yeats’s romanticized relationship to America is representative of the place of America in the Irish imagination.

**Louise Arizzoli, University of Mississippi**

**Collecting the Four Continents: James Hazen Hyde (1876–1959) and the Metropolitan Museum**

Between the two World Wars, James Hazen Hyde (1876–1959), a wealthy American citizen living in Paris, gathered a fascinating and unique thematic collection that traced the theme of the Allegory of the Four Parts of the World, across time and media. This paper discusses issues of art collecting through the little-known example of James Hazen Hyde, who came from a wealthy New York family and used his capital to acquire art objects as well as social standing. Although of a younger generation, Hyde belonged to the circle of Gilded Age collectors such as Isabella Stewart Gardner, the Huntingtons, Frick and Pierpont Morgan. This paper looks, however, at a later moment in Hyde’s life through the analysis of the relationship he built with
the Metropolitan Museum of Art between the years 1946 and 1959, when he decided to bequeath his collection to American museums. This paper uses primary sources such as his diary, his correspondence with museum curators at the Metropolitan Museum, and his will. These documents help unveil Hyde’s complex relationship with his objects, which progressively moved from personal consumption to a larger and more ambitious project of the building of the American cultural heritage.

Karen Atkinson, Getting Your Sh*t Together/GYSTInk
Resources for Teaching Professional Development to Artists
Atkinson has been in the business of working with artists since the 80’s, and founded Side Street Projects, an artist-run organization, teaching at CalArts since 1988 and founding Getting Your Sh*t Together in 2005. GYST is an art project that works to make life better for artists and has been working nationally on creating and helping develop professional practices classes and workshops along with the Tremaine Foundation. Atkinson has written two books, one for artists and one for teaching professional practices. She presents resources, ideas, and tools for teaching, as well as strategies for starting a PP class or workshop. She has been across the country doing workshops and lectures, and has gained valuable experience in working with a vast array of artists.

Jared Auton, University at Buffalo, SUNY
PaJaMa’s Queer Utopia: The Provincetown and Fire Island Photographs of Paul Cadmus, Jared French, and Margaret French
Artists Paul Cadmus, Jared French, and Margaret French (collectively known as PaJaMa) produced photographs from the late 1930s to the mid-1950s that remained private, shared only among family and friends, until the 1980s. With the release of a book of the photographs in 1992 as well as a recent string of gallery exhibitions of the work, the queer potentiality of PaJaMa’s photographs has been made increasingly apparent. Of particular interest are PaJaMa’s photographs of queer localities Provincetown and Fire Island, where the artists vacationed for several decades. Using José Esteban Muñoz’s writings on the theory of queer futurity, Auton’s paper argues that PaJaMa pictorially constructed a queer utopia in their Provincetown and Fire Island photographs. The paper explores the photographs as they reflect the queer relationship dynamic of Cadmus and the Frenches as well as how Provincetown and Fire Island serve as queer counterpublics in PaJaMa’s depictions of their isolated landscapes. Auton situates PaJaMa’s photographs within the collective’s more expansive oeuvre of painted Magic Realist works in order to demonstrate that the photographs further a critique of heteronormative culture, begun most vocally by Cadmus in his paintings of the 1930s, to offer the resolution of a queer utopia.

Rihab Kassatly Bagnole, SCAD Savannah
The Fearless Girl as a Heroine of Change
The sculpture of the Fearless Girl that appeared in front of Wall Street’s Charging Bull in New York the night before the International Women’s Day march (7 March 2017) embodies more than a cute girl standing defiantly in front of a raging bull. One possible interpretation of the pairing of the two sculptures in this setting confirms changes in society’s empathetic conceptions of power and resistance. The striking display suggests an effective and poignant message, one capable of stirring the minds of the onlookers without confronting them with political hostilities that can lead to undesired reactions and conflicting tension between concepts and perceptions. How does the artist evoke the feelings of pleasure and empathy that challenge diverse spectators and inspire their thoughts towards social topics? How do the
combined concepts of “pleasure” and “fear” strengthen the meaning evoked in the staging of the Fearless Girl and the Charging Bull in a single tableau, which attains a level of activism and resistance beyond the artists’ original conceptions and filtered through the perceptions of the politically informed art patron.

Breuna Baine, Auburn University at Montgomery
Ideas of Gender, Location and Culture When Teaching Design History
The literary canon and the art history canon offer a collection of certain pieces that make up each. The graphic design canon is similar to the art history and literature canon in that it is limited and was too slow-moving to become inclusive until the 20th century. In some cases those left out of the standard group have become “satellite” genres of their own. For example, at several points throughout history women in literature tried to merge themselves into a social space that was traditionally male. This is the same dilemma for designers outside of the established archetype for the world’s most notable designers. When we speak of design history, it implies a “world view” of design. In order to offer graphic design students a broader, more inclusive picture of design, it is imperative to seek out diversity regarding gender, location, and culture. Why? It is important to more accurately reflect the graphic design student population while discussing how design history has evolved. Also, through the use of type, messaging, color, and imagery, graphic design has the power to provide a piece of the narrative of a people and how they synthesize their immediate world.

Susan Barahal, Tufts University and The School of the Museum of Fine Arts, Boston
Early Italian Renaissance Sacred Images: The Empathic Connection
Several early Italian Renaissance sacred images underwent restorations shortly after their completion, despite having suffered no apparent damage. This paper explores the motivation behind these premature restorations. These religious artworks were expected to move their viewers spiritually and to work as devotional intermediaries between the viewer and the sacred figures represented. Some scholars contend that these paintings were prematurely restored in an effort to align the images with contemporary conceptions of style. Based on a scholarly analysis of historical and analytical literature, and close examination of the objects, this paper asserts a more compelling and nuanced motive for the restorations: these restorations were prompted by a desire to increase their spiritual efficacy by forging an empathic connection with viewers. The selective restorations primarily focused on repainting the faces and hands of important figures, with little or no repainting devoted to drapery, background or supporting figures. Repainting figures’ faces and hands enabled viewers to connect emotionally with these painted intermediaries and to create a greater empathic bond. Barahal examines the motivation for artists to restore images prematurely and selectively within the contextual frameworks of art historical and rhetorical theory and current brain research.

Roann Barris, Radford University
Constructivist Windows
In her ongoing study of constructivist theater and, in particular, a search for ways to explain the constructivist influence on American art, Barris has found herself confronting the work of Frederick Kiesler. Although Kiesler may be best known for the gallery designs he did for Peggy Guggenheim, his role as a conduit of constructivist ideas is not widely studied. As Barris began to explore his interest in scenography, she discovered that he was fascinated by the theatrical spectacle of shop windows and envisioned them as miniature theaters. This was the subject of one of his books and at least one of his unpublished articles. Barris makes a connection to the ROSTA window propaganda posters that were so popular in Moscow and St. Petersburg in the
1920s. Her connection is not to claim that Kiesler knew the ROSTA windows or vice versa, but focuses on the sheer theatricality of windows and their role in communicating theatricality and inviting spectator involvement. The two strands come together under the umbrella of the constructivist window.

Vanessa Bateman, University of California, San Diego
Immortalized Soviet Space Dogs
The immortalization of (what Bateman labels as) the “working class dog” is rare; utilitarian canines used for scientific experiments or labor are seldom remembered as individualized beings. An exception to this is the commemoration of the Soviet space dogs of the 1950s and 1960s. Laika became the first earth-born creature in orbit on a one-way trip in 1957; Belka and Strelka spent a day in orbit in 1960 before returning safely to earth. Immortalized like Lenin, some of the space animals are now on display in taxidermied form at the Memorial Museum of Cosmonautics in Moscow, their heads cocked slightly upward towards the sky, reminding visitors of their duty to Russia. The branding of these dogs as noble working creatures, representatives for political, social, and scientific values, still lives on today. The preservation of the space dogs reflects their part in the communist legacy, raising many questions about human-animal relations. This paper addresses the commemoration of the space dogs, and the mysteriousness surrounding them, epitomized in a series of oil portraits in the Museum of Jurassic Technology in Los Angeles in the ongoing exhibition The Lives of Perfect Creatures: Dogs of the Soviet Space Program.

Sarah Beetham, Pennsylvania Academy of the Fine Arts
Revising the Memory Landscape: The Spanish-American War and the Commemoration of America’s Armed Forces
In the wake of the War of 1898, cities and towns across the United States began to erect monuments in honor of the soldiers who had died in battle or languished from disease during the war. These beefy, heroically scaled figures were often called Hikers, and they were made from a few prototypes by artists like Theo Alice Ruggles Kitson and Allen George Newman. But they were not created in a vacuum. Often, these Hiker statues were placed in town squares alongside monuments honoring the Union and Confederate soldiers of the Civil War. And a few short years later, they were joined by the doughboy statues of World War I, as the living veterans from three American wars competed for memorial recognition. This paper untangles the complicated web of military commemorations that defined American towns in the early twentieth century. With the addition of Spanish-American War soldiers, landscapes devoted to the American body politic turned outward, looking toward the world stage and imperial land grabs. No longer isolationist, these local memory landscapes are now imbued with the ideology of America as a world power.

Kris Belden-Adams, University of Mississippi
Composita, the ‘Mascot’ of the Smith College Class of 1886: Remembering Victorian-Era College Sisterhood and Social Caste Expectations
“Composita” was a composite portrait made by Charles O. Lovell by sequentially exposing 49 individual portraits of the graduating Class of 1886 Smith College seniors to create a single image. The portrait became an unofficial mascot for the group. “She” inspired poems and was the main character in a play performed at graduation. Reproductions of “her” were sold to the class as a keepsake and a literal and metaphorical symbol of group unity. Everything about the Smith College education was designed to encourage student bonding. Encouraging cohesion helped guide these women toward their social-caste-dictated destinies. Like most Victorian-era
upper-class women, they were expected to marry within their caste, support their husbands, and maintain the family’s social profile. The women of Smith were reminded of their critical roles as mothers whose shared destiny included raising “well-bred” offspring to preserve their own elevated social standing. This talk examines the rhetorical functions of “Composita” as a means of remembering graduating-class unity that preserved eugenics-related, social-caste-based expectations. However, “Composita” reveals points of non-conformity, specifically suggesting that the women of the Smith College Class of 1886 were torn between their social-caste expectations and the promise of new liberty offered by their education.

Stephanie Bender, Florida State University
Lyonel Feininger’s Schaufenster Photographs, Reflectivity, and White Collar Identity
Between 1932 and 1933, Lyonel Feininger produced a series of negatives now known as the “Shop Window” (Schaufenster) photographs. The images record boutique window displays in Dessau just as the Nazis shut down the Bauhaus where Feininger served on the faculty. Feininger’s series foregrounds the windows’ reflectivity rather than simply the displays behind them. These are straight photographs that capitalize upon the simultaneously transparent and mirrored surfaces to collapse window shoppers with the commodities onto which they gaze. Feininger’s photographs reveal more than the estrangement and alienation of the German metropolis during the chaotic end of the Weimar era. Bender analyzes these images in relation to Siegfried Kracauer’s sustained investigations into the newly emergent salaried class and its preferred modes of entertainment, The Mass Ornament (1927) and The Salaried Masses (1930). Utilizing Kracauer’s analyses, Bender considers the significance of the reflective nature of Feininger’s Schaufenster series to suggest that the images reveal aspects of German class-consciousness at the end of the Weimar Republic. Feininger’s work, which points to the consumerism and isolation at the heart of urban white-collar experience, also speaks to the central place given to surface appearance, or mass ornament, so vital to the construction of white-collar identity.

Jim Benedict, Jacksonville University
Creating Empathy in the Age of Entropy
Students entering the college experience are expected to explore the nuances of complex ideas with a background of grade school course packets and standardized tests. How does one teach students who think in black and white to see the gray? Benedict has created class lectures that get students to contemplate ideas of personal truths. If they can find gray within their own identity, they will be more capable of empathy. These class discussions focus on the social and cultural meaning of hats. Classes look at complex issues of race, gender, religion, nationalism, and a host of other contemporary subjects for the post-millennial milliner. Because they are just talking about hats, the students are open to make their own associations and explore the concepts without self-conscious apprehension. These discussions help move the students beyond using symbols and clichéd imagery to define themselves. In the project Over Your Head, students are tasked with exploring their identity through the creation of a sculpture that fits on their heads and that will be in some way performative. Students explore identity through conceptual, aesthetic, process, and engineering concerns, but it is the hidden subtext of empathy and social awareness that is the real lesson.

Scott Betz, Finally! A Theory of Collaboration for Foundation Learning
see: Laura Amrhein
Greg Blair, Northern State University
Our Band Could Be Your Life: How Punk Rock Made Me an Artist and an Educator
When Blair was sixteen, a friend handed him a cassette and said, “You have to listen to this—it is so fast and awesome!” The cassette was an album by Black Flag called Damaged. From that moment on, punk became a permanent fixture in Blair’s life in one form or another. Now, twenty-five years after that first blast of distorted guitars, he has been able to reflect on the influence of punk as a philosophy, an aesthetic, a strategy, and attitude, and has realized that punk provided him with two incredibly valuable insights to becoming an artist and educator. The first of these insights was a model for how to be an intellectual and professional without having to transform oneself into some pre-existing notion of what an academic or artist should be. Punk gave Blair the idea that he could be an artist and a scholar but remain subversive, unconventional, and true to himself. The second insight that punk provided was the DIY methodology. This mode of production encouraged doing things outside of the existing system. These concepts would both influence Blair’s development as a young artist but also direct his teaching philosophy as he became an educator.

Carolina Blatt-Gross, The College of New Jersey
A Cognitive Perspective on Collaborative Artmaking
While we often appreciate the high impact visuals and service learning potential of community art, little attention has been paid to the cognitive grounding of its practice. As an original antidote to social alienation (and its tragic repercussions), community art—through its large-scale, public, and collaborative nature—has the potential to build a sense of community from the inside out, starting among individuals and extending into the greater context. Evolving from a profound history of social bonding and emotional thinking, community art offers a viable path to reestablishing a broader sense of community in contemporary times while tapping into students’ embedded cognitive tendencies. This presentation addresses the cognitive origins of community art, the deeply social nature of artmaking, and the human propensity for learning in social contexts with the intention of articulating the specific value of creating large-scale, collaborative, public art in schools and universities. With a focus on interdisciplinary research, support from neuroscience, anthropology, sociology, psychology, educational research, and the arts will be paired with specific examples from higher education.

Steven Bleicher, Coastal Carolina University
I am Curious, Yellow (The History of a Color)
The title is from a scandalous Swedish film from the 1960s, considered one of the first X-rated films. However, the title has little to do with its meaning or the use of the color yellow. This is just part of the use of the name of the hue that has had a checkered history. It is no wonder why this hue—historically distilled from urine—has had a variety of meanings and associations. In Western painting it has been used for the halo of saints, Van Gogh’s Sunflowers and Francis Bacon’s Study after Velazquez’s Portrait of Pope Innocent X. In the other extreme, it is also a favorite of children and of the millennial generation in its use as the clichéd smiling happy-face emoji. Why does yellow get so little respect as an important hue? To understand this we must look at its use by the Catholic Church as a color-coded symbol and how those connotations have been transferred to contemporary meaning and use. This presentation reviews the history of the color, its significance and meaning, and includes examples of its use throughout the history of art. Additionally, the psychology of the color yellow and its varied meanings are discussed.
Bryna Bobick, University of Memphis
Spotlighting Civic Engagement Involving University Students
In recent years, universities and colleges have begun including civic engagement in their mission statements. University administrators increasingly encourage 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. It is important to discuss that civic engagement can occur in different ways with university students and faculty. It may be voluntary or mandatory, included in a university course, and may or may not involve reflection. This presentation highlights various civic engagement experiences involving a university faculty member in the area of art education and university students. Bobick discusses the strengths and challenges of each experience.

Kim Bobier, University of North Carolina at Chapel Hill
Reframing Resistance: Lorraine O’Grady’s Art Is...
We continuously circulate accounts of Michael Brown, Eric Garner, and Trayvon Martin, but “haven’t been able to do the same thing for black women and girls. We haven’t carried their stories in the same way,” laments African American Policy Forum Director Rachel Gilmer. This public failure to harness black women’s and girls’ stories has everything to do with their historical disenfranchisement from hegemonic forms of representation. Lorraine O’Grady’s 1983 street performance at the African American Parade in Harlem, Art Is..., and its subsequent photo-installation challenge this disenfranchisement. Over the past few years, her project’s profile has grown alongside the mainstream media’s awakening to racialized state violence even as long-reigning patterns of representation still elide the experiences of affected black women and girls. Bobier examines the overlooked ways in which Art Is... conjures their integral yet erased presence in iconic civil rights movement photography while defying the movement’s male-centric tropes. When seen through this lens, O’Grady’s project extends into the past and issues a message to the future. Bobier proposes that by critically and visually engaging earlier black American liberation efforts’ gendered exclusions, Art Is... anticipates initiatives to expand the Black Lives Matter narrative beyond black and white male antagonisms.

Kaitlin Booher, Rutgers University
Realism Is in the Air: Portraits of Native Americans by Gertrude Käsebier
In 1898, one year after she opened her portrait studio, Gertrude Käsebier invited several Native American performers from the Buffalo Bill Wild West Show to her Broadway location to be photographed. Resulting in numerous portraits and casual shots as well as long friendships, the event was the subject of curiosity for New Yorkers. Eight years after the massacre at Wounded Knee, the presence of “Sioux Chiefs” in a woman’s photography studio presented a confluence of socio-political issues covered by a New York Times reporter in terms both demeaning and condescending. In contrast to previous scholars, who have attempted to categorize this work as purely sentimental of Käsebier’s childhood as a pioneer in Colorado, or as categorically problematic, Booher argues for its instability by comparing the work’s appearance in publications as diverse as Camera Notes and Everybody’s Magazine. With portraits that at once fit into Stieglitz’s modernist project and played to the general public’s fascination, Käsebier’s portraits of Native Americans were printed in a variety of techniques including platinum, photogravure, and halftone. Comparing their diverse publications reveals both the expectations of modern American viewers and the ways meaning was encoded through photographic media and dissemination in the late 19th century.
Harry Boone, Georgia Gwinnett College
Making Art As “Doing Philosophy”
Boone views his artistic production, scholarship, and pedagogy as natural consequences of having first studied philosophy as an undergraduate. Involvement in the visual arts is a way of “doing philosophy.” His philosophical interests begin with modern epistemology. Kant’s conclusions about knowing as a necessarily subjective process hang on experience. Existentialism furthers the point by decreeing that philosophy is not purely an intellectual exercise because it must account for feeling and pivotally (for Sartre) “radical freedom.” Formatively, Boone began painting with a perceptual approach that enabled him get a better handle on the nature of cognition. At the time painting was more the construction of a material personal language than a concern for narrative or overt meaning. These skills enabled a subsequent expressive modality that considers meaning. In his paintings Boone attempts to conjure “states of being” to be witnessed in a manner that supersedes analytical thought (as formed by verbal language) and is thus understood in a more primal manner—a more existential one. This paper considers the act of creation as epistemological pursuit. In doing so Boone draws on a number of philosophers and exemplars such as de Kooning and Rothko.

Ian Bourland, Maryland Institute College of Art
MICA Summer Intensives—Siting the Global Contemporary
MICA offers 6-8 Summer Travel Intensives every year, organized almost entirely by fulltime faculty with areas of regional expertise. Such programs began as more conventional extensions of the Grand Tour model—painting in Italy, seeing the sights in continental Europe, or visiting studios in New York. In recent years, MICA has sought to more comprehensively address a broader base of contemporary issues in art and design practice, running month-long, often-interdisciplinary intensives on most continents. Two of these, in particular, emphasize the problematics and themes of the so-called “global turn” in recent art. The long-standing program at the Venice Biennale brings students to the premier event in the international art world, situating them at a crossroads of contemporary practice while placing the fair in deep historical, critical, and comparative perspective. The program in South Africa takes students to a regional hub in order to investigate specifics aspects of the contemporary, from environmental and social equity to the politics and economics of representation in the postcolony. Both programs deal with unique logistical and theoretical challenges and, together, suggest complementary approaches to immersive travel for art and design students. Bourland shares insights from the programming, logistics, and curricular development of these case studies.

Amy Bowman-McElhone, Florida State University and University of West Florida
Filling the Museal Void: Curatorial Practice and Conceptions of the Contemporary in Lima, Peru
In his 2016 exhibition, Museum Void: Half a Century of Peruvian Museotopies, Peruvian curator Gustavo Buntinx mapped an alternate history of Peruvian contemporary art via artist and curator projects that presented alternative modes of display and transgressive museotopies. The exhibition was presented in the Contemporary Art Museum of Lima (MAC), which along with the the MALI (Lima Art Museum), and the MASM (San Marcos Art Museum) and international art fairs “Art Lima” and “Peru Arte Contemporaneo” (PARC), all of which are located in the capital city of Lima, shape the conception of contemporary art within Western paradigms. As a result, contemporary indigenous and vernacular Peruvian art is sited outside of this construct resulting in multiple contemporaneities within Peruvian and specifically Limeño visual culture. The curatorial practices of the MAC, MALI, and MASM reflect the complex and contested musealities and conceptions of the contemporary that co-exist in Lima and highlight
the tensions between Western and indigenous paradigms of art that sort themselves geographically between the urban and the rural. As framed through curatorial studies and cultural politics, these institutions’ curatorial practices are embedded with tensions linked to the negotiation of regional, national, and international identities.

Alyssa Bralower, University of Illinois at Urbana-Champaign
Visualizing Women’s Bodies: Parallel Discourses on the Speculum and the Camera
This paper explores forms of women’s healthcare beginning with the experimental procedures conducted by J. Marion Sims, M.D., who is credited with inventing American gynecology. Sims’s procedures were conducted on enslaved women in the mid-nineteenth century, leaving a legacy of women’s health founded on the objectification of women of color. Sims operated explicitly on women who suffered from fistulas, which caused them to leak urine. By contextualizing second-wave feminism and the effort to reclaim the agency of women’s bodies within the exploitative legacy of Sims’s experiments, second-wave feminist projects can be reframed as institutional critiques that address longer histories of medicine and control and representations of women more broadly. The grassroots project Our Bodies Ourselves is addressed as one particular type of response, as well as Lennart Nilsson’s 1965 Life magazine photo-essay, “Drama of Life Before Birth.” This paper addresses the problematic universalizing of white feminism within second-wave feminism and the larger political context. How did women seek to reclaim their bodies through an artistic practice in the 1970s and 80s? Whose bodies were excluded in this visualization? How were technologies of bodily control visualized during the 1970s and 80s?

Mary Brantl, St. Edward’s University
From Morgue to Studio: From Ethics to Art
In a dizzy Fall ‘16, Brantl taught back-to-back courses: Art & Death (an art history topic course) and Art and Ethics: Van Gogh’s Ear, Blendered Goldfish, Burning the Flag, and Beyond (a co-taught honors ethics course). That these two would prove stimulating had never been in doubt; the extent to which they would thematically clash into, against, and through each other came as something of a surprise. From one direction came furious debates about posthumous authorship and conservation framed through lenses varying from Aristotle to Marx to Rorty. From the other came Foucauldian reconsiderations of memorialization and the body as medium. The paper narrows its focus to the intersection of corpse and studio practice. While tipping its hat to history, the paper considers the contemporary position of the dead body in artistic practice, from Teresa Margolles’s Tongue to Andres Serrano’s Morgue series to Carl Michael von Hausswolff’s Holocaust ash painting, taking up questions ranging from sourcing to exhibition to the fine line between human and animal in such debates. In examining issues both practical and ethical, it argues that we may have crossed a threshold but one that speaks far more to societal values than artistic ones.

Hannah Braun, Independent Scholar
Virtue and Vice: New York City, Prostitution, and Commodity in the Work of John Sloan
An examination of the work John Sloan produced in early twentieth century New York makes clear his fascination with observing and recording urban types. Particularly interested in the public leisure and private experiences of working-class women, Sloan positioned his studio in close proximity to some of the city’s notorious working-class dancehalls and red light districts, like the Tenderloin neighborhood in Manhattan. Focusing on the works Haymarket (1907), Three A.M. (1908), and Sixth Avenue and Thirtieth Street (1909), this paper argues that Sloan’s works asked middle-class viewers to confront the realities of working-class aspiration, through
his depictions of prostitutes participating in social activities paralleling (or in some cases playfully imitating) middle and upper-class pastimes. By inserting visual indicators of Victorian traditions, such as luxurious modes of dress, the ritual of taking tea, and women’s etiquette of the street, but subverting these marks of high culture, Sloan directly engages the subjects of prostitution and working-class women’s public leisure, through which he asks his audience to consider the ways in which working-class women complicated the deep-rooted binary division of womanhood (woman as virgin or whore) at the turn of the twentieth century.

Laken Bridges, East Tennessee State University
Rigor, Pride, and Dirty Little Stigmas
Bridges’s art examines the societal view of trades-based skills and blue-collar labor. Throughout history, labor hierarchies dictated by socioeconomic class stigmas have informed how laborers are viewed in the United States. In her printmaking, installation, and mixed media work Bridges uses labor-based and ordinary objects as a metaphor for the worker, linking the value or disposability of the object to the societal value of labor. This critique of labor is enhanced by the manipulation of text, by the formal tools of scale and perspective, and by the use of everyday materials as substrates for printed and drawn images. An expressive hand in drawing works to render the unique identities of objects and combats notions of the object as disposable and the worker as anonymous. These combined elements create themes of irony, subversion, and empowerment that elevate the ordinary. In referencing the ordinary, Bridges’s art rethinks elements of the Pop Art movement, questioning not what art can be, but what society values.

Joshua Brinlee, University of Mississippi
Masculine Projections
Societal expectations dictate that men should be stoic and dominant projections of virility, especially in the South. Failure to meet these expectations of masculinity characterizes one as weak, unmanly, and effeminate. Brinlee explores the absurdity of these expectations in his current series of self-portraits, Masculine Projections. He projects onto himself stereotypes of men appropriated from Tumblr searches, and he attempts to “conform” to these types: the ranch hand, the good ol’ boy, and the roughneck. As a man who doesn’t prescribe to the heteronormative societal expectations of Southern masculinity, it’s only fitting that Brinlee uses his own body as the screen and subject. His visibly uncomfortable body contorts, attempting to conform to these types. The images show that this attempt to “fit in” is incommodious and unsuitable. Areas of the projections are unaligned, pixelated, and disproportionate, while other areas blend perfectly with the appropriated images. The imperfections and clarity of the images represent a struggle to conform to traditional notions of masculinity, while at the same time attempting to reject them.

Katherine Brion, New College of Florida
The Impact of Neuroscience on c. 1900 Conceptualizations of “Aesthetic Emotion”
Neo-Impressionism is one of the few artistic movements that has been explicitly examined in relation to (a nascent) neuroscience, most notably the “scientific aesthetic” of Charles Henry, which rendered scientific experimentation in psychophysics (the quantitative measurement of perception) accessible to artists by synthesizing it with prior aesthetic theory. Henry argued that abstract visual elements (notably colors, lines, and forms) created pleasurable or painful sensations in the viewing subject: ideas that encouraged critics and artists to emphasize the embodied, immersive character of aesthetic experience, and that led to a heightened interest in “decorative” painting and environments. Paul Signac, the Neo-Impressionist most involved in
the articulation of Henry’s aesthetic, wrote in 1908 of the “the great pictorial pleasure” he experienced while viewing the Borgia apartments decorated by Pinturricchio: “[it] gave me gooseflesh,” he wrote, “it was an almost physical, animal pleasure. It’s a torrent of painting.” Signac’s use of the broad label of “aesthetic emotion” to refer to this conception of aesthetic experience has obscured its ties to neuroscience. The increasing prevalence of this term in 1900-era artistic discourse thus suggests that the influence of neuroaesthetics was more pervasive than previously suspected, an influence explored further in this paper.

Mark E. Brown, High Point University
Making in the Age of Google
As teachers, we find ourselves confronted with the challenge of involving students in the delicate dance of craft supporting concept, handwork imbuing meaning at a time where the answer to anything can be found on the phones in their pockets. Students are no longer conversant with often simple techniques that require manual dexterity. How do we create new pedagogies that involve the philosophical and practical considerations of emerging technologies while honoring the importance of the tactile? How do we reconcile historic models of making and skill acquisition in the digital age? Can time-honored modes of labor and examination compete with Wikipedia and cat videos? Is the traditional concept of the “maker” dying? Are the structures of our brains altering when we work to align ideas, images, objects, and gestures as a result of our own ruminations? How does our profession as artist/educator change when confronting the omnipresent digital interface? We must re-examine existing curricula and develop new pedagogies that explore the philosophical and practical considerations and implications of emerging technologies in the art world. We must introduce students to a range of unfamiliar practices ... from coding and 3D printing to the age-old skill of holding a hammer.

Robert Brown, Kent State University, and Lisa Cook, Kent State University
Your First Design Job: Transitioning from Student to Young Professional
Recent college graduates within the design field are often concerned with the same issues when looking for first jobs. These issues include working at an accredited firm, having creative freedom, and financial stability. Design educators have the power to bridge this divide and develop the minds and skillsets of our students to prepare them for successful transition into studio life. An experienced designer and educator, Cook has been able to prepare her past students to be successful young professionals, by enabling students to “be designers”: embodying confidence, intuitions, risk taking, and creative dispositions. Role-playing in the classroom can encourage the self-perception mind shift from student to designer. Brown, a recent college graduate, has found challenges transitioning into the professional field. It has taken him time to become acquainted with the work at his previous internships. He has struggled to find a suitable career that pushes his creativity. He has found pejorative language often used when describing design from various cities or institutions. This negative outlook can profoundly impact a young designer’s job selection. This presentation examines bridging the gap between education and professional graphic design, the challenges of entering the field, and the stigmatization towards various cities and design institutions.

Emily Burns, Auburn University
Native American Art in Paris, Cultural Disruption, and Global Art History
In the 1900 Paris Exposition, U.S. displays spun competing narratives about American Indian culture. Sculptures by Solon Borglum and paintings by Charles Schrevogel celebrated the dynamism of U.S. westward expansion. In tandem, in the Palais des Industries, Rookwood Pottery and Tiffany & Company froze American Indian culture in portrait vases and stylized
metalwork. The Education exhibition’s display may first seem to support this master narrative of manifest destiny and Native erasure with a corner dedicated to the assimilation undertaken by American Indian boarding schools. Yet this display paired school uniforms with scattered examples of Native art, including baskets, a model canoe, Hopi Katsinam painted on hide, and a small painting by Hochunk artist Angel DeCora. The inclusion of Native objects, whether from tribal nations or made by boarding school students in response to traditional Native craft, complicates narratives of Native erasure and raises possibilities for Native presence, disrupting master narratives in the other displays. American Indian paintings were also included by the Surrealists in the 1931 anticolonial exhibition called “The Truth about the Colonies.” This paper focuses on these two displays to consider how indigenous American art history shown in Paris invited questions about global indigeneity and global art history.

Ashley Busby, Susquehanna University
At the Surrealist Table: Meret Oppenheim’s Cannibal Feast
This paper examines the performance and installation work Cannibal Feast by Meret Oppenheim. Displayed at the last International Exhibition of Surrealism (1959) at the Galerie Daniel Cordier, the work included black tie dinner guests gathered at a long rectangular table. Presented for their dining pleasure was a nude female body covered in foodstuffs. The work had evolved from a live performance, staged by Oppenheim in her own home, in which she had served close friends a meal presented on her own nude body. At the urgings of André Breton, Oppenheim restaged and reimagined the work for the exhibition. On opening night live dinner guests gathered around a female mannequin as serving dish; the diners were subsequently replaced with mannequins for the run of the exhibition. This paper examines the implications of the (female) body as a serving vessel in Cannibal Feast and considers shifts in meaning suggested by the various combinations of real and false bodies over the lifetime of the performance. Intersections of the feminine and themes such as consumption, food preparation, and fine dining in the work of Oppenheim are also addressed.

Rachel Bush, Austin Peay State University
The Struggle is Real: The Future of Student-Run, Faculty-Led Design Agencies
Bush cannot say she completely understands the joys and struggles of running a student design agency, but she can relate to the experience of leading a group of students and trying to get them to act like professionals before they actually enter the profession. She currently teaches a course called Design Center, which is designed to expose students to real-world application with a hands-on learning experience. The class provides students with an opportunity to work with clients on visual communication projects. These projects are independent and vary greatly depending on the needs of the client. This class usually has between 10-12 students who are each assigned three clients throughout the semester. Bush coordinates approximately 30 to 36 clients per semester with students for “service-learning” projects. This coordination includes meetings, phone calls, student-client contracts, deadlines, and more. Design Center is about as close as can be to a student-run, faculty-led design agency without officially being one. The struggles are real, but the concept is the future of design education, with Bush playing a part in its evolution into a mutually beneficial experience.

Eliza Butler, Brooklyn Museum
“A Tour Around the World”: Frank Millet’s “Transportation Day Parade” at the World’s Columbian Exposition and Non-White Bodies on the Move
On September 9, 1893, four months into the World’s Columbian Exposition, Frank Millet, the prolific American painter and director of the fair’s mural program, directed a parade that took
place in the Court of Honor. Organized to celebrate Transportation Day, the parade was meant to be a form of public performance that educated viewers about global history. A colorful spectacle featuring actors (in traditional costume) from the Midway Plaisance and vehicles from the Transportation Building, the parade was described by the Chicago Daily Tribune as a “tour around the world” illustrating modes of transportation from countries ranging from Turkey to Benin to Italy. This paper argues that with indigenous populations of Africa, North America, and Asia placed at the start of the show (walking) and white Americans and Frenchmen placed at the end (riding modern bicycles), the show displayed a global “evolution,” one heavily influenced by the exhibitions in the anthropology buildings. At the same time, whether Millet intended it or not, Butler argues that the parade was a major departure from the displays at the White City as it gave non-white bodies the chance to perform and move freely through a space that was largely off limits to them.

Kimberly Callas, Monmouth University
Combining Science and Religion through Art: Seeking an Ecological Self
Artist Kimberly Callas became interested in the idea of an “ecological self” after living through 9/11 and then moving to Midcoast Maine to co-found a sustainability institute. Through her work in sustainability, Callas realized it was the emotional attachments to nature, rather than data, that were the real motivators to action, especially in cases where environmental damage was invisible, as in the pollution of water. Callas went in search of these attachments through an artistic process she describes as “a combination of scientific observation and religious practice,” seeking an “ecological self,” a self that remembers our deeper connections to nature. Could this “self” hold the answers about how to live sustainably within the cycles and limits of our home planet? Callas creates artwork, often using the human body combined with natural materials (tomatillo shells, wasp paper, birch bark) and symbols from nature (caves, mountains, bees) to express an interconnectedness with nature, the human body now including nature’s materials, rhythms and other species. Her artwork has been exhibited broadly, including New York City, Chicago, and Sofia, Bulgaria, and has received several awards, including recently a Puffin Foundation Grant. She is in her first year teaching sculpture at Monmouth University.

Ann Cannon, Boston University
An Ambassador for Africa? The Tension between Jean Pigozzi’s Collection Practices and the Art of Chéri Samba
This paper addresses tensions of coloniality and modernity present in contemporary art and correlative art institutions, through considering the Contemporary African Art Collection of Jean Pigozzi, a Frenchman and a self-proclaimed “ambassador for Africa.” The collection, shown in 2005 as part of the controversial African Art Now exhibition, came under fire due to Pigozzi’s collection practices, which are regarded as colonialist and problematic. Within the catalog, Pigozzi stated, “The education (or better, the non-education) of African artists is so much part of their work.” He views himself a savior for “his” artists, claiming that without his collection, their careers would be nonexistent. To contrast Pigozzi’s patrician tendencies, this paper focuses attention on one “artist-collectée” represented in the exhibition, Chéri Samba. A Congo native, Samba uses his art to discuss the residual effects of the Belgian colonization of the Congo in 1885. Samba’s work appears to be the outlier within the collection, which largely speaks to Pigozzi’s own aesthetic and political preferences. Through observing this relationship, this paper suggests that Samba sits uneasily with Pigozzi’s collection practices and asks how each addresses the theme of colonialism within their art and collection practices respectively.
Kevin Cates, University of Arkansas at Little Rock
I Don’t Need a Designer, I’ve Got a Template
As a practicing graphic designer, designer educator, and researcher for over 20 years, Cates has turned over many rocks and looked down many rabbit holes to see what other people are doing to further their careers and challenge themselves aesthetically and technologically. This has led to a fairly confident individual who can justify his work (and budgets) to clients and colleagues and feel good that the end result is time and money well spent. However, all of that has come into question with the rising number of “template” services offering logos for $15, websites for $100, or, better yet, allowing self-proclaimed designers to work and create for free through manipulation of free wireframes and preset graphics. Cates has found himself at a crossroads trying to justify the value of what he is doing, and passing on this thought to his students. How important are trained designers? How valuable are we? How does one justify a 4-year college degree in graphic design?

Bradley Cavallo, Marian University
Funerary Portraits on Stone, Lapis-Christus, and The Transmutation of the Dead
The material matrix mattered for early modern paintings on stone. While some painters and patrons may have used lapidary supports as rigid proxies for canvas or panel, others realized that the medium could not just literally support the images found on their surfaces but support the iconography rhetorically by augmenting it. Christopher Nygren, for one, has very recently contributed to our understanding of this concept in the context of Titian’s 1547 Ecce Homo on slate. Overlooked, however, are the plethora of early modern Roman funerary portraits on stone that operate in a potentially similar manner. A potential mode of investigating these paintings concerns the alchemical idea of Christ as the incorruptible and immortal Philosopher’s Stone. In the lapis-Christus analogy, the elusive goal of the alchemists exoterically transmuted base materials into purer forms like Christ through his death and resurrection esoterically transmuted Christians from their lowly, sinful state into that of their resurrected bodies. From metaphor to materialization, the colorfully painted portrait of the deceased on stone instantiated an intersectional logic that the stony portrait transmitted to the deceased an enduring physical presence just as Christ endowed the deceased with an everlasting spiritual presence.

Stephanie Chadwick, Lamar University
Dubuffet, Bricoleur: Appropriation and Hybridity in Jean Dubuffet’s Postwar Art
Jean Dubuffet is well known for his celebration of Art Brut, the term he coined to describe the untamed work of ostensible outsiders who lacked traditional artistic training and looked within, rather than to cultural sources, for inspiration. Less well known, however, is the extent to which Dubuffet borrowed from the formal and thematic qualities of Art Brut while touting his “anti-cultural” position. Proclaiming that true art emerges only from the primal depths of being, Dubuffet turned, nevertheless, to Art Brut, folk art, and the art of a variety of non-Western cultures for his own inspiration. This paper explores Dubuffet’s appropriation of these visual sources even as he constructed his persona as a legendary outsider, producing a vast oeuvre of overlapping, hybrid styles.

Jill Chancey, Nicholls State University
The Male Body in Action Painting: Elaine de Kooning’s Athletes and Gods
Elaine de Kooning’s (1918–1989) career was forged in the so-called “man’s world” of the downtown art scene in pre- and post-war New York City. Although called an Abstract Expressionist, much of her work is figurative. The figurative works with masculine subjects
(portraits, athletes, the bullfight, and Bacchus) far outnumber those with female subjects (mostly portraits). Though each series is different, all are painted in her signature style—aggressive, active, and gestural. De Kooning’s depictions of masculinity are frankly sensual and often emphasize admiration of the male body. This paper looks closely at her basketball and baseball works; her bullfight work; and her later Bacchus series. In them she effects a gendered inversion of the usual formula (an admiring male gaze upon a female form). Chancey argues that this was her unconscious way of dealing with the known limits of her success, while at the same time acknowledging that women often find men and masculinity appealing despite the frustrations of gender inequality.

Eunjung Chang, Francis Marion University
Fighting for Racial Equality: 15 African American Artists and Their Works
Today African American artists are energetic participants in a cultural revolution, in search of cultural identity, self-discovery, and self-esteem. They are not dominated by European aesthetic standards, but instead are responding to their own lifestyles. They are also unique in their artistic styles and themes depicting personal struggles, political turmoil, cultural conflict, racism, social discrimination, as well as African American music and dance. Young (2013) stated that self-identification of African American artists was often influenced by the history of African Americans in the United States and their struggles against racism, segregation, and injustice. Chang discusses the most influential modern and contemporary African American artists and their works, especially focused on discussions of critical issues like racism and discrimination. Jung (2015) indicated, “Racism is not just a problem of the South. Rather, it is a problem that is deeply embedded in the history, culture, and institution of the U.S. society.” Racially and culturally responsive teaching plays a critical role in how students come to understand their ethnic self-esteem, cultural diversity, and social inclusion. Therefore, we as educators more broadly need to reevaluate our goals of teaching in terms of the cultural, ethnic, racial, and social diversity of our students.

Gary Chapman, University of Alabama at Birmingham
The Evolution from the Self-Portrait as an Observable Vessel, to a Communicative Symbol, and Eventually an Artistic Voice or Spirit, Free from the Body Altogether
Chapman illustrates his PowerPoint presentation with select self-portraits created over 36 years of his painting career. It is organized chronologically and divided into three distinct phases. The early portraits: Conventional or classical self-portrait as a means for developing and practicing one’s skills of painting and observation. The mid-career portraits: Using self as a more conceptual tool, where self goes beyond simple portrayal and is used as a vessel for communicating something larger than self, using his image as symbolic of the Everyman. The latest portraits: Abandoning the self as a vessel altogether, where the content of the piece speaks more about Chapman, the artist, than the simple or literal image of himself.

Zoe Charlton, American University, and Tim Doud, American University
The ‘sindikit | Project
The ‘sindikit project is a self-funded endeavor that emphasizes and extends our collaborative practices as artists and educators. The pursuit of ‘sindikit fosters community conversations among cultural producers, local and national visual artists, and arts allies with a stake in discussing sociopolitical and cultural issues. ‘sindikit is a collaborative art project created to engage our research interests in gender, sexuality, and race. Its platform allows us, and the invited ‘sindikit artists, to respond immediately to what is happening in our (collective) studios and in the world. The social capital of ‘sindikit is collaboration and cooperation, and trust and
generosity between artists. It’s a way to be a good neighbor, a contributing citizen artist. We are committed to creative research and are not concerned about the commercial ramifications that occur within traditional gallery exhibition models; we privilege process over product. We are keenly interested in how experimentation and artistic practices are made relevant to society at large. Each artist creates a project in which they research a lesser explored component of their practice. We discuss how we engage our artistic, pedagogical, and aesthetic concerns in our selection of ‘sindikit artists, and to discover new methodologies and solutions in artistic practices.

Sara Christensen Blair, Northern State University

Imagined Conversations—History and Dialogue around the Table

Examples including Leonardo DaVinci’s Last Supper, Judy Chicago’s Dinner Party, and Abramović’s The Artist Is Present all use the table as a device for the creation, presentation, and documentation of conversation. The representation and presentation of a table in art offer a transitional binding among the viewer, the art object, the artist, history, and context. Whether the conversation is imagined as in the case of Chicago’s Dinner Party, documented through religious imagery in DaVinci’s Last Supper, or a silent embodied experience in Abramović’s The Artist Is Present, the table serves as an intermediary allowing conversation to exist. Ubiquitous and utilitarian, the table illustrates a space to gather with ease as it demarcates a malleable yet clear boundary for subjects. Drawing on the theories of Jacques Derrida and Julia Kristeva, the table as intermediary is examined as a device that dissolves the subject/object divide within artwork as well as for the viewer of the work itself.

Carmina Cianciulli, Temple University

The Art of Business and the Business of Art: Integrating Entrepreneurship into Studio Art Programs

The issue of how to address career preparation for art students is daunting. Copyright, intellectual property, risk management, branding, marketing, launching a business—each year the topics become more complex and more varied. Faculty who teach business practices classes within the studio disciplines are often unaware of the numerous ways that they can protect and enhance the business side of their practice. In this session we discuss how to address entrepreneurship both pedagogically and programmatically in efficient and practical ways, including intercollegial collaborations, utilization and revision of current curricular options, outreach to alumni and organizations (like CERF+ and Volunteer Lawyers for the Arts), and the fostering of art-specific incubator programs.

Julie Codell, Arizona State University

Philanthropic Collecting for the People: Art for Cultural Uplift, 1880–1930

Collectors Grenville Winthrop (Fogg Museum), Samuel Bancroft (Delaware Art Museum) and William and Henry Walters (Walters Art Museum, Baltimore) exemplify late 19th-c.—early 20th-c. American collectors who rejected conspicuous consumption, lived modestly, and donated their collections to museums and universities. Motivated by a negative view of American culture, they believed only European art could elevate public taste and train future American artists. To these ends they selflessly augmented their collections with catalogs, educational public events and meticulous scholarship, going well beyond conventional philanthropy. In The Last Romantic, art agent Martin Birnbaum details gathering works for such collectors who left collections to the Rhode Island School of Design; the Taft Museum, Cincinnati; and the Philadelphia Museum, among others. Codell analyzes samples of these collectors’ works to determine (1) cultural deficiencies they perceived in America and how their collections were
intended to correct deficiencies, (2) their collections’ effect on public opinion and an emerging American cultural narrative about modernity, (3) their collecting’s effect on the U.S. market for 19th c. art. Eschewing Old Masters, they helped establish Ingres, David and Pre-Raphaelites as “new” Old Masters, revised conventional histories of European art, and inspired collectors in Detroit, Chicago, Cincinnati, and small towns.

**Dylan Collins, West Virginia University**

**Stay Hydrated: Art Fairs as Endurance Sport**

Critic Brian Karl adroitly sums up the art fair phenomenon as “... a tidal flow of people and things that overwhelms and cross-wires your brain toward shutdown.” While Collins agrees with this assessment, he also feels that tired feet, visual fatigue, and the challenges of navigating this crush of humanity is a small price to pay for the life-changing opportunity to see more contemporary art in one place than you ever dreamed imaginable. This presentation focuses on the ritual dance of seeing and being seen in the art fair context, as well as Collins’s personal quest for surprise, wonderment, and the sublime amidst art fairs’ proliferation of shiny, reflective surfaces, Instagrammable photo opportunities, and art world clichés.

**Flint Collins, Bellarmine University**

**Common-Pool Contestation: Aquatic Eco-Art, Environmental Ethics, and Site Responsibility**

Collins examines the ethical implications of three contemporary eco-art projects that address anthropogenic, water-related issues such as pollution, habitat degradation, inequity in infrastructure development and municipal decision-making processes, as well as privatization and loss of common-pool resource access. Invisible-5 (2006), by Amy Balkin and Kim Stringfellow, is a self-guided audio tour documenting the experiences of people struggling for environmental justice along the major interstate connecting San Francisco and Los Angeles. The video work Land Mark: Under Discussion (2005), by Jennifer Allora and Guillermo Calzadilla, investigates longstanding territorial disputes between the citizens of the island of Vieques, Puerto Rico, and various agencies of the U.S. government and military. Founded in 2009, Museo Subacuático de Arte (MUSA) is an underwater sculpture museum and large-scale coral reef remediation project sited in the waters surrounding Cancun, Isla Mujeres, and Punta Nizuc, Mexico, which showcases Jason deCaires Taylor’s environmentally-themed, figurative sculptures made of specialized marine concrete that promotes coral propagation. A framework of site responsibility combining the theories of site specificity with philosophy of environmental ethics will be used to show how these three eco-ethically-oriented projects work to persuade spectators of the moral rightness, wrongness, or permissibility of particular modes of water use.

**Dina Comisarenco, Universidad Iberoamericana Ciudad de México**

**Arnold Belkin’s “Chinese Boxes”: The Intertextual Worlds of Paraphrases in the Series “The Death of Marat”**

The profound reflections expressed by the Canadian-born Mexican artist Arnold Belkin (1930–1992) in his critical writings reveal a very poetic, analytic, and socially engaged approach to art criticism, which is worthwhile analyzing in their very complex and varied perspectives. This paper focuses on the study of his concept of “paraphrases,” by comparing his artistic expression in some of Belkin’s series such as The Death of Marat (1970–1972) and his text entitled “Apuntes para un ensayo sobre la simultaneidad, sincronismos, intertextualidad y paráfrasis” (1983–1985). The concept of “déjà vu,” which Belkin explained by comparing it to the effect of a Chinese box, because of the nesting effect of different levels of reality which seem to go on ad infinitum, is clearly exemplified in his paintings which through different visual allusions and
quotations bring to memory other artistic works of different times and media. The concept of “pathosformel,” created by the founder of critical iconology, Aby Warburg, will complement the interpretation of the significance of Belkin’s original artistic creative strategy.

Kevin Concannon, Virginia Tech
For Whom the Bell Tolls: Embodied Perception and Sound Art
Embodied perception, often discussed in the context of Minimalism, offers a useful lens through which to “see” certain sound art installations. Merleau-Ponty explained: “To begin with, a thing has its size and its shape beneath perspectival variations, which are merely apparent. We do not attribute these appearances to the object, they are an accident of our relations with the object and they do not concern the object itself.” Citing Merleau-Ponty, Michel Chion expanded: “This law of constancy poses a peculiar problem when what you are dealing with is an incorporeal object like the sound object. If you listen to a recorded snippet the volume level of which alone is varied with the turn of the dial, can we still believe that we are nevertheless dealing with the same sound object?” This presentation considers two historical sound art pieces from this perspective: Atsuko Tanaka’s Work (Bell) (1955) and Laurie Anderson’s Note/Tone (1978). In the former work, sound itself travels through the exhibition, acoustically mapping the gallery space; in the latter, a moving subject travels through a defined corridor triggering four sound samples that create the word tone in one direction and note in the other, an audio palindrome.

Niki D. Conley, University of Missouri
Mythic Masculinity and the Reception of America’s Official Art of the First World War
American artists believed the Great War’s trials would usher in an era of artistic productivity and virility. The United States’ Division of Pictorial Publicity, headed by “Gibson Girl” creator Charles Dana Gibson, dispatched eight artists to the Western Front, slating them with the task of documenting the frontlines. Eugene Gallatin, under military auspices, organized their debut at The Allied War Salon in New York in late 1918. Critics panned the art of the so-called AEF Eight as aesthetically homogenous, lacking emotional intensity, and too restrained in their rendering of combat and death. Gibson’s apparent allegiance to straight illustration over fine art proved an unfavorable juxtaposition to the more forceful work produced by artists of allied European nations and Canada. Critic Henry McBride declared the collection “distinctly disappointing.” Royal Cortissoz agreed, concluding that the exhibition sounded the death knell for lingering notions that war might leave a positive mark on American art. In this paper Conley argues that the reception of the AEF Eight was inflected by the persistence in the twentieth century of nineteenth-century discourses characterizing war as a great adventure and the ultimate demonstration of masculinity. The AEF Eight’s failure to embody these myths ultimately led to their undoing.

Lisa Cook, Your First Design Job: Transitioning from Student to Young Professional
see: Robert Brown

Nicole Cook, Philadelphia Museum of Art
By Candlelight: Uncovering 17th-Century Women’s Nocturnal Lives
European society, aided by lighting innovations and societal shifts, experienced a rise of nocturnal culture over the course of the seventeenth century that was reflected in both images and texts. Recent research indicates that women were important chroniclers of and contributors to these new nocturnal cultures. For some women, the night could represent a respite from domestic work and allow for intimate, often exclusively female, group activities,
such as sewing bees or music making. In other instances, women were able to venture out into the night in newly public ways in mixed-gender spaces like parties, coffee houses, and music halls. This paper analyzes a small selection of visual works and writings by women as evidence for women’s new nocturnal lives in the seventeenth-century Netherlands. Judith Leyster’s nocturnal paintings and Gesina ter Borch’s nocturnal watercolors will be placed in dialogue with the myriad references to night in the poetry and letters exchanged in Dutch literary circles, such as those of Katherina Lescailje and Cornelia van der Veer. The result of this interdisciplinary investigation is new historical insight into women’s participation in the rise of nocturnal culture and in the crafting of night’s romanticized symbolic significance during the era.

Karen Cordero, Universidad Iberoamericana Ciudad de México
Frida Kahlo’s Diary as a Work of Art
This paper explores the status of the notebook known as Frida Kahlo’s Diary as a work of art, through the deployment of various strategies: 1) considering the ways in which the use of materials and the interrelationship of words and images in this object activate the reader’s imagination; 2) analyzing the central role of the body in the author’s discourse and the relationship of its treatment here with the concept of feminine writing as used by Hélène Cixous and Luce Irigaray; 3) exploring the relationship between Kahlo’s conception of the creative process in her Diary and that of various artistic movements both of her time and of later periods. Drawing on theories of aesthetic reception, Cordero develops these lines of analysis through the exploration of affective trajectories in the Diary and the visual, material and verbal elements that catalyze them, delving more deeply into several examples to underline her points.

Michelle Corvette, Belmont University
There’s a Place for Everyone: Navigating Your Artistic Career
While other creative professionals have agents or managers, visual artists are charged with the responsibility of building their careers and ensuring fair and equitable treatment along the way. This overture examines how to approach artistic business basics such as laying the groundwork for a studio career, tracking inventory, working with galleries, using promotional tools (websites, business cards), securing grant funding and residencies, as well as the importance of networking and the social practice of community involvement, from the perspective of an active visual artist who recently completed a second Ph.D. in visual arts research from the University of London, Goldsmiths, and is currently teaching in the United States. The discussion is open, honest, and relatable for emerging artists, students, and educators alike to be able to thrive in their artistic careers and help others to do so as well.

Katherine Coty, University of Washington
Nel Cuore di Tufo: Shaping Regional Identity with Stone in Cinquecento Tuscia
Defined not by geographic boundaries but by geomorphology, the region of Tuscia in central Italy is dominated by the rough and porous volcanic stone known as tufo. As a key component of both rock-cut villages and cardinals’ palazzi, tufo not only shapes the topography of the region, but also the boundaries of the population’s lived experiences. Given tufo’s veritable omnipresence in the Tuscian vernacular, its usage in the construction of villas and landscape architectural projects throughout the sixteenth century seems to have carried a certain ideological significance as part of the regional landscape and history. While neither precious nor rare, as part of the typical Tuscan landscape tufo was central to the fashioning and representation of regional character, thereby fusing genius loci with cultural identity.
Jennifer Courts, University of Southern Mississippi
Reassessing Glory: Motherhood and Marie d’Anjou’s Happily-Ever-After
Marie d’Anjou married Charles VII, the king of France, in 1422, but the reality of her life as queen was not the stuff of fairy tales. Never officially crowned due to the Hundred Years’ War, and eclipsed by Agnes Sorel, her husband’s mistress, historians have labeled Marie a “reine sans gloire”; yet, objectively, she was a successful queen. Marie gave birth to thirteen children, including the heir to the throne, the future Louis XI. This paper argues that Marie d’Anjou made use of contemporary visual culture to capitalize on her success and secure her reputation as a pious mother of royal heirs. Marie commissioned Les Douze Périls d’Enfer, a vernacular translation of a sermon reinforcing penitent behavior for members of the royal family. Marie’s presentation copy no longer survives; however, royal copies of the manuscript speak to her lasting legacy by recording her blending of maternity and piety. Illustrated frontispieces of some copies represent an iconography of royal motherhood, highlighting Marie’s repeated pregnancies and resulting offspring. Ultimately, Marie d’Anjou’s life and legacy challenge our modern ideas of what constituted a successful queen in the late fifteenth century.

Dickie Cox, Monmouth University
Ambiguity, Uncertainty, and Fearlessness: Pedagogical Approaches to Design Thinking for Non-Designers
Jeremy Bailenson, director of Stanford University’s Virtual Human Interaction Lab, is well known for his research in virtual reality (VR). He says, “There is increasing evidence that VR can be more effective than other media in evoking empathy.” VR offers a unique tool in the designer’s arsenal of technology, which is the ability to immerse oneself into the perspective of the user. Another asset of VR is that it allows the designer the ability to experience different design choices in order to gain a better understanding of the perspective of the client or user(s). Applying this technology in the line of problem solving solutions also offers a new platform to help evaluate one’s work.

Robert Craig, Georgia Tech
Teaching Critical Writing: The Analogy of the Prosecuting Attorney
The effective undergraduate writer evolves from an author of “high school reports” (addressing the journalistic questions of what, when, and who) to a writer whose critical point of view addresses how and why, and whose methodology moves beyond descriptive reporting to argument. Graduate thesis writing requires an argument, and whether a working hypothesis pans out as “proved” or not is less important than the fact that there is a working hypothesis to begin with. This paper discusses a strategy for teaching students to write from a critical point of view. The analogy of the prosecuting attorney is helpful: the exercise is to determine whether (or to what degree) an accusation (working hypothesis) is true, and as an attorney, the student gathers evidence that supports or disclaims the argument that the accused is guilty. So the teacher’s approval of the student’s intended paper is not based on the question, “what is your topic?” but rather “what are you arguing?” Like the attorney, the critical writer makes an opening statement (intention), lays out the gathered data (evidence), convinces the jury or reader of relevance (proof), and makes closing arguments. Critical writing is argument.
Pilgrimage badges are essential in understanding the subjective and complex concept of the holy journey. These souvenirs contextualize multifaceted spiritual themes and represent the devotional, didactic, and sensory nature of pilgrimage. Pilgrimage badges allowed their owners to transcend their socioeconomic stations, assume new identities, have immediate access to shrines and relics, and even to possess divine powers of healing and protection from evil. In this paper, Crouch examines the intricate concepts of pilgrimage and how these factors are represented in pilgrimage badges. She also explores the subject of identity in relation to the holy journey, with specific observations about subject matter and the spread of visual language. A large part of the paper is dedicated to the collection practices of pilgrimage badges and what these practices indicate about the sacred and transformative properties of the ampullae. Specifically, Crouch argues that collectors not only gather badges for personal worship, but to assemble an armory. Badges were not only a part of the pilgrim’s identity, but concrete items used to fight various ailments and defend against corruption. This behavior is therefore indicative of Late Medieval devotional practices that promote personal piety through sensory experience, transformative themes, and tangible manifestations of holy presence.

Mary Skipwith studied art with Lou Garland, daughter of the Chancellor of the University of Mississippi, and was one of four founding members of Delta Gamma Sorority, Grand Chapter Psi, Oxford, Mississippi, on January 2, 1874. Following marriage to Henry Taliferro Buie and their move to Chicago, she worked for Anderson Galleries and Marshall Field and Company painting miniatures and copies of masterpieces. In her will, Buie endowed a museum for her hometown. The Mary Buie Museum opened in 1939, designated a WPA art center. A self-portrait of Buie hung in the vestibule. Her copies of Leonardo da Vinci’s Mona Lisa and JeanJacque Henner’s Penitent Magdalene hung in the office. Copies of Jules Breton’s Song of the Lark, Buihh’s The Cardinal, George Frederick’s Holland Morning, Bernard Pothast’s Mother’s Hour, Fritz Thurlow’s The Old Mill, Joshua Reynolds’s Age of Innocence, and Hofmann’s Head of Christ hung in the Mary Buie Room. In 1940 the museum was the only Mississippi museum with membership in the American Association of Museums. This paper addresses Buie’s role as a professional copyist and museum founder.

This paper explores the experience of twelve graphic design and digital media students’ travels to Dublin, Ireland, with trips to Galway and Cork, while learning the art of sketching using digital devices. Sketching is a way of being able to visually communicate the thoughts and ideas in one’s mind quickly and efficiently. Many graphic design students are lost without the use of a computer in front of them, yet it is vital for them to be trained in the analog use of a pencil or pen. A simple sketch can speak volumes and can be a more effective tool when brainstorming. However, the advantages of using a tablet as a sketchbook can transform the way a student thinks and creates: editing, color variations, etc., are much easier to modify when digitized. Discussion includes the importance of sketching, how to incorporate traditional sketches into a digital sketchbook, highlights and pitfalls of international travel, as well as successful strategies to teach sketching to graphic design students.
Jeremy Culler, University of South Carolina Aiken

Addressing Eclecticism and Appropriation in the Art of Livio Orazio Valentini

When the Italian modern artist Livio Orazio Valentini left Orvieto for Rome in 1967, it was to immerse himself in the emergent post-war Italian art scene. Valentini’s pre-Rome art was linked to a layered past—the Orvieto historic center is built on Etruscan, Roman, Medieval, and Renaissance layers—and in Rome he looked outward to the late modern developments of his colleagues Pablo Picasso, Alessandro Bruschetti, and others. In this paper, Culler addresses how Valentini processed his cultural heritage and built off late modern and contemporary art practices by way of eclecticism and appropriation. Drawing from research conducted in his archives (in Orvieto, Italy) this summer, Culler elaborates on the ways Valentini used eclecticism and appropriation in his paintings, sculptures, and installations. Culler also addresses how Valentini consciously and subconsciously borrowed, processed, appropriated, and mixed (classical and modern, western and non-western) subject matter as he reclaimed his cultural heritage, addressed issues of borrowing, and further developed his artistic identity after returning to Orvieto in 1970. Culler discusses work from his “Orvieto Informal Period,” “Rome Period,” “Iconologies of the Cathedral of Orvieto Period,” and “Luca Signorelli and New Representation Period”—all featuring elements of borrowing and mixing.

Lucy Curzon, The University of Alabama

Mary Kessell: Memories of War in “Notes from Belsen Camp”

In 1945, the British government commissioned Mary Kessell as a war artist and sent her to document British activity in Allied-occupied Germany, particularly humanitarian efforts to repatriate survivors of Bergen-Belsen concentration camp. She produced “Notes from Belsen Camp” (1945), a haunting series of black and sanguine charcoal drawings, in response. Through their wild gestures and awkward figure-ground relationships, these images conveyed to British audiences Kessell’s staunch repudiation of the Nazis’ comparatively systematized dehumanization of European Jews. Yet Kessell’s work, Curzon argues, also marks another, less obvious form of protest. The War Artists’ Advisory Committee, the body that appointed Kessell, intended British war art to be used for propaganda purposes and, as such, to promote specifically British values and interests. Yet “Notes from Belsen Camp” disavows then-typical tropes of nationalism—those that softened, for example, through color choice or strategic use of perspective, overt signs of Jewish genocide in order to highlight instead the righteousness of British victory—and in its place delivers a more direct meditation on the Holocaust and its victims. Kessell’s protest is thus multilayered. It visualizes not only resistance to Nazi oppression, but also more subtle historical efforts to produce “approved” public memories.

Douglas Cushing, University of Texas at Austin

Myths of Collective Humanity in “transition”

In 1932, Eugene Jolas printed “Poetry is Vertical” in his little magazine, transition. Signed by Hans Arp, Carl Einstein, and others, the manifesto’s final point read, “The synthesis of a true collectivism is made possible by a community of spirits who aim at the construction of a new mythological reality.” American-born, raised in Lorraine speaking French and German, Jolas saw himself as perpetually crossing the divisions responsible for the First World War. Transition was a vehicle for bridging such divides, its contributors realizing a “new conception of man by reconstructing the link with the pre-logical or mythological age.” This paper explores cross-currents within transition: the utopian search for a mystical collectivism and an insistence that the Western world required a new language and mythic sensibilities. Jolas sought this redemption in avant-garde art and poetry and in work often cast elsewhere as ethnographic, not artistic; interspersed with the Surrealists and Dadaists, for instance, transition included
Mesoamerican and Native American art as well as texts on African American music and dance. Resisting fascist mythologies of nation and race in the 1930s, transition’s “primitivist” tendencies provided a counterpoint. Nevertheless, the magazine also essentialized those “others” by binding them to pre-logical mysticism and poetics.

Rachel Danford, Marshall University
A Speaking Crucifix in Guibert of Nogent’s On Saints and Their Relics
This paper analyzes a miracle account in Guibert of Nogent’s treatise On Saints and Their Relics (c. 1125), documenting a speaking crucifix. Once during a Mass, an acolyte jokingly offered the Host to the sculpture in question. The image retorted: “I will shortly give you some of my bread.” The acolyte then became sick, died, and went to heaven. Guibert explains that the boy did nothing to earn spiritual honors but gained heaven through dumb luck. Not everyone involved in a miracle deserved to be elevated to the status of a saint. Danford argues that just as there was nothing extraordinary about the irreverent, young acolyte in the story, there was also nothing inherently special about the crucifix. Guibert implies that the sculpture was a means through which something marvelous was enacted, but what made it miraculous was the divine decision to use it that way, not its material or formal nature. Thus, Guibert’s treatise provides a theory of miracles, which distinguishes between earthly matter and divine action. Danford concludes by assessing the applicability of Guibert’s distinction between matter and action to two surviving sculptures associated with miracles and relics: the Gero and Ringelheim Crucifixes.

Stephanie Danker, Miami University
Civil Rights History as Inspiration for Civic Engagement through the Arts
Danker highlights artists’ responses to events that occurred during the Civil Rights Movement and provides inspiration for activism through art in educational contexts. University archives around the country hold special collections dedicated to Civil Rights history, including photographs and other primary sources. Art education students can use these archives as research for creating resources intended for K-12 audiences. This approach might assist students to gain empathy for peoples of the past and make connections to current social justice issues. Students and educators may envision directions towards improving conditions in their communities for the future. Visual arts can document the present moment and challenge injustices for change.

Erin Davenport, Davidson College
How Installation Art Can Reclaim Space, Transform Collective Suffering into Poetic Resistance, and Bring Aesthetics into Utilitarian Space
Rainclamation is an installation art project displayed next to elevators at Davidson College. The art reclaims the space around an elevator from an area of stigma to one of beauty. The medium of Rainclamation is wooden panels with melted wax that forms three-dimensional texture on top of spray-painted text. The abstract wax designs answer “what would rain look like running through color,” and the visuals show dripping in multicolored wax. The design incorporates another level of reclamation, taking rain from a source of significant stress for people with physical disabilities and making it aesthetic. Also painted on each panel is erasure poetry derived from physical education manuals from the 1950s which emphasized physical fitness as an essential attribute. Those documents, the false universality of which erases disabled bodies, are erased, resulting in poignant poetry and a third level of reclamation. Since the placement of
the art next to elevators is so unexpected, viewers’ shock in seeing it engages with the rarity of disability discourse, and testifies to the same erasure the work evokes. Viewer response is both the primary purpose of the art’s installation and an additional layer which compounds its meaning and gives it an interactive quality.

**Mary Anne Davis, Institute for Doctoral Studies in the Visual Arts**

**The Embedded Artist: Econo-Aesthetics and the Future Imperfect**

How does the artist impact community in an increasingly politicized world? How can the artist contribute to the economic stability of a community and therefore increase the autonomy and agency inherent in a locally focused municipality? Davis addresses these questions in relation to the artist in community, with an emphasis on the importance of the artist’s role in specific communities and her impact on economies through the aesthetic intervention of social art practice and the development of local markets. Alternative venues for remunerative agency are addressed as well as notions of heterotopia and manifold cultures emergent within relocated areas of diverse populations.

**Sasha Davis, The Renee & Chaim Gross Foundation**

**Acquired by Exchange: The Networked Collection of the Renee & Chaim Gross Foundation**

This paper explores the history of the Renee & Chaim Gross Foundation from private home of American sculptor Chaim Gross (1904–1991) and his wife Renee to current use as an educational institution with a preserved salon-style installation of their collection. In 1962, the Grosses purchased 526 LaGuardia Place, a building in Greenwich Village, in order to combine home and studio. The collection includes American, European, African, Pre-Columbian, Oceanic, and Decorative arts. Gross began collecting works by friends early on, evidenced by iconic photographs of his studio in the 1930s by Arnold Newman and Eliot Elisofon. At this time, Gross also began to look beyond New York to collect African art. The Grosses often invited people to their home and advertised open hours as early as the 1960s. The idea to create the Foundation came later, however, and evolved as they mulled over the possibility of institutional partnerships. The mission of the Foundation is to further the study of Gross and American art, especially those artists whom he collected from directly. This paper examines the history of Gross’s collecting and his vision as a collector-artist through unpublished archival materials and works of art in the Foundation’s collection.

**Jillian Decker, Columbia County Arts, Inc.**

**Funerary Architecture in the Classic Maya Realm: Temple I at Tikal as Jasaw Chan K’awiil I, Embodiment of Axis Mundi**

In traditional Western civilizations, funerary architecture is used to commemorate the dead, to celebrate the ascension of the deceased to heaven or paradise, or to perpetuate the life of the dead into the afterlife. The purpose of Maya mortuary architecture, however, remains unclear. The most abundant form of funerary architecture in the Classic Maya realm was the step pyramid, such as Temple I at Tikal. This essay uses ethnographic evidence of Maya cultural and religious beliefs, a brief cross-cultural comparison to temple use in Ancient Egypt, and the archaeological remains at Tikal to draw parallels between the mortuary building practices of the Classic Maya and their belief in axis mundi. This study concludes that funerary step pyramids of the Classic Maya, such as Temple I of Tikal, were erected as permanent, physical embodiments of the deceased kings as axis mundi.
Meaghan Dee, Virginia Tech
From Terminator to Big Hero 6
In 2015 an interdisciplinary team was formed to help take an existing disaster response humanoid robot from the lab to the field by transforming its raw skeletal structure of aluminum and electronics into a form that promoted familiarity and recognition of its capabilities. Over the course of 18 months, artists, designers and engineers worked together to create a contoured suit of interlocking protective panels for ESCHER (Electromechanical Series Compliant Humanoid for Emergency Response). The group completed color, form, and brand studies that inform changes to the robot’s visual presence. Research was focused on machines used in industrial applications to perform routine watch, basic inspection, and initial response in emergency situations. Digitally sculpted 3D printed parts were designed to soften the hard angles of the existing robot frame and bring inline the overall proportions. This project demonstrated to those involved exactly how common the ground between the studio and the lab can be. Engineers were shown new ways to consider projects beyond pure mechanical functionality. Artists and designers were exposed to the meticulous means by which engineers must operate in order to push forward the cutting edge of technology.

Kristy Deetz, University of Wisconsin–Green Bay
Strings, Folds, and Rabbit Holes: Complex Webs of Making
The virtual reality of digital and Internet worlds coexists with the actual: they move in many directions and shape each other. Similarly, artmaking experiments with hybrid practices and new mixtures of materials, often employing advances in science and technology to transform substrate, fabric, and meaning. The mutual fabric of making contains “super strings” that simultaneously pull on the past, present, and future. As an artist Deetz became aware of her own making as a process enfolding itself with art history and, more recently, engaging with the digital—a continual process of tying and retying. This process includes her vested interest in each image and in the idea of fabric as a fluid visual and conceptual entity infinitely wrinkling, veiling, folding, unfolding, and enfolding. Paintings combine many layers of tiny marks to create an illusion of fabric. The tiny graphemes act as syntactic glyphs that materialize into an image while also “shattering” the image to permit entrance into a virtual, theoretical world of spontaneity and reciprocity. The painting glyphs move from chaotic beginnings of uncertainty toward organization and meaning—a repetition of expansion and contraction that opens or disappears into rabbit holes to form complex webs of making.

Chanan Delivuk, Independent Artist
Food as Metaphor: A Preview of Significant Projects by Michael Rakowitz
Food has been used in many artistic practices to bring people together, comment on issues of social justice, and at times provide cultural education. Artist Michael Rakowitz’s project Enemy Kitchen is one that addresses these issues and more by providing Iraqi cooking classes to inner city school children living in New York City. Rakowitz’s use of food in another project, RETURN, symbolizes people during a time of war: “The dates were like the Iraqi refugees,” he explained. “Their path, their story, mirrors the story of the refugee, forever in limbo. It’s a way of relating tragedy. You come in for one thing, you leave with another.” This paper examines the work of Rakowitz, his use of food to create an exchange between various groups of people, and the cultural significance that each project makes on the community where the work takes place. More specifically, Delivuk examines in depth Enemy Kitchen (2003–ongoing), RETURN (2004–ongoing), and Spoils (2011), each projects that in their own way rely on the use of food.
Einav Z. Dembin, University of Texas at Austin
Epinetra and the Body: Experiential Art in the Classical Age
Weaving tools make up the largest body of objects associated with women’s work in ancient Greece. Though scholars have approached painted images of weaving analytically, few have addressed the multi-sensory and experiential qualities of the artifacts themselves. The epinetron, a tool placed over the thigh and used for the creation of thread, has suffered the most in this regard, and yet these objects complicate our understanding of the physical relationships between objects and their consumers. By establishing a connection between function and stance, epinetra influence their users’ self-perception by dictating bodily composure. Similarly, the spaces where women produced textiles were collaborative environments that required full use of the body and its senses. This presentation illustrates these realities by comparing visual, epigraphic, textual, and archaeological evidence from the Greek world. To provide additional context, Dembin compares these practices to that of the Tlingit, an indigenous tribe of the Pacific Northwestern United States, who use “spinning pads” reminiscent of epinetra in the production of Chilkat warp threads. By connecting these experiences to available evidence from the classical world, we can begin to reconstruct the lived realities of female artisans in ancient Greece.

Julie Dentzer, The Ohio State University
Ignoring the Algerian War: “Le Joli Mai” and the Algerian Population in 1962 Paris
Chris Marker’s Le Joli Mai was filmed in Paris in May 1962. The film interviews citizens across the city. Asking simple, quick questions, Marker reduces his opinions to a bare minimum. He engages Parisians to reflect on their happiness, political involvement, and ideas about the future. The film’s inexplicit focus is the close of the Algerian War for Independence in March 1962, a war characterized as an issue limited to Algerians in Algeria, despite the unacknowledged reality that France was at war on its own soil. Algerians migrated to the metropole for the promise of employment, but were met with abject living conditions, low pay, racism, and violence. In analyzing Le Joli Mai, Dentzer examines the (in)visibility of the Algerian community during this silent war. She reflects on the attitude towards immigrants in 1960s Paris and considers how all French citizens dealt with the trauma of the Algerian War when the conflict itself was silenced. By examining Le Joli Mai as a mirror of unexpressed desires, hidden agonies, and ruptured memories, Dentzer shows how the visual remnants of war can give sight to its unseen realities, and how its examination may pave the way for further acceptance and recognition.

Al Denyer, University of Utah
Pollute, Destroy, Respond: An Obsessive Mark Maker’s Perspective
The visual numbing that results from our everyday exposure to mass media images of violence and destruction leads us to filter and take a step back from the realities of these images. It is hard to distance ourselves from the actualities of the world around us, yet the sense of empowerment we experience from the simple act of the hand-drawn mark is unequivocal. Creating artworks that lead the viewer to question, step closer and out of a typical visual comfort zone, Denyer is invested in the making of aesthetically “beautiful” works, yet they are influenced by the “ugly.” The destruction of pristine landscapes, encroachment on protected lands from oil and gas exploration, the human desire to use, pollute, destroy, and claim as our own are concerns that Denyer as a visual artist strives to question and address through his work. He is an obsessive mark maker and, through his process, the miniscule becomes
something so much bigger, massive, and without boundaries. As thousands of small individuals might unite to protest or make a statement, similarly Denyer sees the act of drawing or painting multiple small marks as a way to make what ultimately becomes something a lot bigger.

**Wendy DesChene, Auburn University**  
**The Unknown Audience**

Anywhere can become a space for art but how do artists utilize their methods to garner the attention of an unknown and constantly changing audience that comes with this approach? Is it possible to infect a child as much as an adult of a potentially opposing political viewpoint with your stance while standing with artwork on the street? Our training as artists focuses our work on an identified audience, but when this element is unknown what tools are at our disposal to create universal engagement? This paper concentrates on works created from a retrofitted and off-grid 18-foot trailer used as a gallery, classroom, stage, library, and power generator to begin discussions on environmental practice and ecological sustainability. DesChene examines the methods that have grown from these actions, as well as proven techniques to draw any unsuspecting passerby into our collaborative educational conversations. The trajectory of this research includes the use of social media, deep-cycle battery powered projections, informational handouts/banners, citizen science web portals, quick read codes, and the proposed use of CCTV footage to capture migrating birds in a fixed location that will stream to screens in the traveling base trailer.

**Sally Deskins, West Virginia University and Independent Scholar**  
**The Satire and Regard for History in the Prints of Wanda Ewing**

Contemporary feminist artist Wanda Ewing (1970–2013) created provocative art around gender, beauty, and race, particularly her “Black as Pitch, Hot as Hell” series of paintings and prints of curvy black women in pin-up style. In fact, as art historian Maria Buszek notes, Ewing “felt strongly about the fact that where one has been in the past—literally and figuratively—affects how one proceeds in the future, which frequently led her to the subject of history in her work.” Notably, in her World War II “Mammy” dolls and “exotic” African-styled figurines, but especially, too, in several of her print series such as her recent “After Frida” pair of self-portraits, Ewing depicts herself as a fearsome, funny, hybrid creature after the pioneer self-portraitist, Frida Kahlo. Moreover, in some of her earlier prints, she inserted herself in appropriated scenes of white male artists like Caravaggio and Manet. This paper addresses some of these prints in relation to those she regarded through her play and process, and her contemporaries, such as Mickalene Thomas.

**Debra DeWitte, University of Texas at Dallas**  
**Drawing Exhibitions as a Site of Nationalist Debate**

In the World’s Fairs of the second half of the nineteenth century, and in other state-sponsored venues, exhibits of works on paper were specific junctures of rivalry between the French and the British. Drawings, whose popularity increased because of the influence of the growing middle class on the art market, were utilized by artists to represent the supremacy of their artistic heritage. Debates about economic, scientific, and artistic success became intertwined with reviews and discussions surrounding the types of and ways in which drawings were exhibited. As the century proceeded, a great increase occurred in the quantity of drawings exhibited by other countries as well, as they witnessed World’s Fairs as explicit locales for nationalist debate. This paper discusses how the sites of drawing exhibitions became platforms for nationalist competition over artistic superiority.
Leah Dick, Georgia State University
Changes in the Depictions of Foreigners during the Reign of Hatshepsut
Despite the surplus of information provided about Hatshepsut, very little discusses the relationship between foreign imagery produced during her time and its political symbolism regarding her reign as queen of Egypt. Until now, the primary focus on this imagery has been the depiction of the queen of Punt and her non-normative physical form. The research presented in this paper provides a closer examination of the foreigner imagery presented in Hatshepsut’s temple at Deir el-Bahari and its effects on the political representations of future kings of Egypt. By analyzing the representations of foreigners from the Old Kingdom to the New, a shift in perception is revealed that can be traced to Hatshepsut’s temple. Dick argues here that Hatshepsut’s reign is the pivot point in which foreigner imagery was restructured. This change in representation allowed for larger political statements of power and authority to be made. For Hatshepsut, this change was critical to help solidify her ability to be a female leader in ancient Egypt.

Brooks Dierdorff, University of Central Florida
Cultural Predators: Photography and Its Relationship to Hunting Culture
Hunting trophy images contain their own language. For example, nearly every hunter in every hunting trophy image presents a buck in the same way—they hold and present the antlers to the camera in order to show their size, or the number of points the antler has. The hunter presents to the camera what aspect of the animal the hunter values. Through the language of these images, the trophy hunter reduces the animal to quantifiable material components that reflect an American ideology that traces our cultural history. The images in the series Trophy deconstruct the prevailing visual codes within hunting culture by erasing the hunter from hunting trophy photographs found online. In erasing the hunter from the image, Dierdorff reveals the conventions through which animals are objectified and heightens the visual rhetoric through which humans attempt to dominate the natural world.

Art DiFuria, SCAD Savannah
Toward an Understanding of Mayken Verhulst and Volcxken Diericx
Interrogating gender and the Netherlandish print inevitably leads to the murky historiographic territory surrounding the women crucial to the medium’s growth in the mid-sixteenth century. In particular, Mayken Verhulst (1518–1599) and Volcxken Diericx (active 1570–1600) appear as fragmented personae within the interwoven social and discursive patriarchal constructs of art history. Scholars have designated Verhulst as adjunct to the endeavors of the famous males in her orbit: husband Pieter Coecke van Aelst and the Bruegel men. However, her campaign on the print market after Coecke’s death recommends her as an artistic entrepreneur of the highest order, a woman possessing a nuanced understanding of the concetti that would capture the imaginations of erudite collectors. Likewise, we rarely learn anything of Diericx unless reading of her husband, famed Quatre Vents publisher Hieronymus Cock. Diericx’s continuation of their publishing house after his death, however, suggests their collaboration and her mastery of the pictorial and entrepreneurial intelligence crucial to the operation of a thriving print concern. Elaborating the fragmented literary and visual evidence surrounding these two important women against the backdrop of patriarchal Netherlandish art history’s canon of praise suggests a new model for understanding their entrepreneurial creativity.
Gwynne Dilbeck, Columbus State Community College

Moon over the Sistine: Michelangelo’s Unconventional Representation of God’s Butt

In this paper Dilbeck posits that Michelangelo’s representation of God the Father on the Sistine Chapel ceiling satirizes the formal renderings of the past by presenting God’s gliding muscular buttocks witnessed in the Creation of the Sun and Moon. Here the viewer is faced with God’s buttocks defined clearly under his drapery as he flies away. The continuous narrative represents God twice in the scene; however, the frontally-oriented figure to the right conveys all the action of the creation, begging the question: What is Michelangelo’s purpose for this second figure of God’s backside? Perhaps this merely emphasizes the power and action of the God of Creation, or perhaps this is Michelangelo’s tongue in cheek, subtle poke at Pope Julius II, who had forced Michelangelo to describe his misery as thus: “My loins have entered my paunch within, My nether end my balance doth supply, My feet unseen move to and fro in vain.” (Michelangelo’s Letter to Giovanni da Pistoia, 1509. Translated by S. Elizabeth Hall) Michelangelo would have been risking the wrath of Pope Julius II or God himself with such a joke; however, today it comes off simply as a humorous play on the creation of the “moon.”

Katherine Diuguid, North Carolina State University

Stitching Light: Exploring Monet’s Optical Mixing Techniques through Embroidery

An embroiderer’s color palette is naturally limited to their selection of available threads. Even if committing to the extensive time required to hand-dye threads, once the thread is stitched, shadows and stitch pattern can obscure the perceived color. To achieve the desired colors and visual affects, embroiderers are required to blend thread mixing, ground color choice, stitch type, and stitch repetition. In observing the paintings of the Impressionists and Post Impressionists, many similarities can be identified with their use of color and the color interactions utilized in embroidery. Traditionally, color explorations have utilized flat color (either painted or paper) or light to evaluate color interactions. This project is unique, as it addresses the patterns, shadows, and fibrous texture that naturally appear in stitching through a comprehensive presentation of stitched samples that challenges the color theory principles exhibited in Monet’s Stacks of Grain (Haystacks) and that explores ways to recreate his luminous optical mixing with thread.

Anna Dobbins, Georgia State University

The Evolution of Psychiatry and Its Art Forms

In this paper, Dobbins argues that art aided in the development of the psychiatric profession in nineteenth century France, and as science evolved so did the way of depicting and showing these illnesses. The advent of photography made documenting and archiving symptoms and diseases more efficient and objective. By looking at the development of hysteria in the later part of the nineteenth century, we see how photography became known as the scientist’s “true retina,” because of the cruel objectivity the medium holds over its subjects. In the case of Salpêtrière, Jean-Martin Charcot uses photography as a tool both in teaching and in researching madness. Previously artists and illustrators had been commissioned to paint and draw psychiatric patients, but in doing so one loses the objective quality gained from photography. As science evolved and expanded over the nineteenth century, so did art and the media available to artists and scientists.

Summer Doll-Myers, Kutztown University of Pennsylvania

Ink, Paint, Repeat

There is something beautiful about a pattern made by hand. Being a graphic designer, Doll-Myers knows how “overdone” computer-based patterns can be. Her work focuses the viewer
on small, unique details. Each time she puts her paintbrush to paper, the color changes. As the brushes gradually use up the ink, the value shifts from darker to lighter. When examined closely, like leaves or raindrops, the seemingly identical shapes are actually slightly different. Often, she needs to remind people the pattern was not done on the computer, but by hand. When creating the pieces, color plays a large role. Doll-Myers wants the vibrant colors to still pop off the page individually, which is why she uses India ink. The patterns themselves are abstract, allowing viewers to create their own interpretations of the painting. The movement of the slightly imperfect pattern guides the eye around the painting in a different path each time. For decades, Doll-Myers had made tiny prints, mostly as sketches or doodles, but in 2014 she created her first large painting (30 x 40 tiny detailed pattern). She has finally found a style that pleases herself, but can that be appreciated by others?

**Matthew Donaldson, University of South Carolina Upstate**

**Experiencing the Gift of Travel**

The vast majority of design educators’ time is spent in the classroom. However, Donaldson feels that it’s not only their job to teach students, but also to encourage them to travel and partake in new learning and cultural experiences. Teaching at a university in the South in which the majority of students are locals, Donaldson has found that the students simply have not had the opportunity to experience extensive travel, whether it be domestic or international. In fact, he is often shocked to find out that not only have many students never set foot on a plane, but quite a few have never traveled more than a state or two away from home. Also, in living in the South, Donaldson finds it to be even more important for our students to travel, as any major city provides a significantly different learning and cultural experience than what our students are familiar with.

**Kevin Donnelly, Alvernia University**

**Drawing the Average Man: Statistical Representation in Nineteenth-Century Belgium**

This paper explores the work of the statistician and astronomer Adolphe Quetelet in creating visual images to depict numbers. As a savant interested in depicting what he believed was the “ideal” of the average, Quetelet created a number of important images to depict his statistical conclusions. Most prominent among them was “Bell Curve,” a visual depiction of Gaussian distribution that showed how prominent average traits were in society. As a former poet and librettist, Quetelet was well aware of artistic approaches to science and maintained a regular correspondence with Goethe, believing that quantitative figures could be presented in convincing ways. As a bureaucrat charged with creating new institutions of Belgian science, Quetelet also knew the importance of images to secure government funding. By creating images that displayed his conclusions, Quetelet helped create the visual template for modern-day depictions of statistical variance.

**Abigail Donovan, University of Delaware**

**University of Delaware MFA Program**

UD MFA faculty see it as necessary and even critical to engage the artistic process as a trans-disciplinary method of inquiry and experimentation. Their two-year, 20-student MFA program is practice-based and committed to maintaining a thoughtful, ambitious level of discussion about what constitutes powerful artistic practice. Currently all students receive a tuition remission and 90% have GTA stipends. Second-year students create an exhibition/collaboration in Berlin, Germany.
Erika Doss, University of Notre Dame
American Art and Social Satire in the 1930s: Grant Wood’s Queer Parody
Many of American artist Grant Wood’s best-known paintings—from American Gothic (1930) and Daughters of Revolution (1931) to Parson Weems’ Fable (1939)—are palpably humorous, playful and irreverent. This paper explores how Wood honed his sense of humor in the realms of theater, interior decoration, and commercial art, adopting a camp sensibility of artifice, frivolity, and comic subversion that intentionally inverted conventional assumptions about beauty, taste, value, and, in particular, gender identity—what critic Moe Meyer defined as “queer parody.” Expanding on scholarship that limits Wood as an Iowa-centric Regionalist, it links the emotional sensibilities of his humor-inflected paintings to his interests in challenging normative notions of American character, art pedagogy, and mythmaking during the 1930s, and thereby asserting himself as a “different” kind of American modern. It further argues that Wood’s use of social satire was largely predicated on educating and enlightening Americans about the fundamentally invented nature of their national history and identity. Contrary to his overalls-wearing Regionalist reputation, Wood can be more efficaciously contextualized by the farcical sense of humor of New York Dada and the theoretical insights on humor, laughter, affect, and American cultural history offered by writers including John Dewey, Freud, and Constance Rourke.

Tim Doud, The | ‘sindikit | Project
see: Zoe Charlton

Heather E. Dunn, LIM College, St. John’s University, IDSVA
Political Street Art in the Trump Era
Recently, there has been an increase in global anti-American sentiment, due to the election of Donald Trump. This has given rise to a politically-based, quasi graffiti/street art crew stitched together globally through an anti-Trump solidarity movement, inclusive to well-known artists Ron English, Shepard Fairey, Hanksy, and Bambi, and lesser-known artists Surveillance 110, Barbiturikills, and Heesco. Their art, most often created directly on public walls, serves as an indexical sign of global unrest and the political nature of the U.S. As Plato’s parable of the cave demonstrates, images have tremendous power over the mind. Plato’s shadows, just like anti-Trump graffiti/street art, reflect the falsehoods of those who believe the shadows to be reality and those who believe Trump’s campaign promises. Graffiti and street art have appeared on demonstrators’ posters and may have even instigated public action as a means of empowerment. For example, Hanksy’s Dump Trump mural and Fairey’s We the People posters have appeared in demonstrations. In this paper, Dunn makes the argument that the current anti-Trump graffiti/street art is both an indexical sign of global unrest and a means to mobilize demonstrations both online and in real time.

Erin Dusza, Indiana University
The Curious Case of the Orientalized Bosnian Pavilion
Many scholars have addressed cultural identity as a construct, combining notions of “character,” “tradition,” and “cultural distinctness,” but Dusza is interested in how it is displayed visually. A great way to distill this notion is in the concept of World’s Fair pavilions, where an entire nation presents their culture in a compact display of architecture, art, music, and costume. The choices made in these popular new modes of representation can reveal hidden propaganda agendas of Western European countries. However, in the case of the pavilions designed to represent countries under imperial control, the methods and choices implemented in the exhibits often reinforced ethnic and national power relationships. As a
specific case study, this paper examines how the Hapsburg Austro-Hungarian Empire exerted its power over the display of its unofficially annexed territory, Bosnia-Herzegovina, during the late nineteenth century. The study of Bosnia engages an episteme and discourse on Western perspectives over what Dusza calls “Non-Western Europe.” The relationship of Austria over Bosnia brings up discussions of “othering” including orientalism, balkanization, imperialism, and colonialism, but needs to be understood as a relationship between two closely located European states.

Tracey Eckersley, Kentucky College of Art + Design at Spaulding University
Hands-On Art History: Adapting Courses for Studio Majors
As an art history instructor in a studio program comprised of intensive six-week sessions, Eckersley is constantly challenged to create manageable assignments that engage and educate students while also measuring their comprehension of the material. Utilizing a hands-on approach, she has developed a series of in-class workshops and projects for both survey and upper-level classes. Her students have been more responsive to artists from other cultures and periods after being able to connect with them as “fellow makers.” Moreover, incorporating kinesthetic learning has resulted in better comprehension and retention of course material. Despite her limited budget, students have experimented with frescoes, manuscript illustration, mosaics, Chinese brush painting, and other media. Some sessions involve role-playing, in which participants assume the identities of key historical or contemporary figures to debate issues relating to material and visual culture. Role-play is also incorporated in tests; students are asked to sketch original artworks in the style of a certain culture or period and describe their technique and choice of suitable formal elements using appropriate terminology. Final assignments bring such artworks to fruition, and are supported with papers that address historical and cultural contexts through research or theoretical applications.

Mary D. Edwards, Pratt Institute
The Miracles Pertaining to James the Greater as Portrayed in the Fourteenth-Century Frescoes by Altichiero and Avanzo in the Chapel of San Giacomo in Padua
Between 1372 and 1379 Altichiero and Jacopo Avanzo decorated the Chapel of San Giacomo in Padua, Italy, with the life of Saint James the Greater. Drawing largely from the Legenda aurea, they filled the chapel with ten frescoes. Of interest here are the paintings that depict the miracles performed not only by James or his disciples, but those executed through divine intervention. The images portray James causing a demon to fly through the air; an angel conveying the apostle’s corpse to Spain in a rudderless boat; the saint’s body melting a stone, thereby transforming it into his coffin; an angel liberating the apostle’s disciples from prison; God causing a bridge to collapse, killing pagans who pursue the disciples; these same disciples splitting the body of a dragon in two and pacifying wild bulls with the sign of the cross; and James himself posthumously appearing in the ninth century to help the Christians defeat the Muslims at the Battle of Clavigo. James evangelized Spain, becoming its patron saint. By the twelfth century his burial site was a primary destination for pilgrims. Thus, a paper on the Paduan paintings celebrating the miracles described here is relevant to a session on the miraculous.

Heidi Eichbauer, College for Creative Studies
Teaching Interdisciplinarity to Art School Freshmen
Despite the College for Creative Studies’ (CCS) status as a small art and design school, its programming and campus culture reflect the disciplinary silos often found at larger, non-specialized institutions. CCS has recently introduced efforts to create a more interdisciplinary
experience for all art and design majors by requiring students to take Freshman Seminar: Introduction to Interdisciplinary Studies. The course is meant to create a more holistic pedagogy across disciplines and foster interaction between majors around a set of shared conceptual tools. All instructors for the course must cover four broad categories: Representation, Visuality, Identity, the Aesthetic. In this talk, Eichbauer shares her assignment sequence, Research/Synthesis and Reflection/Proposal, that culminates in a creative project accompanied by a written analysis that connects their art/design skills (majors) to one or more of the theoretical concepts covered over the course of the semester. Eichbauer explores the efficacy of this approach across the various disciplines from Fine Arts to Transportation Design, assesses the expectations we might reasonably have for freshmen in their understanding and creative execution, and reflects on the potential for students to transfer knowledge gained in this course across the broader Liberal Arts curriculum.

Ashley Elston, Berea College
From Appalachia to the Eternal City: A Study Abroad Case Study
Berea College, located in rural Kentucky, offers promising students from challenging socioeconomic backgrounds the opportunity to earn a high-quality liberal arts degree without paying tuition. Nearly half are first-generation college students and many have never been on a plane, let alone traveled internationally. For three weeks this summer in Rome and Florence, Elston co-taught “Visualizing the Italian City through Drawing and Art History” with a colleague in studio art for the first time. Given Berea’s student body, the course inverted the traditional social demographic of the Grand Tour participant but traversed the very same ground. In addition, most of the 18 enrolled students had never taken an art course before. The program raises questions involving how best to organize, prepare for, and conduct art-focused study abroad programs for students who have limited means and travel experience, and how to engage substantively students with no prior art history or studio art instruction in an immersive art experience. In this presentation, Elston explores the successes and pitfalls of international course design and on-site art pedagogy with an eye to encouraging others to teach abroad, particularly in support of non-majors and students with few previous travel opportunities.

Janalee Emmer, Brigham Young University Museum of Art
Work in Progress: Jann Haworth’s Collaborative Feminist Murals
Artist Jann Haworth’s collaborative murals, currently at the Brigham Young University Museum of Art, are impressively ambitious in scale and subject matter. Driven by a desire to champion the critical successes of women, Haworth asked community members to join in creating stencils of the faces of women who have been catalysts for change, past and present. No stranger to transformative collaborations, Haworth worked with Peter Blake to create the Beatles’ iconic Sgt. Pepper’s Lonely Hearts Club Band album cover in 1967 and has recently returned to artistic collaboration. Presently 40 feet long with 150 stencils, the murals, appropriately titled Work in Progress, will continue to grow in size at each exhibition as volunteers create more stencils of key women in all fields. This presentation explores the ways in which this project expands upon ideas initiated by Judy Chicago in The Dinner Party; Chicago’s stencil is included in the mural and her legacy is palpably felt in the modern re-make of an imagined gathering of significant women. In the post-election period, the murals are still an energetic celebration of women but have also morphed into a powerful form of resistance and defiance.
**Kerry English, SCAD Savannah, and Greg Skaggs, Troy University and SCAD Savannah**

**The Global Service Jam Experience: Where Co-Creation/User-Centered-Based Design Reigns for 48 Hours**

The Global Service Jam is a non-profit volunteer activity organized by an informal network of service design aficionados, who all share a common passion for growing the field of service design and customer experience. The Jam has a staff of none and a budget of nearly nothing. One special weekend around the beginning of March, people interested in service and customer experience will meet at locations all over the globe. Participants are designers, students, academics, business people, unemployed people, customers, moms, kids, and grand-dads. In a spirit of experimentation, innovation, co-operation and friendly competition, teams have less than 48 hours to develop and prototype completely new services inspired by a shared theme. At the end of the weekend, their collection of brand new services are published to the world. Kerry English and Greg Skaggs, both multiple-time Service Jam participants and planners for both Atlanta and Savannah locations, will detail the Jam experience with hopes of energizing the user-centered design world.

**Travis English, Frostburg State University**

**Hermann Glöckner and the Private Life of East German Abstraction**

This presentation seeks to highlight the conflicted and overlooked position of abstraction within East German artistic production through the work of Hermann Glöckner (1889–1987). Glöckner’s career-long commitment to the aesthetic aims of Constructivism places his work in contrast to ideas of universalism and spirituality that dominated the language of abstraction among non-conformist artists in East Germany. In staking out a space for Constructivism, albeit a space that for most of his career was of necessity quite private and provisional, Glöckner’s work offers us a glimpse of an alternative poetics of abstraction, one founded in the rich textures of everyday material existence. His small-scale geometric constructions present the viewer with a humble exploration of materials and their aesthetic interactions that has commonalities with the work of the Zero Group in West Germany and a number of international manifestations of concrete art in the postwar period. Likewise, in looking back to the formation of Constructivism in revolutionary Russia, Glöckner’s work developed as an echo of the possibility for avant-garde artistic experimentation in line with the aims of socialism, however fraught a departure from the norm of Socialist Realism this may have been.

**Seo Eo, East Carolina University**

**Ambassadors of Cool**

It has been said that the heat and the humidity of the American South had something to do with it. It is also hinted that Greenville being neither coastal nor in a mountain region invokes it. The graduate students of East Carolina University School of Art and Design had to invent and maintain their Cool the way they knew best, by doing awesome work and engaging with communities near and far. While Manchester designer Peter Saville coined the phrase “how cold is coolness,” our school and students would respond with “how hot is coolness.” With the recent addition of innovative Hot-Glass curriculum, ECU offers comprehensive and diverse discipline-based programs in design, art, and craft with emphasis on inclusive and interdisciplinary practices in learning and making. The purpose of the School of Art and Design is to prepare students as innovative thinkers, distinguished makers, and global participants who understand the responsibility of interdisciplinary and civic engagement in defining our visual world. In other words, our students are Ambassadors of Cool.
Cyndy Epps, Georgia Southern University
Pecha-Kucha Style
Most people don’t think “art” when they hear the name Georgia Southern, but as a second year MFA student, Epps has learned what a thriving art community its little department has. Though Georgia Southern University is one of the larger comprehensive universities in Georgia, it has the smallest MFA program in the state with 11 studio students and 6 graphic design students. Students from several countries range from 24–72 years old, bringing with them a wide range of backgrounds and experiences. Students work in a variety of media, as do the professors who are all actively involved in the art world. Georgia Southern students have had opportunities to explore art fairs like Miami Basel, Documenta, and the Venice Biennale as well as hosting visiting artists from around the world. Students have organized and participated in shows both on and off campus including group shows and art swaps with other universities. Students are provided with studio work space, and most are working as either graduate assistants or teaching assistants. Epps would love the opportunity to share about Georgia Southern’s MFA program pecha-kucha style as a part of Rapid Review: Graduate Studio Art Programs in Their Own Words and Images.

Dana Ezzell, Meredith College
Nurturing Ideas: Seven Techniques to Explore Narrative in the Design Process
Nurturing creativity is not for the faint of heart. Challenging ourselves and our students to think beyond the cliché may be difficult; even the term “think outside the box” is clichéd. However, it is essential and crucial for designers to stretch our creativity and take risks—go beyond convention. Consider these seven techniques to encourage action; to assist in using narrative in the design process; and to help us flourish by providing both simulation and inspiration.

McLean Fahnestock, Austin Peay State University
The Fahnestock Expeditions
Fahnestock’s grandfather and great uncle were explorers. They sailed the South Pacific three times, twice for the American Museum of Natural History. Their story, and the artifacts they collected, is scattered across as many institutions as islands and takes just as many forms. They wrote a book, recorded indigenous music, tracked birds, sank a ship, and gave lectures. But to Fahnestock, they are strangers. Since both died before she was born, Fahnestock has been chasing them, learning about them, dialoguing with them, through what they left behind. She is an artist whose practice is steeped in research and whose methods of inquiry move in and out of the archives she mines. Like her relations, Fahnestock set out to collect data. She approaches exploration as a motif and metaphor for her own artistic practice, tackling her own family and their oceanic voyages as her subject. She has been traveling to the institutions where their artifacts reside and the locations from where they were collected. Fahnestock researches, gathers, records, and appropriates footage, image, text, and sound, which she then reconfigures and recontextualizes into new artworks.

Rina Faletti, University of California, Merced
Water’s Representational Capacity: Hydraulic Architecture, Aesthetics, and Cultural Values
In the face of 21st-century socioenvironmental challenges, artists and art historians are engaging in reconfigurations of landscape and human interactions with environment. Creative approaches turn their sights to water. Visual-historical analysis of water proves it to be essence, source, and carrier of cultural values driving human relationships with landscape, nature, environment, and city. In what ways does water act as representational vehicle and as methodological driver in the process of clarifying human identity, as expressed in aesthetic
cultural production? Faletti examines industrial-scale water conveyance structures, what she calls hydraulic architecture—dams, reservoirs, aqueducts, hydropower turbines, water temples—as forms of the built environment that reveal aesthetic values embedded in human-scale interactions with built/industrialized landscapes. Faletti’s visual argument presents a rich selection of archival photographs in conjunction with colorful contemporary art works in a variety of mediums, to examine aesthetic costs and benefits of redirecting vast natural watersheds for agricultural, industrial, and domestic water supplies for human use. These costs and benefits lie at extremes on a continuum of water problems that will define human identity into the future. Faletti’s analysis proposes a hydro-aesthetic methodology that opens visual analysis attuned to interdisciplinary, socioenvironmental issues, trends, and conflicts, in water terms.

Naomi Falk, University of South Carolina

Bawk, Bawk, Bawk, Ba-Gowk*: Puppets and Serious Satire (*Quote from Camilla the Chicken)

In the spirit of Bread and Puppet Theater, Wayne White, Jim Henson, and Mr. Rogers, among others, Falk’s presentation explores using puppets to provide a comical and metaphorical entry into discussing social, political, and environmental struggles. Including examples from her Public Service Announcement (PSA) Puppet Show projects, along with other artists’ works, Falk provides strategies and tools to utilize in classes and communities to explore, communicate, and discuss how we see our worlds and ourselves. The presentation include examples of how puppets may be employed to engage awareness and change through comedy and dialogue. Optional: Additionally, interest and time permitting, there may be a short workshop, in which participants create puppets out of provided materials, such as socks, fabric, yarn, colored paper, cardboard, and paper bags.

Samuel Fee, Washington & Jefferson College

Photo Apps Bring Traditional Concepts to a New Audience

The struggle to combine technological advances with traditional art concepts is one we all face as educators. Even if we are working with digital media, the underlying precepts of the field remain. Take photography for example: although most photographers have adopted a digital workflow, the core elements of exposure, shutter speed, and ISO remain vitally relevant. Many students have an extremely direct approach to taking pictures: they pull out their phones and tap the screen. But there is a difference between taking a picture and creating a photograph. And unfortunately this simplistic approach of picture taking through phones does not often allow for a careful consideration of aesthetic principles during image making. It doesn’t have to be this way. Many students are actively interested in photography and want to learn more about the process. Frequently the barrier of cost gets in the way as many perceive that a DSLR with manual features is required to truly learn photography. Fortunately, this is not the case. Several apps provide access to camera features that the built-in camera apps do not. These advanced apps give students the ability to learn critical concepts. This encourages the learning of traditional concepts through new technologies.

Emily Fenichel, Florida Atlantic University

Sculpture, Copy, and Relic: Michelangelo’s Pietà

Michelangelo’s Pietà in St. Peter’s, although often recognized for its religious content, is still primarily treated as an aesthetic object by scholars. This emphasis on the visual, however, is at odds with historic worship practices around the sculpture, which were profoundly experiential. In fact, the work was incorporated into religious services, copied, touched, and even broken into pieces and distributed. In these ways, in the early modern period, the sculpture was most
often treated as a relic or miraculous object. This paper argues that treating the Pietà as a relic is an under-studied aspect of its legacy. This experiential worship, however, is not limited to the early modern period and this paper draws comparisons between early modern and present day worship experiential practices surrounding the sculpture. In 2012, Vescovo Buonarroti Art, LLC, organized a tour of replica copies of the Pietà. Along with the tour, they released a series of promotional videos that emphasized proximity to the sculpture, incorporating the sculpture into daily worship, and even touching the replica copies. In other words, modern day parishioners also treat Michelangelo’s sculpture as a relic and the copies as contact relics.

Elizabeth Ferrell, Arcadia University
Assessing the Hybrid Survey
This paper details and reflects upon Ferrell’s experience designing and testing a hybrid version of the art history survey at Miami University in 2015. Single sections of this general education course regularly enroll 150 students. Ferrell was curious to see if a partially online approach could provide more interactive class sessions and in-depth assessments than was possible in the lecture hall alone. The semester-long course she designed combined fully online modules with weekly classroom sessions. Online, students completed activities, read content, took quizzes, and participated in small group discussions. Each in-class session was structured around a group simulation. By restaging key moments in the history of art, such as the competition to create the doors of the Florence Baptistery, students practiced visual and contextual analysis. Activities also encouraged students to consciously shape their values about art and contemporary culture. For example, students applied the gender analysis they learned when studying Renaissance portraiture to contemporary engagement portraits they found online. Testing the redesigned survey with a class of 40 students suggested strengths and weaknesses of the hybrid approach, in particular, an increase in the acquisition of skills and big concepts, but a decrease in the breadth and detail of knowledge.

Rachel Fesperman, Florida State University
La France Décollagé: Nouveau Réalisme, French Decolonization, and the Politics of Chance
Founded in late October 1960, artistic practice offering “new perceptive approaches to the real” bound the short-lived faction of nouveau réalisme. Scholars typically characterize these interventions as ruminations on post–Marshall Plan commodity culture, instances of performativity, or as the topographies of lost memory and history. Yet one part of the nouveau réalistes’ “reality”—the changing state and ideology of rapidly decolonizing France—forms a vastly undertreated context of the group. Thus, a key component of the new “real” is perhaps best viewed not solely as performative or ruminative, but as a combination of Cold War consumer culture and the lingering shreds of French empire. Shifting French identity through the process of decolonization suggests that the nouveau réalistes’ material and performative strategies renegotiate systems far beyond those previously studied. Fesperman argues that the combination of public participation, the readymade, and chance offers a nuanced approach to nouveau réalisme within a broader sociocultural framework marked by (de)colonial violence, commodity, and rhetoric. This study, the first to apply (de)coloniality to this context, offers an alternate reading of nouveau réalisme’s unifying strategies, ones securely lodged between Franco-Algerian and Franco-American discourse.

Julia Finch, Morehead State University
Outsider Art on the Inside: The Papier-Mâché Sculpture of Mark Francis
Mark Francis went to prison in 1986 at the age of 25 after being convicted of murder. His work is intimately autobiographical, and the many scars inflicted over the course of an abusive
childhood, devastating drug addiction, and twenty-five year incarceration are viscerally manifested in papier-mâché sculptures produced in prison. Life inside the prison, and life inside Mark’s head, is presented to his audience through skillfully rendered figures and settings. Limited by material and inspiration, but with thousands upon thousands of hours at his disposal, his toilet paper sculptures became increasingly complex and detailed. Francis’s position as an Outsider artist is complicated by the institutional nature of his work, which was supported by prison art teachers and staff at the Kentucky State Penitentiary, who provided an opportunity to get his work to collectors and art galleries on the “outside.” Recent exhibitions in Kentucky, including a solo show titled “time & chance” at the Kentucky Folk Art Center in 2016, have brought the artist well-deserved accolades. In this paper, Finch considers Francis’s work within overlapping categories: prison art, Outsider art, Intuitive art, and sculpture, with a focus on the rigor of his approach to non-traditional materials necessitated by his imprisonment.

Matthew Finn, William Paterson University
Art Department Promotion and Awareness through Public Art Installations
Many times in higher education, departments and the students taking classes within them become compartmentalized, resulting in professors pulling from the same pool of students to fill classes. Often, professors have to rely on advisors to bring in new students from outside the department. By taking a proactive approach and using the visual impact of art and design, Finn has been able to promote art classes through public art displays. Teaching at a small college has allowed him the freedom to explore this more openly. As a result, this presentation will highlight the many ways Finn has been able to incorporate public art projects into his course work. The projects he has developed not only present a learning opportunity for the students but also create visual awareness of the art department and the classes offered, ultimately promoting the art department to the entire campus.

Joshua Fisher, Arkansas Tech University
Is the Pen Mightier than the Spade?: The Writings and Legacy of Andrew Jackson Downing
It is standard practice to use artists’ writings to supplement the analysis of their artwork, but can analysis of an artist’s writings be a substitute for the analysis of artwork that no longer exists? Such is the question confronting anyone wishing to study the work of Andrew Jackson Downing, who left behind a prodigious amount of formal writing but almost none of whose architectural or landscape designs survive. Can the aesthetic quality of Downing’s designs be adequately evaluated by reading the books he authored? Can his legacy as an indispensable, formative figure in the history of American landscape gardening be sustained just by reading his magazine editorials? Most important, can his ultimate goal--contributing to a democratic society by putting good taste in art within the reach of every citizen—be judged a success or failure based on his writings alone? In this paper, Fisher ponders whether knowing Downing only for his writings has actually improved our estimation of his legacy. Lofty ideals look good when laid out in beautiful lines of prose, but they do not always translate well into flower beds and hedgerows.

Patrick Fitzgerald, North Carolina State University
Platforms, Uglies, and Venues: A Path for a New Generation of Artists in a Technological World
Trained in a time before computers were a component of the studio experience, many of us have understood some of the challenges, limitations, and opportunities using technology as a tool and a medium can have for artists, teachers, and students. As NCSU’s animation program
has grown over the years to eventually become an “emerging media” program, the technological intricacies of software programs and strategies have had the propensity to intimidate students (and teachers alike). This presentation will outline NCSU’s pedagogical strategies to build confidence, increase quality of work, and provide students with a visceral conclusion to their work. “Platforms, Uglies, and Venues” refers to our attempts to create software “platforms” or digital projects that do not ask students to initially build from “nuts and bolts.” “Uglies” is an attempt to allow students to “try and fail” early and often. It is iterative design by nature. Finally, “Venues” is our attempt to create some sort of public exhibition for the work so that it becomes a cultural contribution and helps create a visceral conclusion to the project. Case studies of a number of the projects are presented.

Shannon Flaherty, University of Minnesota, Twin Cities
Bodily Evidence: Tracey Emin’s “My Bed” and Nadia Myre’s “Scar Project”
Flaherty examines two artistic projects that make use of bodily evidence in forming their material and aesthetic content. Bodily evidence—traces left by or on the body—is implicated in both legal forensic practice and feminist theories of embodied knowledge, and works that make use of it challenge and expand our notions of knowledge, the archive, and interpretation. Tracey Emin’s installation work, My Bed (1998), brings bodily evidence, largely in the form of bodily secretions and waste, into the gallery space, offering it up as forensic evidence to be interpreted. Nadia Myre’s Scar Project (2005–2016), a large-scale, multi-site participatory project, brings together the tangible, indexical quality of bodily evidence with the more impalpable affective, psychological, and social effects of moments of trauma by asking participants to create visual and textural representations of physical or emotional scars they carry. In offering bodily evidence as both repositories of knowledge and affective, experiential ways of constituting the self, these works demand a sensory approach to understanding identity. They push at the bounds of the archive, asking that we consider what counts as evidence and, more broadly, what institutional schema define and hold that evidence, calling upon it to produce truths.

Olivia Florek, Delaware County Community College
Empress Elisabeth and the Modernist Imagination of Anton Romako
This paper explores how portraits of the celebrated Empress Elisabeth of Austria provided an experimental field for the modernist imagination of Anton Romako. Romako’s 1883 portrait Empress Elisabeth with a St. Bernard (oil on panel, Vienna, Belvedere) enshrines the impossibly slender waistline and floor-length hair for which the Habsburg empress had gained international recognition. However, these attributes become the very elements that destabilize the representation, linking the image to the visual strategies of twentieth-century Viennese Expressionists. Romako’s portrait reveals the early development of this style, because Elisabeth’s conspicuous existence as a beautiful, nervous woman predates the “nervous” age of the Jahrhundertwende by at least twenty years. Hailed by French Empress Eugénie as “the loveliest crowned head in Europe,” Elisabeth became equally well known for her ambiguous illnesses and anxious disposition. The 1880s also witnessed a shift within Viennese psychiatric practice, whereby psychiatrists broadened their patient profile to include treatment of the elite within private practice. Romako’s portrait demonstrates how royal portraiture allowed the artist to visualize mental illness as a desirable attribute. This paper inserts Elisabeth’s portrait into a constellation of related events in both psychiatric treatment and modernist representation, whereby the visualization of mental illness emerges as cultural trend.
Matthew Forster, Virginia Commonwealth University

Advertising Freakery: Zoomorphic Identity and the Anthropomorphic Turn in Gilded-Age Visual Culture

In the late nineteenth century, representations of animals proliferated in mass media and American popular culture. This was largely due to curiosity surrounding Darwinian theory and the discovery of a human-animal continuum. Forster explores the construction of zoomorphic identities of so-called “freak” performers through an analysis of freak photography and newspaper advertising. He argues that the freak performers presented themselves as a link between species within the context of an American culture industry based on a tradition of humbuggery. Forster builds on this concept through engagement with a theoretical framework informed by Max Horkheimer and Theodore Adorno’s “Dialectic of Enlightenment,” as well as the work of scholars such as Akira Mizuta Lippit and Susan Nance. Furthermore, he demonstrates how advances in medical science and technology led to the disappearance of freak performers from urban environments and to their shift to itinerant roles in circuses and monster shows. It is here that the freak coexisted with exotic anthropomorphized animals that were held captive and billed as celebrities. Forster concludes with a discussion of Gypsy the Elephant, whose bizarre death demonstrates the rise of an obsession with the anthropomorphic animal in the face of a decreased interest in the zoomorphic human.

Michael Fowler, University of South Carolina Aiken

Jumping Into the Deep End: Introductory Graphics Class Tackles Real-World Design Tasks

Over the years, a host of regional “clients,” including non-profit and civic organizations, as well as campus entities, have sent representatives to Fowler’s introductory graphics class to tap the talents of his students. The process is initiated when the client specifies the nature of the assignment—whether a logo, poster, or brochure for the organization. The client returns to provide feedback from preliminary work by the student, offering feedback on the progress that each student (or pair of students) has made to that point. During the third and final visit the client hears from the student, who describes his/her design. Following the description—essentially an “elevator pitch”—the client, other students in the class, and the instructor each offer suggestions for further revision of the design.

Amy Frederick, Centre College

Reclaiming Reproductive Printmaking

Reproductive printmaking, as Lia Markey noted, was considered an appropriate medium for female artists in the early modern period. Reproducing a work in print required less imagination and skill than an original work, argued contemporary art critics. Markey offers a corrective to this assumption, however, asserting that reproductive printmaking prompted innovation, specifically for female printmakers. Her study continues the conversation begun by art historian Elizabeth Honig, who argued that women artists in the Netherlands operated successfully between the professional and the amateur realms. This paper focuses on the intersection of these scholarly contributions by exploring how reproductive printmaking as a medium occupies a similar space between professional and amateur activity. By centering the work of Dutch printmaker Magdalena van de Passe (1600–1638) within this space, we can examine Van de Passe as both a reproductive printmaker, highlighting the work of predominantly male artists understood primarily through her engravings, and also as an artist whose work was reproduced, often by her female students, as they learned printmaking. This paper argues that by reclaiming reproductive printmaking as a principal endeavor for female Dutch printmakers in the early modern period, we are able to expand our understanding of both practice and gender.
Kelly Frigard, University of Cincinnati Clermont College
Textiles: Exquisite Craft, Radical Transformation
This presentation explores techniques for teaching surface design and weaving which expose students to both traditional and experimental fiber processes, while creating an awareness of the larger question of textiles and craft within the context of fine art. Visuals will explore a variety of fair trade organizations from around the world that seek to empower artists with traditional knowledge while pushing the emergence of new art forms relevant to the lives of makers. In addition, the presentation will include many textile artists from Scandinavia with its strong craft history including onsite public installation, yarn bombing, graffiti with weaving, spinning, knitting, felting, and embroidery. Exposure to these artists can help educators and students experience the relevance of textiles from both an exquisite craft perspective as well as relevant social and political frameworks.

Timothy Furtado, Emmanuel College
Trans-Atlantic Art Criticism in 1970s Ireland: Essays by Brian O’Doherty/Patrick Ireland
Born and raised in Ireland as Brian O’Doherty, Patrick Ireland moved to the United States in 1957, where he went on to establish himself as an important art critic. His most influential writings include Inside the White Cube: Ideologies of the Gallery Space (1976) and a series of essays published in Artforum. He also played an influential role at the National Endowment of the Humanities. This paper explores the influence of Patrick Ireland’s art practice and art criticism on Irish art. To what extent was his writing influential among Irish artists? How did these artists respond to his writing? What about his art? O’Doherty was already living in the United States when he created his most celebrated work, Name Change (1972), at Dublin’s Project Art Centre. How did the distance between his homeland and the United States affect the impact of his art and writing in Ireland? Fundamentally, this paper examines the response to Patrick Ireland’s art and art criticism by Irish artists and art critics. Overall, it considers Brian O’Doherty/Patrick Ireland within the framework of Transatlantic exchange between Ireland and the United States.

Raymond Gaddy, Armstrong State University
Demon Hunting in the Deep South
The product of the Deep South, Gaddy grew up among hunters and fishermen who reveled in their trophies. The houses and barns of his youth were covered in deer antlers, turkey beards and feet, raccoon tails, and fish of all species. The number and size of these trophies defined one not only as a hunter but also as a man. The seeming importance of collecting and counting animal parts left a deep impression on Gaddy. Counting and collecting became part of the way he approached the world and became part of his artwork. Repetition of the animals of his youth, the ones he saw, hunted, and caught, have became a major feature of his work. Because of a mixture of guilt and respect, these animals, their environment, and the childhood they were so much a part of are now memorialized in Gaddy’s work.

Izabel Galliera, University of Pittsburgh
Institutionalizing Protest Art
Over the last decade, an increasing number of art institutions worldwide have showcased exhibitions of protest art. In 2016, the globally ambitious exhibition Agitprop at the Brooklyn Museum offered a look back at the early 20th century struggle for social justice in Europe and the U.S. Across the Atlantic, the OFF-Biennale Budapest was inaugurated in 2015 as a curatorial initiative to combat the stronghold of the current Hungarian national conservative government by refusing any support or affiliation with governmental offices and organizations.
Institutionalizing processes suggest ongoing multilayered activities that are contingent upon their localities, complicating the divide between critical subversion and assimilation. Taking as case studies Agitprop and the Off-Biennale Budapest, this paper explores what constitutes activist art in specific cultural, social, and political contexts and whether exhibitions in museums and art institutions provide a valid platform for furthering the activist causes underlying socially and politically committed art practices. Is the risk of institutionalizing and aestheticizing forms of art activism too high for such practices to maintain their critical edge while being encapsulated within official institutional frameworks?

**David Gallop, Tennessee Tech University**

**Graphic Design & Virtual Reality**

Graphic design as a professional practice has always been rooted in traditional mediums, yet has continuously been provoked and realized with technology throughout the decades. With this historical narrative, does the technology of virtual reality (VR) have any relevance in the graphic design profession, and in what respect? Utilizing VR has the potential of immersing the designer into a more user-centered design frame of mind. VR has a variety of applications in graphic design projects from environmental graphic design, product/packaging design, branding signage, and information visualizations. Jeremy Bailenson, director of Stanford University’s Virtual Human Interaction Lab, is well known for his research in VR. He says, “There is increasing evidence that VR can be more effective than other media in evoking empathy.” VR offers a unique tool in the designer’s arsenal of technology, which is the ability to immerse oneself into the perspective of the user. Another asset of VR is that it allows the designer the ability to experience different design choices in order to gain a better understanding of the client or user(s)’ perspective. Applying this technology in the line of problem-solving solutions will also offer a new platform to help evaluate one’s work.

**Marie Gasper-Hulvat, Kent State University at Stark**

**Remote Service Learning: Bringing the Smithsonian’s Archives of American Art to Ohio**

Over the past three years, upper-division art history students in Canton, Ohio, have worked as volunteers to help the Archives of American Art in Washington, D.C., deal with a backlog of oral history interviews. With guidance from the oral history archivist via email and Skype, students edited transcripts for online publication according to the Archives’ official style guide. In proofing texts against original audio recordings, these students gained unequaled exposure to the artists’ individual voices. Working with artists ranging from Allan Kaprow to Susan Rothenberg, students came to feel as if they knew the interviewees personally. In this presentation, Gasper-Hulvat explains the nuts and bolts of the project. She also considers frequent pitfalls that they encountered and best practices that were collectively developed. Moreover, drawing on data collected from focus groups held at the conclusion of these projects, this presentation examines this experiential learning project’s learning outcomes, as articulated by the students themselves. Collectively, her analysis argues that while this service project demanded levels of engagement, commitment, and intellectual rigor above and beyond normal coursework, it also provided meaningful motivations to meet those increased demands.

**Melissa Geiger, East Stroudsburg University of Pennsylvania**

**Some Successful Classroom Strategies for Writing Intensive Art History Courses**

As a member of her university’s writing across the curriculum committee, Geiger has had the opportunity to collaborate with colleagues from other disciplines and has discovered a myriad of writing techniques and strategies that she has implemented in her art history courses. In this paper, Geiger outlines some of the most successful writing assignments that have enhanced her
students’ critical thinking, writing, and research skills, fulfilling the requirements of a writing-intensive course. She also provides grading tips to lighten the professor’s workload, while still providing proper evaluation, feedback, and direct assessment. The treatment of writing as a developmental process is also discussed.

Melissa Geppert, University of Central Florida

Grlrm: Performing Contemporary Girlhood between the Bedroom and Social Media

In their 1976 essay “Girls and Subculture,” feminist scholars Angela McRobbie and Jenny Garber describe a “culture of the bedroom” produced by young girls who partook in a set of sociohistorical practices: diary and letter writing, experimenting with makeup and fashion, listening to music, reading popular novels and magazines, dishing about crushes or conflicts with adults. More recent studies have taken an overdue look at the diversity and richness of young women’s cultural production (e.g., zines, music, fan fiction, blogs, amateur and activist film and videos) as well as the expanded online public created by and around such practices. This paper investigates contemporary bedroom cultures and the performances of selfhood, as explored by young female artists such as Audrey Wollen, Ann Hirsch, and Petra Collins. For these and many other millennial feminist artists, the bedroom and various social media platforms such as Instagram and YouTube comprise the private/public sites of their explorations’ contemporary mediated girlhood. In addition to examining the ways in which the bedroom, camera, and online platform structure contemporary projects, this paper also situates the work of these artists within a lineage of feminist artmaking that similarly engaged the relationship between media culture, identity, and self-representation.

Emily Gerhold, Henderson State University

A Portrait of the Artist as a Pair of Breasts: (Re)Considering Sarah Goodridge’s Self Portrait (1828)

This paper offers new research on a singular self-portrait miniature made in 1828 by Massachusetts painter Sarah Goodridge. Goodridge depicts her own unclothed bosom surrounded by swaths of gauzy white fabric. The self-possession demonstrated by Goodridge’s unflinching exhibition of her own body has made her miniature the subject of scholarly interest, but while it has been discussed in several recent studies of American miniature painting, these discussions have been brief and superficial, commenting on its exceptionality but offering little in the way of analysis beyond conjecture on the clandestine erotic lifestyle such an image might signify. While it is intriguing to speculate on its production circumstances, Goodridge’s miniature also compels us to consider broader and more meaningful questions about the status of the female artist and her bodily agency within the early American Republic. Goodridge’s miniature constitutes a significant moment of engagement with the emergent cult of sentiment, which celebrated the bosom as the locus of a constellation of positive qualities associated with women, including sympathy, modesty, and affection. Gerhold introduces new theoretical frameworks, notably the concept of haptic visuality, to locate Goodridge’s miniature within a cultural milieu that anticipated private, tactile relationships between miniature portraits and their owners.

Kiki Gilderhus, University of Northern Colorado

An Approach to Teaching Contemporary Art for Studio, Art Education, and Art History Students

At the University of Northern Colorado, art history coursework supports B.A. degrees in studio art, art education, as well as a newly created art history major. In spring 2017 the contemporary art class shifted out of the art education area and into art history, a substantive change that
presented an exciting opportunity to directly engage art and design students who often do not perceive, or resist and reject, connections between their work and art history curricula. UNC’s Contemporary Art class thematically examines artistic production from 1980 to the present, and offers a balance of lecture and artist talks, studio, and gallery experiences to examine a variety of critical approaches. Writing assignments and presentations emphasize research, self-reflective study of concept, media, and process, and articulation of these aspects within professional practice across studio, art education, and art history. This presentation also examines partnerships with the gallery, other colleges on campus, and external institutions to enrich student learning opportunities. Contemporary art at UNC orients students within the shifting, complex contemporary art world while at the same time shaping aspects of their own emerging professional practices.

Parme Giuntini, Otis College of Art and Design
Online and in Real Time: Teaching in a Virtual Classroom
Students cite flexibility and self-directed learning as key advantages of online courses, but faculty often bemoan the loss of classroom engagement and personal interaction. Teaching in a virtual classroom is one way to bridge the gap between the two, although this model brings its own set of pedagogical challenges. Having spent the last year designing and teaching three different courses in various virtual and online formats, Giuntini can attest to its viability as an emerging and appealing model for faculty who are technologically adept, committed to the additional time and work involved—there is no way getting around that—and willing to work in a flipped classroom approach since lecturing in cyberspace to a screen full of students is counterproductive. Collaborative activities, including debates, simulations, and group work, proved very adaptable to a virtual format, and ongoing assessment both formal and informal provided a consistent body of data that could be used to make ongoing pedagogical adjustments. Finally, Giuntini shares what students said they liked the most—opportunity to work individually with faculty and an environment that pushed them to participate and think.

Emily Elizabeth Goodman, Transylvania University
Devouring Julia Child: Suzanne Lacy’s Learn Where the Meat Comes From
Julia Child is, by and large, the most recognizable and influential figure in American culinary history. Her various television programs and specials inspired generations of home cooks, and formed the basis of several different comedic sendoffs. In 1975, Suzanne Lacy carefully constructed such a parody of Julia Child’s The French Chef, entitled Learn Where the Meat Comes From. In the video, Lacy, dressed as Child down to the pearls, carries out a cooking lesson with a butchered lamb. What starts as formal instruction quickly devolves into an absurdist, sexualized pas-de-deux between Lacy and the lamb carcass. In this paper, Goodman posits that Suzanne Lacy’s parody employs a direct quotation of Child in order to unpack the both overt and unconscious associations between women and food with regard to two main issues: the feminization of domestic labor and the devouring gaze that women face as the subjects of sexual objectification. Goodman argues that by unsettling the familiar format of Child’s television program, Lacy provides her viewers with a clear access point to the work through which she is able to illuminate the manifold ways in which exploitation of women’s labor and bodies exists in the practice of daily life.
Patrick Gosnell, Austin Peay State University

Making Design Active: Fusing Principles of Animation and Graphic Design through Student Collaboration

The creative output of graphic designers is becoming more active. Logos transform, websites and apps respond, and posters and e-books move. A graphic design curriculum focused primarily on static deliverables will leave students unprepared for a field increasingly full of motion. This case study covers the benefits and challenges of integrating principles of animation and motion graphics into a motion poster design assignment. Student teams, comprised of equal numbers from Graphic Design 2 and Animation 2 courses, collaborated for three weeks to design and produce motion posters for a student film festival. Reaching beyond the inherent benefits of group projects—a critical skill for both graphic design and animation—this collaboration exposed students to another discipline’s creative and technical problems, vocabulary, and workflows. All students, regardless of background, were tasked with producing both designed and animated elements needed to complete their posters, resulting in a truly multidisciplinary learning experience. Gosnell shares project outcomes as well as breakdowns of specific workflows and labor distribution. He presents a successful framework for introducing aspects of animation and motion graphics into the practice of graphic design, as well as fostering a healthy team-based learning environment for the undergraduate experience.

Reni Gower, Virginia Commonwealth University

Searching for Sanity

Can an antidote to our overstimulated, stupefying, and simulated culture be discovered through the artist’s hand? In response to a hyped-up culture saturated with devices that distance, digitize, and disembodify, many artists utilize repetitive systems and ritualize process as mindful strategies to reveal or derive meaning. By employing a compulsive approach to materials or methods, the artist can provide a lifeline or guide for “making sense” out of the chaotic and fragmented nature of our popular culture for themselves as well as their audience. This session’s participants are compelled to create slow work by hand through complex systems, intricate patterning, or minute detail in their efforts to order and organize chaos. Given her ongoing interest in the “manic response,” Gower examines several artists (herself included) who obsessively encode their work through repetition, marking, and patterning to offset an overwhelming and highly simulated culture. Her remarks will also serve as the introduction to this session.

Erin Kate Grady, University of North Carolina at Chapel Hill

Doctor Veritatis: The Miracles of Saint Dominic and the Perpetuation of Legend

From the earliest days of the Dominican Order, tales of miracles performed through the intervention of its founder, Saint Dominic de Guzman, have remained popular subjects for art. Over the first few centuries of the Order, its size, influence, and cultural presence grew along with an artistic tradition that perpetuated the heroic tales of Saint Dominic. From early depictions of miracles present in illuminated books to the painted panels of Renaissance altarpieces, the miracles of Saint Dominic appear again and again. This paper argues that the depiction of Saint Dominic as a performer of miracles was essential to the formation process of generations of Dominican friars with no connection to living memory of the founder. By producing and encouraging representations of the miracles of Saint Dominic, the Order ensured that new members would learn the legends of the founder in a memorable and instructive way. Examples of such representations appear in altarpieces of Fra Angelico and Benozzo Gozzoli,
among many others. In these images, the character of the saint comes through along with his sanctity and offers the Dominican friar a visual exemplar and a reminder of the saint after whose life his own should be patterned.

**Jennifer Graff, University of North Georgia**  
**Bridging Cross-Disciplinary Efforts with Experiential Learning**  
At the University of North Georgia, Tanya Bennett, professor of English, and Jennifer Graff, associate professor of art, received a Presidential Innovation Award for a cross-disciplinary Honors summer course proposal that combined multicultural literature and art appreciation into an online “study away” experience. This course was intended to promote the many parallels between the two humanities courses, while affording students a chance to travel to a cultural hub at a fraction of the cost of a study abroad program. The courses were delivered primarily online and were combined into a single e-learning platform to facilitate a holistic connection of content. A five-day trip to examine Gullah culture on Daufuskie Island, South Carolina, provided the experiential component to the course that proved to be a most beneficial aspect. Students gained a true understanding of the cultural identity expressed in the literature and art objects studied. Graff shares the joint strategies in creating a successful cross-disciplinary course, communicates student experiences and perceptions, and ties this information to initiatives involving LEAP Essential Learning Outcomes.

**Lauren Greenwald, University of South Carolina**  
**You Can’t Do That On...!!!**  
In today’s image-saturated and hyperconnected society, we are constantly choosing what we post, share, and send. Many people agree that censorship is **bad**. However, when students begin to study art and, in particular, photography as a contemporary art form, they tend to come to the classroom already holding deeply entrenched beliefs about what is art is and isn’t—and what one can and can’t do. When asked to discuss or make work dealing with current (often polarizing) events, students are often unable or unwilling to do so, and frequently question why art needs to have a deeper meaning than simply being beautiful. In many cases, Greenwald’s students ask, “Why is that art?”—when shown work exploring strong sexual content, image appropriation, web-sourced imagery, or even performance. In her classes, Greenwald challenges these preconceptions in various ways—from exploring different methods of making an image, analog to digital, lens-based or not, to the ways imagery can be used in art and communication, by using curation as a means of art-making, and by creating assignments that hinge on refuting the phrase, “You can’t do that on film ... paper ... camera ... or television.”

**Elaine Grogan Luttrull, Columbus College of Art & Design**  
**CCAD Business & Entrepreneurship**  
Over the past three years, CCAD’s Business & Entrepreneurship program has grown 638% from serving 59 students to 449 students, representing about 43% of the student body. CCAD now offers seven stand-alone courses following the CCAD-developed Tailored Technical Model for Active Engaged Learning. Faculty also oversee a robust program for integrating business content into studio courses through guest lectures and team-teaching assignments. Grogan Luttrull looks forward to sharing what has worked—and what hasn’t!—with the SECAC attendees.
Daniel R. Guernsey, Florida International University
Protestantism and the Civilizing Process in James Barry’s Society of Arts Murals
The paper examines the nexus of religion and secularization in James Barry’s Society of Arts murals, with particular attention given to how the program approximates two neologisms in eighteenth-century thought: “theism” and “civilization.” It illuminates how Barry’s “new theism” linked the development of human rationality in history to a divine initiative that works its way gradually into the world through providence, with the result that human self-realization involves rational and religious fulfillment at the same time. Liberal Protestants associated with the Cambridge Platonists and Latitudinarians encouraged Barry to map the path from Greek polytheism to theism as a process of humanity’s moral perfection, in which philosophers (e.g., Socrates/Plato) instead of poets (e.g., Homer) set the terms of debate about the nature of God in the civilizing process. Barry extends theism’s religious fulfillment on a higher level in the modern world through the agency of liberal Protestants during the American Revolution.

Kelsey Gustin, Boston University
Picturing Birth Control Reform: The Satirical Cartoons of Lou Rogers (1879–1952)
As art editor for Margaret Sanger’s magazine, The Birth Control Review, Annie “Lou” Rogers published a series of satirical cartoons beginning in 1918 that advocated for reproductive rights. At the time, the Comstock Laws forbade the dissemination of contraceptives in the United States, and birth control activists believed that such restrictions disproportionately affected the working poor, who did not have the connections or financial means, as middle-class and elite women did, to learn about family planning. As a result, Rogers often featured the working-class mother as the central protagonist who repeatedly contends with comically impotent patriarchal forces who attempt to impede the inevitable progress of women’s rights. A prolific cartoonist, Rogers has received little attention from scholars, particularly her Birth Control Review illustrations. In this paper, Gustin reveals how Rogers, like other artists of the Progressive Era, attempted to lend tangible form to invisible systems of oppression directed at “the other half.” Through the body of the working-class mother, Rogers insinuated the entangled role of capitalism in family planning by implying that the birth control ban stemmed from industrial motivations to maintain a high birth rate among the laboring class to ensure a steady workforce.

Hollis Hammonds, St. Edward’s University
Crossing Disciplines through Comics
Comics are multimodal forms of communication, combining the disciplines of literature and art, including interdependent image and text. As a studio art faculty member at a small liberal arts college, Hammonds has had the opportunity to collaborate with faculty from other disciplines to create unique team-taught courses. She believes these interdisciplinary courses positively engage students through critical and creative thinking, exposure to distinctly different disciplinary approaches, and by problem solving through synthesis of course materials to create new content. Team-teaching an Honors course called “Graphic Novel: The Interplay of Image & Text” with a literature professor provided a rich experience where varied discipline-specific analysis and creative-making were employed to understand the unique form of comics. Similarly, Hammonds team-taught “Truth, Justice & the Graphic Way,” a liberal arts course, with a history professor. This freshman-level general education course used graphic novels as well as historical analysis to explore some of Western culture’s biggest ideas, including freedom, justice, human rights, and democracy. In both courses, students were challenged to
synthesize subject matter across the disciplinary divides to create new and original content, which Hammonds argues could not have been conceived from one disciplinary framework alone.

**Philip Hanson, Saginaw Valley State University**  
*A Virtual Oasis: Using Social Media and Web-Based Platforms as a Teaching Tool in Culturally Dry Environments*  
In 2010 Michelle Obama brought awareness to the concept of food deserts, areas where food, especially high quality food, is scarce. Similarly, many art departments are located in areas that could be considered visual culture deserts, that is, areas where high quality art and visual culture is scarce. While students in these regions may not be well acquainted with fine art, they occupy the world of social networks like Instagram, Twitter, and Pinterest. With content knowledgeably curated by art faculty, these technologies can become an integral part of the pedagogical approach for students in art foundation courses. Hanson discusses the use of social media in the classroom as a familiar and indispensable gateway for introducing foundational principles of drawing and design. While acknowledging that interaction with physical works of art is optimal, he argues that students with limited access to analog culture can benefit from virtual exposure. For studio instructors Hanson suggests a model for integrating a curated virtual experience with traditional artistic practice. Finally, he argues that social media and web-based platforms allow students to actively participate in the sharing of ideas and the creation of visual culture.

**Herbert Hartel, John Jay College, CUNY**  
*Albert Pinkham Ryder, Ralph Blakelock, and the Ultimate Darkness of Tonalism*  
Albert Pinkham Ryder and Ralph Albert Blakelock are two American Symbolists and Tonalists who used painting materials and techniques that have proven disastrous for the physical survival of their works. Excessive reworking, painting thin over thick, over-mixing of colors, and combining bitumen, wax and perhaps other substances into their oil paints has led to extreme cracking, flaking, buckling of paint surfaces, and unpredictable changes in color and light. Their reasons for painting like this have long perplexed scholars and critics. It may be possible to partly resolve these questions. Bitumen and wax were chemically unwise choices for their need to work slowly and obsessively change their paintings. However, they allowed them to create extreme darkness from which light would emanate, which was part of their expressive goals and related to the aesthetics of Tonalism. Some of their paintings suggest they attempted Goethe’s theories that light reflected from darkness led to yellow and light passing through darkness led to blue. Joseph M. W. Turner experimented with Goethe’s theories late in his career with nearly abstract seascapes and these are stylistically similar to some paintings of Ryder and Blakelock.

**Joseph Hartman, University of Missouri, Kansas City**  
*By Ford! The Automobile and the Urban/Rural Experience of Modern Cuba*  
“The new Ford is more than a new car. It is an integral part of life, progress, and prosperity in the nation.” So begins a popular 1929 advertisement circulating in Cuba for a Ford Sports Coupe. Beneath an art-deco typeface appears a printed image of two Jazz-age couples out on a joyride along a moonlit highway through the Cuban countryside. The ad shows how the car and expressions of mobility in the landscape were woven into constructs of urbanity and modern tourism in Cuba. Just four years before, the regime of Cuban dictator Gerardo Machado had created a 700-mile highway that connected Havana to the Cuban landscape. It also united Cuba, via ferry in Miami, to U.S. Highway 1 and the American consumer market. This paper
argues that the automobile in Cuba collapsed differences between rural and urban, allowing for the construction of new modernist identities on the island. The car, according to literary critic Raymond Williams, is a “form of settlement, intersecting and often deeply affecting what we think of as settlements—cities, towns, villages—in an older mode.” Cuba’s ubiquitous Ford cars represented new modes of being, deeply connected to economies and ecologies at home and abroad.

Danielle Head, Washburn University  
The Vernacular Aesthetic in Contemporary Photographic Practice  
Since the 1970s, conceptual documentary and post-modern photographers have consciously utilized the aesthetics of vernacular and functional photography to produce bodies of work which subverts visual markers inherent in photographic images whose intention was not to be created as “art.” From the street photography of Lee Friedlander and Gary Winogrand, to contemporary photographers such as Christian Patterson and Asgar Carlsen, the visual style of the vernacular has been subverted and used as a conceptual tool to speak about the role and reality of the photographic image. This presentation examines how contemporary photographers have consciously appropriated the style of the vernacular image from the snapshot to the mugshot and beyond.

Travis Head, Virginia Tech  
Activity into Object  
Travis Head, an artist whose practice begins in drawing but regularly translates into 3-dimensional objects and installation, finds it important to cultivate open-ended drawing projects and processes in his teaching. Over the last 6 years he has developed a handful of experimental special topics classes like Drawing from Film and Collaborative Drawing with the intention of extending the parameters of drawing within his institution. These have evolved directly out of personal investigation into the relationship between actual and virtual experience, as well as a pedagogical search for ways of incorporating more expansive concepts of narrative, time, and space into a traditional drawing practice. In this presentation Head shares several personal projects that transcend the 2-D as well as selected exercises he has instituted in his classes to encourage students to stretch the boundaries of drawing beyond the page.

Charlotte Healy, Institute of Fine Arts, New York University  
Painting versus Photography: Seeing the Hand in Paul Klee’s Tactile Surfaces  
An essential yet largely unacknowledged component of the aesthetic of Swiss modern artist and Bauhaus master Paul Klee is an awareness of the hand’s capacity to make and to touch, of the hand as both the artist’s primary tool and the body’s chief source of haptic sensory information. In this paper, Healy situates Klee’s highly tactile paint application within contemporary discussions about the sensory perception of artworks, in particular the debate in Weimar Germany about the respective expressive potentials of painting and photography. A central figure in this discussion was Hungarian émigré and critic Ernst Kállai, whose description of the “exhilarating tension” between the spiritual pictorial vision and the palpable materiality of paintings—for him, the reason paintings are more aesthetically satisfying than photographs—calls to mind the seemingly contradictory pairing of dreamlike image and tactile surface characteristic of Klee’s paintings. Healy argues that Klee’s creation of haptic and handmade objects contributed to the 1920s debate about the validity and relevance of easel painting at a time when Constructivism, photography, and industrial production were gaining currency at the Bauhaus and across Europe.
Bronte Hebdon, Institute of Fine Arts, New York University

Pacem ex Manubiis: A Historiographic Analysis of Vespasian’s Templum Pacis

In 69 CE, the Emperor Vespasian mitigated political instability through a physical structure dedicated to the ideology of Pax. This structure, the Templum Pacis, presented a material example of imperial Rome’s complicated definition of peace. From its completion in 75 CE to its final deterioration in the sixth century CE, the structure operated at various times as a temple, garden, museum, and library. Today, the Templum Pacis’ multiple functionalities only accentuate temporal questions present on the archeological site. For example, Domitianic and Severan restorations visible in the archaeology contradict the footprint of the structure described on the Forma Urbis Romae. Hebdon argues that a historiographic approach to the site’s changing form and function offers a topographical understanding of the structure’s relationship with the city. Thus, the Templum Pacis, when seen in conjunction with Rome’s changing politics and topography, clarifies the structure’s Flavian ideologies, orders its restoration projects, and sheds light on the current status of its archeology.

Caitlin Henningsen, Harvard University

History Painting on Stone: Antonio Tempesta’s “Crossing of the Red Sea”

This paper examines Antonio Tempesta’s (1555–1630) repeated treatments of Biblical cataclysms, such as the Crossing of the Red Sea (Palacio Real, Madrid; Galleria Doria Pamphilj, Rome; Giulini Collection, Milan), and similar narratives of state change. Rather than focusing on Tempesta’s well-studied print oeuvre, Henningsen investigates his sideline in paintings on fine stones such as lapis lazuli and alabaster, in which the artist allows the natural figuration of his stone to inform the pictorial composition. Tempesta’s exploitation of veined surfaces has invited frequent comparisons to Pliny and Leonardo’s formulations of the “image made by chance,” as well as to Sebastiano del Piombo’s famous effort to “make painting almost eternal.” Henningsen argues that Tempesta’s work is better understood in light of notions of mineralogical formation current in Rome at the turn of the seventeenth century. Tempesta’s patronage by prominent Florentines in Rome, such as Giovanni di Agnolo Niccolini and Piero Strozzi, also ties the production and reception of his work to the contemporary erection of polychrome marble-clad chapels in Rome and Florence.

Elizabeth Herrmann, University of South Florida St. Petersburg

The Brandalist Campaign: An Activist Agenda to Engage the Multidisciplinary Design Student

The Brandalist Campaign is a foundations-level project delivered to second-semester graphic design freshmen in the course Concepts & Practices II. Students repurpose a well-known brand to critique a meaningful, relevant, and timely issue. The prompt provides the framework for an interdisciplinary design for social change crusade. Herrmann analyzes this project as a means to discuss what she has learned in the process of writing and rewriting effective interdisciplinary foundations curricula. This includes a precursory explanation for why an interdisciplinary design education is necessary to prepare students for a market that is currently hiring generalists over specialists. Herrmann recommends tips for faculty on how to structure foundations-level courses with a robust yet engaging interdisciplinary curriculum and explains why allowing students the option to choose a passionate subject enables their ability to absorb multiple mediums and software in a short amount of time. She also offers advice for siloed faculty reluctant to teach outside their disciplines and addresses concerns that interdisciplinary design compromises the formal craftsmanship and conceptual acuity of students. Lastly, Herrmann examines how the benefits of student collaboration and faculty team-teaching break down
disciplinary barriers and facilitate the crossover of knowledge and sharing of individual strengths through peer-to-peer education.

**Heather Hertel, Slippery Rock University**

**Expanding Process**
The process of painting, selecting colors, squeezing onto the palette, mixing, and layering is very meditative and seductive. The interaction of applying a substance onto a canvas allows one’s true self to surface. The action of painting allows students to connect with their inner self and have a nonverbal conversation with self and canvas. By interweaving this process of paint with other media, students’ sensory experiences are further opened. Hertel has incorporated new processes into her teaching. In Painting the class ventured into Shaped Paintings, and Paint+Projection. These activities take time to research and develop concept. For example, what is gained or lost by overlapping projection, video, sound, movement, and/or performance with the energy and color of painted shapes or spaces? The students learn new techniques for the process to render a successful product. They have discovered how paintings react to different lighting situations, how to move beyond rectangles, and how to infuse digital technology to enhance and expand the traditional world of painting.

**Elizabeth Heuer, University of North Florida**

**Chasing the Dragon from Its Den: N.C. Wyeth’s Opium Eater**
In 1913 American painter N.C. Wyeth created an unusual and haunting vision of a sedated opium eater emerging from the shadows of a proverbial den of iniquity. The Opium-Eater was reproduced in black and white and featured as the frontispiece for the essay “A Modern Opium Eater” in *American Magazine*. As opiates entered mainstream American culture during the Gilded Age, its addicts included middle-class homemakers, literary and arty aspirants, as well as ladies in Fifth Avenue drawing-rooms. While seemingly ubiquitous, opioid use is noticeably rare in American art of the era. Wyeth’s nightmarish image is also in stark contrast to those sensuous and feminine representations of opioid use exhibited at the Paris Salon. This paper examines how Wyeth’s The Opium-Eater engaged a broader effort on the part of the U.S. government to frighten and alarm Americans to the dangers of opium. In the years following the Spanish-American War and the cession of the Philippines to the U.S., the U.S. led an international and state-side effort to regulate drug distribution. Examined in this context, The Opium-Eater serves as a case study for a discussion concerning the role of visual art in promoting the passage of the Harrison Act in 1914.

**Kelly Hider, Arrowmont School of Arts and Crafts**

**Bringing Analog Vernacular Photography into the Digital Age**
Photography is a unique artistic medium, whose capabilities, functions, and implications have changed due to technological advancements many times over in the 150 years since its inception. Starting with Kodak’s Brownie camera in the early 20th century through to Kodachrome slides, 35mm film, disposable cameras, the invention of digital photography, point-and-shoot cameras, to the smartphone, photography has shaped domestic experience and memory. Domestic photographic archives have been the focus for Hider’s own studio work for the last decade. She is interested in the power of a singular image on one’s own personal narrative, and how an artist’s manipulation and recontextualization of those images can impact a larger audience. This paper explores the relationship Hider has had with vernacular photographs in her own work, and how the transposition of these images from the analog object to the digital realm, and back again to a printed gallery presentation, can be a conversation both about one’s relationship to domestic consciousness and the history of
photography. Other artists and curators, including Diane Meyer, Jason Lazarus, Dominic Lippillo, and Erik Kessels, who manipulate older forms of vernacular photography in their current practice, will also be discussed.

Mary Lou Hightower, University of South Carolina Upstate
Seeing Spartanburg in a New Light
This Service Learning Project with Spartanburg Art Museum and The City of Spartanburg was selected as one of four cities to receive up to one million dollars as part of the Bloomberg Philanthropies Public Art Challenge, a new program to support temporary public art projects that celebrate creativity, enhance urban identity, encourage public-private partnerships, and drive economic development.

Anne Hilker, Bard Graduate Center
To Live Long and Prosper: The Afterlife of the Private Collection in the Public Museum
Private collections seed the public museum; it needs them to survive and thrive. This paper looks at the practice of public reception of the donated collection: in the last one hundred years the American public museum has created a host of practices with which it celebrates the transition of gifts from collector to museum and beyond. Carol Duncan has looked closely at the memorial spaces of the museum (Civilizing Rituals, 1995); this paper looks at its memorial practices. Intense public interest accompanies the gift’s negotiation and donation. Public events, including reviews by press and critics, mark its arrival. As the collection ages, shifting priorities in display and artistic trends will integrate it, even reduce it, in its later life, but the collection now inscribes the museum’s own history: memorial publications, museum histories, and temporary retrospective exhibitions will honor the donation even as its significance fades. The varied events in this afterlife of the donated collection wrap the collection in familiar societal conventions that ease their way through the aging process. Their consideration permits the recognition, and evaluation, of this very public reception of the private collection.

Alli Hoag, Bowling Green State University
Setting the Tone: Utilizing the Academic Environment to Investigate Intersections between Glass and Music
How can educators offer authentic experiences in interdisciplinary practices and collaboration, while simultaneously developing students’ expertise in their chosen area? After working at a residency program, Hoag transformed her relationship to her primary artistic material, glass, through assisting and collaborating with resident artists across media and practices. In this paper she discusses two projects she has implemented within the glass program to create opportunities for students to experience interdisciplinary exchange as case studies: Bylta and the Experimental Glass Workshop, where each project investigates connection points between glass and music. Bylta is an ongoing collaboration between Tinna Thorsteindottir and Hoag and BGSU students, where they created an interactive glass hotshop in a workshop environment, using the conductivity of the metal tools, the performers, and the semiconductive properties of glass to triggers sounds digitally. By the time of the SECAC conference, the Bylta group will have performed at Corning Museum of Glass, Urbanglass, Chrysler Museum, and the Glass Art Society Conference. The Experimental Glass Workshop was a collaboration between the Composition and Glass department, where discussion and exchange led to the development of new glass forms in service to creating new sounds, concluding with a performance at the Valentine Theater.
Kenyon Holder, Troy University
The Last Supper in Contemporary Art

The Last Supper is ostensibly an image of a meal shared by a community of believers, but it is also an image of betrayal, repentance, and forgiveness. Perhaps for this reason, alongside its iconographical status, it is a subject explored by many contemporary artists. Andy Warhol’s last monumental cycle before his death in 1987 turned to this theme. More recently, artists such as Yinka Shonibare and Faisal Abdu’Allah have both used the Last Supper as a means to critique contemporary society and politics. In Shonibare’s work, the central figure of Jesus is replaced with Bacchus, creating a symbol of excess, greed, and frivolity. The frugality of the Christian Last Supper is replaced by an orgiastic excess referencing the dissipation of banking culture and the contemporary worship of luxury goods. Abdu’Allah exploits our familiarity with the representation of the Last Supper to dislocate the viewer. In his diptych Last Supper I and II, the white image of Jesus and his disciples is transformed. The guests are black, heavily armed, and, in one panel, wear Islamic clothing. Both of these artists use the iconographic power of imagery to question power, race, faith, and violence.

Woody Holliman, Meredith College
The Guerrilla Guide to Job Hunting (for Designers)

Although most graphic design students have devoted countless hours to developing their portfolios and honing their design skills, very few have learned effective strategies for landing a full-time job in the design industry. Too often young designers simply wait patiently for job listings to appear, unaware that most openings in the graphic design field are never publicly advertised. They may also think that sending out dozens of résumés is the best way to increase their odds for landing a great job, when this is actually the least effective strategy for a designer to find meaningful employment. Want to know what really works, and help your students get ahead? Drawing on his years of experience as a studio owner in charge of hiring designers, Holliman discusses an assortment of unorthodox strategies and guerrilla tactics students can use to get noticed and get hired, including: how to land dozens of interviews (even when nobody’s hiring), how to leverage social media and online networking (as well as face-to-face contacts), how to bomb-proof a résumé, how to craft a compelling “love letter” to a potential employer, and how to successfully pitch their work—and themselves—in job interviews.

Stacey Holloway, University of Alabama at Birmingham
Outside the Gallery

Current trends in sculpture have shifted drastically and have expanded into new territories including community engagement. Holloway is interested in art that moves outside the white cube gallery and intersects with life. She challenges her students to make work that can be seen by a wider audience and have greater social and ecological impact. Holloway finds that the best way to accomplish this in the classroom is to connect students to the community through collaborative projects that provide opportunities to utilize knowledge and skills as means of artistic expression, professional development, and civic engagement. At the University of Alabama at Birmingham Holloway has guided students in recent projects including: Project Lab, a multidisciplinary product development course with students from engineering, art, and business; Form Meets Function student-made bicycle racks; Ruffner Mountain Nature Preserve insect habitats; the Aldridge Gardens Veterans Memorial bronze bust; cast aluminum Water Protector awards for Birmingham Water Works volunteers; and The Birmingham Museum of Art Jemison Galleries scale model. Through projects like these, students learn to work in teams and build professional networks as they develop expertise in a variety of sculptural materials. For examples of these projects, please visit: http://staceyholloway.com/student-work-portfolio
Martin Horne, Indiana University  
Classical Framing: Reception and the World’s Columbian Exposition Palace of Fine Arts

The massive scale of the fine arts display at the World’s Columbian Exposition of 1893, as cataloged in the volume *Revisiting the White City*, demonstrates the monumentality of the endeavor undertaken by the fair’s Fine Arts Department. The expediency of the exhibit’s completion is worthy of admiration and is a testament to the project’s directors. As scholar Carolyn Carr pointed out in the same volume, this necessary expediency contributed to the organizers’ occasional disregard for the objective jury selection process of American artworks. This direct involvement undercut the so-called democratic processes common to exposition practice, echoing the nearly-unilateral selection of Charles B. Atwood’s design for the Palace of Fine Arts building by Daniel Burnham. Due to the truncated decision-making in both instances, we are offered a clearer window into ideological and aesthetic motives for particular choices which shaped the exhibit’s final appearance. It is this intersection of Atwood’s Greek classical design, Halsey Ives’s and Charles Kurtz’s curatorial choices, and visitors’ ambulatory experience which is investigated here. The project examines how fairgoers’ experience with the classical setting shaped their perception of American sculpture in relation to the perceived hierarchy of the Western art.

Amanda Horton, University of Central Oklahoma  
Addressing the Graphic Design History Canon

For many instructors of graphic design history, *Meggs’ History of Graphic Design* is the bible, or the final word, if you will, for the teaching this curriculum, so much so that when you talk to other design history professors they will offhandedly ask what textbook you use and then automatically fill in the answer with “Meggs.” And while this textbook continues to reign supreme, there are a number of new sources available that can enhance the instruction provided by this seminal text. Additionally, instructors can utilize a number of methods to aid in the expanding course content. Horton proposes a few student-centered activities aimed at helping to expand not only the canon but also the resources students are exposed to, without eliminating the Meggs text as the ultimate guide. She believes that it is the duty of graphic design history instructors to start taking steps—otherwise we will continue to run into the dilemma of instructing only the “canon” of design history according to Philip Meggs.

Elizabeth Howie, Coastal Carolina University  
Island Queens: Nineteenth-Century Picture Postcards of Polynesian Royal Women

Early staged photographic postcards of colonized peoples objectify their subjects as exotic and other. Widely collected by nineteenth-century white Europeans, they contributed to the formation of the colonizers’ sense of racial superiority over the colonized. One popular genre of such pictures were those, often highly idealized, depicting Polynesian queens or princesses. In some cases, the women wear Western clothes, while in others, they wear “native” clothes which are far more revealing than Western garments. This paper explores the contemporary context, reception, and impact of such images. How might ordinary Europeans understand themselves in relation to royal individuals they perceived as subjugated to colonization and inferior to themselves? How might the sexual objectification of non-Western royalty be understood? How might these pictures reflect a mourning for and romanticization of so-called “vanishing races” and the loss of the savage other? What was their relationship to literary or journalistic representations of non-Western royalty? How might such images compensate their bourgeois audience for what may be lost in the face of rapid cultural changes?
**Ralucia Iancu, Louisiana Tech University**  
**Fatal Collisions: On and Off the Road**

Why is it that we have such trouble looking away from the proverbial train wreck? We seem to be inexorably drawn to tragedy. Is it a case of morbid fascination, schadenfreude, or something equally sinister? Iancu’s work explores disaster, tragedy, memory, and vulnerability through different mediums, ranging from printmaking to performance, to fiber art and printed objects. She questions the way we look at tragedy and death as well as the way we deal with the aftermath within the context of accidents. We depend on our technology (planes, trains, automobiles) and easily forget that it is just as fallible as our bodies. All physical contact is a collision with permanent visible repercussions. Crashes of all kinds are trivialized by their frequent appearances across the spectrum of information mediums. We have become desensitized not only to the crashes themselves, but to the fatalities as well. There is no attempt at recuperation and no thought of consequences. This paper expands on the way that death and tragedy are dealt with in Iancu’s work, through the representation of collisions and roadkill, and through the creation of immersive environments in which the audience can imagine their own role within a catastrophic event.

**Rosie Ibbotson, University of Canterbury, Te Whare Wananga o Waitaha**  
**Glaciers, Visual Representation, and Environmental Anxiety in Aotearoa New Zealand at the End of the Little Ice Age**

This paper examines the production and reception in the long nineteenth century of European images of Aotearoa New Zealand’s glaciers. Specifically, it looks at how these representations were entangled with imperial environmental anxieties around changing climates and with iconographies of water—a substance offering a vivid visible index of temperature and other geological and atmospheric forces. Fields of enquiry such as hydrology and glaciology were burgeoning in this period, and images played a key role in trafficking ideas between science and popular culture—as well as transnationally, forging epistemological channels linking NZ to other glacial regions across the world. As James R. Fleming has noted, “fears of ... a return to an ice age (even a ‘little’ one), or a secularly cooling globe” were for a long time central to climatic fears (rather than warming), and NZ’s ominously shape-shifting mid-latitude mountain glaciers, and its proximity to Antarctica, precipitated what this paper posits as a cryophobic strand within Pākehā visual cultures of landscape. These representations both reflected and shaped wider environmental perceptions, drawing on and adapting established pictorial conventions such as “the sublime,” and resonating with destructive colonial myths including the assertion and romanticization of “empty landscape.”

**Noelia Irizarry-Román, University of Illinois at Urbana-Champaign**  
**Our Islands and Their People: Photography and the Question of Recolonization**

The relationship between the ethnographic gaze and Latin America has been loaded with the tropes of primitivism for centuries. This paper examines the role of photography in the expansion of the United States’ colonial project in the Americas at the end of the nineteenth century. Irizarry-Román offers the book *Our Islands and Their People* (1905) by Jose de Olivares as a case study for the analysis of the role of photography in constructing a primitivist discourse that supported colonization. The book follows up the triumph of the United States in the Spanish-American War (1898–1899) and catalogs the newly acquired territories from Spain, including Puerto Rico, Cuba, and the Philippines. It is comprised of Jose de Olivares’s narrations and photographic descriptions of the islands. The book’s combination of photography and statistical data allows a close examination of the role of primitivism in the establishment of a new Latin American colonial power. Irizarry-Román focuses this via a close analysis of the
documentation of Puerto Rico in the book. The paper expands on Esther Gabara’s assertion that an understanding of the book’s contradictory relationship between photography and the colonial project offers up the potential space for recolonization.

**Chloe Irla, McDaniel College**

**Chloe Irla Presents Blaze Breakers**

As an artist new to SECAC and recently hired as an assistant professor of art at McDaniel College, Irla presents her current research, titled Blaze Breakers. This body of work is rooted in a years-long investigation of the color blaze orange in the context of rural space and place. Irla was first introduced to this color while residing in Maine, where residents of the small town that she lived in were advised to wear blaze orange vests when spending time outdoors during hunting season. Historically, guides in Maine suggested that hunters adopt this gaudy color as a “safeguard against the ignoramus.” Its visibility suggests that one be cautious of their surroundings. What happens if this color fails to communicate its message? Blaze Breakers is a multimedia project that utilizes analog and digital processes to distort and destroy blaze orange. Textile manipulation, digital image capturing, Instagram filtering, 35mm film processes, and projection methods are some of the technical approaches used in this investigation. Irla is interested in presenting the viewer with artifacts of this once bright, purposeful color. The technical means to destroy the color produces new translations of what were once vibrant, urgent messages.

**Philip R. Jackson, University of Mississippi**

**Object as Portrait**

For centuries still life painting has reflected the idea of the portrait through the everyday object. Historically its role has been socially used 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 portrait through rendering the history of an object that is created by its environment. By removing the object from its ecological setting, the object becomes a portrait of the landscape. Just as a map reveals the typography of the terrain, the object reveals signs of life lived. Imbued with a human-life 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 that of other representational artists both historical and contemporary who have used the object literally or metaphorically to reflect the portrait through the still life. Jackson’s paintings can be viewed at p-jackson.com.

**Dan Jakubowski, University of North Florida**

**From the Prison of the Chastity Belt to the Fires in the Untainted Sky: The Feminist Utopia of Lara Baladi’s Arab Spring**

Egyptian artist Lara Baladi’s work with Arab Spring–related digital media represents one of the longest running and most versatile artistic engagements with the initial demonstrations and their transformative aftermath. Baladi’s Arab Spring works gauge the artist’s attempts to participate in the ongoing demonstrations while also coming to terms with their digital mediation on platforms like YouTube, Facebook, and Twitter. This project explores how the artist’s revolution works and political activism was informed by deeply held feminist convictions during and following the initial Eighteen Days Protests in early 2011. Culminating with the sculpture Chastity Belt (2013) and the luminescent video panorama Don’t Touch Me Tomatoes & Chachacha (2013), Baladi’s artistic investigations of feminist utopia chart a fraught path from
the violent misogyny on display during many Arab Spring protests toward a luminous excavation of revolutionary feminist icons. Throughout that time of protests and demonstrations, numerous rapes and other instances of sexual assault were committed by men against women in Tahrir Square. This presentation situates Chastity Belt, Don’t Touch Me, and Baladi’s other revolution-inspired artworks in this milieu of radical politics and violent, uncontained misogyny.

Sabrina Jaromin, Northwestern University
Between Compassion and Critical Empathy—How the La Brea Mammoths Display Science
In 1968 sculptor Howard Ball completed three fiberglass replicas of Columbian mammoths that were installed at the eastern shore of the La Brea Tar Pits in Los Angeles, adjacent to the LACMA. The installation depicts the terror experienced by a mammoth family that is torn apart when the mother is caught by the boggy, bubbly, black asphalt and is about to perish. A newly installed plaque on the fence of the tar pits, however, alerts the visitors that the scene is not quite historically accurate: while Ball depicted a perishing mother, records show that it was mostly bones from adolescent male mammoths that were excavated. The plaque explains further that science suggests that male mammoths travelled by themselves and were therefore more likely to drown in the natural petroleum seep without a herd that would come to their rescue. Jaromin explores how the Page Museum that hosts the tar pits relies on visual strategies of affect to narrate a story of human-animal co-evolution. It analyzes how the museum, both openly and surreptitiously, negotiates moments of compassion and critical empathy in its scientific visual displays, arguing that the antiquated sculptures and visual effects serve to stimulate a dynamic knowledge production.

Jason John, North Florida University
The Business of Being a Gallery Artist
Dozens of organizations, governmental and educational institutions, and small businesses have benefited from the efforts of the students in this class. Beneficiaries of the designs are as disparate as the Aiken County Government, the South Carolina Academy of Authors, the Historic Aiken Foundation, and the Green Boundary Club.

Danielle Johnson, Independent Scholar
Max Ernst: Writing through a Temperament in 1953
Max Ernst, best known for his pioneering artistic techniques such as collage, frottage, and grattage, was also a gifted and prolific writer and poet. Yet aside from his autobiography, his texts have received little attention. Johnson analyzes “Seven Microbes Seen through a Temperament,” a 1953 book comprised of a poem by Ernst interspersed with life-size reproductions of 31 tiny landscape paintings called “microbes.” Often less than a half-inch on one side, the microbes were painted while the artist was living in the American Southwest during and after World War II. Johnson argues that the poem and images together embody Ernst’s experience of America, serving as an homage and farewell to the country he had lived in for a decade. More significantly, this book exemplifies his Surrealist ideas about subjective perception. The poem and paintings do not so much describe the landscape as evoke Ernst’s sense of timelessness and connection to the land. Only by studying the poem does the reader/viewer understand that the microbes are manifestations of his unconscious and his interpretation of the landscape. The book underscores the function of Ernst’s writing as simultaneously providing an interpretive key while also ultimately insisting on the subjectivity of visual experience.
Jaime Johnson, University of Tampa

Becoming La Loba: The Feral Woman Archetype

Poet Mary Oliver stated, “I think when we lose the connection with the natural world, we tend to forget that we’re animals, that we need the Earth. And that can be devastating.” Working in the traditional cyanotype process, Jaime Johnson uses the self portrait to imagine herself as a character—the feral woman. With an element of performance, Johnson responds to her surrounding natural environment, collecting bones, branches, and flora, while treading with the animals, both dead and living. Her representation of a strong woman counteracts stereotypical depictions of the feminine as domesticated and delicate. Johnson’s work reflects upon the forms, the impermanence, and the interconnectedness of life, articulating the capacity to decay as a marker of our identity. She includes photographs from the Untamed series, Jaimejphotography.com

Jerry Johnson, Troy University

Overcoming Design Bias through Interdisciplinarity

iC3, the International Center for Collaboration and Creativity at Troy University, identifies, fosters, and sustains collaboration between institutions and disciplines across the globe. iC3 utilizes creativity as the catalyst for exchange and collaboration as the bridge between disciplines and cultures. For the past 12 years, iC3 has initiated numerous collaborations within its own institution and across the globe. This presentation spotlights recent case studies of an iC3-hosted academic course titled “Collaboration and Creativity” and discusses the benefits of interdisciplinarity.

Susan Elizabeth Johnson, Institute for Doctoral Studies in the Visual Arts

Painting, Contemporary Practice, and the Phenomenological Lens

In the October 2012 issue of WSJ Magazine, Director of MoMA PS1 and Chief Curator at Large at the Museum of Modern Art Klaus Biesenbach declared: “Museums have to realize that the influential images that might change our lives are not necessarily paintings, drawings, and sculptures.” This paper asserts that the rush to appease technology underpinning Biesenbach’s observation can overlook the promise painting holds for contemporary art. Not merely an historical turn in the struggle to hold fast painting’s historically-based value, Johnson offers, instead, a critical tool for restorative intermediation, which views technology as an actant prompting phenomenological extraction. Drawing on Merleau-Ponty’s perceiving subject, Johnson argues that painting is the outcome of the mind and body synthesis; consequently it is in a third position between subject and object. Accordingly, its ambiguity yields potential for expanded consciousness. To illustrate, the paint-stroke indexes the artist at the same time it is responsible to the artwork. Consequently, a tension is invoked in time and space. Adding to this interplay is the contingency of artist, artwork, and audience. By reading painting with a phenomenological lens, this paper offers art, artist, audience, educator, and creative professionals of all ilk a legitimacy not otherwise granted.

A. A. Jones, Independent Scholar

Desire to Become: The Death Drive & Internet Art

The Canadian new-media artist Jon Rafman has compared surfing the internet to an “exploration of the human psyche.” Rafman’s video works such as Second Life (2010) and Still Life (Betamale) (2014) address death as a phenomenon complicated by the commingling of physical and virtual life, and are frequently designed to unsettle viewers by dredging up sectors of online culture where sexual fetish, violence, and obsession are prevalent. Taking the artist’s lead in considering the web as analogous to a collective digital psyche, this paper explores the
psychoanalytic concept of the death drive, a repressed desire for self-destruction most clearly postulated by Sigmund Freud in his 1920 work *Beyond the Pleasure Principle*. In identifying an expression of death drive in contemporary culture, this paper provides a methodology for approaching internet-based artwork by Rafman as well as contemporaries including Ryan Trecartin and Jordan Wolfson. It brings new context to one of Freud’s most speculative theories, assimilating thoughts by Walter Benjamin, Susan Sontag, and Ed Keller within a digital aesthetic. In its broadest scope, the paper meditates on how the internet may express as well as affect our sense of self and our psychological relationship to the death-state.

**Arthur Jones, University of North Dakota**

**Sacred and Profane Visions of Paradise in Self-Taught Visionary Art**

Self-taught visionary artists have often held deeply religious convictions that are strongly expressed in their work, as seen for example in the Father Paul Dobberstein’s Grotto of the Redemption or Howard Finster’s Paradise Garden. However, some visionary environments appear mainly secular in nature, such as Fred Smith’s Wisconsin Concrete Park. On the other hand, Samuel Perry Dinsmoor’s Garden of Eden, although having a religious theme, seems more about the artist’s views on political and social issues of his day than about dwelling on saving the souls of “sinners.” This presentation focuses on visionary environments that can appear mainly or entirely secular in theme, but may allude to alternate worlds that allow escape into an eternal paradise. One individual Jones focuses on in this regard is Evan Decker (1912–1981), a self-taught Kentucky artist who was highly prolific but remains little known (the majority of his work being held at the Huntington Museum of Art in West Virginia). Another artist, whom Jones has explored previously in a similar light, is Thomas Andrew Hay, who Jones mentions briefly along with others who demonstrate this tendency in their art.

**Szilvia Kadas, West Virginia University**

**Addressing Socially Conscious Design through Narrative Techniques**

This presentation explores various exceptional examples from the field of visual design where graphic designers used simple narrative to get the audience emotionally invested and take action for social and environmental causes. These examples, pulled from a diverse set of genres including comics, cartoons, illustrations, and advertisements, demonstrate how to employ the tools of storytelling with visual elements to encourage social change. In constructing visual narratives, designers forge emotional connections, communicate morals, and model desired ethical behaviors and attitudes for the public. The end result creates a shared experience that encourages social action. Through these examples Kadas identifies common themes and practices that designers use to effectively tell stories within a variety of design mediums. Concluding the showcase of a variety of good designs that use narrative to tackle social concerns and motivate the public to action, this presentation conceptualizes what a focus in socially and environmentally-conscious design narrative may look like.

**Sarah Kain Gutowski, Suffolk County Community College, SUNY**

**Reciprocity: How Teaching Creativity Helped an Artist and an Author Redefine Their Practice**

Maintaining a studio practice while teaching requires discipline (and summer vacations). Creative writing professor Sarah Kain Gutowski and visual arts professor Meredith Starr agreed to co-teach Developing Creativity and Imagination in the Arts immediately following a prolific period that included the creation of a stage play and solo exhibition. The learning outcomes they set forth for their students included “demonstrating an understanding of the imagination and approaches to tapping creative ability and problem solving,” and “applying techniques to help overcome obstacles to creative performance.” These tenets were embedded both in the
college’s standard syllabus and in their own creative processes. The surprising outcome was how the course challenged their own artistic habits, pushed them to risk-taking places, and kept them from falling into a post-production slump. Gutkowski shares their experiences with new techniques and mediums, projects (including a collaboration with a visiting artist), and how students benefited from their team-teaching. This presentation addresses the beautiful exchange of creative motivation between students and professors.

Joseph Kameen, Indiana University East
Joseph Kameen: Philosophies and Fictions
Joseph Kameen was recently hired at Indiana University East. In his work, Kameen examines and repurposes unanswerable questions through drawing, painting, and sculpture, with an emphasis on the human figure. These questions—about truth, purpose, identity, and destiny—lie at the heart of the mystery of human experience. They are omnipresent across human culture. We know they have no “answers,” yet we keep asking. Through his practice, Kameen gives these questions physical form. The art object, particularly the image, is interesting for its capacity to act as a memetic vector for an idea. A drawing or painting is a physical object, but there is also another component: an image that remains in the mind of the viewer even after the object is no longer in their view. There is a transference from creator the viewer through the medium of the object. Through this process of creating vessels for questions, Kameen opens a mental space for the viewer. He entices them to internalize his own translation of an idea, and to confront it for themselves.

Laura Katzman, James Madison University
The Legacy of 1898: Picturing Puerto Rico under the American Flag
Katzman examines a critical yet underexamined aspect of Puerto Rican visual culture: a post–World War II photographic archive set up by the Office of Information for Puerto Rico, an island government agency led by progressive norteamericanos. OIPR photographers transported a New Deal idiom of recording social and economic conditions in American states to an impoverished U.S. territory that had been a Spanish colony until the 1898 American invasion. Accused on one extreme of being communists, and on the other as agents of U.S. imperialism, the photographers documented Puerto Rico’s monumental shift from an agricultural to an industrial economy, helping shape persistent images of the island in the pre-Commonwealth years. Central to understanding the OIPR project is examining its deliberate response to the simplistic, often racist representations of the newly-seized U.S. “possession” dating from the Spanish American War era, exemplified in books like Our Islands and Their People (1899). Emulating the famous FSA photographers’ humanist approach to picturing poverty and progress, the OIPR created more nuanced images than earlier documentarians. How OIPR artists constructed and disseminated a visual language distinct from that of the 1898 generation, while facing similar pitfalls, is analyzed through the lens of postcolonial and photographic theory.

Anne Keener, The Ohio State University
Vivid Felt Quality: Pattern and Painting in Process Philosophy
Philosophies of process emphasize the dynamism of becoming over the stasis of being. Worlds emerge in the process of painting as a mode of philosophical becoming. Paintings that bring pattern into play are especially positioned to draw on the resources of emergent development.
The liveliness of rhythmic motifs and intervals expresses the lived experience of emergent processes. In this paper, Keener shows the philosophical underpinnings of emergent processes in the work of Alfred North Whitehead. By tracking the philosophical in relation to pattern and painting, she shows how artists’ efforts to make claims for painting as lived experience of emergent processes may be situated in the dynamic of philosophical becoming.

**Emily Kelley, Saginaw Valley State University**  
**Making Writing and Art History Relevant for Art and Graphic Design Majors**

For studio art and graphic design majors, writing a traditional art history research paper can seem a task irrelevant to their professional goals. Therefore, it can be daunting to the professor to direct these unmotivated students through research projects. Nonetheless, in an upper level art history course, conducting research and writing about works of art are integral to the content. To give art and graphic design students traditional research experience with writing assignments they find more relevant, Kelley has developed assignments that give experience performing tasks like writing artist statements, letters to clients, and exhibition proposals, which have real-world applications. These assignments require library research, critical thinking and analysis, and proper citation of sources, just as research papers would. However, they also hone the students’ skills in areas pertinent to their respective fields and allow them to think about their own work as artists in the broader context of the history of art. During the session, Kelley shares two of these assignments: one, an artist statement based on an assignment designed for her Modern and Contemporary Art course, and the other, an exhibition proposal assignment designed for her Medieval Art course.

**Michael Kellner, The Ohio State University**  
**We Got That Attitude: An Affective Art Education**

In her book *Ordinary Affects*, Kathleen Stewart writes, “Ordinary affects are public feelings that begin and end in broad circulation, but they’re also the stuff seemingly intimate lives are made of.” This paper uses Stewart’s “ordinary affect” concept to understand the affective way culture shapes our behaviors both outside and inside the art school environment. Kellner’s contention is that these affective cultural experiences carry at least as much force on an individual’s artistic development as any formal art training. Furthermore, he argues that studio art educators must acknowledge and create space for students’ affective culture as a significant force in their personal artmaking education. As an example of how this works, Kellner draws upon his own experience of this sensation within punk rock and record store culture, specifically the music of Bad Brains, Fugazi, and the Dischord record label. He argues that the possibility present in the energy, community, and economy of this scene remains a significant force in how he came to his artistic practice as well how he teaches art and design courses at the university level.

**Gary Keown, Southeastern Louisiana University**  
**Preparing the Student for Entry into the Graphic Design Field**

Of extreme importance is preparing students for entry into the graphic design industry with the necessary self-promotion tools and real experiences to be successful. Students are encouraged to upload their portfolio on various web site vehicles; however, it is important to have a “physical” self-promotion presence. Within the curriculum at Southeastern Louisiana University, Senior Projects: Graphic Design includes a portion devoted to the preparing of a self-promotion package. This process includes paper stock selection for assembly, the authoring and designing of the résumé, application and follow-up letters, business card, abbreviated printed portfolio, and complete digital portfolio on a USB memory device. A second required course at Southeastern is Graphic Design: Internship, allowing students to receive college credit as they
work in the field at a professional site. Many times, this results in a permanent position or networking that ultimately results in a position elsewhere. At the completion of this course, the student creates a journal and specific portfolio publication of work created as documentation of the experience. This paper focuses on the creation by students of their self-promotion package/leave-behind and internship publication, including student examples.

Meena Khalili, University of Louisville
Teaching Fearless Design
Getting uncomfortable was the best thing that happened to Khalili. The first time she ever boarded a plane was to study abroad in college, but as an immigrant’s daughter, it should have happened years sooner. Now with multiple trips to the Middle East, Europe, and seeing America through the visor on her motorcycle helmet, it is clear how these experiences continue to inspire Khalili’s work. While many of her students have taken opportunities to travel or study abroad, for some students garnering such funds or time can be a real-life insurmountable task. Khalili has developed inclusive ways to push all of her design students past their pesky comfort zones, exposing them to a sense of adventure in their design education. In this presentation Khalili discusses the success of certain design problems she has created in her classroom, which are not only specifically aimed to inspire design practice that is flexible, nimble, and dynamic, but are also aimed at confronting geography and developing more inspired work.

Miriam Kienle, University of Kentucky
Embodying the Post: Ray Johnson’s “Moticos” and the Postal System as Heterotopia
Kienle examines Ray Johnson’s (1927–1995) earliest posted collages, called “moticos.” An anagram of “osmotic,” these mailed collages acted as semipermeable membranes between senders, receivers, and the varied ephemera circulating in the post. Although Johnson is known for initiating the “mail art” network—in which recipients collaboratively collaged by adding to or subtracting from items that they reposted to other participants—scholarship on the artist has little considered his work in relation to the actual postal system in which it circulated. By contrast, this paper analyzes how his moticos engaged the material culture and physical space of the post circa 1955. While the U.S. Post Office attempted to streamline and purify the mail with postal mechanization and obscenity statutes, Johnson’s mail art practice, by contrast, stressed the heterogeneous exchanges, chaotic materiality, and centrifugal character of the post. Analyzing his collaged correspondence, Kienle argues that Johnson materialized how postal communication regularly traded in mistaken identity, misdirected messages, and contact across distance and difference. While the postal system is often characterized as a utopia of universal epistolary intercourse, or conversely a dystopia of postal censorship, Johnson’s moticos reveal to be a “heterotopia,” a real place characterized by disjunctive spaces and queer correspondences.

Jong-Yoon Kim, Plymouth State University, and Nanhee Kim, California State University, Chico
Coding or Not Coding—Should Graphic Design Students Learn How to Code in Web Design?
Graphic design and coding are very different sets of skills, and use very different parts of the brain. Both require creativity, but design requires a good visual sense and artistic skills, while coding requires logical and systematic thinking. As graphic design educators, is it realistic to expect one person to be highly skilled at both design and coding? Graphic design students have questioned whether they should learn HTML/CSS/JavaScript/PHP or just use WYSIWYG editors
such as Adobe DreamWeaver or Adobe Muse to design their websites. Should graphic design students code, or is knowing how to code circumstantial? Are there any pedagogical methods of using WYSIWYG editors in conjunction with writing code to design an interactive and visually balanced website? Or vice versa? This session addresses those questions.

Nanhee Kim, Coding or Not Coding—Should Graphic Design Students Learn How to Code in Web Design? 
see: Jong-Yoon Kim

Trey King, Virginia Tech
For Whom the Bell Tolls: Embodied Perception and Sound Art
see: Kevin Concannon

Bridget Kirkland, University of South Carolina Upstate
What No-One Tells You About Teaching Art and Design: 10 Tips You Should Give Your Students Before It’s Too Late
In Kirkland’s opinion, teaching from research establishes credibility, stimulates students, and facilitates ease of use in a public context. Lessons we can offer to our students from our own research are so valuable. These tips are some of the most valuable: honest truths about work, life, and leisure in the creative industry. We as leaders and teachers need to prepare students for the reality of what a degree in art and design is. It is not necessarily about having the most creative sketchbooks or the fanciest portfolio, but having the power of interpersonal skills. Kirkland addresses in a visual presentation “10 Tips” of what she has learned in the practical side of research.

Stacy Koffman, University of North Georgia
An Active Model for Civic Engagement in the Arts
The key to successful academic and nonprofit civic engagement partnerships is collaboration and mutual benefit. One of the increasing factors of university planning is community-based partnerships at many levels, educational, economic, and cultural. The University of North Georgia (UNG), having multiple campuses with varied facilities serving an accredited BFA program, had challenges meeting the needs of art students at one satellite campus because of being landlocked and enrollment-saturated. The Oconee Campus of UNG developed a synergistic partnership with the local non-profit arts organization, the Oconee Cultural Arts Foundation. The initial partnership, established by a spearhead faculty, targeted studio space renovation at the nonprofit for shared university use. By aligning strategic planning needs between both academic and nonprofit organizations and engaging key players, renovations were shared, studio classes expanded, and civic engagement projects developed to address community and university needs. Examples include teaching youth arts programs, volunteer positions serving the nonprofit, nonprofit scholarships and grants for students, involving students in state public art grants, increasing student knowledge through exposure to community artists, workshops, and involvement in professional juried and curated exhibitions. This presentation offers an insight into an active model for civic engagement through shared interests.

Jocelyn Kolb-DeWitt, East Stroudsburg University
Competing with Vikings: How I Became a Metasmith
Fifteen years ago Kolb-DeWitt looked up from her anvil and realized she was competing with several millennia of makers. She was sure there were new things to contribute to Art and
Design but she had no idea what they were or how to articulate them with ancient processes. Kolb-DeWitt grudgingly adopted CAD, 3D printing, and plastics and became a “Metasmith.” This paper discusses her transition from Amish country to the CAD lab, how she prepared for the information revolution, and the effects it has had on her artwork and pedagogy. Kolb-DeWitt teaches product design to students who have more technology in their pockets than was in the original space station. She has found that these digital natives still struggle to master advanced software. Just like mastering any craft, there are no shortcuts. Google is just a new tool to navigate new mediums.

Caroline Koncz, The Ohio State University
Establishing Papal Authority and Familial Prestige: Michelangelo’s Designs of the Campidoglio
The Piazza del Campidoglio in Rome served as an important political space, particularly during the Middle Ages and Renaissance. In the 1530s, Pope Paul III commissioned Michelangelo to renovate the site to display his papal power and the heightened status of his family. Although scholars have analyzed Michelangelo’s papal work, the focus has been primarily on inherently sacred spaces, such as the Sistine Chapel or St. Peter’s. Given little space in the scholarship is Michelangelo’s architectural commission of the Campidoglio, a site that was first pagan in Imperial Rome and later used civically by the Romans. Michelangelo was key to Pope Paul III’s vision to constitute the space as part of the Church’s authority. This talk shows that beyond turning the Campidoglio into Christian territory, Paul III also aimed to glorify his own family name, the Farnese. By his commissioning of the project, the pope successfully asserts his command over the papal families before him, who had previously attempted to gain power over the site. It is Michelangelo’s architectural inventiveness in the renovations, namely his Colossal Order, that ultimately worked to spread papal authority over a formerly civic space while simultaneously raising the family name above that of the Medici.

Jodi Kovach, Kenyon College
Mexican Horror, Globalization, and the Culture of Fear in the Work of Carlos Amorales
Mexico City–based contemporary artist Carlos Amorales experiments with the open and fluctuating meanings of visual languages in our global, digitized image culture to explore notions of artistic and collective identity from a Latin American urban perspective. This paper looks at works shown in the artist’s 2005 solo exhibition, “¿Por qué temer al futuro?” (“Why fear the future?”), which represents the culmination of Amorales’s use of the Liquid Archive—a database he has filled with black silhouetted images alluding to themes of death and horror specific to Mexican urban and folk cultures. By digitally revising and reproducing these images, Amorales performs the process of obfuscation that occurs through cultural globalization, which, according to the artist, refracts and distorts the “meaning of the symbolic images and their interpretations as cultural icons.” This paper inquires into how the digitally mediated sculptural and video installations that comprise this body of work express the alienation Amorales feels as an artist negotiating both global mainstream and Mexican identities, and allegorize the historical ambiguity of the present moment through strange hybrid forms and oneiric images that create what Amorales calls “a mirror maze,” or an infinite play of empty reflections on collective life and identity.

Heidi Kraus, Hope College
Looking to the Past: Street Art, Public Spaces, and Contemporary French Identity
Kraus’s research examines imagery created as a result of the immigrant crisis in France and the complex political, religious, and historical circumstances that led to the European migrant crisis more broadly. For this paper, she focuses on specific examples of street art and lieux de
mémoires (sites or realms of memory) created in Parisian neighborhoods in response to the 2015 terrorist attacks. Kraus began this research last summer in Paris to better understand how this art might be serving as catharsis, promoting reconciliation, or even inflaming conflict between the so-called “native French” and Muslim immigrants in specific Parisian neighborhoods. Her long-term goal is to explore the deep iconographical roots of this art: how is this work responding to issues of terrorism, immigration, womanhood, nationalism, and religion by specifically referencing the past—in particular, eighteenth- and nineteenth-century French art, literature, and ideologies. Historians like Maurice Agulhon have examined Republican imagery and symbolism in France from 1789–1880 in depth, particularly depictions of Marianne—that is, the personification of Liberty in female form. This study seeks to bring Agulhon’s study forward by examining contemporary depictions of Marianne in public art and sculpture created in Paris post-attacks and made in predominantly immigrant neighborhoods.

Jennifer Kruglinski, Bergen Community College

“The Surveyor” and “The Surveyed” in Martha Rosler’s Photomontage and Video

In her 1966–1972 photomontage series Body Beautiful, or Beauty Knows No Pain, and the 1977 video Statistics of a Citizen Simply Obtained, Martha Rosler examined the ways in which the gazes of the “surveyor” and “surveyed” interact in an artwork and shape viewers’ perceptions. The Body Beautiful montages appropriated mass media imagery from contemporary fashion magazine editorials and advertising to recontextualize the images of the idealized female body in pieces. In many images, Rosler directly re-presents the surveillance and voyeurism embedded in the media’s circulation of the perfect pair of legs or breasts as coveted objects of the masculine, scopophilic gaze. In Statistics of a Citizen, Rosler further re-presented the mass media’s imagery and construction of the idealized feminine body by performing the role of a woman who is surveilled, measured, and finally judged on her physical correspondence to or deviation from the media’s ideal female body. Throughout the three acts of the video, Rosler examines the ways in which the statistical measurement of women’s bodies intersects with the larger surveillance projects of various nations and institutions. Rosler’s photomontages and videos present a satirical, aesthetic critique of the surveillance practices of contemporary culture that continually transform women into objects.

Bonnie Kutbay, Mansfield University of Pennsylvania

Otherworldly Reflections of Life, Death, and the Afterlife on the Sarcophagus of Agape and Crescentianus in Fourth Century Rome

The stories sculpted on the marble sarcophagus of Agape and Crescentianus (ca. 325–350), found in the Vatican Necropolis and now in the Museo Pio Cristiano, tell us much about the views of life, death, and the afterlife of this Christian married couple who lived in fourth century Rome. Boldly celebrating their Christian ideology, the sarcophagus is decorated with scenes from Old and New Testament stories that memorialize the conquering of death and the resurrection of the body. Compared to the bleak and dismal Roman concept of the afterlife, Christianity offered a positive message of life after death with its emphasis on immortality and a perfect imperishable body raised in glory. This paper examines the Christian funerary custom of celebrating life after death seen on the sarcophagus of Agape and Crescentianus during the Constantinian and post-Constantinian era.

Barbara Kutis, Indiana University Southeast

The Contemporary Art of Menstruation and the Legacy of Feminist Artists

In the 1970s, menstruation gained a greater visibility within commercial media and television. Similarly, artists Judy Chicago and Carolee Schneemann were two of the first Americans in the
1970s to engage with the issues of menstruation in art in a substantial and influential way. Their work asserted that menstrual blood was a positive, reaffirming creative force rather than something that is taboo, shameful, and dysfunctional. With the contemporary rise of social media, the subject of menstruation and menstrual art has come into the public realm with greater visibility and panache. Perhaps no more than in the recent years has the topic of menstruation, and art about it, been so visible. By building on the examples of Chicago and Schneemann, this essay examines the menstrual art of Sarah Maple, Rupi Kaur, and Jen Lewis and asserts their role in charting a discourse of menstruation art. Each artist engages with the social taboos regarding menstruation and seeks to transgress such stereotypes through the means with which they illuminate the subject—humor, photography, and social media. This paper argues that their work expands upon those of their feminist predecessors to transform stereotypes, normalize, and celebrate this fundamental, natural aspect of the female experience.

Lara Kuykendall, Ball State University, and Jacinda Russell, Ball State University
Westward Ho!: Art History, Studio Art, and the Pedagogical Value of the Road Trip
The most important concern that art historians and studio artists share is research. Making work that is conceptually sophisticated requires knowledge of not just how to use materials and processes, but also of the context for the ideas that one wants to communicate. Ball State University offers a hybrid studio and art history course that investigates the art of the American West. This place-based course, Space, Land, and Concept in Art of the American West, functions like an art history seminar with a studio component; students read challenging texts, run discussions, conduct research, and produce art, all in preparation for a two-week sojourn to some of the most significant monuments of art and history in the American West. Faculty build enthusiasm for the breadth of creative activity by presenting students with case studies of artists who learn, make, and write as part of their artistic practice. It is stimulating and fulfilling for the co-teachers, who model for the students the intellectual interests that art historians and studio artists have in common. The educational impact upon the students has been dramatic. The presenters propose experiential courses like this as pedagogically valuable models for connecting studio art and art history.

Maria LaBarge, Institute for Doctoral Studies in the Visual Arts
New Categories for Embodied and Disembodied Consciousness in the Visual Arts
Consciousness has been defined by theologians, philosophers, neuroscientists, and most recently scientists working in the field of robotics and artificial intelligence. Researchers define consciousness by the parameters of their individual disciplines. For example, researchers in cognitive neuroprosthetics look at the relationship between mind and body and the possibilities for relocating this relationship in prosthetics and virtual reality. At the other end of the research spectrum, researchers in meditation look at the nature of the soul in its relationship to the universe as the location of consciousness beyond mind-body dualism. Needless to say, as researchers are polarized and entrenched within their subjective experience within the parameters of their disciplines, our understanding of consciousness, and its location, remains a mystery to us today. This presentation surveys prevalent trends in consciousness research wherein artists profess new definitions for consciousness as relational intersubjectivity and in terms of embodied, multibodied, and disembodied art experiences. It explores artworks that challenge prevailing notions of autonomy and consciousness as mind and explores expanding and evolving notions of relational intersubjectivity and its location.
Samuel Ladwig, University of Central Oklahoma
Sharks with Frickin’ Laser Beams Attached to Their Heads
It is true that a multitude of new approaches to some design problems has created a “flat world” paradigm, and the creative class is not immune to technological unemployment. At the same time, technology affords practitioners of all disciplines more latitude to plan, prototype, change, test, and execute more ideas than ever before. Ladwig’s formal education and professional experience include projects in graphic design, interior design, architecture, product design, audio and video production, information design, user experience, furniture design, and even ice sculpture. While to some degree each design discipline has its own approach and tools, Ladwig agrees with Lella and Massimo Vignelli that “design is one.” It is the responsibility of educators to lead students to the best result, using the best process and tools available. This presentation shows why Ladwig’s pedagogical response to changes in the technological landscape has been to embrace a broader spectrum of tools and disciplines to empower students to push the boundaries of graphic design into the third and fourth dimension. In addition to traditional tools, Ladwig encourages his students to use 3D modeling, non-linear editing, app prototyping tools, robots, and even frickin’ laser beams!

Lindsey Landfried, The Pennsylvania State University
Ultraviolet: Lindsey Landfried
Landfried combines swaths of color and light folded into polycarbonate and acrylic plastics. In these works on paper and works in space, paint play-acts as screens, scrim, and backdrops for ethers of sunsets and atmospheres of dawn while drooping, bending, and blockading the viewer. Through sprays and mists of captured color, Landfried evokes the optical phenomenology of blinking, noise, and interference. The viewer becomes the Rückenfigur, or the body within the installation contemplating the view. Charged by UV light, glowing paints fluoresce, creating a fulgor of whiteouts, refractions, and reflections.

Helen Langa, American University
Looking Another Way: Bohemian Modernism, Lesbian Artists, and the Female Nude
In the early to mid-twentieth century, numerous women artists asserted their independence as modernists by creating images of poetic and sensuous or highly abstracted female nudes. Artists as different as Marguerite Zorach, Florine Stettheimer, Imogen Cunningham, and Ruth Bernhard explored such subjects, which were typically seen as validating both their artistic modernity and their liberation as “new women.” As visual declarations of freedom both from outdated social constraints and anti-modernist artistic propriety, these experimental works established their makers’ social and sexual freedom within the varied implications of that term. However, for women artists whose primary romantic and erotic attraction was to other women, choosing the female nude as subject seems to have been viewed as dangerous: although one can now cite numerous artists whose allegiances to other women suggest a “lesbian-like” identity, almost none of them produced images of naked female figures in their paintings, photographs, or sculptures. This paper explores the polemical attitudes and historical contexts that may have led to these contrasting self-positionings, and looks at a few works by lesbian artists whose coded references do allow a faint hint of lesbian erotic sensibility to emerge from their imagery.

Thelma Lazo-Flores, Independent Scholar
Form Follows Funding: Opportunities in the Creative Arts
Artists and art organizations significantly share the commonality in seeking funds to frame their creative projects for public dissemination. Funding opportunities are in several forms, including
institution-based subsidy for creative arts, community-based grants for visual arts, private foundations supporting exhibitions, corporations managing social responsibility endeavors in art publications, non-profit organizations assisting original designs of merit, cultural organizations growing their residency and fellowship rosters, state-funded special art undertakings, and direct sponsorship for the promotion of product brands, among many others. Given the plethora of grant prospects available to artists and creative organizations, artists must be prepared to dovetail their project proposals and creative portfolios to the highly selective funding available. In the creative arts, one can argue that form follows funding. The small-scale contributions made by private or public organizations oftentimes reshape the outcomes. Likewise, limited travel funds influence the original intentions of the artist for fieldwork or for presenting works at local or international venues. This paper shares the process of seeking grants, preparing the submission package and potential results, aligning proposals with the evaluative review expectations, matching the details that merit a successful submission, strengthening the supporting portfolio, and re-examining rejected submissions for other opportunities.

Anna Lee, Smith College
Orphanhood and Vulnerability: Vernacular Photography’s Migration from Private to Public Contexts
This paper focuses on the migration of vernacular photographs to various public spaces. Specifically, it examines the distinction between so-called “orphaned photographs” and other found vernacular photographs, which Lee characterizes as equally vulnerable. Descriptions like “orphaned” and “homeless” have been used to describe vernacular photographs of unknown provenance. In some cases, these photographs have been literally lost. For example, organizations such as Operation Photo Rescue track down photographs that have been affected by natural disasters. OPR restores these photographs and reunites these once private, decontextualized photographs with the people who care about them, i.e., sends them back home. However, the fact that a desire for reunification animates OPR’s endeavors means that these objects are not truly orphans. Far more often, vernacular photographs are found at flea markets or on eBay. Some even find surprising second lives as material for fine art; artists like Joachim Schmid, Tacita Dean, Penelope Umbrico, Jason Lazarus, and various others have made found vernacular photographs the centerpiece of their work. Using various case studies, this paper explores the particular “vulnerability” of these photographs, whose unique status as photographic orphans is a condition of their salience as both images and objects.

Jason Lee, West Virginia University
“If You Used to Be Punk, Then You Never Were”: The Pervasiveness of DIY in Contemporary Art Practice
Lee’s current art practice reflects on the suburban landscape of his childhood. The constructed environments mimic elements and color schemes of the skateboard pseudo-culture that was sold to the rabid and disenfranchised youth of the 1980s by pop media. This pristine wonderland of suburbia did not reflect Lee’s experience or the real underground suburban punk rock that was growing right under its nose. Coming of age in the 1980s and being lucky enough to be a part of the underground music scene that grew from these saccharine suburban environments truly changed Lee’s life. What he learned from the DIY culture of the Punk community has forever altered the way he sees and approaches the world. “If you used to be punk, then you never were.”
Ann Lemon, Kutztown University of Pennsylvania

MAKING History
William Penn said, “Children had rather be making of Tools and Instruments of Play; Shaping, Drawing, Framing, and Building, &c. than getting some Rules of Propriety of Speech by Heart.” After 3 years teaching a lecture-and-quiz-based version of Historical Survey of Graphic Design, Lemon was inspired to try a flipped classroom for a large lecture hall class of 100 students. The shifts she made were: a) record half the lectures to free up class time for group and individual work; b) focus on 100 works that every designer should know; c) give more points for two large research-based projects that require students to apply critical thinking, use credible sources, and revise through one-on-one conferences; d) create 6 in-class, hands-on activities per semester (doable by 100 students); e) reduce the importance of online quizzes (for review) and increase the importance of a final exam on the 100 items (to assess learning); f) create low-stress group projects, as well as individual projects; and also ... g) dress in historical costume for every class.

Andrea Lepage, Washington and Lee University

“Indivisible Since 1776”: Vincent Valdez’s The City
In October 2016, San Antonio–based artist Vincent Valdez exhibited his 30-foot-long painting, The City, depicting a Ku Klux Klan gathering. The Klansmen and women appear disconcertingly normal. According to Valdez, “Under their disguises, they become ‘anyone.’ It is possible that they are city politicians, police chiefs, parents, neighbors, community leaders, academics, church members, business owners.” Contemporary details can remind the viewer that these civil and societal threats cannot be relegated to the past or to the U.S. South. The City accidentally gained notoriety during the 2016 presidential campaign when Lawrence Downes featured the in-progress painting in the New York Times alongside his coverage of Republican candidate Ted Cruz’s campaign. When former KKK Grand Wizard David Duke endorsed then–Republican candidate Donald Trump in August, The City took on additional political meaning. While Valdez emphatically denies any link between his work and the political landscape in which Trump advocated for the construction of a wall to keep Mexican immigrants out of the U.S., The City engages issues of systemic racism. This paper benefits from extensive interviews with Valdez while the work was in progress and traces the evolution of The City after its accidental intersection with 2016 presidential campaign politics.

T. Amanda Lett, Boston University

Learning to Trust Your Eyes: Counterfeiters, a Confused Public, and the Antebellum Engraver
Although we take the paper money in our hands for granted today—knowing that it will be accepted at face value regardless of where we spend it—in the Antebellum era, no piece of paper came under more public scrutiny or faced more skepticism than bank notes. When almost anyone could issue their own notes with little or no hard currency to support it, the line between real money and shinplaster was often difficult to see. To combat this, reputable engraving firms touted the skills of the artists they employed, the complexity of the vignettes produced on each note, and collaborated with publishers to produce counterfeit detector booklets that taught the public how to “read” the notes in their pockets, separating good money from bad and creating an elusive feeling in the holder: a sense of confidence. Lett argues that the language used by the engraving firms, the artists who created these vignettes, and the counterfeit detectors created a way for the general public to perceive learning about art as a skill for navigating modern life. By teaching discernment of materials and line, these organizations created a visually literate public using the small works of art in their wallets.
Matthew Levy, Penn State Erie
Robert Mangold’s Chromophilia
Robert Mangold’s 1965 exhibition “Walls and Areas” at New York’s Fischbach Gallery confronted viewers with some of the most insipid hues ever to grace abstract painting. On Masonite and plywood slabs cut into architectonic silhouettes, he sprayed even applications of so-called “decorator paint,” a commercial product that represented a clear alternative to the more familiar range of colors offered by traditional artist paints. Treating his palette as a readymade, he drew his colors from the banal objects in his studio: manila envelope tan, file cabinet grey, the green of an old stapler. Referencing consumer goods, architecture, and the conventions of modernist painting, these works scrambled cultural categories and confounded critics, many of whom likened them to fragments of prefabricated suburban architecture— an association that belied a then-widespread anxiety about the increasing homogenization and commercialization of the postwar American home. To these critics, Mangold’s paintings not only sullied the rarefied halls of modernist art but also embodied pernicious cultural forces at work beyond their walls. Building on David Batchelor’s notion of “chromophobia,” this paper characterizes Mangold’s early paintings as evincing a radical chromophilia, deploying color as an irruptive force that destabilizes cultural hierarchies.

Dorothy Limouze, St. Lawrence University
St. Paul in Germany: Themes of Refuge and Eirenism in a Divided World
The Apostle Paul became an important subject for artists who endured the Spanish conquest of the Southern Netherlands, many emigrating northward or to Germany. Artists who were forced by circumstances to adopt the official faith of a given region could adapt the Apostle’s life for both Catholic and Reformation imagery. This talk focuses on three sets of engravings, the common thread being the engraver himself, Johan Sadeler I, a two-time refugee from Spanish-occupied Antwerp. Sadeler’s first series after drawings by the Catholic painter, Frans Pourbus (1580), focuses on Paul’s conversion and on his martyrdom. A second series, after the prolific artist Marten de Vos (1581), was engraved in exile in Cologne, the seat of a renegade archbishop who had converted to Lutheranism, drawing Sadeler and other refugees from the Spanish Netherlands. A third and striking print of Paul at the home of Aquila and Prisca in Corinth was engraved after the gifted court painter Joos van Winghe, who settled in Frankfurt around 1587. Frankfurt, like Cologne, was a haven for those fleeing political or religious repression. This talk explores the deeper meanings of this imagery, in light of historical research on Cologne and Frankfurt as centers of Lutheran patronage.

Sarah Lippert, University of Michigan, Flint
Natural Selection, Darwin, Lombroso, and Beardsley
Few scientific theories were as influential in the nineteenth century as those regarding natural selection and evolution. Ideas impacting the understanding of how societies and species might change over time coincided with the natural end-of-the-century angst that pervaded British discourse at the end of the nineteenth century. Notions of degeneration and decadence were often tied to art, whose creators were saddled with the responsibility of trying to save society from decline. It is through the lens of the intersection of Aubrey Beardsley’s art with the scientific theories of Cesare Lombroso and Charles Darwin that this paper considers how Beardsley’s work might have been threatening to the public and art establishment alike, not only because of its stylistic heresy, but also due to its flirtation with scientific theories that were not yet well understood or accepted.
Jennifer Liston, Salisbury University, and Victoria Pass, Maryland Institute College of Art

Rules of Engagement: Framing a Global Seminar

As professors, how do we prepare students with varying levels of travel experience for international study? Moreover, how do we provide art historical content while effectively incorporating values of a mindful global citizen in the classroom? This paper presents one strategy for addressing these questions, based on the presenters’ experience co-leading “Venetian Art and the Venice Biennale.” This course, which explored the art and history of a city deeply impacted by its own multiculturalism, also highlighted questions of diversity and identity and promoted ideas of openness and acceptance. The course was structured around the idea of engagement, a spine which ran through all of its on-campus and in-country components: engagement with history, with contemporary art, with each other, and with those we meet while traveling. Liston and Pass articulated these ideas in a document entitled, “The Rules of Engagement,” which they referred to throughout the course. The document addressed ways of being and appropriate behaviors, as well as expectations, thereby creating a framework for travel and study that was proactive as opposed to reactive.

Blaine Little, SCAD Savannah, and Luisa Perez, SCAD Savannah

How to Become a U.S. Citizen: A Critical Exhibition Project

If we are all equal in our humanity, we should be able to achieve a level of understanding and respect despite our differences. We believe that society does not seek to differentiate itself into groups nor does it seek to wholly assimilate—we all just want to feel respected, celebrated, and understood for who we are. “How to Become a U.S. Citizen” focuses on identity politics, using SCAD student–created artworks in order to explore and critique contemporary sociopolitical issues centered around U.S. citizenship and Americanism. Students from all diverse backgrounds analyze and question what makes a “proper” U.S. citizen—what does the hegemonic society consider American, how has this notion of identity been affected by the current Trump regime, and how can/does an individual who does not fit into this construct identify/survive/feel/think? Finally, how can one fit into a larger whole while retaining a sense of personal identity? Through exhibiting artwork created by the diverse student body of the SCAD Savannah, this project examinea a multiplicity of responses. The presenters discuss the genesis of the concept, their vision, and the difficulties found along the exhibition process. No ambitious path is clear of obstacles, much like the path to citizenship.

Jessica Locheed, Houston Community College

New Ways of Seeing: Reframing the Formal Analysis Assignment through Digital Learning

“Ways of Seeing” is a general education, non-major lecture class designed to cultivate personal engagement with the Houston art community and create life-long art citizens. While it is traditionally administered face-to-face, it is heavy in field-trip and self-guided assignments. The pedagogic challenge has been developing active engagement in slow learning assignments that take place in daunting, often unfamiliar environments such as the Museum of Fine Arts or the Menil Gallery. Locheed engages students by using the tool with which they are most comfortable: their phones. The challenge is creating pedagogically sound assignments that stimulate interest and learning. Enter technology. Locheed implemented two museum assignments using web-based applications that solve several pedagogic problems. Through audio and video recordings, she has a surrogate presence that guides students through an experience and an assignment that they submit while still in the Museum. This provides them with the experience of a guided lecture as well as the satisfaction of a completed assignment. The digital assignments are accompanied by physical cards that reinforce principles of art.
Locheed’s guidance through example makes students comfortable with the experience. And, they can leave without homework. They can even stay and enjoy the rest of the collection.

**Patrick Luber, University of North Dakota**  
*Let’s Talk: Teaching through Conversation*

Higher education employs many familiar methods of teaching that utilize aspects of conversation—the lecture, the seminar, the tutorial, institutionally-sponsored conversational speakers, advising sessions—and within the field of visual arts, the oral critique. The oral critique as a pedagogical practice has a long and often dubious history. While the critique is often conversational in nature, it is questionable if the critique is true conversation. This paper briefly explores the definition, nature, and history of conversation and questions to what degree, if any, pure conversation actually exists within art education, despite the fact that most colleges and universities see themselves as places of collaboration and intellectual debate. Building upon these ideas, this paper then examines the structure of the critique and its relationship to conversation, but also touches upon how conversation sometimes occurs in other aspects of visual art education. While current pedagogical practices are largely effective, this paper proposes an additional model of art education—the non-classroom conversation—explores what form this educational model might take, and questions if this model is even possible within the current structural model of the university.

**Elona Lubyte, Vilnius Academy of Arts**  
*Abstraction in the Wind: Kazimiera Zimblyte and Abstract Art as Existential Resistance in the Socialist Bloc*

When things are thrown away/When people leave/Holes (Zimblyte, 1979)  
Kazimiera Zimblyte (1933–1999, Lithuania) developed one of the most radical veins of abstract material painting in Eastern Europe in the 1960s, finding herself in the margin of official art life, and staying relatively unknown internationally up to this day. After studying textiles, the artist turned to painting and made densely covered monochrome abstractions layered with fragments of old fabric such as decomposed jute sacking. Already radical enough for making abstract art in the socialist bloc, Zimblyte pushed the boundaries even further. She pursued unprecedented experiments while creating exhibitions as installations, actions, and environments. The paper focuses on Zimblyte’s environments as the most radical of her experimentations in the late 1960s and 1970s. During events that took place in a private garden in Vilnius and her native countryside, long narrow strips of fabrics covered in paint and ink streamed in the wind and fused with nature. These artistic experimentations acted not only as formal investigations continuing Zimblyte’s fascination with the sensual in painting, but they also stood as the existential and spiritual retreat from the socially repressive environment in times when, as Vaclav Havel writes, “order without life” prevailed.

**Haley Luster, Independent Scholar**  
*Portrayals of Perception: The Illuminations of the Lichfield Gospels as Cognitive Schemata*

The illuminations of the early-eighth-century Lichfield Gospels are exemplary representations of Insular style and are commonly cited in investigations of early medieval manuscript production in the British Isles. However, most references are superficial and do little more than compare the manuscript to its more famous contemporaries, such as the Lindisfarne Gospels and the Book of Kells. Even though textual evidence for the period is sparse and inconclusive, experts commonly agree that the use of figurative and spatial ambiguity alongside compositional complexity in Insular artworks was meant to encourage spiritual understanding and exegetic meditation in both artists and viewers. In response to such determinations, the present analysis
uses investigations of mirror neurons and neuroaesthetic theories to interpret key illuminations in the Lichfield Gospels as visualizations of cognitive schemata and abstract concepts. By alternatively employing neuroaesthetic theories and focusing on a peripheral artwork, this methodology reinforces the affective potential of Insular style while discouraging over-generalization. Ultimately, this investigation provides an in-depth analysis of illuminations from the Lichfield Gospels that art historical discourse notably lacks, and simultaneously contributes to interdisciplinary understanding by presenting a medieval artwork as a valid instrument for exploring and visualizing cognitive processes.

Elaine Luther, Independent Artist

Studio Rules
Luther is an independent studio artist and teaching artist with a regular studio practice. She exhibits her work in galleries and libraries. She is an experienced public speaker, each year speaking and serving on panels at the Self-Employment in the Arts Conference in Naperville, IL.

Meredith Lynn, Indiana State University

Turning a University Gallery into a Learning Laboratory: Utilizing Existing Resources to Teach Professional Skills in a Professional Setting
Like most colleges and universities, Indiana State University is facing pressure to address professional preparedness in the classroom. As the Gallery Director and a faculty member in the Department of Art and Design, Lynn has expanded the traditional role of the gallery and collections and successfully undertaken several practices and projects that turn the gallery itself into a classroom, emphasizing skills and approaches that lead directly to professional employment. Students have curated, designed, installed, and marketed several exhibitions on and off campus, as well as writing, designing, and publishing catalogs. These projects, while constituting professional experience, also utilize the range of skills developed in studio courses. Photography students photograph exhibitions and prepare the images for distribution. Graphic design students design print materials and wall signage. Sculpture students conceive of and construct the physical elements of exhibitions. And all students use the critical thinking skills honed across studio concentrations to curate and write about the artwork. Lynn presents the work that she has done with students as a model for integrating the range of skills and techniques taught across a typical art and design department while providing hands-on, pre-professional experience.

Stephen Mack, Rutgers University

The Performative in the Battle Relief by Bertoldo di Giovanni (c. 1440–1491)
Bertoldo’s Battle Relief, a bronze sculpture depicting a chaotic skirmish, was one of the most important secular artworks of the late quattrocento. Commissioned by Lorenzo de’ Medici and installed in his palazzo, the relief’s significance is indicated by its high value in a 1492 inventory and by the fact that it was emulated on multiple occasions. Nevertheless, in art historical literature, the Battle Relief has often been denigrated as poorly finished, insufficiently antique, and enjoyable only through a “process of auto-hypnosis.” Mack attempts to open new paths for discussing the Battle Relief by focusing on how the sculpture was experienced in its own time. Working from visual analysis of the relief and the 1492 inventory description of its installation, Mack argues that Bertoldo designed the sculpture knowing it would be touched and viewed from a close distance with a candle. The sculptor created a powerfully embodied and multisensory response to the work that provided viewers with a tangible experience of antiquity. Drawing on recent literature about the materiality of bronze, the function of
anachronism in Renaissance art, and the importance of the sense of touch on the reception of art, Mack considers how Bertoldo crafted an experience for his patrons.

Kally Malcom, University of North Florida
Merging Tradition and Commerce in the Photography Classroom
In recent years, Malcom has seen increased student interest in mastering photographic techniques that will serve them well as artists, while adding commercial viability. She regards their insistence on a multimodal skill set to be a reaction both to outward pressure to maximize their education and to an internal desire to have multiple career options when they graduate. Regardless of their motivation, Malcom respects her students’ desire to be dually trained as artists and commercial shooters. To this end, she has designed the studio lighting curriculum at her institution to bridge technical lighting aptitude with conceptual depth. This paper discusses how Malcom achieves a balance between career preparedness and traditional art education, and how this has achieved positive outcomes after graduation. In short, Malcom assigns in-class, small group projects that tackle technical skills like studio portraiture or lighting reflective objects like glass. In these sessions, students become part of a creative team, similar to what they will experience as commercial photographers. They assist one another and problem-solve to achieve mutual goals. Additionally, she assigns an individual, semester-long project that is self-directed and concept-driven. This large project is proposed by each student and executed at measurable steps throughout the semester.

Jon Malis, Loyola University Maryland
Technical Understandings as Aesthetic Devices
Visual arts faculty members working at small liberal arts universities face a real challenge in framing creative practice within the ecosystem that their “more traditional” colleagues can understand: exhibition as publication; curation as peer review; residencies as research. Ultimately, Malis performs the same acts as his colleagues, promoting an understanding of something that’s not clearly understood, but he uses aesthetic devices instead of academic language to present his findings. Instead of simply saying “I make art about color and technology,” he now frames his research as understanding the interactions between technology and representations of color. How does Photoshop interpret data as it resizes images? How accurate are the monitors in the digital lab? What is lost when images are converted for the web? Malis’s recent work, sRGB (The Colors of The Internet), was born from his teaching of ICC Color Profiles and their role in the printing process. By rendering a virtual 3D model so his students could visualize the gamut, he inadvertently created a beautiful aesthetic work that, once removed from the teaching context, became a 3D sculpture and installation work discussing what colors can (and can’t) be seen through digital devices.

Kelsey Malone, University of Missouri
A “Famous Lady Sculptor”: Enid Yandell in the International Art World at the Turn of the Century
Enid Yandell (1869–1934), a Louisville-born sculptor, was among the first women members of the National Sculpture Society. Her work was featured in numerous international exhibitions and World’s Fairs, and her monumental public sculptures can be found around the country, from Rhode Island to Tennessee. Yandell’s work was highly acclaimed during her lifetime, but there has been little scholarly recognition of her widespread influence. Historians, curators, and Yandell’s contemporaries described her art as simultaneously “passé,” “modern,” “highly classical,” and “new,” and as an artist Yandell has consistently been seen as a follower of well-known male sculptors, including Lorado Taft, Auguste Rodin, and Augustus Saint-Gaudens.
Yandell’s career provides an interesting case study when examining women’s artistic production, specifically, because she took advantage of collaborative strategies to advance her own career, including sharing studio and living spaces and working with other women artists on larger commissions. This paper reclaims Yandell’s significant legacy as a modern sculptor whose work blurred the boundaries between realism, Art Nouveau, commercial art, Neoclassicism, and monumental public sculpture, while examining the many ways she negotiated the art world as a professional, unmarried woman during a moment in which traditional expectations toward gender roles and feminine performance were shifting.

Michael Marks, Anderson University
Salad Days: The DIY Ethos and Community Building in the Arts
Independent spirits coupled with a sense of community were two characteristics of membership into the art and music punk scene of the last decade of the twentieth century. These scenes and communities—formed before the widespread use of the Internet—were largely defined by self-organization and a Do It Yourself (DIY) approach to public engagement. Whether through making art, planning a performance, or a pop-up exhibition, we simply learned by trial and error, and by doing. For artists coming of age during this decade and searching for a sense of place, these scenes offered kinship and shared vocabulary. Participating in these communities led directly to founding and directing an artists’ collective, an experience Marks largely defined by its “outsider” status to the more “mainstream” formal arts education he received. While these experiences continue to inform his research and pedagogical methods, they remain vital benchmarks in Marks’s artistic development. He sees this panel as an opportunity to share these experiences, discuss the DIY ethos, provide insights into organization, and reflect on the continued relevance of community as an artist educator.

Gregory Martin, Mississippi State University
Identifying and Articulating Surrogates for Self-Representation
The evolution in Martin’s work identifies objects and plants that either reveal a narrative or have gestural qualities that suggest human gestures or body language. How these are positioned and grouped further suggests narratives of interpersonal relationships and emotional states. Influences—experimentations—manifestations.

Isabelle Martin, University of Kentucky
A Single Particle among Billions: Yayoi Kusama and the Power of the Minute
Japanese contemporary artist Yayoi Kusama has developed her career through the continued use of the infinitely repeated polka-dot motif. Kusama has long suffered from a mental affliction called cenesthopathy, which results in intense hallucinations and anxiety attacks. Her use of the polka dot is not only a way for her to visualize her hallucinations, but also an example of the physical commitment (identified by Kusama as self-obliteration) she has to her work—her repeated application of small motifs onto expansive surfaces is at once both therapeutic and manic. This presentation examines Kusama’s use of the minute in the context of Gilles Deleuze and Felix Guattari’s theory of the minor artist, which can be applied not only to Kusama’s use of infinitesimal motifs, but also to her identity as a Japanese female artist in a discipline populated predominantly by white Western males. This presentation analyzes the differences between the masculinist American work of Kusama’s contemporary, Donald Judd, and Kusama’s own style of expression. Martin argues that Kusama’s constant reinforcement of the minute throughout her career serves, in both cultural and female contexts, as a force of resistance and a form of empowerment.
Kendall Martin, Cape Fear Community College
The Strength of Female Post-Contemporary Artists
Post-Contemporary, though in its infancy, shows the artist’s desire to continue to push the boundaries but revert back to using artistic methods found in older art movements. The art world is experiencing a revival in oil paint, craftsmanship, and above all else, passion. Works produced display a deeper message and the artist’s pursuit to understand and explain the world around them. Martin’s paper analyzes the work of female Post-Contemporary artists, looking at those who are establishing their careers and those coming out of art schools. She focuses her discussion on the importance of their work in cultivating this new movement and how female artists’ works speak volumes to personal experiences and social awareness.

Sara Mast, Montana State University
Black (W)hole: An Art + Science Collaboration
Black (W)hole is an example of an art and science collaboration that reached a wide audience through diverse dissemination to over 22 venues in three years. It is an art installation that uses the data visualization of an extreme mass ratio inspiral (EMRI) with the aural data of gravitational wave frequencies in an experiential work of art + science. The viewer enters a laser field of stars leading to the edge of a large-scale animation of a black hole projected onto the floor. The viewer stands at the edge of the accretion disk of a supermassive black hole as a much smaller black hole is suddenly captured and begins to spin around the larger one. The sounds that gravitational waves produce in such an encounter, presented in an audible frequency band, surround the viewer. On the interior walls of the space, Einstein’s 1915 general relativity equations morph in a continuous loop from the scrawls on his blackboard to starfields of chalkdust. This immersive environment expands and enriches the viewer’s capacity to imagine and wonder about the beauty and meaning of this highly abstract astronomical object. Mast addresses the value of artistic practice for the working scientist.

Kimiko Matsumura, Rutgers University
The Greenhouse Affects: Glass and Natural History Display in Mark Dion’s Neukom Vivarium
In 2006, Mark Dion relocated a 60-foot nurse log to a state-of-the-art glass greenhouse in Seattle for his artwork Neukom Vivarium. Visitors observe the tree decomposing in real time, revealing the natural cycle of decay and rebirth and challenging concepts of art, nature, and viewship. Dion is known for calling attention to scientific knowledge as a human construction, but his inventive approach to natural objects also suggests he is combatting a pre-existing cultural relationship with nature. Through a close reading of Neukom Vivarium, Matsumura argues that Dion strategically uses glass both to evoke natural history display and to rewrite the viewer’s relationship with the natural world. Dion reconceptualizes natural history vitrines, specifically habitat dioramas, the predominant method of American natural history display in the 20th century, to provide immersive engagements with our environment. Where the diorama’s glass panel serves to divide viewers from specimens, creating a special viewing distance, fetishizing contents, and enthraling the viewer while keeping her essentially separate, Dion encloses both viewer and natural object within his greenhouse. He removes the barrier between viewer and display, opening up the diorama’s closed space and forcing the viewer back into contact with a wondrous and sometimes unsettling experience of nature.

Seth McCormick, Western Carolina University
Looking Beyond “Indian-ness”: Neo Tantric Art and National Myth
Recent studies suggest that the Indian art movement known as Neo Tantra was an ex post facto construction, a curatorial catchphrase that served to position contemporary Indian art on the
world stage. But while the rediscovery of Tantric imagery by artists in the post-Nehru era was a product of varied motivations and widely diverging interpretations, it is possible to speak of a shared conjuncture. The late 1960s witnessed the outbreak of renewed Indo-Pakistani hostilities and the rise of ethnic separatist movements across the subcontinent. In turning for inspiration to the esoteric symbolism of Tantra, artists like Biren De, G. R. Santosh, Sohan Qadri, and K. V. Haridasan responded to the demise of one “myth” (the Gandhian myth of national unity) with the revival of another (the mystical union of matter and spirit symbolized in Shiva’s embrace of his consort Shakti). Through their pictorial reinterpretations of Tantra, artists in this period sought to give visual expression to the subalternity of those groups excluded from the discourses of postcolonial nationalism, including women and low-caste Indians, while at the same time evoking the sensuous interpenetration of artistic traditions across religious and political divides.

Chris McCullough, Youngstown State University
Rapid Review: Youngstown State University MFA Interdisciplinary Visual Arts Brand Spanking Newest MFA in Studio Art in the State of Ohio!
The Master of Fine Arts in Interdisciplinary Visual Arts at Youngstown State University is designed specifically to broaden the scope and practice of the traditional MFA by aligning the program with the diversity of form, style, material, motivation, technique, and topic found in contemporary artmaking. Just as artists are no longer content to be compartmentalized, students do not focus within a specific medium but work across multiple disciplines and media in the development of their individual research agendas. Collaboration and inquiry into disciplines outside of art strengthen and contribute to an intensive studio practice that produces informed and innovative artists. The two-year, 60-credit-hour residency program is unique in that it requires students to examine and integrate the methods, theory, skills, ideas, and insights from two or more traditional or non-traditional visual arts with non-art coursework. Designed to cultivate exploratory models of thinking and making, the program is highly flexible to allow students unfettered access to the excellent faculty and resources within the Department of Art and to provide the opportunity to connect with diverse faculty outside of the visual arts from the university at large.

Kathryn McFadden, Rowan College at Burlington County
Closely Listening: Conversation as Aesthetic Event
Bakhtin stakes a claim that art has the quality of an event in that it exists as a distinct spatiotemporal condition in which a viewer projects the self into the work and then separates from it. In this way art offers a mode of understanding about something in the way a conversation allows us to understand the other. Perhaps, then, conversation is a component of the aesthetic event that happens in at least two ways: a dialogue that takes place between artist-maker and their artwork and then between artist/artwork and viewer. This paper considers such discourses by looking at the work of two contemporary artists. The mute conversations artists have with making and planning their work is the initial aesthetic event. Plato termed the wordless dialogue we have with our self eme emautō, which means “between me and myself.” By way of example McFadden examines the studio practice of American painter Kay Walkingstick, whose personal conversation amidst her actions of creating/designing generates dialogues taking place between her diptychs and ultimately with viewers of the paintings. McFadden similarly unpacks an audience-collaborative performance by Nigerian artist Valérie Oka in which the entire aesthetic event is real-time discourse among participants.

Eva McGraw, The Graduate Center, CUNY
The Artist as Veteran: The Spanish-American War and Civil War Remembrance in the Work of Xanthus Smith

In 1898, the Philadelphia painter Xanthus Smith produced three chromolithographs depicting the sinking of the USS Merrimac and the American naval victories at Manila Bay and Santiago de Cuba. As a veteran of the Union Navy and a leading marine painter of the Civil War, Smith was uniquely poised to picture the naval actions of the Spanish-American War. Dubbing himself the “oldest living and practicing artist with Civil War experiences,” Smith was also deeply engaged in the project of Civil War remembrance; he participated in veterans’ organizations and contributed to early histories of the war, including the Century Company’s popular Battles and Leaders series. The Spanish-American War has long been considered the endpoint of sectional discord, which united the Blue and Gray against a common external foe. Likewise, early histories of the Civil War emphasized shared military experience, underscoring heroism on both sides of the conflict, as a key strategy for sectional healing. This paper explores Smith’s self-identification as an artist-veteran and examines the interrelated goals of his commemorative Civil War images and Spanish-American War prints, arguing that they speak to the discourse of sectional reconciliation in the politics of the American imperium.

Casey McGuire, University of West Georgia
Accelerated Block Foundations Program: A Conundrum or Progressive Approach to Foundations Curriculum

The University of West Georgia has a thriving state school, first generation student art department. Their competition is GSU, UGA, and SCAD. The benefit of the program is cost; West Georgia’s admissions qualifications are low and, compared to other programs, there is low cost of enrollment with great facilities. Recruitment efforts drive hard at midrange students and transfer student populations. In order to increase the quality of incoming student portfolios, faculty have developed a rigorous block class structure. This is an attractive option to students who will complete the first year of studies in one semester. Accelerating their degree and recruiting students away from larger, more expensive institutions with the attractive quality of expedited education intensifies students’ Foundations year. This program focuses on supporting university initiatives, specifically learning communities, engaging in a collaborative learning model, and studying retention with the program’s participants. McGuire looks at how this has created positive learning outcomes for collaboration and student peer support as well as presenting the statistics of retention that the university has compiled.

Dorothy Jean McKetta, The University of Texas at Austin
Mikhail Matyushin’s Color Charts: Training the Artist to Perceive Higher Dimensions

Mikhail Matyushin (1861–1934) believed experiments in color perception could allow artists to glimpse higher spatial dimensions. In his statement “An Attempt at a New Sensation of Space” he names touch, hearing, sight, and thought as processes constituting a chain of psychophysical mechanisms by which an individual generates his conception of space. This sensory-cognitive chain is important for Matyushin, for whom the apprehension of higher spatial dimensions (understood as higher levels of consciousness) is the telos of artistic practice. Color is a topic that permeates Matyushin’s theoretical writings. This paper examines Matyushin’s later color experiments, particularly the charts he produced with his students at the Petrograd/Leningrad State Institute of Artistic Culture (1924–1927), to show color’s role in Matyushin’s worldview. These charts bear the traces of pedagogical methods that are both scientific and subjective. Exhibited as drawings and paintings, they also function as tools for consciously expanding human visual perception. What can these color charts tell us about Matyushin’s evolving theories of spatial reality?
Melissa Mednicov, Sam Houston State University

**An Embodied Modernism: Toward a Definition of Jukebox Modernism**

Jukebox Modernism is an alternative, or parallel, modernism to the silent, white cube modernism (and all its variant strains) through the recuperation of sound, namely music, into art historical understandings of Pop art. It is a modernism that considers the body and its experiential possibilities of artworks. Jukebox Modernism relates to how Pop artists used popular music to disrupt the gallery space through sound, and also ideas, including visual and aural discourse significations and subject positions such as class, race, and gender. The embodied knowledge the use of music portends is both bodily movement (an invitation to dance, to experience art in a different mode in the gallery space) and the emotional capabilities often associated with pop songs (heartbreak or love victorious). This new understanding of an embodied response to artworks, of possible movement on the part of the viewer or participant, its aural connotations, and its emotional impact (often our emotions come with bodily sensations) changes the relationship between the viewer and artwork. This presentation considers art after Pop to reveal how the shift produced by Jukebox Modernism through Pop art’s incorporation of emotion, movement, and sensorial experience in the sixties is still present today.

Rachel Miller, East Tennessee State University

**The Spaces of the Feminine Modernity**

This research looks at the ways that Griselda Pollock has revolutionized the field of feminist art historiography. In her book *Old Mistresses*, she and Rozsika Parker lay out women’s place in art history and discuss how our societal views shape the way that art history is studied. The solution to fixing the problem lies not in simply looking at how women were represented, but the intentions behind the representations and how society viewed women. In *Differencing the Canon*, she discusses ways in which the canon of art history needs to be expanded to fit the spaces of the feminine modernity. In this book, and through her other works, she discusses methods in which art can be studied and thought about that will change the existing male-dominated art history that we know today. Through this research, and many of Pollock’s other works, this paper discusses how art history can expand its canon in order to fit women into the modern history of art, without creating a separate feminine, but establishing an equality.

Sarah Miller, Frances Young Tang Teaching Museum and Art Gallery at Skidmore College

**Collecting and Communicating the Cosmos**

The Jack Shear Photography Collection at the Frances Young Tang Teaching Museum and Art Gallery at Skidmore College in Saratoga Springs, New York, has increased the institution’s photography holdings by almost 1,000 objects over the past two years, creating a self-contained narrative about the history of photography from its inception up to the present. Significant within this grouping is a subset of works that relate to astronomy and the history of science. The works range from James Nasmyth’s 1870s plaster models to photographs taken by astronauts during the first Apollo missions in the 1960s. Utilizing the photographs that encompass the long 19th century, we can investigate how the photographic image has been an integral component to the development of the discipline and, perhaps even more important, how these objects can be used to instruct the next generation of astrophysicists. Working with a physics professor at Skidmore College, Miller demonstrates how these photographs remain serviceable in contemporary science.

Stephanie R. Miller, Coastal Carolina University
The Maymester
Any summer or “Maymester” course carries the challenge of presenting a semester’s worth of material in a condensed amount of time. This is especially true of the study abroad course, wherever it may be, with the desire to merge classroom content with a travel itinerary which demands and justifies not being in a classroom. At many universities, the most popular study abroad time is the Maymester—the two to four weeks after the end of the spring semester, with even less time than the average summer course to accomplish similar academic outcomes. To this end, what kind of experiences and outcomes are achieved by differently structured study abroad, Maymester programs? This paper presents a few different types of self-supporting Maymester programs to Italy from two mid-sized universities, with varied approaches producing varied results, carrying different risks, and achieving different levels of success while ostensibly attempting to cover similar material and visit the same places. This paper shares the goals and results of these different programs from Miller’s perspective as organizer, trip leader, and an art historian. By discussing their benefits and pitfalls, we can collectively identify some best practices for continuing this most rewarding teaching and learning experience.

Cristin Millett, The Pennsylvania State University
The MFA at Penn State
The MFA program at Penn State is a vibrant community of engaged graduate students from across the globe, with diverse academic backgrounds and wide-ranging studio practices. The program enrolls 12-20 graduate students mentored by 34 graduate studio faculty in a supportive and committed environment. In the two-year intensive program, graduate students work with faculty from within their studio disciplines, but regularly interact with and receive critical feedback from fellow MFA students and faculty from across the MFA program and university at large. The faculty are active, exhibiting artists who maintain a rigorous research agenda expected at a research one institution. The Anderson Visiting Artist Program hosts prestigious artists/scholars who present lectures and conduct studio visits with graduate students. The curriculum model fosters the development of professional artists and allows flexibility to pursue individual research directions. The majority of MFA graduate students receive support to pursue their education through fellowships, awards, and assistantships. In addition, Penn State provides funding opportunities for its MFA graduate students to exhibit their work internationally, attend residencies, and to present at conferences. Alumni have achieved much success, with gallery representation, grants, residencies, academic positions, and roles as curators, critics and gallery directors.

Laura Minton, University of Kansas
Traveling in Place: The Art of Joseph E. Yoakum
During the last decade of his life, Chicago Outsider artist Joseph E. Yoakum (1889–1972) produced more than two thousand drawings using ballpoint pen, colored pencil, and watercolor. The majority of his drawings are characterized by flat, abstracted landscapes that feature enclosed compartments filled with undulating lines, rock formations, and trees with a handwritten inscription identifying the landscape’s geographic location. Although Yoakum remained in urban Chicago during this creative decade, he based many of his drawings on memories of his journeys around the globe as a young man during the early twentieth century. This essay uses the theory of “sense of place,” a theory that describes the emotional and attitudinal ties that people associate with place—as a new interpretive approach to Yoakum’s artworks. Minton examines a selection of Yoakum’s works to explore the intense commitment to travel and place that infuses his biography and landscapes. To achieve this examination, she
looks at tourism and travel print media from the 1960s and 1970s as well as period atlases, encyclopedias, and magazines to which Yoakum had access or kept in his studio.

**Jessica Mongeon, Arkansas Tech University**  
**Transcending Scale to Bridge Humans and Nature**

Jessica Mongeon presents her recent series of acrylic paintings that juxtapose lichen and mushroom imagery with human neurons. She explores temporality and scale by depicting human neurons on the same scale as lichen or roots. Her other series from the past few years range from sculptural installations to photography. They were recently brought together in Chromatic Synergy, a solo exhibition at the Windgate gallery in North Little Rock, Arkansas. She also examines the relationship between place and artistic development. Since her work is based on her natural surroundings, it has evolved from the plains of North Dakota, to graduate school in Montana, to teaching in Wisconsin and now Arkansas. Mongeon is a visiting assistant professor of art at Arkansas Tech University, and is a new SECAC member.

**Catherine A. Moore, Georgia Gwinnett College**  
**Illustration: The Marriage of Craft & Concept**

As minimalism matured during the 1950s and 1960s, another art movement countered minimalism’s bare bones conceptualism with the complete opposite: the detailed literalism of commercial illustration. Minimalist and conceptual artists of this era created in reaction to N.C. Wyeth’s “golden age of illustration,” bemoaning illustrators as putting “craft before idea” and being influenced by money instead of passion. The commercial art of illustration has arguably been practiced since the beginning of commerce itself and continued to develop through the era of commercial printmakers Albrecht Dürer and, later, Katsushika Hokusai. Today, it has evolved into one of the most creative, dexterous, and innovative genres of contemporary art. Because illustrators have always been expected to deliver a product to a client and audience, the work not only has to be created with exceptional craftsmanship, but also must be conceptually clear. While minimalism and concept art often obscure messages through opaque and ambiguous techniques, the clever conceptual art of illustration incorporates visual puns, metaphors, and picture play, making sophisticated ideas accessible to a broad audience. Illustrators such as Anita Kunz, Steve Brodner, and Doug Chayka, among others, communicate these ideas while maintaining the highest level of craftsmanship and experimenting with groundbreaking techniques.

**Dito Morales, University of Central Arkansas**  
**Kwarìp**

Pre-Columbian generally refers to the pre-contact Americas, especially Central and North America before the sixteenth century. Many cultures in lowland South America, however, were essentially pre-Columbian well into the nineteenth and twentieth centuries. Students of Amazonian art enjoy a rare privilege in pre-Columbian art history: access to indigenous traditions that were first documented fairly recently, without the medieval attitudes that clouded early colonial reception of American Indian artworlds. One such tradition is the Kwarìp of the Kamayurá. This is an annual mortuary festival commemorating recently deceased leaders, ancestors, and mortality itself. Of interest to this SECAC session are the elaborate Kwarìp logs, which are anthropomorphized with the same ornamentation used in Kamayurá body art and featherwork. Originally, back in the mythical past (the ekwimyatipa), such painting, sculpture, and weaving (i.e., art) served to animate these logs, creating/regenerating people. The loss of this ability is now remembered in the Kwarìp, where art provides a vital connection between the agents of the ancestral past and these living communities. Morales
argues that the art of the Kwarip, art that until recently was part of the pre-Columbian past, can significantly inform our understanding of other ancient Brazilian Indian art, like rock art.

Jonathan Morgan, Institute for Doctoral Studies in the Visual Arts
Societies Within: Selfhood through Dividualism & Relational Epistemology
Most see having their individuality stifled as equivalent to the terrible forced conformity found within speculative fiction like George Orwell’s 1984. However, the oppression of others by those in power has often been justified through ideologies of individualism. If we look to animistic traditions, could we bridge the gap between these extremes? What effect would such a reevaluation of identity have on the modern understanding of selfhood? The term “individual” suggests an irreducible unit of identity carried underneath all of our titles and experiences—the real self. By linking Marilyn Strathern’s elaboration of dividualism and Nurit Bird-David’s relational epistemology, a clear contrast forms between the animistic sense of self and that of the West. This system of selfhood more readily encourages a life lived in Henri Bergson’s sense of duration and sets up a state of dialogical discourse, as seen in Mikhail Bakhtin’s work. These concepts challenge the traditional praise for individuality and expose how individualism can be used as a tool of marginalization. Morgan argues that pursuing a sense of self rooted in these concepts instead of individualism mitigates this marginalization via a more socially aware cultural environment that the traditional Western sense of self fails to create.

Anthony Morris, Austin Peay State University
Cruising Art History: Kehinde Wiley’s Erotic Spaces
Kehinde Wiley’s claimed process of meeting models on the street and bringing them to his studio for a moderately collaborative photo session results in large scale paintings with constructed queer masculinities that approximate the negotiated gazes implicit in gay cruising. The painted figures hold and return the viewers’ gaze in a manner quite distinct from the exploited models common in Modernist painting. Historian Anna Chave has argued that Pablo Picasso’s shallow Cubist space represents white male anxiety projected onto female and black bodies rendered nearly impenetrable. This paper argues that Wiley’s relatively shallow pictorial space, defined by the Rococo patterns that encase the flattened figure, are an assertion of a queer power. The rendered gaze reclaims the picture plane as a privileged space for the gay, black, male artist. But unlike Kirchner, Renoir, and Picasso, Wiley’s figures are not denigrated, but participate in the queer exchange within the shallow space.

Debra Murphy, University of North Florida
A Transformational Learning Opportunity: Studying in Italy with the UNF Department of Art and Design
The University of North Florida Department of Art and Design’s six-week Italy program was recognized in 2016 as the outstanding “Transformational Learning Opportunity” in the UNF College of Arts and Sciences. It emphasizes cultural immersion and comparative analysis as students study and produce art in Florence, Rome, and Naples. Students visit the Tuscan hill town of Massa Marittima, where they receive a master class from artist Marco Zeno, tour the Giardino di Ritorno with sculptor Rodolfo Lacquaniti, and witness the pageantry of the Balestro. The program is anchored for a month in Rome, where students are encouraged to “own Rome.” The most effective assignments have been students’ presentations on-site. These give students a sense of ownership and confidence as they present their research in front of the actual
monuments. The post program assignment “Translating Study Abroad Experiences for Workplace Competencies” asks students to evaluate their experiences abroad. They consider: the ability to work independently; identifying problems/solutions to problems; working successfully with others; interacting with people who hold different values or perspectives; and gaining new knowledge from experiences. This objective review equips students with the ability to articulate what they gained in Italy in an effective way. Students are indeed transformed.

Beth Nabi, University of North Florida
Once Upon a Time: Telling the Story of the Society for Creative Anachronism
The Society for Creative Anachronism is a group of medieval re-creators who dress up in period armor and garb and take part in full-contact martial combat. When tasked with designing a logo and promotional materials for an academic documentary about the group, called “Scadia: The Known World,” the gauntlet was thrown down. “Scadia” is a fake name for an imaginary place that exists in an ambiguous point in time. So how does one design a logo for it? The design had to perform multiple simultaneous narratives: It had to connect with the subjects of the film, intrigue moviegoers at an independent theater, and represent the work of the academic filmmaker. This paper explores the challenges of designing an identity for a film about identity—individual and collective, personal and mundane. The logo had to tell the story of a documentary that tells the story of individuals telling their stories, both real and imagined. The final solution relied upon anachronistic production methods and blended contemporary elements with historical references to create a memorable and effective identity with its own unique story.

Stephanie Nace, University of South Carolina
Inspiration Travels
When Nace asks students what they want to do upon graduation, she is often surprised with their responses. Very few of them include moving away from their hometowns or their college city. As their professor and academic advisor, Nace feels it is her responsibility to open their eyes. Since 2005, she has arranged several trips from the South to New York City. The group discusses a wish list of places to visit and Nace arranges the tours. They have seldom been turned away. They have visited studios such as James Victore, Pentagram, Razorfish, MAD Magazine, Martha Stewart Living Omnimedia, and Quirky. The students and faculty pay their own way. The students plan the housing. What about the students that can’t afford to go? In their junior year Nace takes students on local studio tours. These tours include visiting non-profits, in-house design firms, corporate firms, design boutiques, printing presses, and visits with freelance designers. After these visits she sees an awakening in her students. Dreams and goals get bigger. Many of them leave the South for bigger city living. Now when they plan these trips, Nace contacts alumni who were inspired to follow their big city dreams.

Alexandria Nanneman, Lane Community College
The Cultural Theatrics of Early Modern Images of Demonic Possession
Artists creating images of demonic possession during the Roman Catholic Counter Reformation communicated theological messages by accentuating the most famous and dramatic instances of the miracle of exorcism. This project proposes an interpretive structure, called cultural theatrics, for analyzing these works. Brian Levack’s theory of cultural performance provides the framework from which cultural theatrics develop. Levack’s cultural performance includes the
demonic and the exorcist as religious drama participants who act in a way that their religious communities expected them to act. However, this thesis proposes that images of possession and exorcism (rather than the historical events of alleged possession and exorcism themselves) are more appropriate subject matter for studying the theatricality of possession because artists held the interpretative leverage of conveying theological messages through depictions of exorcisms. This research shows how the artist, patron, and learned advisor mobilize cultural theatrics in images of demonic possession.

Emily L. Newman, Texas A&M University–Commerce

The Bearable Pain: Using Photography to Survive Self-Harm

By nature, self-harm is practiced in secret, making it hard to estimate just how many people it affects, though studies have estimated that one in every 250 people self-mutilate, primarily young women. Emerging photographer Laura Hospes turned to her camera to document her experiences being institutionalized after a suicide attempt and as she suffers from various mental health issues. Similarly, Chen Zhe has also confronted her own struggles with self-harm, extensively documenting her life with brutal imagery in The Bearable and other people’s struggles with the same issues in Bees (both published in 2016). For Chen Zhe and Hospes, both artists have confronted and worked through their own mental health issues, but only with the help of their successful photography. Strikingly, their work mirrors that of many other young female artists in the past five years who explore the tough and painful subject of self-harm. In recognizing these under-discussed artists and artworks, we can draw attention to both the pervasiveness of self-harm and the increasing need of artists to confront and make art about their experiences, utilizing the healing power of art itself.

Nicholas Newman, University of Nebraska Omaha

Disseminating Self-Portraits: The RPPC as Selfie

Much of the historical discussion around selfies focuses upon the images and not their distribution. The appearance of what collectors have dubbed the RPPC (real photo post card) appeared at the historical confluence when 1) Kodak’s cheap and easy-to-use cameras resulted in an explosion of vernacular image production, and 2) the use of postcards for sending daily messages became increasingly common. In 1907, the U.S. Post Office decided it could no longer regulate whether people sent personal photographs as postcards. This paper examines one kind of RPPC being sent repeatedly by college students at this time: photographs of their dormitory rooms. Oftentimes these inhabitants performed roles in the image: studious student, playful roommate, even cowboys, poker players, pipe smokers, and hold-up men. In the context of this panel, this paper asks the question of what constitutes self-portraiture. Even when no person is shown, there is visual and textual evidence that the RPPC’s sender knows their dormitory room is a kind of avatar or “selfie” representing them to the world during their first years living away from home, during a period when increasingly anxious about family continuity and social mobility, when children move to physically remote places for higher education.

Beth Newman Maguire, Independent Artist

Transcultural Feminism: Irish Women at Judy Chicago’s Dinner Party

The Dinner Party by Judy Chicago is an icon of feminist art, representing 1,038 women in history, 39 with place settings at the table and the remaining 999 names inscribed in the Heritage Floor on which the table rests. Significantly, Chicago reserved two of the thirty-nine place settings for Irish heroines: Saint Bridget and Petronilla de Meath. Saint Bridget is
represented as a flame, the flame being a literal translation of her Celtic name, which means “fiery arrow.” Petronilla de Meath was an Irish maid servant wrongly accused of witchcraft and burnt at the stake in 1324. Chicago connects Petronilla de Meath to Saint Bridget with an equally fiery design for the plate at her place setting. This paper examines the sources that Chicago used to design the place settings for these two women. Through an examination of the sketches that Chicago used for these designs, specific Celtic objects that served as Chicago’s inspiration will be identified.

**Chung Kee Angela Ng, RMIT University**

**The Reasons for Collecting and Presenting Valuable Masterpieces: The Motivations of Art Collectors Using Their Collections to Create Influence Nationally and Globally**

New York is a leading spot in the contemporary art business. This research is about collecting practice in recent America and the factors behind it. From case studies and interviews in the paper, Ng analyzes the buying pattern of those well-known art collectors and how their decisions on art collecting influence the public and the world. There are three stages of collecting art: first, personal taste; second, art investment and forming a significant collection; third, turning their collections from private to public by building private museums. Private museums are a way of self-representation and establishment. Wealthy collectors take control in the art game, no longer staying in a passive role. Presenting their cultural capital publicly is a strategy for them to change art trends, the art market and to educate the public in their own thoughts. Their practice is a soft power of bringing up the economy and culture of a country. They are a role model for new collectors in some rising countries in Asia Pacific, such as China and Australia. In sum, this is a globalized art market.

**Sasha Nicholas, The Graduate Center, CUNY**

**Modernist Motherhood: Imogen Cunningham’s Family Portraits, 1918–1925**

West Coast modernist photographer Imogen Cunningham is perhaps best known for her closely cropped, meticulously detailed images of flowers and botanical subjects, which helped propel her to fame in the early 1930s as a member of Group f.64. This paper focuses on the photographic portraits that Cunningham produced during the years immediately prior as she developed her innovative aesthetic. While at home raising three young sons—at times without access to either a studio or darkroom—during the late 1910s and early 1920s, Cunningham extensively photographed herself and her children. Though rarely studied, the resulting images initiated an array of formal and technical experiments, including the use of magnification, doubled forms, and stark Western sunlight, that decisively influenced Cunningham’s mature style. Exploring these formative works, this paper proposes that Cunningham’s experiences of motherhood and family life played an integral role in shaping her pioneering and often idiosyncratic approach to photographic modernism.

**Bonnie Noble, University of North Carolina at Charlotte**

**Melancholia in the Reformation-Period Art of Cranach and Baldung**

The decades during and immediately after the Reformation are riddled with contradictions. Most egregiously, the period saw advances in science and savage witch hunts. Leading artists of the period such as Lucas Cranach the Elder and Hans Baldung Grien contribute to the contradictions of the period by seeming to embrace both enlightened thinking and what appears to be crude superstition. Baldung’s famous *Witches Sabbath* woodcut of 1510 depicts an assembly of ferocious witches brewing poison and defying gravity in a dark forest; yet the
likely audience for this and other witch images was the enlightened intelligentsia of the city of Strasbourg. Underpinning this contradiction is the idea that witches communed with the devil and held Sabbats in a world of self-delusion; and that susceptibility to delusion was not just the tendency of “weak willed” women, but also of melancholic intellectuals. Witches’ actions were no less real than events in consensual reality; they simply occurred as a misapprehension of the world. Melancholy underpinned fear of witchcraft among Baldung’s patrons, and combined with the female delusions in Cranach’s series of Melancholia paintings.

Caroline Nooney, University of North Florida
The Role of Physicians’ Folding Almanacs in Medieval Society
Although they are relatively unknown to the general public, medieval physicians’ folding almanacs serve as the basis of medicine. The 29 extant physicians’ folding almanacs contain information, illustrations, and diagrams pertaining to astrological medicine, a branch of medicine based on theories by ancient physicians. These small, portable manuscripts not only give insight into past medical practices, but also reveal a more complex picture of how objects operate in a larger social context. Physicians’ folding almanacs, specifically the highly illuminated examples, were used by medieval physicians as tools of authentication of their profession and status in society. The rise of the university system directly contributed to the development of the informal social hierarchy within the medical community. University-trained physicians, members of the top tier of the social hierarchy of medical practitioners, valued objects, such as books, that could augment their social status and delineate themselves from quacks. The tome served as a symbol of the genuine, learned, university-trained doctor. Numerous illustrations of medieval physicians indicate the doctor’s intentional association with books. As one of the most important working manuscripts for the medieval doctor, physicians’ folding almanacs not only functioned as tools of treatment, but also as markers of social status.

Travis Nygard, Ripon College
Portraiture and the Social Brain: Looking Anew at American Iconic Paintings
Within the discipline of art history, individual portraits are commonly studied biographically, stylistically, and contextually, but portraiture is one of the most undertheorized types of art. In this presentation Nygard uses master American painters John Singleton Copley and Grant Wood as case studies, examining why their portraits are compelling and cherished. He engages with neuroscientist Michael Graziano’s theory of an attention schema that is part of what he calls the “social brain.” Graziano posits that humans have an innate ability to detect consciousness in other organisms. In addition to accurately sensing consciousness, he has noted that humans have a propensity to falsely detect it in inanimate objects. It is this false perception that Nygard believes is especially useful when thinking about portraits, with the implication that they make people feel that they are in the presence of conscious beings who are not there. Ultimately Nygard uses Graziano’s attention schema to argue that Copley’s and Revere’s portraits are engaging because of how we as viewers respond to them in deep, innately human ways.

Sue O’Donnell, Bloomsburg University of Pennsylvania
Finding Your Narrative (and Making It Stick)
O’Donnell teaches graphic print design in a studio arts program at a liberal arts university in central Pennsylvania. One of her assignments is a narrative project she calls the “Journey Book.” Although the project is not directly related to selling a product or inciting action, it does require students develop an idea from start to finish by utilizing self-reflection, creative problem solving, and storytelling. The assignment asks that each student create a conceptually driven printed narrative in a loosely defined eight-page book/object. O’Donnell introduces the
project by showing Steve Jobs’s Stanford University commencement speech, then invites each student to consider their own journey, whether a literal act of traveling or an abstract concept or idea. The project requires brainstorming, preparing sketches, creating a mock-up, and rethinking and revising. O’Donnell has found that this project, in particular, allows students the creative freedom to tap into a variety of skills and references, and each finished book/object is innovative and unique. For this panel, O’Donnell introduces the project and its relationship to the Six Principles of Sticky Ideas from the Heath Brothers Made to Stick book and then shares a variety of student “Journey Book” solutions.

Maryam Ohadi-Hamadani, The University of Texas at Austin
Universalist Mythologies
Myth and mythmaking occurs frequently at moments of sociopolitical and sociocultural transformation. The mythologies of modern life are, as Barthes implies, crucial to understanding the ideological messages with which a culture signifies and gives meaning to the surrounding world. Myths, when exclusionary, can be dangerous, but often are necessary fictions. Formerly colonized countries gaining independence led to the creation of new national arts and culture rooted in indigenous mythologies, such as the modernist canvases of India’s Bengal School and the artists of London’s Caribbean Artists Movement. This significant moment stimulated the beginning of postcolonial discourse during decolonization as various countries began to gain independence. According to some postcolonial scholars, notably cultural critic Frantz Fanon and Guyanan artist and anthropologist Denis Williams, the concept of the Universal was entrenched within European ideological and philosophical frameworks stemming from the Enlightenment. Thus, it was resisted by artists and intellectuals from the colonies living in the West. This presentation offers an introduction into the criticisms of European universal humanism by postcolonial critics and artists working in post-war Britain. It also introduces themes and concepts pertinent to the panel.

Katia Olalde, Katholieke Universiteit Leuven
Where Are They?: Hand Embroidery and Digital Media in the Protests against Disappearances in Mexico
Since 2011 a number of civilian groups have embroidered handkerchiefs in remembrance of the people who have been killed or remain missing in Mexico as a result of the “War on Drugs.” These groups embroider and display their handkerchiefs together in public spaces, not only to draw pedestrians’ attention but also to invite them to embroider for as long as they wish. Thanks to social media, people around the world have organized open embroidery sessions, and many of the handkerchiefs have travelled to different countries to “meet with their fellows” in parks, exhibitions, and public protests. Normally we think of demonstrations as the gathering of protesters’ bodies. But what happens when a group of handkerchiefs—embroidered by several in hands in different countries—are joined together in banner-like structures that protesters on the ground display? What forms of social interaction and remote collaboration emerge from the coincidence of digital media and embroidery, often considered to be a mere handicraft associated with feminine, intimate space? What kind of bodily and emotional involvement does this collective action entail? Does hand embroidery foster an attitude conducive to compassion for and empathy with the disappeared and the dead?

Kristina Olson, West Virginia University
What Will I Wear in Miami?!: A Poor Art Historian Ponders the Insanity of the Art Fair and Lessons for the Classroom
If you came of age like Olson did, prior to the phenomenon of the art fair, you have probably long comforted yourself that the art market has nothing to do with teaching art in an academic setting. As a contemporary art historian and writer, Olson had to travel to New York and spend a Saturday visiting the galleries in SoHo and, now, Chelsea if she wanted to get her art fix. Having always taught at state institutions of higher education, Olson could proudly proclaim her innocence of the art market and engage only with work in terms of form and content. Oh how times have changed. This presentation offers reflections on the experience of the commercial contemporary art fair, especially Art Basel in Miami, in comparison with museum biennial surveys by a once-reluctant professional. How can the sideshow of the fair or the overwhelming array of new work in a survey exhibition be addressed in a meaningful way in the classroom? Should we even be addressing the market realities for contemporary artists with beginning art majors? With graduate students? Audience discussion and strategies for surviving the mega-fair in style are welcome.

Cormac K. H. O’Malley, New York University
American/Irish Cultural Exchange: A Review of Exhibitions, Artists and Institutions in the Second Half of the Twentieth Century
This paper explores the transatlantic pictorial art exchanges between Ireland and the United States concentrating on the second half of the twentieth century. O’Malley focuses on five themes: exhibitions, touring or otherwise, of Irish or American art in America or Ireland; Irish artists visiting or residing in America and American artists visiting or residing in Ireland; American collectors of Irish art; institutional art exchanges or residences that have impacted Irish and American transcultural exchange; and American non-profits involved in receiving Irish art in America and giving or loaning to Ireland.

Kofi Opoku, West Virginia University
Stories of Homelessness
While the design process lends itself to communicating ideas about social change, there are concerns that it may be overambitious for designers to claim solutions to these issues. As Rob Peart describes in his AIGA article, “Why Design is Not Problem Solving + Design Thinking Isn’t Always the Answer,” problem solving does not even form the largest percentage of what designers do. In 2013, Opoku began a quest to examine homelessness from a design perspective. While the project made a compelling argument for the existence of the problem, it was limited in its ability to elicit emotional interest. Recently, Opoku conducted video interviews with people who are or have recently been homeless. They shared their experiences and their aspirations in life. The power of storytelling is seen in the process leading to the final design idea, and in the presentation of the content itself. When it comes to social impact design, how do we use stories to get people to take action? And should designers be comfortable with telling stories that have no foreseeable conclusions? The paper shows how storytelling is intrinsic to social impact design process, and how it can be a vehicle leading the audience to personal discovery.

Colleen O’Reilly, University of Pittsburgh
Kodak, Visual Literacy, and Classroom Photography in Mid-Century America
In the late 1960s, the Eastman Kodak Company promoted a set of teaching methods rooted in a new discourse called visual literacy, which argued that the visual, and photography in particular, should be incorporated into education. Educators believed that by focusing on a
relationship between the visual and the verbal, and by encouraging students to take their own photographs, teachers could nurture a whole range of communication skills. Kodak produced teaching films, photo sets, and a publication called “Visuals are a Language,” in order to promote these methods and guide teachers. They suggested classroom activities that involved putting Instamatic cameras in the hands of each child. The children’s photographs were shared and published as evidence of productive relationships between images and words, and natural proclivities of children towards visual communication. The photographs that were used in these teaching exercises, and the kinds of imagery the children were encouraged to make, merit close analysis. O’Reilly argues that aspects of these images reveal the broader ideological investments informing the development of this field in the context of Cold War America, and shows how visual literacy served to affirm a specific role for visual technologies in a modern liberal democracy.

**Sheryl Oring, University of North Carolina at Greensboro**

**Writer’s Block: How Art Intervened in the Life of a Writer**

This talk examines the practice of artist Sheryl Oring, who worked for more than decade as a journalist before creating a large-scale sculptural installation called “Writer’s Block” that served as a tribute to the writers whose books were burned in Nazi Germany. The plans for this sculptural work grew partly out of her experience of grappling with a foreign language while living in Berlin and marked a profound turn in Oring’s professional life as she moved away from journalism and into art. After six years in Berlin, Oring moved to New York, where she created “I Wish to Say,” a public performance in which she acts as a secretary in a public office and invites people to dictate postcards to the U.S. President. While the writing done during her performances is dictated by others, Oring also has an active writing practice that includes the recent publication of “Activating Democracy: The I Wish to Say Project” (2016; University of Chicago Press/Intellect Books). This talk explore the trajectory of her work and the various roles writing has played in different projects and her practice overall.

**LuLing Osofsky, University of California, Santa Cruz**

**Diaphanous and Disjointed: The Instagram Selfie as Neo-Cubist Portraiture**

Instagram allows an artist to create, in the form of an ever-lengthening gridded mosaic, a self-portrait that meanders, accumulates, and tessellates. Each image posted is another performative, yet frozen, facet. What might we gain by interpreting our Instagram accounts as neo-Cubist self-portraiture? In constructing fragmentary, multi-perspectival renderings of the self, Instagrammers engage the same urgencies expressed by Picasso and Braque: how do we move beyond the anecdotal and representational to a truer evocation of our likeness, with its harshness, heterogeneity, and multitudinousness? What Picasso did with Les Demoiselles d’Avignon, in invoking the trauma of the gaze, female artists are taking further, with their subversive handling of objectification. #uglyselfie and #cryingselfie are but two examples of this phenomenon, simultaneously demanding recognition and exaggerating vulnerability. How do we use Instagram’s filters, which create what James Joyce coined the “diaphane,” to cast ourselves in narratives of nostalgia, joie de vivre, and noire? The Instagram portrait is a performance and a record; a memory flattened, illuminated and incarnate; a testament to the medium; a map. Through a neo-Cubist lens, Osofsky considers how she and other artists have used Instagram to construct a dynamic, paradoxical, and atmospheric second self.

**Quintin Owens, Belmont University**

**Fast Technology / Slow Clay**
Owens’s job as an educator is to kindle an intellectual curiosity that expands out from the studio and into his students’ everyday lives, which are filled with technology. He finds that some students engage with clay because they feel alienated by technology. Other students feel alienated by the slow physical process of clay. Maybe Owens has his job backwards. Perhaps his job is to kindle an intellectual curiosity that expands out from his students’ everyday lives and into the studio. To do this, Owens engages students in a language that can be spoken both in the studio and their everyday lives. He thinks of technology as the link between the ceramic studio and the skills students inherently bring to class. Photography and printmaking students have experience with image editing to upload their work into a dye-cutter to create stencils, decals, and silkscreens. Graphic design students are typically fluent enough in Illustrator to easily navigate the digital workspaces of 3D modeling programs like Fusion 360. Clay has the power to breach both high cultural value and domestic functionality. It also has the power to span both analog and digital means of design and production.

Yumi Park, Framingham State University

Jequetepeque-Jatanca Acropolis as a Mesocosm: Architecture, Landscape, and Cosmology during the Late Formative Period

The site of Jequetepeque-Jatanca, actively occupied during the late Formative period (500–100 BC), is located approximately 3 kilometers from the sacred mountain Cerro Cañoncillo. Based on excavation of various types of Formative culture ceramic sherds, Jatanca could be considered a multicultural occupied place, with the ceramic sherds reflecting many aspects of society, religion, and politics. The Jatanca site contains an acropolis, the oldest construction and only elevated building, and five compounds, numbered one through five based on their size and date of construction. Park argues that the relative placement of the acropolis in the Jatanca compound suggests a remarkable set of cultural and religious roles for that construction. Essentially, the acropolis functioned as a mesocosm between the inhabited areas surrounding it and the nearby sacred mountain Cerro Cañoncillo. Viewed from the acropolis, specific points on Cerro Cañoncillo mark the locations of sunrise at the solstices and equinoxes, making the mountain not only a calendrical indicator but also a direct connection to the larger cosmic world. By mimicking the mountain’s elevated form and providing an observation point to calculate the passing of the seasons, the acropolis thus functioned as a passageway for delivery of cosmic knowledge to the human realm.

Victoria Pass, Rules of Engagement: Framing a Global Seminar

see: Jennifer Liston

Peter Pawlowicz, East Tennessee State University

Not the Story: An Anti-Narrative

Telling stories has always been central to making art. This story is the first line of Genesis: “NBGN: In the beginning.” These three words or four letters may be a divine metanarrative that explains every other story, or they may be a linguistic micronarrative whose meaning is no more than the sum of its grammatical parts. Everything may begin with a divine plan or an inexplicable Big Bang. Any narrative’s essence is the movement from A to B. We just have to know what comes next, but, argues Peter Brooks, our progress must always be impeded. Good narrative entails delay, detour, and digression. Overcoming these obstacles yields the narrative satisfaction of closure and completion. In Pawlowicz’s work, arbitrary patterns, fractured words, detached letters, and insistent shapes are obstacles to meaning. Words or letters become abstract shapes and may say more (or less) than the message they represent. They can complement, contradict, or even ignore their conventional meaning. His NBGN series explores...
the perceptual-conceptual space of this dialogue/argument. Text becomes image, words disintegrate, and individual letters are free not to tell the story. The result lies somewhere between Bauhaus and the Book of Kells, with El Lissitsky for its godfather.

Louly Peacock, University of North Carolina Asheville
Smoke ‘em Out, Baby: Collaboration through Art and Music to Create Social Change
This paper raises questions such as how can we best use the power of music as an art form to raise questions and incite activism in a more widespread and diverse audience? Following the presidential election, artists like Cocorosie have been writing and performing songs such as “Smoke ‘em Out” to fight the government in a subversive manner. Many feminist artists and musicians have organized art and music collectives, exhibits, and performances. This talk examines how activism is being realized through collective fighting against sexism and racism with art and music as mediums for social change. Rockers such as Kim Gordon were initially visual artists, who then gravitated to the medium of popular music to reach a wider audience. This paper looks at the following artists who use subversive tactics and collaboration, grass roots and DIY methods, to draw attention to issues surrounding gender, race, environmentalism, and consumer culture: Cocorosie, Gordon, Kathleen Hanna, Beyoncé, and Björk. Is an artist like Beyoncé more effective than riot grrls such as Gordon and Hanna because she appeals to mass culture, or does her commercial success make her less authentic? How might we as artists and musicians continue to fight and cause trouble?

Steven Pearson, McDaniel College
Colored Memories and Fragmented Histories
We order the world in colored memories and fragmented histories. The “maniple” is the way in which we make sense of multiplicity, of the noise of the “infinite” by holding that which is near in the finite space of the hand. The information age has brought the noise of the infinite to us in ways that seem deceptively manageable, but add to the confusion of our daily lives. Memory has both evolved and devolved simultaneously. Our ability to receive and assimilate a myriad of information on a constant basis has been enhanced through the Internet. In his work, Pearson has become interested in attempting to convey this multilayered process in a two-dimensional format. In this presentation, he discusses how in his compositions he utilizes color in multiple combinations of harmonies and contrasts to both organize and confound space, allowing planes to shift back and forth in our visual perception. Combined with layers of traced portions of some of his previous paintings Pearson creates a multifaceted history, suggesting the manner in which we store memories and assimilate and make sense of information.

Hannah Pelfrey, Reconsidering Incan Art History: A Focus on Metalworks
see: Maria Shah

Luisa Perez, How to Become a U.S. Citizen: A Critical Exhibition Project
see: Blaine Little

Marguerite Perret, Washburn University
Flowers for the Waiting Room
Flowers for the Waiting Room is a collaborative project currently extending across three continents. Based in the U.S. Midwest with partners in Paraguay and China, the project explores narratives around the themes of healthcare access and lived experiences with illness through the perspectives of patients, their families and friends, healthcare providers, and the general public. A variety of paper flowers, petals, stems, and leaves representing native or culturally significant species is made available in public spaces at healthcare centers. Participants are invited to share their stories through written word, drawing and collage, customizing, and combining the floral forms to create unique blossoms. The collected content will be represented in scholarly publications, an artist’s book, and an art installation, which will convert the paper flowers into porcelain. The goal of the project is to give voice to, collect, share, and compare attitudes around healthcare through various personal and societal lenses.

Lisa Peters, Pratt Institute
**Aspiring “So to Live”: Ideas and Ideals in Late Nineteenth-Century Allegorical Paintings by American Women Artists**

The best-known allegorical works by American women artists of the late nineteenth century are those displayed at the World’s Columbian Exposition, commissioned to present themes specifically about the history and future of women. Less known are allegorical works these and other women artists created and exhibited independently, often with the purpose of using the allegorical structure to demonstrate the fruits of their academic training through the highest intellectual level of expression possible. Even when not specifically referencing gender, they perceived these works as way of exceeding the limitations that their gender imposed, while expressing an ideality that they believed to be inherent to women. “Women will aspire so to live,” as a female art commentator stated in 1889. Building on her previous research on Edith Prellwitz and the Women’s Art Club, Peters seeks to identify the extent of this independent work, identity the themes and ideas expressed, and consider it in the context of often contradictory gender attitudes. She examines selected extant as well as lost allegorical works by women such as Louise King Cox, Maria Oakey Dewing, Lydia Emmet, Ella Condie Lamb, Mary Macomber, Rhoda Holmes Nicholls, Clara Weaver Parrish, Ella F. Pell, Amanda Brewster Sewell, and Dora Wheeler.

Kathleen Pierce, Rutgers University
**Picturing the Pathological Surface: Syphilitic Skin and the Disruption of Medical Vision**

In fin-de-siècle France, physicians framed syphilis as a veritable threat to public health. While many art historians of the long nineteenth century have considered syphilis broadly speaking, often in relation to depictions of the prostitute, few scholars have probed conceptions of the disease beyond shame or stigma. Pierce argues for the historical significance of recognizing syphilis as a problem of medical vision. Unlike other dermatological conditions, syphilis could remain latent, evading the diagnostic eye; conversely, it could confound physicians by manifesting in visual symptoms that mimicked other illnesses. Even the disease’s clinical course—three stages of highly visible rashes interrupted by unpredictable periods of remission—ensures optical ambiguity. Through sustained close looking at the pedagogical materials used to demonstrate syphilis’s visual markers to dermatology students, including three-dimensional wax-cast moulages and hand-painted photographs, Pierce interrogates syphilis’s equivocal interaction with the body’s surface and physicians’ attempts to illustrate this relationship. In so doing, she links anxieties surrounding syphilis’s disruption of the skin to broader fin-de-siècle fascinations with skins, casts, sheaths, and surfaces. Expanding on the panel’s goal to parse the “interconnectedness” of art and science, Pierce closes by tracing the ways medical images of pathological skin filter back into avant-garde painting.
Katherine Poole-Jones, Southern Illinois University Edwardsville
The Monuments of Forest Park, St. Louis, 1876–1917: Crafting Public Identity and Ideology in the Postbellum United States

St. Louis was not immune to what Erika Doss has dubbed “statue mania,” the frenzy of monument building that engulfed the United States in the decades following the Civil War. Art played a vital role as a reunited country grappled with how to heal from the deep wounds caused by the divisive conflict, foster sectional reconciliation, and forge a new national identity. Forest Park, site of the 1904 St. Louis World’s Fair, is dotted with public sculpture, much of it erected between 1876, the opening of the park, and 1917, the entry of the United States into World War I. While no coordinated program of installation existed, when viewed together, these monuments fall into three broad thematic categories: the Civil War, immigration, and westward expansion and empire. Collectively, they become a microcosm for the country at large during these decades, addressing issues of race, gender, nativism, and national identity. Forest Park is thus an ideal place to consider how art, specifically public monuments, both reflected the reality of the sociopolitical landscape during these years, a period in which the United States began to emerge as a modern nation, and also sold a vision of national renewal, reunion, and unity.

Austin Porter, Kenyon College
Visualizing Music during the Great Depression: Charles Pollock’s Sheet Music Illustrations

In 1935 the American artist Charles Pollock (1902–1988) illustrated sheet music published by the Resettlement Administration (RA), a New Deal agency designed to assist farmers suffering from the effects of the Great Depression. Rendered in a Regionalist style clearly influenced by his former teacher Thomas Hart Benton, Pollock’s drawings portray scenes of rural life described by the accompanying song lyrics. This paper argues that Pollock’s sheet music illustrations demonstrate a unique instance of federal efforts to document American culture during the crisis of the 1930s. As an employee of the RA’s short-lived Special Skills Division, Pollock was charged with visually recording rural life while traveling through Virginia and the Carolinas. He thus served in the same agency that employed photographers such as Ben Shahn and musical anthropologists including Alan Lomax. While his colleagues relied upon photography and audio recording equipment, Pollock produced drawings that complicated the relationship between visual and musical culture. This essay explores how Pollock’s drawings linked auditory and graphic documentary efforts to produce utilitarian records of rural life.

Megan Pounds, Independent Scholar
(Un)Forming Nature: Kurt Schwitters’s Merz Barn (1947–1948)

This paper centers on Kurt Schwitters’s Merz Barn (1947–1948), exploring the relationship between nature and the Merz principles of Formung (forming) and Entformung (un-forming) within the context of this late work. The Merz Barn, the last of Schwitters’ Merzbauten, has yet to receive the extensive level of research accorded to its famous Hannover predecessor, resulting in an underdeveloped grasp of the project as a whole within Merzbau scholarship. The present study considers Schwitters’ increasing orientation towards nature as a model for artistic creation to elicit an understanding of the ways in which his paradoxical Merz formula, “Formen heißt entformeln,” evolved during his period of exile. Pounds contends that Schwitters employed the organic processes of natural growth and decay to realize the principles of Formung and Entformung in his Merz Barn. Furthermore, the sculptural interior underscores
the dialectical exchange between forming and un-forming, highlighting the liminal space between the opposing processes.

Valerie Powell, Sam Houston State University
Get Real: Strategies for Inclusion
We are teaching at a moment in which entrenched positions of bias and exclusion have been reaffirmed in the national dialogue, while at the same time, our student populations are increasingly diverse, representing a range of identities (racial, ethnic, linguistic, national, ability, gender, sexual-preference, and economic). There is a growing need in academia to have an honest conversation about power dynamics in the classroom. Enacting inclusive pedagogies is necessary for students from historically marginalized and underrepresented groups to feel safe and have a voice; however, some educators may feel unprepared while others may feel too overloaded by their current responsibilities to undertake such work. This paper investigates a range of topics related to practical approaches for inclusion, studio projects, writing prompts, as well as overall awareness and the urgency for cultivating empathy.

Carol Prusa, Florida Atlantic University
Fair Play
“I think that for an artist to go to an art fair, it’s like taking a cow on a guided tour of a slaughterhouse. You know that sort of thing is going on, but you don’t want to see it.”—Chuck Close
Prusa has a love-hate relationship with art fairs. Having attended fairs during Basel/Miami for fifteen year and having her work shown in numerous fairs including Art Chicago, Art Hong Kong, Art Miami, Art Taipei, and Scope, she finds herself conflicted. Prusa desires galleries that show in art fairs because it increases the visibility of and attention to her work. But she questions how that impacts art in general and her art in particular. She notes that galleries selected for fairs are given status, and observes curators using art fairs as a convenient place to select artists (including herself) for exhibitions. Prusa discusses her experiences good and bad with art fairs and opens discussion on the impact these fairs have on what is shown in curated museum exhibitions. She discusses the impact on what art is made in response to “trends,” as well as her experience taking students through Basel/Miami and the ancillary fairs, and their response.

Amy Rahn, Stony Brook University, SUNY
Canonical narratives of postwar abstraction have enshrined the Abstract Expressionist movement as a quintessentially American phenomenon bounded geographically and temporally, yet one of its most successful “second generation” exponents, Joan Mitchell (1925–1992) left New York for France just as the movement was gaining acclaim and continued to paint abstractly there until her death. Arriving in Paris in 1955, Mitchell explained, “[the Parisians] regard me as an emissary of de Kooning.” In the early 1960s, Mitchell’s signature slashing strokes tumbled with floating miasmas of color in her “Black” paintings. Often read as responses to personal tragedy, inadequate attention has been paid to Mitchell’s immersion in the cosmopolitan Parisian cultural scene of the 1960s in relation to this stylistic shift. Drawing on Mitchell’s consistent correspondence, this paper examines the specific cultural and historical circumstances surrounding Mitchell’s painterly production during the 1960s, situating Mitchell’s Black paintings in her intermeshing American and Parisian contexts. By considering Mitchell and her works among her circle of nationally and ethnically diverse writers, artists, and composers
in Paris of the 1960s, this work offers a view of Mitchell’s Black paintings unbound from personal biography and the dogmas of a movement that could not contain them.

**Daniel Ralston, Columbia University**

**Private/Public: Archer M. Huntington’s Interiors**

Photographic records of the houses of Gilded Age collectors, like those in the well-known compilation *Artistic Houses* (1883–1884), are indexes of places that were both homes and museums and yet neither. What were the boundaries between home and museum in the late nineteenth and early twentieth centuries? Ralston focuses, in answering this question, on the residences of Archer M. Huntington (1870–1955), a renowned philanthropist and art collector who founded the Hispanic Society of America. While Huntington had always, by his own account, collected books and art with the intention of creating a library and museum, he also adorned his homes. At the residences Ralston addresses, his Baychester estate in the Bronx and, later, his Fifth Avenue townhouse, the collector merged museum and home, display and domesticity. The design and decoration of these two homes and the photographs that record them, which have never been studied in any detail, attest not just to Huntington’s malleable representation of self in domestic spaces, but also to the artfully blurred line between private and public in images of the quasi-museal homes of Gilded Age collectors.

**Jenny Ramirez, James Madison University**

**Let’s Talk About Art, Baby: Utilizing the Discussion Forum in Hybrid and Online Art History Courses**

This paper focuses on the power of the discussion forum online. Discussions in large classroom settings can be intimidating, ineffective, and frustrating for both students and instructors alike. Even small class sizes do not always produce successful discussions due to lack of preparation, dominance of certain students, and the reluctance of others. In this presentation, Ramirez offers a selection of discussion prompts that are student-tested for success. These prompts cover a range of provocative topics, both historical and contemporary, often tying the two together to add interest, timeliness, and relevance to students’ lives. In addition, Ramirez provides the mechanics of setting up forums in multimodal platforms for reading and viewing material, moderating them painlessly, and assessing them with consistency and ease. Providing students specific discussion guidelines and grading rubrics has turned a subjective and unreliable grading system in the classroom into a concrete and effective one online. Most important, in utilizing discussion forums, students become more curious and respectful of issues surrounding art and the varying viewpoints that are voicing them. Ultimately, these types of skills can transfer to the real world by enhancing cooperation and civil discourse in our growing digital and socially-mediated world.

**Ramya Ravisankar, The Ohio State University**

**Exploring and Enacting Artmaking through Entanglement with Thought and Material**

Philosophy, art, and artmaking have long been intertwined and as such need to be interrogated together. This paper investigates an example of artmaking that demonstrates a practice that is enacted through an understanding and implementation of philosophical inquiry. By working through an ongoing project from her artmaking practice, Ravisankar explores what it means to de-center the artist and re-think subjectivity and agencies in artmaking as informed by the philosophies of Heidegger, Merleau-Ponty, and Barad’s new materialism. Instead of applying philosophical analysis to a completed artwork, this artmaking emerges through a fundamental entanglement with these ideas. In this paper, Ravisankar studies this artmaking process, paying particular attention to how it is informed by the theory of “agential realism” presented by the
philosopher/physicist Karen Barad. Per Barad, agency is viewed as an enactment or entanglement rather than an attribute, and as such agency does not need to be limited to humans. Through “agential realism” Barad suggests there is nothing outside of the entanglement because subjects and objects are necessarily already entangled and do not pre-exist this state. Instead, subjects and objects are constructed within entangled states, and boundaries and meanings are enacted through material and discursive practices.

Nathan Rees, University of West Georgia
Race, Religion, and Water in the Nineteenth-Century Utah Landscape
Latter-day Saint settlers claimed the Great Basin as their divinely appointed homeland, interpreting their agricultural success in a hostile environment as miraculous proof of their mandate to colonize the intermountain West. From their arrival in 1847 through the end of the nineteenth century, artists visually reinforced this claim through images that celebrated the Mormon settlers’ radical interventions in the natural hydrology of the region, capturing and redirecting water to make the desert of new Holy Land “blossom as the rose.” What these images conceal, however, is that the Mormons were in direct competition with indigenous peoples who used and valued the region’s water in radically different ways. Rees demonstrates how images of prosperous Mormon farms argued for the superiority of the colonizing culture, asserting the reorientation of regional water resources to evince the settlers’ claim of divine aid in mastering nature. In the century following the forced removal of Utah’s indigenous peoples to remote reservations, the politics underlying representations of Mormon settlement have gradually muted. Rees’s work explores how representations of water use were much more than picturesque agrarian scenes; the nineteenth-century Utah landscape was fraught with the racial, religious, and cultural politics that undergirded the Mormon colonial project.

Heather Lea Reid, Independent Artist
Maternal Subjectivity in Painting: A Response to the Idealization of Artists and Mothers
The focus of this project thesis is maternal subjectivity in contemporary art. Despite the embedded theme of mother and child in the history of Western art, the subject of children and motherhood has become taboo. Likewise, a stigma exists in the art world about mothers being artists. This thesis explains the historical context that created the current art world paradigm—one that still embraces romantic notions of who can be an artist, based on limiting traditional ideas of “greatness” or “genius.” Such a model suppresses the voice of the outsider. This essay examines the mother as an outsider in artmaking by considering the idealized beliefs that being an artist and being a mother are each singular, all-consuming, and mutually exclusive endeavors. Deconstruction of these perceptions makes room for maternal influences in artmaking and helps to create an alternative episteme for evaluating visual art. Intact, the project exhibition that corresponds to this essay is part of a new episteme that allows for meaning to be discovered in works of art that deal with everyday experience and motherhood.

Rhonda Reymond, West Virginia University
Meaning in Ubiquity: Charles “Teenie” Harris’s Photographs of Henry Ossawa Tanner’s “Christ and His Mother Studying Scripture” and the Significance of a Painting to a Pittsburgh, PA, Community
Glimpsed in the corner, cropped, angled over a subject’s shoulder, partially obscured, or sometimes featured in its entirety and centered, but always in the background—these are just some of the views photographer Charles “Teenie” Harris produced in over ninety images taken
at the Centre Avenue YMCA in Pittsburgh’s Hill District that include Henry Ossawa Tanner’s “Christ and His Mother Studying Scripture.” In at least three different spaces within the YMCA between 1941 and 1971, Harris chronicled the organization’s various committees, ceremonies, and banquets; community groups from businessmen and women to local prom hostesses; and local and national dignitaries. With one exception every photograph was formally posed or the event was intentionally sited before the painting. In its very ubiquity even a fragment of the painting from any sightline was enough to reveal its presence and convey signification. Centre Avenue YMCA was the foremost social and cultural institution for Pittsburgh’s African Americans and variously functioned as a lyceum, school, recreation center, meetinghouse, and occasional worship site. Harris inferred and implied that Tanner’s painting offered the YMCA’s constituencies and communities mutable meanings encompassing education, family, religion, and, indeed, pride in the Pittsburgh-born artist who achieved international cultural renown.

Susan Richmond, Georgia State University

From Needles, Threads, and Sewing Baskets: Anne Ryan’s Collages

Anne Ryan produced upward of four hundred collages in the last six years of her life (1948–1954), the majority of them comprised of worn household textiles and clothing and handmade paper. Although they were well received by her abstract expressionist peers, were regularly shown at Betty Parsons Gallery in New York, and have subsequently been the subject of a handful of museum exhibitions, these works remain provocatively under-studied. It is well known that a 1948 exhibition of Kurt Schwitters’s work proved inspirational for Ryan’s decision to take up collage. However, this paper proposes that her choice of materials and the manner in which she composed them in her work may also be understood in relation to the artist’s skills as an amateur seamstress (she sewed all of her own clothes) and thus her familiarity with sewing patterns, samplers, and fabric varieties. Through close visual analysis and archival research, Richmond demonstrates how Ryan’s collage practice drew as much on everyday acts of home sewing, mending, and darning—and domesticity more broadly—as on the experimental atmosphere of the artist’s avant-garde milieu.

Morgan Ridler, Independent Scholar

Paint It Red: The Squares and Doors of the Bauhaus

Color was the primary medium of the wall painting workshop at the Bauhaus. It was added to the walls and spaces of architecture by means of paint, wallpaper, and building materials. Color served as the workshop’s identifier in the Bauhaus program and its members investigated color’s capacity to transform architecture spatially and psychologically, to enhance the structural qualities of a building, and to aid in orientation. This paper investigates the Bauhaus wall painters’ usages of, and the meanings associated with, one particular color, red. Red, more than any other color, represented the Bauhaus. The school’s wall painters used it with precision and significance. Examples include the red doors of the Dessau building, colored by Hinnerk Scheper in 1926, and red’s connection with the founding director, Walter Gropius, whose office locations in both Dessau and Weimar were identified with this color. Wassily Kandinsky, head of the workshop from 1922 to 1925, associated red with a square and Farkas Molnár, a member of the group of influential constructivist-influenced Hungarians at the school, designed a single-family home, The Red Cube, in 1923. For the Bauhaus wall painters, red was a powerful conveyer of formal, political, spatial, spiritual, material, and immaterial meanings.

Kirstin Ringelberg, Elon University

“The Requirements and Limitations of Illustrative Art”: Madeleine Lemaire’s Modernity
The fin-de-siècle French painter Madeleine Lemaire was well-recognized during her lifetime for oil paintings; however, she is now best known for her friendship with Marcel Proust and the watercolor illustrations she provided for his first major publication, Les Plaisirs et les Jours (1896). By then, she had already achieved international fame (and record-breaking remuneration) as the illustrator of Ludovic Halévy’s L’Abbé Constantin and Paul Hervieu’s Flirt, leading a Chicago Tribune writer to contend that: “These pictures ... show how high a level the art of book-illustration has reached in our times. [...] Mme. Lemaire shows a keen appreciation of the requirements and limitations of illustrative art. Dramatic without being theatrical, the drawings give reality to the action of the story and life to its characters, and the flower frames are an exquisite device to emphasize the gayety of the theme.” Indeed, Lemaire’s skillful drawings, the height of chic in the fin-de-siècle, drove up the commercial value of the texts they accompanied, often eclipsing their authors’ contributions. How are they practically unknown today? Definitions of modernity, modernism, and originality, freighted with value judgments both economic and gendered, have left us with a false view of the period’s artists and illustrations.

Mysoon Rizk, University of Toledo

“Notes toward a Frame of Reference”: Unraveling Text and Image in the Art of Wojnarowicz

David Wojnarowicz produced a wide variety of art in his short but prolific career that ended when he died of AIDS-related illnesses at the age of 37. His body of work included paintings, photographs, mixed media, sculpture, film, performance, and many forms of writing. Asked in an interview about the genesis of his mid-career collage paintings, Wojnarowicz described listing chains of words. Passages in his vivid writings allude to “thousands of feet of multiple films crisscrossing” in his brain. Despite his characteristic collage of, in his words, “images/writings/objects,” only two modalities, writing and photography, emerge as persistently and individually pursued constants throughout his life. Yet many of his final and most important works seamlessly meld such forms of expression. How do these distinctive appraisals of the world impact one another? How do textual practices shape visual language and vice-versa? What advantages are gained by using one or another and what results from their conflation? Few critics or scholars have tackled an admittedly complex interaction. Rizk discusses examples of combined word and image as well as key texts that pair with text-free objects, while appraising exhibition efforts that showcase a diversity of gestures.

Alexandra Robinson, St. Edward’s University

Digital Immigrants and their Digital Natives #okurrrrr

A growing criticism of digital natives is that much of their relationship with technology is far more passive, solitary, sporadic and unspectacular than expected. (Livingston, 2009) Digital natives are continuously receiving content, which is largely limited to gaming, messaging, social media, and retrieval of online content. They are not generating it. Robinson addresses the use of handheld devices as a natural extension of artistic practice. Her students use devices to retrieve online content and document projects. They share podcasts, music, and images continuously. Applications such as Remind are effective for messaging while keeping personal information private. Even blogging is used as a location for student work and reflective writing. Perhaps not surprising, this generation prefers the editing ability of a keyboard and interface to pencil and paper. Robinson’s students use a single blog over multiple courses and so begin to build content, research, writing, and, essentially, a point of view. Ultimately, a digital citizen who not only retrieves but also creates becomes a goal. Furthermore, posing the question about privacy and the responsibility one has as an online citizen is a natural extension of the artistic practice.
Carla Rokes, University of North Carolina at Pembroke

Revitalized Rural Committees

College-based art programs are well suited to service-learning projects, as they offer a medium for a shared experience between college students and children of the campus community, a collaboration that benefits both groups that are experiencing transitory stages of life—searching for identity, purpose, and meaning. This discussion shares the logistics of bringing diverse groups together to accomplish meaningful civic engagement, and elaborates the rewards and challenges of arts-based service-learning initiatives with children in the community of the University of North Carolina at Pembroke, a rural, economically-challenged town with a rich American Indian history.

Sierra Rooney, Stony Brook University, SUNY

The American (S)hero: Integrating Women in the U.S. National Statuary Hall

The United States Capitol National Statuary Hall, designated by Congress in 1864, showcases two statues of notable individuals from each state in the union. Until very recently that group of 100 hosted only seven women. In an effort to make way for a more inclusionary overview of America’s past, Congress passed legislation in 2000 allowing state legislatures to replace or update their statues. The resultant shift in representation is a historically significant reframing of our national history and demonstrates the bumpy, contentious path toward ever-greater inclusiveness of women and minorities in the civic sphere. This paper investigates the statues in the Statuary Hall dedicated to women as a direct result of the legislative change in 2000: Sacagawea (2003), Sojourner Truth (2009), and Rosa Parks (2013). The creation, design, and placement of these monuments tells a story of reconanization of the American pantheon of heroes within a contemporary context of expansive political, economic, and social change for American women. Displaying the statues is a powerful, official endorsement of a new narrative, one that acknowledges the historical contributions of women. However, given the limited ways that women are afforded heroic status, these statues also reveal just how carefully this story is constructed.

Lorinda Roorda Bradley, University of Missouri

The Spirit of Exhibition and Eames Design in the IBM Corporate Pavilion

This paper examines how Charles and Ray Eames collaborated with IBM to develop strategies that employed objects and images to unite disciplines, underline the importance of visual literacy as new media developed at an accelerated rate, and explore relationships between art and technology. Within the company’s design program, the Eameses created the exhibition material, films, graphic displays, and signage for the IBM Corporate Pavilion at the 1964–1965 New York World’s Fair. This collaboration not only served as positive publicity for IBM, but also allowed Charles and Ray to experiment with the latest advances in technology, work out educational problems within set parameters, and reach large audiences otherwise unavailable to them. Charles and Ray Eames created immersive exhibition spaces through strategic object display and utilized the opportunity to refine methods of sharing information and shaping learning experiences. Many of these display techniques and visual communication strategies built upon the work of Herbert Bayer, Walter Gropius, George Nelson, and György Kepes, all of whom designed spaces that focused on the integration of art, technology, and industry. By incorporating multiple media and creating interactive educational activities, the Eameses sought to underscore the importance of visual imagery and play within effective learning spaces.
Andrew Scott Ross, East Tennessee State University
Reflections from a Broken Vitrine: Institutional Critique Now and Art from the MuuM
How can the discourse of institutional critique, which originated around the debate of structuralism in the 1960s, be utilized in our contemporary dialogues tackling historical research and museological display? For the past decade artist, Andrew Scott Ross has been reflecting on this subject through the production of objects and dioramas that populate a fictional encyclopedic museum he has titled the MuuM. This imagined institution, which is grounded in a phenomenological framework and the debate around universalism, attempts to disrupt standard curatorial strategies such as chronological order and broad historical narratives. Ross presents the documenting of the MuuM alongside various practitioners of intuitional critique such as Marcel Broodthaers, Hans Haacke, Mark Dion, and Fred Wilson—as he discusses the relevance and potential pitfalls of this form of critical inquiry that blends studio practice with research.

Gary Rozanc, University of Maryland, Baltimore County
History of Graphic Design through the Lens of Cultural Cause and Effect
Simply showing students the works highlighted in Meggs’ History of Graphic Design and similar texts does nothing to frame the cultural context in which they are created. For example, nowhere in the History of Graphic Design is any discussion of the Marshall Plan’s effects on global production and consumerism leading to increased need for design. One could argue that if the Marshall Plan had not been implemented, there wouldn’t be a need for the International Style of Design that was necessary for the new global audience. This just one of many examples of culture driving graphic design being ignored as the canon focuses on the celebrity of the individual. Also, by focusing on the canon of graphic design history we overlook the outliers, as Art Chantry suggests. While contemporary designers celebrate the hand lettering of Jessica Hische, there is nary a mention of outlier Stephen Powers, who brought lettering back to popular culture in the 1990s, shaping the graphic design landscape we see today. It is time to stop looking at graphic design history through the lens the canon of graphic design history and focus on the cultural cause and effect that lead to the creation of graphic design artifacts.

Courtney Ryan, Georgia Southern University
Size Matters, Or So I Thought
Size matters, or so thought Courtney Ryan, the only graduate ceramic student at Georgia Southern University in Statesboro, Georgia, the smallest of the three public MFA programs in the state. Despite GSU’s entire MFA graduate program consisting of a staggering eleven people, they continue to make a splash in the art world. From traveling to art fairs in Miami, New York City, and Atlanta as well as presenting in the major conferences around the country, the GSU graduates shouldn’t be taken for granted. In classic Pecha-Kucha style, Ryan highlights the advantages of attending a small art department. Competition and the struggle to make meaningful work is heightened, when the pressure to represent an entire area of focus falls on one’s shoulders alone. To stay relevant, they get involved and, most important, they try not to let the other universities forget about them. An example of this is Trifecta, an exhibition Ryan and a colleague created, now in its third year, which brings together the three public MFA programs, UGA, Georgia State University, and GSU, into one large exhibition to create a sense of community and comraderie within the vastly different art departments within the Peach State.
Steeve Sabatto, École nationale supérieure d’architecture Paris-Malaquais  
Systemic, Systematic Strategies for the Design of Industrialized Building Systems in the Fifties and Their Uses by Conceptual Art in the Sixties

Did the design of building systems by famous architects and designers during fifties influence the work of American artists from the sixties’ conceptual art (Sol Lewitt, Mel Bochner, Robert Smithson, Dan Graham) and more recently from the Group Material (Martin Beck via Nancy Holt), who investigate art as a language, a medium investigated with the help of serial strategies? Sabatto establishes, on the basis of an iconological survey, the relevance of this hypothesis that provide us precious elements about the connections between building technologies and art during the Cold War, and circulates a way of thinking linked to systemic approach. Can we say that system building, with the advent of machines, is likely to provide answers to the opposition which has emerged from the end of the 19th century between a rationalistic interpretation of the history of art attached to the primacy of material constraints (A. Choisy, Viollet-le-Duc, G. Semper) and a psychological reading of the history of art attached to the primacy of the search for form (Kunstwollen and haptic images with A. Riegl and W. Worringer)? Ultimately, isn’t it what is hidden behind these two conceptions, the idea of a subservience between these two entities?

Stephanie Sabo, University of Southern California and California State University, Los Angeles  
Structuring Strategies for a Diverse Graphic Design Student Population

While so much of art history, and the more recent discipline of graphic design history, has been taught via the traditional slide lecture format, new research has emerged suggesting the “low structure” format is not only less effective but discriminatory. Minority, women, and first generation college students, who are statistically less successful than their white male peers in such environments, show the most significant increases in success rates when given a more active learner-centered classroom environment. Sabo’s presentation includes resources for professors teaching a diverse student population. In her graphic design history course at California State University, Los Angeles, Sabo has incorporated student group presentations by incentivizing all group members to distribute work equally. Individualized field trip assignments with unique project-based responses help students anchor new information to experiential learning. In addition, the “flipping” of specific course content frees the professor to focus on deeper critical engagement with the history, bringing it forward into a more contemporary context. Sabo shares a wide range of project examples, from student-initiated questions in response to the Meggs text, to in-class activities such as Sumerian tablet-writing and contemporary pictograph ideation, to writing samples of non-traditional research papers.

Florence San Martin, Rutgers University  
The Ongoing Failure: Alfredo Jaar’s A Logo for America and the Problem of Naming and Knowing about Latin American and Latina Cultures and Identities

In 1987, Chilean-born artist Alfredo Jaar famously projected A Logo for America in New York’s Times Square. A 42-second animation reactivated in 2014 in multiple screens in the plaza, in both versions the linguistic sign as a sign of power is unearthed, as the animation overlaps and confronts the phrase “This is not America” with the map and the flag of the U.S., indicating that a single country still monopolizes the linguistic and cultural representation of the entire continent. While much of the literature has centered on neocolonialism in the Americas denouncing the erroneous application of the name America and the rather suspect intentions of the term globalization, San Martin’s paper discusses how Jaar’s work underscores throughout time “coloniality of power” by means of a linguistic and thus cultural habit vis-à-vis decoloniality’s “incomplete” or “unfinished” project, delving in turn in historical precedents,
such as José Martí’s Nuestra America (1891) and Torres García’s Inverted Map of South America (1943), and in how the animation has motivated a current cultural shift in Latin American art, in which experiences of migration, dislocation, and diaspora have transformed the former Latino community in the U.S., once exclusive to Chicanos, Newyoricans, and Cuban Americans.

Bridget Sandhoff, University of Nebraska, Omaha

Art History Sucks! Engaging Studio Art Students in the Art History Classroom

Students majoring in studio art often detest art history classes. The classroom setting and traditional coursework leave them dissatisfied and bored. After teaching in combined studio art and art history departments her whole career, Sandhoff recognized a need to change her approach on how to engage/evaluate students. As a result, she recently instituted creative projects in upper level courses. These projects allow students to exercise their creativity and ingenuity, while at the same time incorporating knowledge acquired from their recent studies. The idea is that the information learned in lectures does not become useless but can be applied in an innovative way that students are familiar with. For example, in Etruscan and Roman art, the assignment asks students to “become” a Roman artist who is commissioned by a patron to design a work of art. Students need to identify the patron and his/her economic level, which allows them to decide the appropriate artwork. Then they bring the artwork to life in their preferred medium: pencil, paint, 3D-printing. Since the implementation of these projects, students seem more invested and excited about the material. For Sandhoff, it is a thrilling merger of the creative and analytical brain.

Maria C. Santana, University of Central Florida

Connecting Feminist Thought and Photography in the Classroom

Integrating instructor’s research in class discussions and units is a perfect way of giving the best and most complete part of being an academic. Sharing research moves students to see instructors as 3-dimensional persons with crafts, passions, and creativity. Feminist thought in classroom discussions allows students to face one another in organic conversations with few prompts from the instructor. Art and artmaking is ideal for students to accept multiple interpretations and visions to decipher problems. Photography is a common popular practice that requires little training prior to use, enabling students to be less apprehensive to practice, even as newcomers. Because photography is so well recognized as an art form, students welcome research that is pragmatic and yet complex to discuss. The idea for the feminist classroom is to include the theory behind the class materials into projects dealing with art interpretation using photography. Feminist thought fights for the empowerment of women and the equality of their situation in life. In this study Santana uses chronic pain and illnesses as a way of explaining how medical organizations dismiss women and their pain, categorizing them as trivial and exaggerated ailments. Santana shares the work done with eating disorder survivors and dementia patients.

Dorothe Santistevan, University of North Carolina Asheville

Reconsidering the Interruption of the Male Gaze in the Female Self Portraits of the Countess de Castiglione and Kim Kardashian

Because of technical restrictions in the developing years of photographic processes, landscapes and still lives were the preferred style. It was easier to take a long exposure and still get a crisp image of a still landscape than of people, who tend to move. Advancements, such as the invention of the portrait lens in 1840, made portraiture the style to envy. Having a
photographic portrait taken was not only a cheaper alternative to sitting for a painted portrait and took significantly less time, but it also was eventually reproducible. Particularly when photographic technology became widely accessible as a result of the unpatented wet-collodion process, self-portraits became a way for people to project their own impressions of themselves and immortalize them. Self-portraits by women are particularly intriguing because of how they are able to interrupt the male gaze simply by acting as both viewer and viewed. By looking at disruptions of the male gaze in the self-directed portraits from the 19th-century Countess of Castiglione and comparing them to the mirror selfies of 21st-century Kim Kardashian, this paper examines the way cultural continuity helps us understand so-called vanity as a means to the personal reclamation of the female body.

Bryan Schaeffer, Florida State University
Rilaj Mam in Santiago Atitlan: The Ecology of a Sacred Maya Image
Rilaj Mam is a sacred Tz’utujil Maya deity, a material and earthly manifestation of divine presence. Also known as Maximon and Mam (“grandfather”), he is much more than an icon, as his presence is integral in maintaining an indigenous, pre-Conquest belief system centered on deity. He “lives” in the lakeside town of Santiago Atitlan in the highlands of Guatemala, his multifaceted dimensions bolstering a rich environment of ritual life connected to the ancient Maya calendar and cosmological hearth, the time and place that birthed the cosmos. A town of 60,000 residents, Santiago Atitlan is located on Lake Atitlan, an endorheic lake about seven miles wide and twelve miles long. The lake and its three enormous volcanoes are conceived of as the cosmological hearth of the universe. Maximon as effigy and deity is therefore literally situated at the center of the Maya universe, a meshwork of the natural and urban landscapes, divine presence, human and supernatural action, and the ritually incipient ancient calendar. These emic cultural geographies historically frame, and still pulsate within, modern-day Santiago Atitlan. In other words, Maximon sits at the very center of an ecology of images, an environmental aesthetics produced by divine forces and human hands.

Jeff Schmuki, Georgia Southern University
Ecological Awareness through Socially Engaged Art and Citizen Science
Although the consequences of excessive and wasteful consumption are now occurring worldwide, the regenerative combination of socially engaged art, environmental research, and citizen science can foster actions that promote a more responsible use of our limited natural resources. By giving voice to the environment through site-specific events which unfold in space and time and link data to place, new narratives evolve to strengthen the bond between people and nature, an activity that can be replicated long after the artist and art have moved on. The role of the artist is often collaborative and interdisciplinary. Site-specific performance and scientifically rigorous investigations combine to produce ongoing artworks such as the Moth Project, Monsantra, and the newly developed Swift Towers. These interactive public works are complemented by mobile phones, webcams, and satellite GPS, allowing any location to become a site-specific work and any participant to become a co-investigator and author of localized data. Such artworks demonstrate that nature can take on a new role in affording each community an opportunity to engage in a constructive solution to sustainability, one that leads to ecological awareness, consensus building, and empowerment.

Eric Schruers, Fairmont State University
Watching the Watchers: Ai Weiwei and the Art of Surveillance
In his recent work, Chinese dissident artist Ai Weiwei continues to explore the themes of state-sponsored harassment, censorship, abuse, and neglect that have long been the driving force and focus of his art. Subject to imprisonment by the Chinese government for his outspoken views and his projects that exposed various levels of government corruption, Ai Weiwei has since found himself the subject of continual surveillance by the state. The artist has subsequently used this experience to develop a body of work that uses the theme of state surveillance to draw further attention to the state’s own abuse of power. From last year’s retrospective of Ai Weiwei’s work at the Andy Warhol Museum in Pittsburgh, to his recent shows at galleries in the Chelsea District in New York, he has produced a powerful series of projects ranging from sculpted marble CCTV cameras to elaborate Baroque- and Rococo-styled wallpaper designs derived from images of security cameras, handcuffs, and other symbols of global repression. This paper explores the major themes of his art with a focus on his surveillance-themed projects.

**Heath Schultz, University of Texas at Austin**

**All Art is Either with the Crowd, or with the Police**

Reflecting on the Oakland Commune, Juliana Spahr writes in her poem “Non-Revolution (It was all good, it was all fucked)”: “all art [is] either with the crowd or with the police. All art coming down to that simple divide.” The poem is inseparable from the collective body of Occupy, but it is also marked by its ambivalent realization that all art is non-revolutionary—until it’s not. Implicit in the poem is the inherent poetics latent in social movements. These poetics flee recuperative institutions like the university or the white cube while simultaneously insisting upon occupying those very institutions. Occupy and evacuate, then, are dialectical strategic and collective processes. In this panel Schultz discusses these theoretical concepts in concrete terms by positing that we should utilize our relationships to institutions subversively and tactically to create conditions for building extra-institutional cultural movements that overflow the boundaries of discipline and professionalization. Schultz shares his experience collaborating with autonomous cultural spaces, projects, and free schools, juxtaposed with (futile?) attempts to avoid professionalization (and thus depoliticization) of his creative practice. This struggle for autonomy is central to the possibilities of a radical cultural movement.

**Adrienne Schwarte, Maryville College**

**Expanding Anthropocentric and Biocentric Worldviews for Students via Travel to the “Happiest” Places on Earth**

Having engaged students in international travel since 2008, Schwarte sees one of the strongest motives for leading international trips to be the need to expand students’ views as designers beyond just a one-dimensional anthropocentric view of the world. So often, design students are influenced only by what is directly around them, without taking a deeper view of work rooted in other cultures, specifically those that value sustainable design, biodiversity, renewable energy, and conservation. Taking students to places such as Costa Rica, Denmark, and Sweden has provided them with rich and culturally unique design histories coupled with a stronger biocentric perspective on the world, one which they can then utilize their design skills to help implement and support. They learn how environmental design and ecological art are rooted in Pre-Columbian and Scandinavian/Norse history, and how it is still a value via modern technology and resources today. They also gain knowledge on how “living” sustainable design makes these countries some of the happiest countries in the world. In addition to this, they still gain valuable knowledge about the importance of inclusive design, still an important anthropocentric viewpoint to hold.
Amy Schwartzott, North Carolina Agricultural and Technical State University

Sculpting Guns into Peace: Healing War in Mozambique

Because of Mozambique’s protracted history of war, the Transforming Arms into Plowshares/Transformação de Armas em Enxadas (TAE) project was established to heal, memorialize, and prevent future wars through its promotion of peace. TAE’s grassroots approach inspires artists to memorialize the destruction of Mozambican wars through its use of transformed weapons of these wars, serving as powerful tools of post-conflict resolution in Mozambique, and inspiring universal applications. Creating sculptures designed to evoke memories of Mozambique’s history of war serves as a healing process for TAE artists, many of whom lived through the last war and are personally motivated to promote peace through the creation of their art. Artists Kester, Fiel, and Makolwa’s connections to the war include family members’ loss of life, brothers serving on opposing sides, and being sent out of the country to survive. The impact of these sculptures is largely rooted in the tension of their strong visual presence, comprised of cut and dismembered weapons of war which maintain the power of their original forms. These symbolic artworks transform tools for killing into tools for reconciliation and peace building.

Kylynn Seltzer, University of Pittsburgh

Home Away from Home: The Colonial Villages of the 1889 Universal Exposition

At the Universal Exposition of 1889 in Paris, fairgoers encountered a new type of exhibitionary space: the colonial village. Featuring five of France’s overseas territories, the villages were inhabited by groups of colonial subjects who lived, worked, and performed demonstrations for the duration of the Exposition. The architectural components of these displays, in the form of full-scale reproductions of historic monuments and vernacular architecture, were critical to the believability of the exhibits as representative of actual locations, and allowed fairgoers to “visit” the French colonies. While blurring the didactic with the spectacular, these villages were designed as immersive, “authentic” anthropological representations of colonial peoples and places. This paper demonstrates that the architectural specimens in the colonial villages were essential to the goal of persuading viewers of each colonial group’s purported racial inferiority. Against the backdrop of Haussmann’s modern Paris, colonial architecture provided visual evidence for the necessity of French intervention at a time when colonial expansion was begrudgingly accepted by the French public. This paper considers archival documents and official guidebooks to the Exposition alongside race theory to demonstrate how well-circulated “scientific” tropes were embedded in the architectural character of the village’s central structures.

Maria Shah, Kennesaw State University, and Hannah Pelfrey, Kennesaw State University

Reconsidering Incan Art History: A Focus on Metalworks

In Ancient American art history, the metal works of two cultures—the Inca and the Chimú—stand out as significantly intertwined, raising questions about art historical attribution. The kingdom of Chimór, located along the coast of modern day Peru, thrived from 1000 CE to 1470 CE, when it was conquered by the Inca empire. The Incas maintained their empire from about 1438 CE to 1532 CE. Their expansionary campaign awarded them the largest territory in the world at the time, with a population of almost 12 million people. As they expanded, the Inca integrated various conquered cultures’ technology and artistry into their imperial culture. Since they were masterful metallurgists, Chimú artisans were forcibly taken to the Inca capitol, Cuzco, to work and create art for the Inca empire. Through a formal analysis of art works and technique, this paper explores the impact of Chimú style and technique on metalworks.
produced by and for the Inca, thus raising questions about classification. Should these works be considered Incan, Chimú, or Chimú-Incan? The paper also addresses the difficulty in defining Incan art without acknowledging where specifically within the empire it came from, using the Chimú as a main example.

Lesley Sharp, Barnard College, Columbia University
Mourning the Dead in Experimental Lab Animal Science
Experimental lab science is frequently dependent on the lives—and deaths—of a wide range of species who stand in as proxies for human subjects, and where associated research protocols mandate that animal involvement be “terminal.” A dominant trope that directs understandings of lab animals’ deaths is “sacrifice,” often expressed by lab personnel in the diminutive form, “to sac” an animal. Although the uninitiated outsider may regard such practices as offering strong evidence of the objectification and commodification of animal life, Sharp’s ongoing ethnographic engagement within research labs reveals the paradoxical complexities of human-animal encounters in science. For instance, animals are valued simultaneously as sources of data, experimental subjects, hard-working research partners, and, at times, beloved, cherished creatures. Evidence of such complexities is especially evident in sanctioned (that is, institutionalized) and personal (and, thus, spontaneous and serendipitous) memorials that are mounted within and beyond laboratory space to commemorate the lives of dead animals. This paper considers the proliferation of such memorials (with special attention to U.S. contexts), ranging from public statuary erected in parks and on institutional grounds to the bulletin boards and animal remains that are mounted in labs and solely for private viewing by lab personnel.

Greg Shelnutt, University of Delaware
The “Digital Divide” and Homo Habilis
To paraphrase Gertrude Stein, a tool is a tool is a tool. Digital devices are simply that: tools. Though digital technology crested the horizon when Babbage proposed the Analytical Engine in 1837, we are still caught in a cultural landscape of pinballing emotional collisions between Olberg’s stages of Cultural Adjustment. With each evolution, we vacillate between the “Honeymoon,” “Hostility,” “Humor,” and “Home” stages of digital encounters. Wherever one stands on the acceleration, retarding, or death of Moore’s Law predicting the doubling of technology, the reality of human existence is that we are still ancestors of Richard and Mary Leakey’s Homo habilis: “able, handy, mentally skillful, vigorous.” As Bernard Graves writes in “The Relevance of Handwork and Craft,” “we share in and bear witness to an area of activity that is uniquely human, namely that creativity of the human spirit which is carried out by our hand, perhaps the one organ that most differentiates us from all of the animal world.” The most ubiquitous devices of our age, the miniature computers/cameras/multi-platform communication devices we call cell phones, are hand-held. As such, they represent enormous potential for knitting together the tactile/haptic with the digital. This paper and presentation explore these relationships.

Scott Sherer, University of Texas at San Antonio
Dislocations in the Work of Kerry James Marshall
Landscapes and interior settings may provide simple foundations for representational elements in various styles of painting, but contemporary artists may re-engineer normative parameters of location to create paradoxical associations. While the use of perspective may encourage viewers to consider paintings as if they were windows allowing witness to representations of historic narratives or of an artist’s imagination, ostensibly familiar coordinates may shift and disturb interpretations. Recognizable imagery may provide points of reference that lose
meaning in eccentric spaces. Conventions of portraiture can position subjects relative to a
variety of cultural discourses, but these relationships may diminish in remarkable and
indeterminate settings. Kerry James Marshall’s powerful commitment to painting black figures
exclusively also conveys his concerted challenge to discourses of landscape, genre painting, and
portraiture. This paper examines Marshall’s efforts to create space for black subjects through
challenge to historical narratives of black cultural identity and through the productive
dislocation of coordinates of normative visual representation.

Joseph Silva, Providence College
The Catholic Counter-Reformation and the Art of Crusading at the Medici Ducal Court
Silva addresses the visual programs that illustrate the mission of the Knighthood of Saint
Stephen, a holy crusading order founded by Duke Cosimo I de’ Medici in 1562. Its objective, as
decreed by papal bull, was to “defend the Catholic faith.” Scholars agree that this mostly played
out on the Mediterranean Sea, where the knights battled Muslim privateers and Ottoman
Turks. Current literature on the subject ignores, however, the specificity of the language used
in the papal bull and the implications it suggests, especially against the backdrop of the Catholic
Counter-Reformation. “Catholic faith” rather than “Christian faith” supposes that the knights
and Cosimo were not only anti-Muslim but also anti-Protestant. Silva argues that this anti-
Protestant/pro-Catholic sentiment, bolstered by the duke’s allegiance to the papacy and
Charles V, finds footing in the artistic program of the knighthood’s church in Pisa. Bronzino’s
and Vasari’s altarpieces defend the doctrine of transubstantiation and the veneration of saints
against challenges raised by Protestants, while the architecture offers an unimpeded view of
the Eucharist, which received renewed devotion. Cosimo, whose anti-Protestant policy even
extended to the “sanctuary” city of Livorno, therefore fashioned himself and his knighthood as
specifically Catholic crusaders.

Holly Silvers, University of North Carolina at Greensboro
Reading the Romanesque: Studies in the Parity of Cognitive Process between Verbal and
Pictographic Texts
Empirical data regarding the cognitive and physical processes of reading infers important
parallels between the reception of written and pictographic texts. This paper frames medieval
corbel sculpture as a body of components in a pictographic language which, like written verbal
language, relies on the recognition and mental processing of shapes/graphemes. The
application of methodologies developed primarily for psycholinguistics and cognitive science to
the visual processing of corbels opens interpretive inroads to an underrepresented body of
medieval art. In particular, research concerning verbal reading emphasizes the importance of
acquiring a mental image bank of word shapes in the interest of rapid scansion (saccadic action)
whereby the eye instantly registers the basic shape of a word or letter in the form of an outline
(Bouma shapes) which the brain recognizes and processes as part of a larger whole. In the case
of corbels, a series of carved images reduced to their simplest forms replaces written words.
While these shapes fulfill different functions (mnemonic, punctuative, semiotic) they act
together as prescribed by gestalt tenets. Studies by Tchalenko and Miall on saccadic activities of
artists further support the idea that physical and cognitive mechanics of reading verbal and
pictographic texts are nearly identical.

William J. Simmons, University of Southern California
Velázquez’s Feminisms
On Tuesday, March 10, 1914, suffrage activist Mary Richardson brought a cleaver into London’s
National Gallery and slashed Diego Velázquez’s The Toilet of Venus (1647–1651) seven times in
protest of the imprisonment of one of her colleagues. Rather than considering this an act of vandalism, it is more fruitful to see this phenomenon as an instance of feminist labor that connects disparate modes of identity politics. Richardson literally “opens up” a famous work of erotic art (and Velázquez’s only nude) to a new history, to the possibility of considering early modern, second-wave, and postmodern feminisms on a similar plane. Similarly, Judy Chicago’s erotica also expands the limited, masculine imaginary of Minimalism (a discourse as static as that of the female nude)—a radical act whose queries have yet to be resolved, despite the insistence by a newly reified postmodern feminism that the innovations of artists like Chicago are relics of an essentialist past. In our continued inability to reconcile essentialist and postmodern feminisms (or, it follows, queer and trans feminisms) we might look to Richardson’s and Chicago’s imaginary, trans-historical connection as exemplary in creating a more equitable feminist art history.

Alison Singer, University of Maryland, College Park
Reframing the Resistance: Société des Ambianceurs et des Personnes Élégantes and the Construction of Diasporic Dandyism
Colonial oppression and various attempted uprisings define much of the Congolese landscape during the late nineteenth and early twentieth centuries. Against this backdrop, in 1926 André Matsoua, a BaKongo accounting clerk living in Paris as an enlisted officer in the French army, founded the Société Amicale des Originaires de l’A.E.F., an anticolonial movement focused on human rights and political freedom from the colonies in the Congo. Throughout the twentieth century, this movement persisted and eventually evolved into the Société des Ambianceurs et des Personnes Élégantes (La Sape), which is currently centered in Kinshasa and Brazzaville with members in Paris and London. In 2010 photographs of La Sape members were featured in the exhibition, “Dandy Lion: (Re)Articulating Black Masculine Identity.” The exhibition featured photographs by a variety of international artists, each one representing how the curator, Shantrelle Lewis, implicitly envisioned so-called black dandyism. In this, I believe Lewis is complicit in further constructing a reductive “black dandy” stereotype, effectively reframing La Sape in the process. Reducing La Sape members to mere dandies dismisses and undermines the critical efforts of this group and their historical importance as an enduring anticolonial resistance movement.

Suzanne Singletary, Philadelphia University
The Whirlwind: Whistler and Mallarmé
James McNeill Whistler’s 1894 lithographic portrait of Stéphane Mallarmé masterfully summons the poet through omission. His sharply rendered head emerges from a morass of parallel strokes that simultaneously conceal and reveal his upper body. Like the ineffability at the heart of Mallarméan aesthetics, in this image the poet seems to be going in and out of focus as he hovers within an immersive white atmosphere. The portrait is a testament not only to the personal bond between poet and painter—developed as an outgrowth of their intense collaboration during the translation of Whistler’s “Ten O’Clock” lecture into French (1888)—but also to the synchrony of their aesthetic agendas. In 1890, Whistler invited Mallarmé to write “un beau sonnet” for a London journal entitled “The Whirlwind: A Lively and Eccentric Newspaper,” to which Whistler would contribute lithographs to accompany Mallarmé’s poem. The journal’s cover motif was a dancer suspended amid a vortex of billowing fabric reminiscent of Folies-Bergère sensation Loïe Fuller’s innovative choreography that enthralled both Mallarmé and Whistler. Described by Mallarmé as an “illustration” and a “picture-poem,” “Billet à Whistler” merges the figure of the dancer and the idea of the whirlwind, en tourbillon, as the central theme.
Greg Skaggs, The Global Service Jam Experience: Where Co-Creation/User-Centered-Based Design Reigns for 48 Hours
see: Kerry English

Elise Smith, Millsaps College
Image and Text in the Correspondence of Dora Carrington
The early 20th-century Bloomsbury artist Dora Carrington was a prolific correspondent. She often included small epistolary sketches to straightforwardly illustrate or ironically subvert her written descriptions. In some of the marginalia she makes a direct appearance, or some small part of herself does. In a 1921 announcement to her brother of her sudden marriage, for example, she inserted a witty drawing of a letter within a letter—a self-portrait of her hands in the act of writing and drawing. This sort of doubling of the action—she writes, and she draws herself writing—is sometimes manifest in full-figure sketches, sometimes just through tiny doodles of her hands at work. Her letters also amplify our understanding of her emotional response to the land, giving us insight into her full-scale landscape paintings. In a 1914 letter to a friend from East Devon, for instance, she describes the shoreline in considerable detail—huge cliffs, “long reaches of smooth sand”—but then she returns us to the personal, the near-at-hand, with her illustration, balancing the dramatic scale of her written description with a simple image of “me drawing brothers building castles of sand.” Text and image become partners in her communications, integrally related.

Timothy Smith, Aalto University
Putting Nomadic Subjectivity and Cartographic Figuration to Work in Artist Practices
This paper explores recent New Materialist and Posthuman theory which locates the emergence of subjectivity as an inherently aesthetic process, and thus posits an inextricable entwinement of philosophy and art. Positioned within an analysis of Taiwanese-American artist Tehching Hsieh’s year-long durational performance “Cage Piece” (1978–1979), this paper examines the complex and often paradoxical, yet vital relationship between art and thought, which is addressed through philosopher Rosi Braidotti’s concept of figuration as a cartographic tool for creating a nomadic subjectivity. It closely follows Gilles Deleuze and Felix Guattari’s intertwining concept of nomadism, particularly related to the contradictory interplay (“the strangest of reversals”) between smooth and striated spaces. Through this detailed analysis of the unique and radical example of Hsieh’s work, one which bears on the extreme limits of the subjectivity, this paper concludes with an inquiry into how a nomadic mapping of figuration might provide complex tactics for artist practices and, by extension, how it creates the conditions for new paths of experimentation with subjectivity for art educators and students.

Astri Snodgrass, University of Tennessee at Chattanooga
Drawing Research and Ideation
What constitutes “research” in a discipline like studio art? From personal image archives, libraries, sketchbooks, and cross-disciplinary inquiry, artists are adept at utilizing almost anything as research to feed a creative practice. In her book The Creative Habit, Twyla Tharp outlines the individualized nature of creative research, yet insists that research alone is not a substitute for making. What might a research-based class look like within an art department? A course called Drawing Research and Ideation introduces the significance of the activities of researching and drawing, examining where they might overlap. Considering drawing as a tool for thought, one project employs the act of drawing as both a generative activity and an end goal. Through assembling archives of source material, art historical imagery, and contemporary
art related to their creative interests, students develop personalized structures that work well for each individual’s needs. Using outcomes from these exploratory projects as examples, Snodgrass articulates the importance of these activities from both the perspective of an educator and a maker.

Janet Snyder, West Virginia University
Neuroplasticity and Narrative Sculpture
Medieval art historian Janet Snyder, with expertise in sculpture as a means of communication, collaborates with neuroscientist Mary Shall, who has expertise in neuroplasticity as it affects changes in motor development and muscle fiber and function. The initial goal of their collaboration involves understanding the underlying reasons for the extraordinary innovations in composition and scene selection in narrative sculpture at the beginning of the twelfth century. The use of positron emission tomography (P.E.T.) to image brain activity has opened a new window to visualize the activation and interactions between identified areas of the brain during activities or sensations. Using a portable brain scanner to study the human brain in motion, this collaborative project investigates what goes on in the brains of subjects viewing dynamic narratives. Initial tests demonstrate the great plasticity within the brain. Patrons’ positive responses to dynamic images can be associated with subsequent sponsorship of sculpture programs with egocentric formats on the exteriors rather than the interiors of ecclesiastical buildings. In the longer term, this project will engage artists, scientists, and therapists to use an understanding of neuroplasticity of the brain and limbic system to devise appropriate therapies.

Jennifer Snyder, Austin Peay State University
Using Project Based Learning to Encourage Collaboration and Community Engagement in a High School AP Art Class
Project based learning is defined by the Buck Institute as “a set of learning experiences and tasks that guide students in inquiry toward answering a central question, solving a problem, or meeting a challenge” (Larmer, Ross, & Mergendoller, 2009, p. 5). Using this idea of the learning experience and encouraging solutions that involve collaboration was the focus of a mosaic mural project completed by the AP art class at Montgomery Central High School in Cunningham, TN. Students were encouraged as part of the process to submit designs and plans for the completed work. Decisions became a group effort and each student in the class contributed to the mural. As part of the process, students both wrote and had discussions among themselves and with the mentor teachers regarding the ideal community venue in which to display the work and how to approach aspects of both display and upkeep of such a work. The use of project-based learning techniques encouraged students to be invested in both the process of creation and the final outcome of the mural.

Tim Speaker, Anderson University
A Design for Life: Study for the Past, Present, and Future
As a fairly “new” course of study within the Design, Fine Arts, and Art History curriculum, the History of Graphic Design has undergone a constant evolution in teaching. Speaker has found this evolution to be both philosophical and pedagogical, necessitating consistent questioning of course outcomes and best practices. Three and a half years ago he reached a philosophical crossroads bordering on heresy: is Meggs’ a burden to be taught by rote? Does Meggs’s beautiful tome offer a “proper,” pertinent history, or could it be treated as a chronological lattice of reference and resource to create a more contemporary, inclusive (in terms of gender and ethnicity) and holistic (incorporating fields wholly outside of “graphic design,” such as
architecture and industrial design) version of the history of graphic design? By embracing this unconventional approach to teaching the History of Graphic Design, Speaker was able to refocus the course onto retracing and connecting a history of concepts. Since this pedagogical pivot, students have become more invested in the material, and their work has become infused with an intellectual rigor of purpose much stronger than ever before. For Speaker, the History of Graphic Design has proved to be a malleable, flexible area of study.

Elyse Speaks, University of Notre Dame
Sensing Everyday Labors
This paper considers how contemporary sculpture and installation operate to reprioritize haptic values, often by means of repurposing modernist visual paradigms. Speaks’s primary example is the work of artist Jessica Stockholder, paying particular attention to early installations like Skin Toned Garden Mapping (1991). Speaks first considers the ways in which Stockholder’s artistic processes allow the act of labor to remain present in the final works: by working in ways that appear to undertake a modernist painterly play of color and line, such work courts association with abstract values associated with painting and high modernism. But by reorienting and complicating historical and conventional codes of gendered notions of making and memory, the work produces an abstract aesthetic that refuses, in the end, to remain tied to optical experience. As Stockholder suggests, she tends to “place the pictorial in a context where it’s always being poked at,” such that the viewer cannot help but sense the reprioritization of haptic interactions with the world over and above visual, distanced, and disembodied notions of experience. By relying on the viewers’ engagement with the work in the gallery, such installations upend art historical paradigms by shifting value toward functional touch over and above vision.

Joy Sperling, Denison University
Olive Rush’s “Feminine Art”: Not “The Usual Borrowed Masculine Aspects of Many Women Painters”
By the 1920s, the art colonies at Santa Fe and Taos were already mythologized as places where anti-modern modernists might go for psychic renewal, although, until then, almost all takers had been men. Around 1920, women started to move to New Mexico. Sperling’s work asks why, to what degree, and with what impact? She argues that women played a much larger role in pivoting the state narrative from one of a bandit-ridden wilderness to an enchanted fantasy destination safe for tourists. This work focuses on a dozen artists working in New Mexico, drawn by the opportunities there for working women, and by the Santa Fe Art Museum’s Open Door Policy (allowing any artist to show). Sperling re-evaluates the work of Olive Rush, who moved to Santa Fe in 1920, who was a force in American mural painting with a national reputation, frequently the only woman in juried shows, but now largely forgotten. The critical literature describes Rush’s work as “delicate” and “unassuming,” and Rush herself as “feminine” and without ambition. Rush’s approach differed from O’Keeffe’s radical modernism (they were acquainted), but Rush’s modernism was informed and robust, and it has an Integral place in modernist art history.

Heather Stark, Marshall University
Americanism and Localism: Charles Sheeler, William Carlos Williams, John Dewey, and an Aesthetic of Place
The year 1920 marked a decisive shift in the subject matter and style of Charles Sheeler’s painting. This change occurred in tandem with his growing connection to the writer William Carlos Williams. Williams and Sheeler would carry on a conversation about their creative
processes throughout their lives. While Williams elevated the poem above prose, Sheeler prized the painting above the photograph. They held a shared understanding of the expressive qualities afforded by the sense of accumulated experience embodied within these respective art forms. Williams would refer to this representation of the underlying facets in one’s immediate environment, in written and visual form, as an expression of the “local.” He adopted this term after reading the philosopher John Dewey’s article “Americanism and Localism,” which he discovered in a 1920 issue of The Dial. Once this exchange began, Sheeler commenced work on his most fully realized experimental film to date. His collaboration on Manhattan (1920) with Paul Strand resulted in several paintings based on stills from the film. This study explores the imagery of this film, the resulting paintings, and the literary and aesthetic influences that helped to shape Sheeler’s new conception of process and form.

Meredith Starr, Suffolk County Community College, SUNY
Invisible Forces
A scientist might measure testosterone levels but only an artist can convey the passion of lovers. A doctor may understand how a sneeze releases irritants, but an artist can portray the expelled droplets in space as a beautiful depiction of randomness that draws parallels to celestial depictions. In her artwork, Starr uses the tools of scientists—electron micrographs, cellular maps, high speed imaging, and electrocardiograms—as source material. She seeks to answer the question, how can art tell the stories of people’s lives intersecting with their biology? This paper discusses the choices made for each series to convey Starr’s work’s content beyond the science behind it. It also explains an artist’s ability to transcend scientific illustration by using a combination of visual and audio art to create a multisensory experience and give viewers an awareness of the invisible forces inside them.

JoLee Stephens, Howard Community College
Just Like That: The Collaborative Work of Barbara Morgan and Martha Graham
In 1935, American photographer Barbara Morgan first saw Martha Graham in concert. At the time, Martha Graham was just beginning her long and illustrious career, one that would change the face of modern dance. As Morgan watched Graham dance, she began to envision what it would be like to capture these dances on film. Shortly thereafter, the two were introduced and, in that first meeting, Morgan proposed that they work together on a book of photographs of Graham’s dances. Graham agreed, and Martha Graham: Sixteen Dances in Photographs was published in 1941, the culmination of five years of work. This paper explores the collaboration of these two ambitious American women artists, a dancer and a photographer, who were both at the beginning of their careers. Stephens discusses the challenge Graham’s dance language presented for Morgan and how dance influenced her approach to image making. This paper also proposes that Morgan’s engagement with Graham’s work was part of her attempt to grapple with some of the major cultural impulses of their times. Stephens explores common themes, such as modernism, psychology, war, primitivism, and American identity, found in Graham’s art and reflected and developed in Morgan’s artistic representations of the dancer.

Eric Stewart, Adams State University
Hegemony and Seeing in the Upper Rio Grande
Accompanying the settlers moving into the American Southwest were photographers and painters who captured images of a distant landscape and exotic peoples. These images were sold in New England and Europe, where they were collected and displayed as natural curiosities. In addition to appealing to Anglo-American and European desire they operated as a
form of marketing the West as a land of opportunity, rejuvenation, and recreation. These photographs and paintings also served a more utilitarian purpose in the development of the American West. They were used to survey the land and create maps. Photography employs linear perspective, a system unique to quattrocento Europe. This system of describing and organizing space was spread throughout the rest of Europe, Africa, and the Americas during the Age of Exploration. By looking at Dine drawings and the work of contemporary photographers such as Will Wilson, Jim Sanborn, and Michael Wesley, Stewart argues that linear perspective and traditional photography operated as a form of hegemony that radically altered the way indigenous people imagined and inhabited space in the West. The artists considered resist traditional ways of imaging space, finding instead in the frame a place for resisting historical narratives of oppression and inequalities.

Clark Stoeckley, American University of Kuwait
Street Artists for Trump? Just Kidding, There Weren’t Any
During the 2008 Democratic National Convention, hundreds of pro-Obama street artists came together for a massive fundraising exhibition called Manifest Hope. The exact opposite happened to Donald Trump eight years later. This paper and presentation examine the stark contrast of anti-Trump graffiti and guerrilla interventions. This survey of the stencils, murals, wheat paste posters, and sculptures depicting the 45th President in less than flattering fashion covers street art that popped up both before and after the election, as well as work created internationally. To be fair and balanced, Stoeckley briefly compares this work to that of horribly untalented Trump supporters who cannot even spray paint a proper swastika, as well as street artists depicting Hillary Clinton and Senator Bernie Sanders.

Emily Stokes, Northwestern College of Iowa
Post-Truth Printmaking: Visualizing a Response in the 21st Century
The 2016 election fallout crystallized a disturbing trend toward proliferating sensationalized stories for political gain. As a result, traditionally objective forms of communication face increased scrutiny to avoid perpetuating falsehoods better known as “post-truths.” Creative forms of expression such as printmaking, however, often conflate truth and imagination, clarity and ambiguity, and subtlety and directness. How might a discipline such as printmaking optimize the conflation of fact and fiction in an era of misinformation? This paper suggests that printmaking, with its slick graphics and proletariat appeal, is positioned strongly to confront the post-truth era. In the 19th century, when young men were snatching up engravings to preserve visions of the Grand Tour’s architectural bounty, Francisco Goya quietly incised copper plates with testimony of war’s atrocities. In the 20th century, when Currier and Ives churned out bucolic visuals, Federal Art Project artists cranked out lithographs depicting a crippled America. More recently, the Nasty Woman and Black Lives Matter movements have compelled many printmakers toward visual rebuttals of misogyny and racism as printmaking awakens to a new calling. This paper articulates connections between printmaking’s roots in subversion and more recent strategies for negotiating a volatile 21st-century landscape.

Krystle Stricklin, University of Pittsburgh
“Cannon and Camera”: John C. Hemment’s Photography of the Spanish-American War
In the summer of 1898, the Spanish-American War brought a host of U.S. soldiers, journalists, and photographers to the shores of Cuba, Puerto Rico, and the Philippines. Intervening in Cuba’s struggle for independence, the U.S. achieved swift military victories in the Caribbean after which Spain ceded control of their long-held island territories—although brutal guerrilla
warfare continued in the Philippines well into the 20th century. Following the destruction of the USS Maine in Havana Harbor, American photographer John C. Hemment was contracted by the U.S. government and various newspapers to take photographs of the wreckage and the subsequent military campaign in Cuba. He then chronicled his experiences in Cuba during the war in his photographic book, *Cannon and Camera* (1898). This paper presents an analysis of the visual and rhetorical power of Hemment’s photographic text. Like many illustrated accounts of the war, Hemment’s book employs the intersection of words and photographic images to rationalize the imperial right of the U.S. and to offer viewers a firsthand observation of the war. However, a close reading of the images and text reveals profound uncertainties about America’s burgeoning imperial enterprise and photography’s ability to shape a narrative of victory and unquestioned authority.

Brittany Strupp, Temple University

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

Chase once asked to paint his wife and she responded with resignation, “I can understand why—I probably look like a fish to you with all these shimmering bangles.” While this passage is merely suggestive of Chase’s conflations of fish and women, his sensual still lifes of fish, at once attractive and revolting, demonstrate an unmistakably uncanny quality. This uncanniness, Strupp argues, arises from the doubled nature of fish, which maintain an organic, nearly human corporality while insistently asserting their inert, lifeless objecthood. Contemporaneous with the fish are Chase’s images of women who, in their still life–like languor and objectification, possess passages such as drooping gloves and glimmering gowns that echo fish bodies. Visually analogous, female bodies are mapped onto fish bodies in these still lifes, scales replacing flesh and sequins. This paper explores the admittedly unusual confluence of two otherwise separate trajectories in Chase’s oeuvre—still lifes of fish and images of women. Building on visual affinities and exploring the contemporary fascination with aquatic erotica and the gendered symbolism of animals, Strupp proposes that by creating subtle overlap between genres and subjects, Chase’s paintings of fish comment on shifting gendered relationships in the Gilded Age.

Wanda Sullivan, Spring Hill College

**Making Art BIG in a Small Art Department**

Sullivan teaches studio art at Spring Hill College, a small Jesuit liberal arts college in Mobile, AL. There are two full-time studio professors, two full-time graphic design professors, one adjunct studio instructor, and one adjunct art history instructor. The program is very small. Sullivan makes art BIG in her small art department by bringing in guest artists. Visiting artists are vital to any art program, but they are essential for a small program like Spring Hill’s, so that students can be exposed to more artists than the three they study with. Every year, Sullivan invites an artist or artist team to design a collaborative installation for the Mini Rotunda Gallery that students help install over a three-day period. The Mini Rotunda Gallery is a very interesting space with a curved wall that artists can paint, adhere prints and three-dimensional elements, or hang works from the ceiling. This art department tradition is a highlight of the fall semester and one students look forward to. It has also developed a regional reputation due to the caliber of work. This fall will be the eighth year.

James Swensen, Brigham Young University

**The Anthropology and Image of the Irish Countryman: An Investigation of Dorothea Lange’s Work for LIFE in County Claire, 1954**
In 1954 Dorothea Lange and her son Dan Dixon, a writer, travelled to western Ireland to complete a story for LIFE magazine. After nearly a decade of inactivity due to poor health, working for the popular magazine represented an opportunity for Lange to reenter the world of photography that could reestablish her profile. Working in County Clare was not the first collaboration between Dixon and Lange. In 1952 they published an article titled “Photographing the Familiar,” which advocated turning one’s camera toward subjects that were intimate to the photographer as a way of seeing the world anew. Going against her own mandate, however, Lange turned her attention abroad two years later to focus on rural communities in western Ireland—a place where she had never been. This paper investigates Lange’s work in Ireland through the prism of her photographs and Dixon’s text. Moreover, it explores their influences, including Conrad M. Arensberg’s 1937 text, *The Irish Countryman: An Anthropological Study*, and the ways in which they attempted to make the foreign seem familiar.

Ann Tarantino, The Pennsylvania State University
**Basic to Beyond**

Courses in two- and three-dimensional foundations are still common entry points for students into university art programs, whether in small colleges, art academies, or large public universities. A closer look at foundational questions, such as line, shape, form, color, light, even time, suggests that these “basic” concepts are in fact among the most complex and multi-layered that students will encounter during their academic and professional careers. By exploring these foundational concepts in depth, using them as threads of inquiry rather than applying a narrow dimension- or discipline-specific approach to teaching and studio practice, we can logically and naturally extend our work off the wall and into space. As an artist and educator trained in drawing and painting and now working in installation and the public realm, Tarantino continually draws from those “basics” in her teaching and studio work. This presentation explores the work of artists and students who have successfully navigated the shift from two dimensions to three and four and explores the mentorship and specific teaching strategies that facilitate this shift within the classroom, with “the basics” as a jumping off point.

Kim Taylor, University of Cincinnati Clermont College
**Claude Cahun and the Constructed Identities of the Self**

Claude Cahun was a pioneering artist of the Parisian avant-garde during the 1920s and 1930s, whose groundbreaking work experimented with writing, photography, performance, and photomontage to push the ambiguous boundaries of gender and identity. Through her compelling self-portraits she employed various costumes and props as a way to embody the unique personas she created. In the second chapter of Cahun’s book, *Disavowals or Cancelled Confessions*, she writes, “The siren is beguiled by her own voice.” Was she the siren beguiled by her photographic doppelgänger as the camera provided an outlet to freely assert her true identity? Cahun’s photographs are viewed as a precursor to contemporary artists like Cindy Sherman, Yasumasa Morimura, and Nikki S. Lee, and are also regarded as antecedent to the selfie. Though Cahun did not actively seek fame, if she were alive today, would she use smartphone cameras and social media as platforms for her imagery? She was using photography to construct her own identity in revolutionary ways. How could her portraits be contextualized within the selfie culture of today? This paper presents Cahun’s work along with examples of contemporary self-photography as a way to consider the role of self-constructed identity in visual culture.
Evie Terrono, Randolph-Macon College
Florence Sloane: Patronage and Cultural Activism in Norfolk, Virginia
The Hermitage Museum in Norfolk, Virginia, stands as a testament to the cultural aspirations and cosmopolitanism of Florence Sloane (1873–1953), whose investment in the cultural uplift of the city in the early twentieth-century was manifested in the establishment in 1933 of the Norfolk Museum of Arts and Sciences, now the Chrysler Museum of Arts. Engaging the city’s elite as the chair of the Ways and Means Committee, Sloane energized the museum initiative and sustained its fundraising throughout the Great Depression. Collaborating with local feminists in the 1910s and 1920s, Sloane, a New Yorker, made Hermitage House the center of the artistic revitalization of the city, organizing there the first meeting of the Norfolk Society of Arts in 1916, opening her house as a gallery for local artists, and hosting contemporary American artists, women in particular, including Helen M. Turner, Harriet W. Frishmuth, and Anna Huntington. Upon her death, she bequeathed the house to the city, exposing broader audiences to her collections, ranging from copies of Old Masters, to Asian Art, and contemporary American art. This paper analyzes Sloane’s cultural initiatives in the context of gender and cultural shifts in a New South city.

Viki Thompson Wylder, Florida State University Museum of Fine Arts
Judy Chicago’s Birth Project: Before Its Time
Judy Chicago created the Birth Project between 1980 and 1985. The work is identified with a past period of feminism, but Chicago is more artistically influential today and the Birth Project is being reexamined in a nationwide traveling exhibition for which Thompson Wylder is the curator. Upon scrutiny, the Birth Project appears visionary and “before its time.” In a political era that touts misogyny, sexual harassment, defunding of women’s health care, and proposes the annihilation of access to birth control and abortion, the Birth Project counters those trends by speaking to a broad audience and instead celebrates power within a merger of women’s intellect, creative ability, authority, self-determination, and physicality. This paper demonstrates the Birth Project’s early participation in the expansion of the inclusivity of feminism, its changed and fluid gender identity for women, a resistance to the medical model treatment of women, an unsentimentalized and ambivalent view of motherhood, and the valuation of the body in feminist theology. Much of Chicago’s body stance in the Birth Project can be related to her feelings about her own life and body, gleaned from autobiographical writings/works but also Thompson Wylder’s and Chicago’s professional/personal friendship that has lasted 25 years.

Karin Tollefson, James Madison University
Connecting Internationally in Your Own Backyard
The Harrisonburg International Festival has been occurring for 19 years and attracts over 8000 attendees each year. An event organized and implemented by volunteers representing the ethnic communities of the area, the International Festival allows university students to observe, participate, and experience a side of the city they cannot see from campus. Tollefson serves as a university faculty member in art education, as a member of the International Festival Advisory Board, and as the organizer of the Festival Children’s Area. These roles allow her the opportunity to provide a bridge from campus to the community for other faculty and students. While she functions in a director’s role for the festival and children’s area, her art education students are instrumental in planning and implementing culturally diverse activities at the
festival each fall. Tollefson shares the background of the festival along with the benefits and challenges for university students engaging with the community through this annual event.

Chuck Tomlins, University of Tulsa
Celtae Crwban
After coming to a “conclusion,” or at the end of a large studio art project, the answer is always “more research needed.” If asked, Tomlins cannot tell how the sculpture, the drawing, the painting will be done. Only afterwards, at the “conclusion,” are the clues manageable as spatial or conceptual notions. Site-specific installation performance pieces lend themselves to the same planning as drawing, painting, or sculpture. Research, more research, immersion into the darkness of the project, reflection, waiting for, not the moment, but a moment to enter into the process, which is often referred to as “the art.”

Aggie Toppins, University of Tennessee at Chattanooga
Travel as Creative Research: Study Abroad in Tokyo
The work of a creative practitioner is to see and to make things that allow others to also see. With respect to this calling, travel is one of the richest, most rewarding ways to cultivate an understanding of self, others, and place. Such empathic skills are essential for the contemporary designer shaping communication in a multilingual, multicultural marketplace. To travel is to be immersed in another’s culture while simultaneously creating the conditions for self-awareness. In her own practice, Toppins devotes ample time to international travel, following a historical model that artists in many disciplines have used. Travel has taught her to design with increased cultural sensitivity and helped Toppins evolve her voice as a maker. She wants to extend this treasured form of creative research to her students while giving them an opportunity to broaden both their world views and their scope of knowledge about design. Toppins took twelve students to Tokyo in a study-abroad course last spring called “Graphic Design in a Cultural Context.” Students engaged non-Western design theory, typography, urban systems, consumer packaging, and important works of art—not in the classroom, but in the world. In this session, Toppins presents teaching and recruitment strategies with student outcomes.

Cyane Tornatzky, Colorado State University
Tying Art and Academia through Artistic Research
Artistic research is not solely an end in itself, but rather a way to “think in, through and with art.” The use of theoretical texts as material enables artists to control the interpretation and representation of their work within the context of contemporary art and art history. This willingness and ability of artists to take on the role of critical theorists helps to make up for the lag between theoretical reflection and current developments in art practice. We are in a watershed moment where artists are doing research which allows them the ability to contextualize their relationship with the world—and in turn open the door for collaborations with scientists, engineers, as well as many other academic fields.

Liz Trapp, Columbus College of Art & Design
Art of the Street: Revolutionary Symbols in Egypt
Tahrir Square is a symbol of tireless revolutionary struggle. It is from this site where, in 2011 and 2013, citizens took to the streets to revolt against Egypt’s corrupt leadership. Today, street art near the famous square acts as an anonymous visual meter for the public in response to the current political structure. Trapp traveled to Egypt in the wake of the 2013 revolution and left
just days before Abdel Fattah el-Sisi was elected to office. Her experience in Egypt and interaction with revolutionary street art on Cairo’s Mohammed Mahmoud street near Tahrir Square has shifted Trapp’s research to focus on these (sometimes) anonymous artists in Egypt and those whose activities take over the compromised public spaces of “the street” to subvert, and ultimately overturn, the oppressive authority that limits their freedom. This paper contextualizes not only Egyptian street artists, but also others working from a similar revolutionary standpoint throughout the Middle East in the wake of the Arab Spring.

Madison Treece, University of California, Santa Cruz
From Domestic Sphere to Public Space: Patssi Valdez’s Bodily Manifestation of the Virgen de Guadalupe
In 1972, the Chicano art collective Asco took to the streets to perform Walking Mural, a multifaceted performance. Treece’s paper focuses on the contribution of Patssi Valdez, who in Walking Mural paraded in black crepe and cardboard halo to become the physical embodiment of the Virgen de Guadalupe, however, as a subversive, queer representation that calls into question Chicano’s patriarchal culture and the relegation of women to the domestic sphere of the home. Valdez achieves this, in part, due to her aesthetic, which has been described as “urban feminine rasquache.” Rasquache is an “underdog” approach in Chicano art that makes virtue of impoverishment through ingenuity. Rasquache’s female counterpart, domesticana, adheres to the same sense of ingenuity but incorporates a celebration of the feminine. Home altars are receptacles for Chicana memory, history, and tradition. Through the lens of domesticana, Treece maintains that Valdez takes this interior (and internalized) domestic realm and manifests it in the streets of East Los Angeles, giving corporeal materiality to the Virgen as a site of embodied knowledge. Her act makes the domestic and personal hypervisible, as an affront to both the perceived constraints of the patriarchy and her own navigation of life in a borderland space.

Rebecca Tittel, SCAD Savannah
Just Say “No” to Europe: Hogarth’s Marriage a-la-Mode
Often referred to as the Father of Sequential Art, William Hogarth is lauded for his humorous engraved prints, known as Modern Moral Subjects, which comprise several series. Hogarth created these series of prints as satirical references to what he saw as the weakening of English culture. One such series, Marriage a-la-Mode, portrays the tragedy of multiple deaths in a very humorous light. These deaths could have been avoided if the protagonists had only adhered to British ideals, rather than aping Continental fashions. Over six sequentially engraved images, Hogarth presents Continental customs such as arranged marriages, art collecting, French fashions, the Italian opera, and masquerades both farcically and moralistically as detrimental to English society. With wry, clever wit, Hogarth moralizes to the English in a meticulously engraved series, revealing layer upon layer of meaning with humor, more often than not, overriding the moralistic theme.

Matt Tullis, Western Kentucky University
Find Your Giant
With subjects as diverse as Violet Chachki and Evel Knievel, Tullis’s students are creating stencil-based posters (in the tradition of Shepard Fairey) based on people who have defied prevailing sociopolitical paradigms. These are also posters that beg to be pilfered because they are so visually stunning. As an artist with his own frustrations with the world as it is, Tullis contends that it is easier to make something mean-hearted or ugly than it is to make art that is consequential and beautiful. Eschewing the typical client-based graphic design model, students
directly experience the power of their graffiti-inspired art to confront the status quo and create a ruckus, be it in the art department hallway, the broader WKU community, or simply in the mind of a single person. For example, one student’s image of DJ Bassnectar already looks cool, but she is now working to communicate the potential of electronic dance music (EDM) and ecstatic dancing to help us transcend self-interest and feel a connectedness with others. Her thesis, borrowing from Barbara Ehrenreich’s concept of collective joy, is that if we first experience a trance communion, we might then naturally and more easily engage in shared intentions and calls for change.

Dana C. Tupa, Jacksonville University

When the Hot Tub Doesn’t Do It
Motivation comes through offerings of down time, not through distractions. Teachers, students, and makers in the studio, compelled by a common thread of personal content, enjoy the passion of having chosen a creative pathway through an otherwise dismal outlook of one’s life. We chose our life corridor and carefully contemplate each in-sync moment spent engaged in it. We become one with our minds, only to be distracted by halters, which worm their way into our thoughts. Why is it that when our schedules seem wide open for studio time, creative thoughts, and energizing revelations, the power of the mind’s minions can take over, halting genuine progress? It is because we care about too many subjects. Abrupt and relentless, halter advances can be combated with offerings of down time. But what can we do when out of sync, and no amount of proverbial regenerative time spent in a hot tub can succeed at bending us back to our zen place? We force, power through, and complete for deadline when we should list, observe, and play creatively. Considering that artistic output is symbolic of our lives, beginning with self and action can be a key to breaking halters.

Blake Turner, Denison University

The Shed: America’s Domestic Institution
Three years ago, Turner and his wife began an experimental installation and exhibition space in the Midwestern city of Columbus, OH. The Shed, a refurbished storage shed located behind their house, hosts one-night exhibitions of international, national, and local artists. The audience is comprised of local artists, students, and neighbors from a wide spectrum of economic experiences. The Shed blends hospitality, contemporary art, and networking in an informal setting. The Shed is a research project that examines the relationship between sheds and American identities, past and present. This presentation gives a brief history of the project, describes the environment of an opening at The Shed, considers failures and successes of projects undertaken, and defines The Shed’s methodology.

Marina Tyquiengco, University of Pittsburgh

What Native Looks Like Now: Erica Lord’s The Tanning Project
In The Tanning Project, a 2005 performance and photographic series, the Alaska-based contemporary indigenous artist Erica Lord explores issues of identity and indigeneity through the presentation of the artist’s body. As the title of the piece implies, Lord tanned her body while wearing strips of tape spelling out 4 four phrases relating to her mixed indigenous heritage. Lord is of Athabascan, Inupiaq, Finnish, Swedish, and Japanese heritage. She references her diverse background with the phrases “Colonize me,” “Half-breed,” “Indian-looking,” and “I tan to look more native.” By acting as both as self and other in this series, Lord forces the viewer to confront his or her own assumptions of indigeneity or how Native peoples are stereotyped to look and be. Lord has written about this subject in a fascinating essay, “America’s Wretched,” which Tyquiengco examines in this talk. Through the use of her own
body and distinctively multicultural features, Lord presents Native identity as a dynamic rather than a static condition. She situates herself through this work and her writing into the broader dialogue of American politics of identity as she fits within immigrant, settler, and indigenous groups simultaneously.

Eunice Uhm, The Ohio State University

Yayoi Kusama, “Instagram Darling”: The Role of Photography in Fireflies on the Water

In the 1960s, Yayoi Kusama began constructing immersive sculptural environments out of mirrors, often interpreted as Narcissistic by scholars. Kusama embraces this label, frequently exploring issues related to Narcissism through both medium and subject, considering dichotomies of self and other, subject and object, and reflection and illusion. This paper investigates the ways in which the spectacular visuals of Kusama’s immersive and reflective work, Fireflies on the Water (2002), can be tied to modern selfie culture and an “age of Narcissism.” The new milieu of the selfie culture generates a unique set of issues that complicate the audience’s position as a photographer and a viewer. With this in mind, Uhm questions the function of photography in Fireflies on the Water. How does the digitalization of photography challenge the politics of spectatorship that often assume the passivity of a disengaged and detached photographer and viewer? Moreover, how does the audience negotiate their experience? With Kusama’s work as the key study, this talk builds upon the foundational writings of figures such as Walter Benjamin and Susan Sontag, offering a theoretical framework to explore the role of the selfie, presenting it as an embodied vision that suggests and encourages new terms of dialectic engagement.

Marius Valdes, University of South Carolina

The Importance of Passion Projects in Design Education

The biggest challenge of any design professor is to continuously evolve in the role of educator and studio practitioner in addition to offering service to the university and community. Spending too much time on one area comes at the expense of another. The solution is finding ways that make one’s service and research directly impact teaching. Since Valdes began teaching, he has become more of an artist than a designer because he picks and chooses what projects he wants to work on, driven by his curiosity rather than a client. However, these “passion projects” led to professional opportunities, creative experiments, and new relationships that have made Valdes a better teacher, receiving critical recognition. His art uses the language of design and illustration and he practices what he preaches/teaches. Valdes shows students by his own example that there is more than one way to use their design education to get a job, develop an entrepreneurial idea, promote their creativity, and contribute to the discipline. This presentation discusses some of Valdes’s personal strategies and highlights several of his own students who have gone on to develop their own creative projects with great results.

Susan Van Scoy, St. Joseph’s College

The Devil in the Duck: A Psychoanalytic Reading of the Big Duck, Long Island

The Big Duck, an 18 x 30 ferroconcrete building in the shape of a Pekin duck, in Flanders, Long Island, is a must-see tourist stop and monument to the duck farming industry that inspired the famous architectural term “duck architecture.” Upon further inspection, however, this seemingly banal agricultural landmark anticipates a debate regarding the merits of technological advancement at the expense of the natural world, and the attendant anxiety of those most connected to it. In the 1930s, as Long Island duck farms expanded and feeding and incubating equipment became mechanized, duck farmer Martin Maurer built the Big Duck as a
poultry retail shop. He outfitted the duck with Ford Model T taillights that glowed red at night. Was the duck a symbol of innocence lost due to the mechanization of the duck farms? Or, as Freud suggested, was it a way to get closer to the animal and a totem that Maurer sacrificed on the altar of his business? Van Scy explores the history of the Big Duck on Long Island and, using Freud’s “Totem and Taboo,” takes a psychoanalytic look into Maurer’s personal decision to build a store in the shape of a duck.

Liana Rosa Vázquez Fernández, Universidad Iberoamericana Ciudad de México

Juana Borrero: The Absolute Love

At the Museum of Fine Arts in Havana, Cuba, specifically in the Colonial Cuban Art Collection, one exquisite piece is exhibited. Its name is Negritos and it is signed by Juana Borrero (La Habana, 1877–Cayo Hueso, 1896). However, Borrero was also a poetess whose delicate works were very close to the canon of modernist poetry that she cultivated during her short and tormented life. Admired by one of the greatest poets of Cuban Modernism, Julián del Casal, Borrero’s literary work complements that other vision, also showed in her oils, which outlines that Modernity that innovates but also continues the cultural tradition. This investigation pretends to show a global vision about Borrero’s production, pictorial and literary, and analyzes the way in which both lines are complementary, giving as the result a sui generis work that paradoxically has not been enough studied.

Rebecca Vicente, Baruch College, CUNY

Bridges and Barriers: The Trends of Digital Integration within Cultural Institutions

The use of technology in cultural institutions is always framed in terms of enhanced experience, increased accessibility, and deeper engagement. Yet the simple integration of technology does not necessarily guarantee those outcomes. It is true that digital interfaces can enhance accessibility and engagement. However, it can also be distracting, intimidating, and inefficient. By exploring the digital interfaces of the Metropolitan Museum of Art, the Museum of Modern Art, New York Botanical Garden, Cooper Hewitt Smithsonian Design Museum, Brooklyn Museum, Solomon R. Guggenheim Museum, and American Museum of Natural History, each of whose development of technology has been funded by Bloomberg Connects, this paper not only assesses the ways in which each technology engages or inhibits visitor experience, but it also looks at each as a reflection of the larger conversation between technology and the traditional institution. A critical analysis of the intentions, methods, and uses of these digital interfaces reveals why some of these advances have proven successful, while others have not. Visitor interactions, comparative analysis, and self-conducted research are used to define the lines between digital enhancement and digital hindrance in order to predict the future integrations of this trend.

Marissa Vigneault, Utah State University

After Red Flag—A Consideration of Menstrual Blood as Riot

Among the parade of objects at the January 2017 Women’s March in Washington, D.C., was a bobbing cluster of body-size tampons painted with dripping red rivulets and smirking, if not flirtatious, faces. And while the crowd responded to the bloody tampons with cheers and applause, such open celebration of menstruation and its attendant products is not typical in society. Examples of reclamation and positive appreciation of the female body and its “natural” effects, in particular menstrual blood, by contemporary artists find its source in the feminist practice of Judy Chicago, notably her handmade lithograph Red Flag (1971), and Menstruation Bathroom from Womanhouse (1972). Chicago’s visualization of a taboo subject is often historicized, and thus ossified, as representative of a particular moment of 1970s “in-your-face”
feminism. However, Vigneault argues that Chicago’s work constructively and subversively flows beyond historical containers, as demonstrated by the continued artistic interest by twenty-first century female artists who use menstrual blood as aesthetic material. Such employment of menstrual blood in contemporary performances, paintings, and photographs connects these artists and their work to Chicago via a discursive lineage where abject material, and specifically menstrual blood, is visually rendered as something politically and positively riotous.

**Patrick Vincent, Austin Peay State University**

**Print as Installation**

Having recently chaired a panel for 2017 Southern Graphics Council International on the connection between printmaking and installation art, Vincent finds it clear that the once traditionally “flat” discipline of printmaking is increasingly dimensional. This paper reflects on the research presented from that panel, Co-Terminus, and the interest it generated in artists, educators, and students. In presenting the work of the artists/panelists and their research, Vincent demonstrates a variety of techniques and approaches for making graphic and flat arts more dimensional. Moreover, the concepts and influences between these artists reveal strong connections between installation and printmaking concepts. Finally, this research reflects on a pedagogical approach to print and other traditionally “flat” media, encouraging students to move their practice beyond the page and into the space around them.

**Mariya Vlasova, University of Tennessee at Chattanooga**

**Three Songs About**

Arkadi Kotz is a contemporary rock band in Russia. The band emerged as a side art project of the poet Kiril Medvedev during the most recent wave of protests in Russia. Arkadi Kotz’s repertoire consists mostly of appropriated, translated, and performed works. Their song “Steny,” or “Walls,” is a good example of the band’s approach to text. “Walls” is a translation of a translation. The song, originally composed by Lluis Llach as “L’estaca,” was later appropriated by the Solidarity Movement in Poland by the poet Jacek Kaczmarski. In 2012 “Walls” became an anthem for the protests and rallies in Russia. Translation as a bridge between the voices of protest through time and space resonates with Vlasova’s own approach to artmaking. She examines Arkadi Kotz’s sustained investment in poetry as a means of translation, in other words, as a means to an international movement rather than a discourse limited to their political and geographical embedment. Through film, video, installation, and photography, Vlasova has developed an understanding of identity as shaped by experiences of displacement. She was once a Soviet citizen, is still technically a Russian citizen, and is also a U.S. citizen.

**Christina Vogel, University of Tennessee at Chattanooga**

**Small but Mighty: Strategies to Encourage Experimentation, Risk-Taking, and the Development of an Individual Painting Language**

The second course in a painting curriculum comes at a critical juncture. At this stage, students continue to build on introductory painting fundamentals and gain technical proficiency while they take steps to develop individual content in relationship to formal decision-making. In this session, Vogel shares a multi-step studio problem, designed for intermediate painting students, to encourage thoughtful experimentation and risk-taking. Following close readings and discussion of excerpts from Gaston Bachelard’s “The Poetics of Space” and Mira Schor’s essay “Modest Painting,” students choose a meaningful place as their subject for this project. In the first weeks of the semester, informed by their chosen place, they build a maquette, write, and make twenty small paintings, an arbitrary but intimidating number. Working within a tight timeline and through different modes of making challenges students to work quickly and take
risks before moving to a singular support at a larger scale. Like throwing students into an icy pool, this project requires them to dig in and begin making immediately. Voge has found this process empowers students and builds community within the classroom and, through this project, students find unexpected directions, discover more about their process, and find new possibilities for painting.

**Ting Wang-Hedges, University of Arkansas at Fort Smith**

**Exhibit This: Museum Exhibition Design for Graphic Designers**

As graphic designers, we can’t stop to notice the demand of experiential design, from environmental graphics to public installations. Exhibition design, as one of the categories of experiential design, is often challenging to some graphic designers. Like other experiential designs, it involves three-dimensional objects and large spaces and it doesn’t work through a medium of close personal engagement. However, if graphic designers can utilize design thinking methodology and processes, exhibition design is actually rewarding and exciting. Based on the skill-set needs and experiences of current junior students, an exhibition design project was developed, dubbed the Offbeat Museum Exhibition Design. The goal is to push students to collaborate with their peers, take on multiple roles in their overall design and integrate with multidisciplinary processes to communicate a theme or topic with multi-layered narratives. In doing so, students will experience the incorporation and translation of graphic design skills into exhibition design, merchandise display, environmental graphics, and other experiential design projects.

**Julie Ward, Florida Atlantic University**

**Art Lab**

In the fall of 2016 Ward’s Sculpture II class collaborated with the university’s forward-thinking Theatre Lab, the professional resident company of FAU on campus, and created an immersive installation in the gallery accompanying the theater. Students read the play This Random World, by playwright and professor Steven Dietz (the play being performed in the theater), and created a collaborative and immersive sculptural installation based on the play. The exhibition titled, Memory View. December. Rain., gave students the real world experience of putting on an exhibition from concept to completion. The students met the playwright at the opening reception and Dietz was excited by their interpretation of his writing and shared his thoughts with the students about the exhibition. This paper encompasses the delicate dance between collaboration and research, allowing time for art work to unfold, and thoughts and writings from the Theater Lab perspective.

**Neil Ward, Drake University**

**User Centered Design: Graphic Design Students and Accessibility**

So often in graphic design classes students work through design problems focusing on their own interests and personal style through typography, images, a grid, and color palettes. This results in work that focuses on aesthetics and is intended for an audience that matches the student’s physical, mobile, and visual abilities. But how can students begin to think about and design how a viewer with an impairment or a mobile/physical disability will experience the same work? In an effort to answer this question, graphic design students at Drake University have been introduced to Design Thinking and User-Centered Design principles (from IDEO) through two senior-level projects that focus on user needs. The first was designing a wayfinding system for the Harmon Fine Arts Center on Drake University’s campus with a focus on those with a mobile/physical disability; the second was designing a kitchen object for a local veteran to help him cook for himself at home using only one arm. This presentation
includes learning objectives/outcomes, how empathy was established for each project, application of empathy to process and project artefacts, principles of user-centered design, design thinking (as applied to these projects), and project visuals.

Andrew Wasserman, Pratt Institute
Wear White, Bring Earth: Helene Aylon’s Ambulatory Care
Between 1982 and 1992, Helene Aylon’s Earth Ambulance crossed the United States, drawing attention to the relationship between nuclear programs, ecological devastation, and compromised human health. In its initial iteration, traveling from Berkeley, California, to the United Nations Headquarters in New York City, Aylon and the Women’s s.a.c. (Survive and Continue) filled pillowcases with soil from United States military weapons plants before loading the pillowcases onto the eponymous “earth ambulance.” Over the decade, this combination public performance, participatory ritual, and speaker series drew together communities of antinuclear, feminist, and environmental activists. The project also drew together locations of peace encampments, missile manufacturing and storage, and hospitals in a late Cold War national geography. This paper examines Aylon’s project as bridging public health discussions by environmental scientists and physician groups and bringing such discussions out of the page of professional journals and into public spaces. By tracking the programs of which Aylon’s project was the central action supplemented by ecofeminist readings, slideshows, workshops, and processional events, and where these programs were held, this paper considers the urgent care and urgent cure offered by Earth Ambulance.

Kelly Watt, Washburn University
Acknowledging the Sacred at San Juan de la Peña, Spain
Frequently dismissed as mere practical concessions to the existing landscape, the generations of builders at San Juan de la Peña (Huesca) deliberately constructed environments intended to bring attention to the cliff rock and flowing springs at the site. Far from merely accommodating these features, the earlier, lower church exploited the subterranean spring and caves while the later, upper church and courtyards sheltered royal rock-cut graves and architecturally framed an upper spring and the breathtaking cliff rock above. For too long, medieval churches on the Iberian frontier during the Christian Reconquest of Iberia have been only considered for their stylistic relationships to Christian or Islamic art and architecture while their stunning environments and/or architectural references to these features, often overwhelming to even the modern spectator, are minimized or ignored. At San Juan de la Peña, the sights, scents, sounds, and physical impact of the landscape were essential signs of the foundation’s authority and supported the monastery’s wider economic and political influence. Because the likely audiences for these power centers consisted of heterodox Christians, Muslims, Jews, etc., the best way to cultivate common ground with these strategic populations would have been to capitalize on their shared reverence for sacred landscape.

Lauren S. Weingarden, Florida State University
Modelling an Experiential Neuroaesthetics: Installation Art at Brazil’s Inhotim
In this paper Weingarden interrogates neuroaesthetics and its focus on traditional art forms and standards of beauty as the conduits for aesthetic engagement and reward responses. What neuroaesthetics has not explored is the transformational experience encountered in contemporary Installation art. However, as scholars of installation art have argued, installation art’s viewer is immersed within an embodied sensorial experience. What these scholars do not address is how cognitive and neural effects mediate transformative aesthetic experience. Focusing on Brazil’s outdoor museum, Inhotim (Brumadinho, MG), and its collection of
Installation art displayed in its botanical gardens, Weingarden proposes a revision of neuroaesthetics, which she calls “experiential neuroaesthetics.” To this end, she has integrated models from both humanities and science that address a wider spectrum of aesthetic and affective responses, namely, defamiliarization, rupture, confusion, and anger. This approach raises an interesting question for future scientific experiments: can we map the brain’s response to aesthetic rupture and the coincident spatiotemporal dynamics of transformative aesthetic experience?

Kay Wells, University of Wisconsin–Milwaukee
Weaving Abstraction for the World: Postwar Tapestry and International Modernism
Immediately following World War II, French artists, dealers, and government officials used abstract tapestry as an international calling card. The revival of tapestry as a medium for modern art seemingly demonstrated the recovery of France from its wartime hardships and its return to cultural leadership as the source of both elite luxury goods and modern art. Numerous international exhibitions of modern French tapestry resulted in projects such as the monumental tapestries designed by Le Corbusier for the High Court Building in Chandigarh, India; the Biennale Internationale de la Tapisserie held in Lausanne, Switzerland, beginning in 1962; and the production of French tapestries after works by American modernists such as Hans Hofmann and Robert Motherwell. Modern tapestry thus negotiated the politics of both the Cold War and decolonization. This paper focuses on three ostensibly foreign sites of modern French tapestry in order to show how ideas of abstraction were renegotiated in confrontation with Eastern European fiber artists, Indian viewers, and American critics. It argues that modern French tapestry made an essential contribution to the postwar understandings of abstraction as a universal language, precisely because French tapestry producers were unable to fully control how tapestries were circulated or defined.

Art Werger, Ohio University
The Mezzotint: An Unlikely Resurgence of a Marginalized Medium
Developed as the first printing method capable of reproducing tonal images, mezzotint was soon eclipsed by other emerging reproductive media—first, by another intaglio technique, the aquatint; then by lithography, photography, and most recently by digital imaging. In 1990, author and artist Carol Wax published The Mezzotint: History and Technique, and in doing so, decoded the largely forgotten techniques associated with the process. Following this, the antiquated medium, whose primary use had been to reproduce aristocratic portraits, experienced a worldwide resurgence of interest among a subculture of creative artists. It was being reinvented as a new creative medium with rich poetic symbolism. Since then, its popularity has continued to expand. In recent years, there have been numerous exhibitions devoted to contemporary mezzotints. Noted contemporary artists have been attracted to the medium, including Sean Caufield, Linda Whitley, G.H. Rothe and Robert Kipness. The International Mezzotint Festival Biennial in Ekaterinberg, Russia, now attracts entries from hundreds of artists from over forty countries. Is this an isolated phenomenon? Or is this part of a larger picture in which artists turn against technology by responding to our hi-tech age through hi-touch methods?

Jennifer Wester, Notre Dame of Maryland University
Rivals in Realism? Nouveau Réalisme, Neo-Dada, and the Question of the Real
In 1960, eight artists and the critic Pierre Restany signed the declaration of Nouveau Réalisme, establishing a movement that sought an alternative to postwar abstraction. Restany, the group’s de facto leader, wrote not only the declaration but all three manifestos and innumerable essays defining the movement’s scope in theoretical terms. Claiming to promote internationalism, he framed his European artists as part of a global trend toward a new realism. But in his writing, he repeatedly denigrated the American artists of the same generation (the Neo-Dadaists) and presented the Europeans as always more realist. The difference, for Restany, was that the Europeans were engaged in a practice of direct presentation of reality, whereas the Americans were mired in representation. Where the Nouveaux Réalistes appropriated and directly presented the objects of everyday life, according to Restany, the Neo-Dadaists simply grafted found objects onto abstract expressionist paintings. This paper explores the rivalry that Restany attempted to establish between European and American artists—artists whose work in fact resists the easy opposition of presentation/representation—and addresses the implications of this false dichotomy on our understanding of postwar realism.

Angela Whitlock, Institute for Doctoral Studies in the Visual Arts

The topic of vandalism has continued to be a sensitive subject. How an art institution handles these incidents can determine the integrity of the institution. The majority of art institutions choose not to publicly draw attention to themselves when these acts have been committed, seeking ways to strengthen security procedures instead. As a result, these institutions take a hard line approach with future visitors to the institution rather than toward the vandals. This opens up the possibility that visitors will lose trust in the institution, or feel as though they are being put on trial. Ultimately, it is the museum’s responsibility to protect works of art while also making visitors feel welcome. Juggling this delicate balance becomes increasingly difficult when such incidents occur. Whitlock focuses primarily on one incident of vandalism, the defacing of Picasso’s Guernica painting by former well-known art dealer and gallery owner Tony Shafrazi, though she does use other examples of similar incidents for support. Whitlock highlights the procedures that were carried out as a result of this act, and determines how they damaged both Shafrazi and the Museum of Modern Art. She also highlights the ways that both benefited from this incident.

Loraine Wible, Northern Kentucky University
Oulipo Strategies and Google Searches

Oulipo was developed by the French institution Le Collège de Pataphysique in the early 1960s to “open new possibilities in creative writing.” A group of writers decided to create arbitrary constraints and work around them. Raymond Queneau famously described it as “rats who build the labyrinth from which they plan to escape.” Being herself a Pataphysicist, an Oulipo enthusiast, and a new media art professor, Wible has developed Oulipo projects for the Internet. Luckily, Oulipo is often designed as a strategy either to find material or modify found material. Wible is particularly interested in proposing assignments in which students themselves have to invent constraints meant for Internet navigation and search engines. For example, in one assignment, a student created a list of gender-loaded words and then counted how many images there were before the “non-stereotypical” gender appeared. She found out that when she searched the word “shopping” it took thirteen images to see the first male character appear. She then created a design using thirteen times the said image. These art
assignments are designed to be similar to scientific experiments but the purpose of the research is to explore the absurdity of an algorithmic world.

Chris Wildrick, Syracuse University

Geek Culture: A Grassroots Living Art

Wildrick works with concepts, systems, and performance. He uses and combines whatever disciplines are necessary to get across his ideas, from designed graphs to crafted fabric constructions to interactive text-based performances. Wildrick has recently become particularly interested in geek culture and fandom, which he believes are vital grassroots art forms. He is an engaged participant in this culture: Wildrick organized the back issues at his local comic store for five years, and he is a top wiki writer and respected comic book battle debater on Comic Vine, a popular comics website, all of which he sees as interactive performances. Wildrick is a cosplayer, which involves both performance as well as physical costume construction, encompassing a wide range of media from sewing to metalworking to electronics. He is also learning to be a light saber duelist. These projects embody all manner of artistic approaches to creative production and activity, including actions, text, sculpture, photography, and electronics. Their one general shared characteristic is that they tend to be forms of dialogue-based, performative community-building. Wildrick shares the details of his work in this genre, and describes how it fulfills the generous, exploratory spirit of the Living Arts.

Julie Wills, Washington College

Experiments in Wonder

“Experiments in Wonder” refers to a mode of artistic research and production that aims to facilitate an experience of magic, wonder, or the sublime. Artists such as Olafur Eliasson, Tomás Saraceno, Gabriel Dawe, and countless others create works whose primary output is just such an encounter. Through the lens of contemporary visual art, this paper looks at the viewer’s sense of the magical or wondrous and asks critical questions about the nature of such experiences. What role does wonder play, in life, in curiosity, and in interdisciplinary research? What value lies in experiencing wonder through the visual arts? And how have our society’s expectations for art’s role shifted, in an interdisciplinary era? This paper shares its title with that of a first year seminar course created for incoming freshmen at a small, liberal arts college; the course assumes no background or recognized interest in contemporary art. Like the freshman seminar course, this paper looks at the nature of research itself and at how research is utilized by different fields with particular emphasis on the ways that the arts incorporate and repurpose research initiated through other disciplines.

Caroline Wilson, Independent Scholar

Martínez and Warhol: Pop Artists Worlds Apart

National systems of government fundamentally shape the styles, themes, and legacies of artists. This phenomenon is quite evident when comparing and contrasting the lives of Cuban artist Raúl Martínez and American artist Andy Warhol. Stylistically, Raúl Martínez used Pop Art to express admiration for his country and political leaders. Andy Warhol’s Pop Art highlighted and elevated aspects of American consumer society to fine art via repetition and imagery choice. Pop Art themes differed between these two artists due to national influences. While North American Pop Art emphasized popular culture, Cuban Pop Art focused on the island, its people, and celebration of equality. Varying reasons account for differences in Martínez and
Warhol’s legacies. Regarding Martínez, the Cuban Revolution stymied his art sales, politics and prejudices against homosexuals forced him to reduce artmaking, and a limited amount of literature has been written about him. In contrast, Warhol produced prolifically and sold artwork in America, is extensively written about worldwide, and many venues globally house his artwork. While Raul Martínez and Andy Warhol can both be considered Pop Artists, they are different in key respects, many of which can be traced to the systems of government in their respective countries.

Ric Wilson, University of Missouri, Columbia
Integrating Design History into the Graphic Design Curriculum
The University of Missouri’s History of Graphic Design course, developed 10 years ago, has gradually transitioned into a hybrid course that is part lecture, part seminar, and part studio. The course is effective, giving design students a better understanding of the history of their field. The comments from students who have taken the course show that they appreciate the fact that the course allows them to better understand their own culture and the impact they can have on design practice and society as a whole. They also feel that it informs their work in the upper level design classes by expanding their approach to ideation and concept because it helps to recognize the connectivity of cultures and communities. In this presentation, Wilson presents a brief overview of MU’s Design History class and discusses the success of the course’s integration within the curriculum as a whole.

Jennifer Wingate, St. Francis College
Protest in the Archive
The Brooklyn Historical Society circulated calls after the nationwide women’s marches on January 21, 2017, that read: “We want your posters!” Its collection now includes handmade signs as well as a Trump puppet. The ephemera of protest actions is collected more and more by museums, sometimes cataloged before the dust from the events clears. “Never before has so much been recorded and collected,” historian John Gillis wrote in 1994, “and never before has remembering been so compulsive.” The trend has accelerated since. This paper aims to show, however, that the scale of our collecting does not increase in inverse proportion to our depth perception, as Gillis asserted. In 2011 Josh McPhee and Dara Greenwald used their personal collection of visual ephemera related to protest movements as the basis for a new public archive, Interference Archive (IA). Today IA is a volunteer-run archive with a growing collection, an online catalog, a gallery for guest-curated exhibitions, and an event schedule including film screenings and propaganda parties. By examining protest art in the archive, and in particular the user-friendly open stacks model, this paper frames the protest art archive as a form of counter-memory, one that engages the public by deepening historical understanding.

James Woglom, Humboldt State University
Jotting Down Our Interventions: Collaborative Ethnographica Addressing Arts-Based Service Learning
Having engaged in generative praxis through “ethnographica” (or drawing as a mode of educational inquiry) (Jones & Woglom, 2016; Woglom, 2015), the presenter wondered what might emerge through experimenting with these methodologies in a more broadly collaborative, rhizomatically drafted manner, and expanded this praxis with six undergraduate art education students. Together, these Undergraduate Research Fellows and the presenter chronicled the expansion of their art education area’s network of arts-based service learning sites throughout the surrounding community. The students were assigned ethnographic
prompts, in response to which they composed multimedia, visual/verbal responses while working and/or observing at sites each week. Along with practicing pedagogy and honing curriculum in situ, the students drew, wrote, and reflected on these activities, meeting regularly in order to crystallize the materials that they generated. The material data that they created was thus co-crafted into arts-based ethnographic texts, designed with the intention of affecting historical documentation, programmatic assessment, and participation in the ongoing conversation regarding community engaged arts education. References: Jones, S. & Woglom, J. (2016). On mutant pedagogies: Seeking justice and drawing change in teacher education. Rotterdam: Sense Publishers. Woglom, J. (2015). Sketching the melee: Posthuman performativity in daily journal comics. Centre for Imaginative Ethnography.

**Harmony Wolfe, University of Great Falls**

**“Natural” Imagination: Transforming Botany in the Works of Georgia O’Keeffe and Alma Woodsey Thomas**

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

**Lesley Wolff, Florida State University**

**The Visual Politics of Watermelon: Modernization and Marginalization in Rufino Tamayo’s “Naturaleza Muerta”**

This paper examines the convergence of consumption and visuality in mid-20th century Mexico City through a reading of class distinction, markets, and foodways in Rufino Tamayo’s mural, “Naturaleza muerta” [Still Life] (1954). Commissioned for Mexico City’s Sanborns department store café along the affluent and recently constructed Paseo de la Reforma, this still-life mural emphatically foregrounds watermelon, a fruit that Tamayo featured in over two dozen paintings during his lifetime. While studies of watermelon in the U.S. have convincingly linked the foodstuff to issues of race, hegemony, and visual agency, scholars of Mexican art have largely relegated the role of watermelon to feminist discourse or colorist utility. By providing a sociopolitical interpretation of Tamayo’s mural, this paper complicates the role of watermelon in the Mexican imagination. Wolff thus considers Tamayo’s mural in relation to the artist’s broader oeuvre, the visual and material (i.e., sensory) program of Mexican café culture, the geopolitics of street vending, and the signification of watermelon as an agricultural, and therefore rural, product. In so doing, Wolff demonstrates how, by invoking foodways, Tamayo’s mural negotiates anxieties of race and class in the increasingly fragmented consumer spheres of 20th-century Mexico City.
Nicole Woods, University of Notre Dame


In 1967, American Fluxus artist Alison Knowles began eating the same lunch, at the same time, in the same place every day. For two consecutive years, her simple noontime meal consisted of “a tunafish sandwich on wheat toast with lettuce and butter, no mayo and a large glass of buttermilk or a cup of soup,” which she consumed at a diner in her Chelsea neighborhood. By 1969, the ritualized nature of this food event was not lost on the experimental composer Philip Corner when he began to observe the strict temporal-durational regularity of her eating habit. The reenactment of a banal daily occurrence quickly turned into a performance score which Knowles and Corner investigated together. This paper reconsiders the ways in which Knowles’s Identical Lunch productively aligns with a variety of historical, theoretical, and artistic themes of the late 1960s, including an emerging feminist, participatory practice that marshals the polemics of the body and its material, gustatory traces. As it were, Knowles’s deployment of food as a substrate for the commodified organism of visual art is an exemplary model of the kind of user-generated food-art performances by Rirkrit Tiravanija and others in the 1990s and beyond.

Ariana Yandell, Georgia State University

Warp/Weft: Agnes Martin, Textiles, and the Linear Experience

This paper is a study of Agnes Martin (1912–2004), a Canadian-born and American-based contemporary artist, and her earlier painting practice including, but not limited to, her work Falling Blue of 1963. The exploration of this piece and others frames Martin’s early work as a process of material exploration analogous to weaving and fiber art. This framing is enhanced by the friendship and professional exchange between Martin and artist Lenore Tawney (1907–2007). The textile lens, as explored in this paper, has been undeveloped compared to other approaches to Martin’s early work and practice.

Crystal Yang, Independent Scholar

Folk Art Tradition and Modernization: Amate Painting and Jingshan Peasant Painting

Dating back to the first century CE, amate paper was a type of bark paper manufactured in villages ruled by the Aztecs and used by shamans of the Otomi people to make paper-cuts mainly for ritualistic purposes. By the mid-20th century, amate paper was produced commercially and marketed in Mexico City. From there, it was adopted by Nahua painters in Guerrero for transferring pottery painting designs onto amate paper for easy transportation and sales. Blending both Otomi and Nahua traditions, Amate painting has developed into several distinguishing painting styles. Originating in the countryside during the period of the Great Leap Forward (1958–1962) and receding afterward, Chinese peasant painting resurfaced in the 1980s, while county-based painting workshops were provided for working-class people throughout China. Jingshan peasant painting began with training farm women, who were well skilled in embroidery and paper cutting, to use brushes to paint in their leisure time. Later, joined by educated people of different ages and occupations, Jingshan peasant painting is now cataloged on the Shanghai Intangible Cultural Heritage List. These two genres of contemporary folk paintings from Mexican and Chinese cultures are compared and analyzed in terms of their artistic styles and connections to local tourism.

Eileen Yanoviak, University of Louisville and Speed Art Museum

Subsistence to Agribusiness: American Farmstead Imagery in the Nineteenth Century

Nineteenth century Americans witnessed the northeastern landscape transform from wilderness to yeoman farmstead to sprawling agribusiness, all in the guise of progress. The
emergence of the staple crop in America revolutionized farming. Art documented the technological advancements, shifting topographies, emerging farming practices, social change, and government initiatives that made agribusiness possible, while often maintaining a pastoral optimism. These transitions are illustrated by the farm paintings of Thomas Cole, Jasper Cropsey, George Inness, and Edward Hicks, among others, as well as popular prints and advertising. These farmstead images are rarely the focal point of in-depth research because of their presumed pastoral qualities, but this study contextualizes them in one of the greatest narratives of American history; the farm.

Ray Yeager, University of Charleston
Small Art Programs
Small art programs are facing a future where they must adapt to survive in the current turbulent and uncertain higher education climate. But they have one advantage: they have the nimbleness to reinvent themselves. Over the last couple of years, Yeager has refashioned his program’s identity in response to evolving realities at his institution. He redesigned the curriculum to be more responsive to students’ needs with multiple delivery systems of instruction (online and hybrid), developed new collaborations with other programs across campus, and expanded the program’s course offerings to include cross-disciplinary courses that promote creativity and innovation, for example, courses like “Art and Medicine” and “Innovation in Art and Business.” Yeager has also created a Design Thinking minor which is open to all majors. The future of his program is still in transition, but the transformation may include becoming a leader on campus for innovation generation that supports the fostering of innovation as well as art.

Megan Young, Kent State University
New Boundaries: Art and Resistance on View
Domestic exhibition spaces allow artists and collectives control of cultural production while offering the potential to directly benefit from the cultural capital inevitably earned. Documentation of Chicago’s apartment galleries provides a testament to the issue of control, but trends show hyperlocal galleries frequently result in economic gains for real estate developers rather than individual artists. That can be troubling for artist activists turning to home exhibition as a form of resistance. For many, the practice is an intentional rejection of institutional politics. It counters the notion that cultural production must necessarily feed a commercialized art market and makes space for radical approaches to agency, identity, and social justice. How, then, can domestic spaces serve marginalized communities without threatening their self-sufficiency? Young draws from her history of arts production and curation to demonstrate the goals and outcomes of these contested spaces. That includes firsthand accounts as a live/work resident of the Chicago Art District, founder of Re-Marking womanist community exhibition (Cleveland, OH), guest artist with the Chicago Home Theater Festival, and Site:Lab artist, Rumsey Street Project (Grand Rapids, MI). This research considers domestic exhibition through the lens of feminist social practice while questioning its viability as a tool of decolonization.

Leanne Zalewski, Central Connecticut State University
The Collaborative Paper Assignment
During the Fall 2016 semester, Zalewski assigned collaborative paper assignments for the first time. The goal was to improve communication skills and the ability to work with students outside of friend circles. Her large art history survey course worked in forty-nine assigned groups of four on a formal analysis paper, and her modern art survey course worked in thirteen
pairs on research papers. With a long lead time and time set aside in class to meet in groups, students had to coordinate trips to view art works on campus or in the local museums together or separately and follow structured guidelines. Group members had an opportunity to evaluate each other’s contributions and communication effectiveness, and every member had to turn in a confidential peer evaluation form. Groups or pairs turned in only one paper and included group selfies and receipts if they went to a museum. Zalewski anticipated receiving stronger, more clearly written papers with cooperative groups. Overall the assignments in both courses and formats were successful. The results are surprising!

Mary Zawadzki, Texas A&M
The Pitfalls of Developing Online Courses, or Online Courses ARE NOT Classrooms
Image-based lectures, discussions, textbooks, and supplemental reading are traditional pedagogical practices employed in most art history classrooms. Many art history instructors try to recreate real-time teaching methods as standard practice in their online classes. However, these particular methods are not effective learning tools when launched as online platforms. Lecture videos are often too long and lack the spontaneity of impromptu questions and discussions that lead to a deeper understanding of the subject. Online discussion forums result in replies that regurgitate information rather than critically assess it. Textbooks and supplemental reading are often ignored by students, or are only used for open-book, multiple-choice exams. A traditional classroom setting simply does not work online, nor should it. This paper addresses the common pitfalls of online art history class creation. It treats the online platform as a unique teaching medium that requires innovative pedagogy utilizing the specific potential of technology-based learning development. It explores concrete solutions to online class creation, including web-based resources, technological tools, student-driven learning applications, and alternative methods of assessment.

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The Ghent Altarpiece: First Restoration Phase
The Ghent Altarpiece is currently in the midst of an extensive restoration process, which coordinates local and international experts in art history, science, and technology. This work has led to new revelations. A variety of new scanning technologies has enabled the team to identify Van Eyck’s under drawing, the original paint layer (as well as thirteen additional layers), and nuances of his skill lost through previous restoration attempts. Various technologies have allowed public access, through infrared macrophotography, reflectography and X-radiography on the website Closer to Van Eyck, to the scientific appraisals of the restoration process. As original paint layers were uncovered, the sensitive brushwork, illusions of space, and the frames painted with an illusion of stone on silver leaf have been revealed. This paper describes the restoration process from both technical and aesthetic points of view. Attention is also given to the differing ways in which the painting has been presented to the public, acknowledging the Van Eycks’ understanding of the light and shadow on the reception of the altarpiece, from the chapel for which it was originally conceived to the ways this is undermined in the current shallow space and vitrine in which it is exhibited.