



Abstracts for the Annual SECAC Meeting in Birmingham, Alabama

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Mark Abbe, University of Georgia - Lamar Dodd School of Art

Ancient Marbles on Biscayne Bay

Overlooked and essentially unknown, the oldest intact historic collection of classical sculpture in the southeastern United States is at Villa Vizcaya, James Deering's Italianate estate on Biscayne Bay, Miami, built between 1914–1922. This paper presents the preliminary results of new research on this collection of large-scale ancient Roman marble sculpture that includes free-standing statuary, furniture (table legs, candelabra), and sarcophagi, dating from the 1st century BCE to the early 5th century AD. The Villa's archives allow the story of these antiquities—several with distinguished provenances, including the Borghese Archive and Stanford White—to be examined in great detail from their acquisition through prominent and well-documented antiquities dealers in Italy and New York to their historic display at Vizcaya by the estate's designer Paul Chalfin (fl. 1905–1923). Chalfin creatively combined and thereby reformulated many of these works into larger site-specific ensembles such as fountains and garden ornaments. Perhaps more than any other artistic media, save for the architecture of Vizcaya itself, these antiquities framed the historic aesthetic experience of the estate and combined to form a composite vision of the "Classical."

Troy Abel, University of North Texas

Stop Teaching Technology—Becoming Autodidactic: Strategies for Teaching UX and Design Tools

This presentation explores several teaching strategies used to help students become self-learners (autodidactic) with regard to technology, specifically in User Experience (UX) and Visual Communication Design (Graphic Design) classrooms. Over the years it has become nearly impossible for design educators to keep on technological trend and teach the latest and greatest tools. Moreover, as design pedagogy begins either to incorporate, or create, new User Experience tracks in programs across the country, the issues of technology and software are becoming exceedingly important. The days of Adobe ruling the design software landscape are over—think Sketch, InVision, Proto.io, Principle, and the countless number of other apps being released into the design software marketplace. Workflows are constantly being redefined by new, innovative industry standards. Sketch is the new Illustrator, InVision Studio is the new Adobe XD, and probably by the time this abstract is printed a completely new set of tools may have emerged. Let's stop teaching technology and start teaching critical thinking, problem solving, and resourcefulness skills to our students. Armed with these tools in their toolkit,

students will be able to pivot, learn, and adapt in the ever-changing landscape we call design software.

Brad Adams, Berry College

Unauthorized

Comprised of printouts of images of Hammons's work rather than the work itself, Triple Candie's *Unauthorized Retrospective of David Hammons* (2006) provides a useful model for utilizing exhibitions in art classes at a small liberal arts college's art gallery. *Unauthorized* imagines dynamic and meaningful ways to engage with students taking general education offerings to senior theses. Rather than students writing a formal analysis of an artwork on display for an introductory survey of art history course, they are instead asked to recontextualize the work on display in order to engage with a specific audience. Rather than a pre-thesis studio class mounting individual and discrete examples of their research, they are given free rein to rethink ways art is typically presented to an audience. The attitude of Triple Candie's show could foster an exhibition that is more fluid than fixed, like the exhibition by frje Echeverria a few years ago. With work installed and gallery floor covered with tar paper, he maintained the routine he keeps at his home studio, except he would speak with gallery visitors if they were willing to engage with him. Work was created, rethought, rehung, and destroyed throughout the run of the show.

Jaime Aelavanthara, University of Tampa

Experimental Photography: The Magic When Past Meets Present

This presentation shares examples and experiences teaching Experimental Photography, a studio course that introduces students to alternative photographic processes using various lens-based practices and equipment. Students experiment extensively with hybrid forms, using analog and digital methods to combine old and new techniques in innovative ways. This specifically includes examples of student projects in tri-color gum bichromate, cyanotype, liquid light, polaroid and digital transfers, among others.

Chad Airhart, Carson-Newman University

Expanding the Microcosm: My Art and the Issue of Competition vs. Cooperation

In the context of a discussion about Airhart's art, the issue of competition versus cooperation stimulates an autobiographical inner tension. On one hand, the goal is to create better compositions, which brings up what is the standard or the means in which to judge the outcome of his work. On the other hand, there are problems regarding the audience, social recognition, and the need to exhibit and sell the work. In both realms, there exist obstacles and supports; there are difficult egos and helping hands. Airhart's approach combines gestural action painting with design modules inspired by the microcosmic world of ant colonies. A traditional and easy-to-accept mode of abstract painting encounters what many consider disturbing and absurd. For an art history professor, exhibitions and art sales do not align with scholarly papers and peer-reviewed publications. For most administrators and professors in the ivory towers of the university, Airhart's exhibition accomplishments seem to ignore the pre-existence of disciplinary models. This presentation explores the tension between these

aesthetic and practical issues with a goal to create a new strategy embracing the forces of both competition and cooperation.

Lisa Alembik, Georgia Southern University

Instilling the Art Spirit

Art making has been deeply extracted from our everyday lives, mined out of our natural way of being. The cover-up of our creativity begins at a young age—as soon as schools make the ill-fated decision that there is no time in the schedule and no money in the budget for the Arts. The Arts, hand-in-hand with creative thinking, can be integrated seamlessly into the everyday lesson plan and learning process for youngsters through college students. Even better, much inspiration and interest can come from all groups—including students who are further along in their program, mentoring their younger counterparts. College students recognize the importance of outreach to new learners, especially after they themselves experience it firsthand. How the other's own presence can alter the dynamics can be immediate. As a curator, a professor, an artist and a mother, Alembik has organized lesson plans to engage students in a larger concept. For this panel, she discusses what she has done and touches on the vibrant arts for children in the city of Atlanta.

Brooke Alexander, The University of Mississippi

Borrower or Thief?

“Borrowing of all sorts,” as described in the call for this paper, is an intriguing phrase and sets Alexander's mind wandering in all directions. Everyone has their own opinion of what constitutes borrowing and what crosses the line into theft. Alexander explores her own definitions of borrowing and appropriation, discussing where she walks and deliberates back and forth between the lines of borrowed and stolen. Alexander's paintings are greatly inspired by literature. She uses writers' imagery, yet their images live in spaces where the rules are even vaguer than in some visual art, for they do not deal in physical images. They use words to paint pictures in the mind. Are those images, created from their black and white words, Alexander's or theirs? She also studies the structure of novels and poetry and builds her paintings using writers' and poets' methods of arrangement. There is no way Alexander can give them credit within the painting without straying into the realm of illustration, which is impossible because her paintings are not illustrations. Is there a concrete answer on how to classify such actions, or must we all decide within ourselves if we be thieves or not?

Asia Allen, Millsaps College

The Portrait of “Dido”: Belle and Other Black Figures in the 18th Century

The black identity throughout art has been and still is muddled by the superiority and dominant control of the white European and American perspective. The black presence in most 18th and 19th century paintings is merely as an accessory to accentuate popular visual ideals that symbolize power and superiority in the wealthy white majority. But there are questionable mysteries that go against this common trope painted by most white artists. This paper uncovers the only portrait in existence of Elizabeth “Dido” Belle, a black woman associated with European aristocracy. Allen compares this uncommon portrait to the usual depictions of blacks

of that same century, and why Belle was an exception. Allen deciphers Belle's story and legacy by how she is painted differently from those who look most like her.

Kasie Alt, Georgia Southern University

Manifesting Fiction in the Landscape: The Mithraic Altar at Wrest Park, Bedfordshire

In the 18th century, an epistolary work of fiction known as the *Athenian Letters* was privately published and circulated among Philip Yorke 2nd (1720–1790), his wife Jemima Marchioness Grey (1722–1797), and their social circle. In the midst of writing these letters, Philip and Jemima Yorke also had an altar to Mithras built on their Bedfordshire estate, Wrest Park. This monument includes descriptions declaring that it was built by “Cleander,” the protagonist of the *Athenian Letters*. Alt argues that while the altar references the fictional character, its physical presence in the landscape also authenticates the story. The Yorkes' scholarly work includes several such fictions, including a fabricated newspaper called the *English Mercurie*. The various reactions to these works indicate a rapidly shifting understanding of the role of fiction in the 18th and early 19th centuries. This case study of 18th-century fiction and its manifestation in art is particularly instructive to our current culture, where discussions of fake news, fabrication, and the value of forgery and fiction are especially fraught. Through an examination of the Mithraic Altar, this paper explores the role of fiction in reconstructing and manifesting history.

Jenna Altomonte, Mississippi State University

Interactive Approaches to Teaching (and Performing) Art History

This paper proposes various actions, strategies, and methods used to develop a practice-centric approach to art history courses. Using two of her upper-level art history courses, History of Performance Art and Critical Issues in Global Visual Culture, Altomonte outlines the successes, failures, and complications of using art and performance-centric practices in research/writing-based courses. Her approach combines lectures and discussions, film screenings, and a practice module that urges students to engage course content via innovative integration. Students are required to develop a performance, visual art/screenic-based project, or a creative writing document that applies critical knowledge learned from class. Rather than focus solely on the research paper component, students use their practice as a means of creating projects that reflect critical competency and personal experimentation. The students parlay their practice into their writing projects, serving in conversation with artists and performers learned from class, films, and/or assigned readings. Altomonte uses the session to discuss how this approach may succeed or produce complications for students, focusing on populations enrolled in mid- to upper-division art history and criticism courses.

Jamin An, University of California, Los Angeles

Reconsidering “New York Painting and Sculpture: 1940–1970”

In 1969, Abstract Expressionism took center stage at the Metropolitan Museum of Art in the exhibition *New York Painting and Sculpture: 1940–1970 (NYPS)*. Inaugurating the Met's Centennial Celebration, *NYPS* confounded critics with its monumental scale and unusual context: 408 paintings and sculptures; 43 artists; 35 sky-lit galleries across 52,000 square feet; \$1 million dollar corporate donation. Enumerating these figures over and over, critics were

preoccupied with containing what was then an unprecedented investment of attention and resources on the work of living artists. It was doubly astonishing that *NYPS* happened at the Met, a museum long considered irresponsibly out of touch with the heights reached by American artists since the end of World War II. Despite the exhibition's notoriety at the time, *NYPS* and the issues at the heart of its contested reception—the artist as celebrity, the intersection of art and commerce, and the outsize role of the curator—remain under-examined. This paper offers the first major study of *NYPS* and highlights the ways Abstract Expressionism's veritable success initiated transformations in forms of artistic support and the place of the living artist, triggering lasting reverberations on the institutional conditions of artistic practice in the late 20th century.

Patrice Anderson, Jacksonville State University

Design Prep: Exploration of Mentorship Online & IRL

To activate the creative potential of high school students living in rural areas, graphic design professionals and educators must embrace the power of vlogs and online videos to mentor the next diverse generation of designers. "Hijack your mentors. Don't tell them. They don't even need to know they're your mentor. Anyone you know can be your mentor. You just have to start listening and being curious and paying attention." Michael Bierut, 2015 AIGA National Conference, New Orleans.

Kent Anderson Butler, Azusa Pacific University

From the Belly of the Whale

Anderson Butler's work engages in the exploration of the "human condition," the "body," and the "spirit" with a deeper integration of how the weaving of the "sacred," the "environment," and the "body" connect with the current contemporary cultural climate. The accumulation of these ideas results in a vulnerable and honest performance/presentation surrounding the relationship between the symbolism and use of metaphor used in Herman Melville's *Moby Dick* and in the Biblical narrative of Jonah and the Whale and how these narratives serve as reflections of tension, turmoil, grace, and hope, that carry us as individuals and as a culture/society through the journey we are all on.

Marisa Andropolis, The University of Mississippi

Traditional Processes on Less Traditional Surfaces

Being an artist in the postmodern world necessitates looking beyond the surface of the canvas to figure out the best way to present one's ideas and intentions. This can mean moving beyond a two-dimensional canvas into more dimensional shapes. As an artist, Andropolis's goal is to entice viewers to stand in front of her work and make them want to spend time with it. For her current body of work, she paints on five-sided boxes. Continuing to practice traditional painting techniques, Andropolis delves deeper into her research, where the painting has now become an object and viewer interaction is a necessity. This asks viewers to look on each side of the box to discover more about the painting. She guides viewers around the painted boxes through imagery, as well as through the use of color and design elements. Andropolis wants the sides of the paintings to have a different experience for viewers, who must still be able to connect the box as a whole. We live in a fast-paced culture, and our society wants that instant gratification

and surface-deep engagement, but painting on a multi-dimensional surface asks the viewers to interact with it and stay with it longer.

Tasheka Arceneaux Sutton, Southeastern Louisiana University
Black Lives Matter Too

The visual representations of black people through the lens of stereotypes, the idea of impression and duplicates, two-sides, and duality are prominent themes and undertones in the poster series *Black Lives Matter Too*. *Black Lives Matter Too* consists of posters created in reaction to the death of Alton Sterling, a black man who was murdered by Baton Rouge police officer Blane Salamoni, on July 5, 2016. Arceneaux Sutton discusses in detail the process and various typographic techniques behind the creation of this body of work.

Sarah Archino, Furman University
Little Magazines in the Shadow of WWI

Discussions of the avant-garde and little magazines of the 1910s conclude abruptly with America's intervention in World War I; the disbursement of artists depleted the ranks of contributors while increased censorship endangered radical speech. The suffocation of *The Masses* and *Seven Arts* serves as the primary evidence that little magazines, particularly those affiliated with the political left, were not viable in these years. Archino complicates this conclusion by examining American little magazines published in the late 1910s, focusing on periodicals that extended the liberal ideals of prewar politics. While the selection of publications to be discussed is connected by the participation of Stuart Davis, his work will be considered as part of a collective. During this period, Davis produced work for many smaller publications that were grounded in anarchist, socialist, and transgressive ideals, including *Slate* (1917), *Spawn* (1917), *The Pagan* (1916–1922) and *Playboy: A Portfolio of Art and Satire* (1919–1924). Rather than consider these little magazines individually, this paper considers their overlapping contributors as a measure of the enduring strength and determination of the artistic and political avant-garde.

Elissa Armstrong, VCUarts Virginia Commonwealth University
Support Structures: Shoring up Student and Faculty Success in Art Foundation

First-year art and design requires targeted educational support, for not only its students, but for faculty who teach in the program. A challenging time of change and growth, students in their first year of study are adjusting to both the demands of college and being away from home for the first time. Consequently, key support structures including freshmen specific-advising strategies, wellness access, and teaching approaches are necessary to facilitate student success during this transitional year. Additionally, many foundation faculty are new to teaching, benefiting from a structured teaching mentoring support system and access to compiled art foundation teaching resources. This talk examines research on the subject of student and faculty support in the art foundation year, as well as shares specific examples of strategies, programs, and methodologies offering first-year student and faculty support.

Nikki Arnell, Arkansas State University
Global Design Thinking and How the Millennial Mindset Is Changing the World

Global design thinking is how the Millennial mindset is changing the world. Millennials are now a large portion of the workforce and design management should harness the mindset of this generation. This talk reviews significant world events that inevitably shaped lives and viewpoints. Distrust of media and hierarchy echoed from Gen X, so Millennials found other means of accessing information in a community. Instead of seeing categories in the world and “networking,” Millennials strive to work together and build “communities.” The ability to communicate with individuals on an international level—from social media to gaming—also caused a significant shift in the definition of “community” that is built from the Global Village. What Millennials do naturally is the working definition of the buzzword “global design thinking.” As Millennials change the world with this outlook, they aren’t rebelling to make a statement. They are empowered and will do what they think is the right answer without asking permission to do so. This talk helps management in any discipline to recognize problem-solving skills and viewpoints of Millennials to work within and for the Global Village of the 21st century. (Presented by a Gen Xer.)

H.C. Arnold, University of California, Riverside

Relation-Clicks: The Sonic Drawings of Michael Brewster

Sonic art is relational. Relying on sonorous materials and site-specificity, works are comprised of their relationships to their contexts. While theorists including Branden W. Joseph, John Cage, and Seth Kim-Cohen analyze this facet of the genre, little attention is given to the tools sonic artists use. Arnold examines this component, studying how the sonic device impacts the artwork. Specifically, he considers the sonic drawings of the under-researched artist Michael Brewster. These works are made by concealing handmade electronic devices called “clickers” inside the gallery walls. Doing this, Brewster created a seemingly empty space. However, the devices were intentionally miscalibrated to produce clicking sounds at varying intervals. Brewster explains, “the work is a drawing because one experiences the clicks as points in space with the illusion of lines between them.” From this premise, Arnold connects Brewster with scholars including Charles Sanders Peirce and Merleau-Ponty. Using their ideas of the self as a relational construct, he argues that the imperfection of the clickers creates a moment of intersubjective awareness for the participant. Further, Arnold asserts that the clickers are a sonic metaphor of society. Manufactured by relationships, society exists between person and person. Brewster reminds us of this with each click.

Michael Aurbach, Vanderbilt University

Developing a Sound Strategy for Promotion and Tenure

Studio artists within the academy are challenged on a daily basis by changes in professional expectations, a shifting and shrinking infrastructure of support, changing technologies, and an ever-changing local academic culture. The professional concerns expressed in this session's abstract identify equally complicated issues. As we approach the fiftieth year of the MFA degree, we find junior faculty regularly seeking good information about the promotion and tenure process. The stakes are high when tenure-track positions are becoming scarce. As a past president of the College Art Association, a former chair of CAA's Professional Practices Committee, and service as an external reviewer in 127 promotion and tenure cases since 1992, Aurbach was able to get a sense of how the tenure process works in American universities. In

1991 and 2007 CAA allowed Aurbach to conduct surveys giving a picture of what junior faculty perceived to be important activities for promotion and tenure. The results, which he shares here, were statistically significant. The data were used to CAA's professional standards for promotion and tenure. Developing a sound professional strategy for tenure is the best thing one can do.

Francesca Bacci, University of Tampa

Re-enacting the Ephemeral: On the Status of Performance Art in the Era of Its Digital Reproduction

Performance art's ephemeral character poses challenges regarding its preservation and collection. The status of these materials—traditionally acquired by museums in the form of photographs, films, and documents—has been the subject of discussion. Recently, Marina Abramović's idea to give permission to re-perform her work posed the question of originality and authorship anew. In this context, the digital cannot longer appear to be simply functional to the historical documentation of the performance that occurred in a precise place and at a specific time. Starting from a review of these issues, this paper furthers the theoretical reflection on the ontological status of performance art, through the exploration of the emblematic case study of the performance *Safely Manoeuvring Across Lin He Road* (1995) by artist Lin Yilin, who built a wall of cement bricks in the middle of a busy roadway in Guangzhou. As the artist moved across, so did the wall, which he gradually brought along, thus forcing cars to detour around him. In 2017, artist Nonny de la Peña recreated that environment through an immersive and objectless VR experience, called *Passage: The Life of a Wall on Lin He Road*, blurring the boundaries between the artist and the audience.

Virginia Badgett, University of California, Santa Barbara

Portraits as Radical Politics: Robert Henri and "Red Emma"

American artist Robert Henri (1865–1929) is remembered for championing non-juried exhibitions, encouraging young artists, and leading urban realist painters later called the "Ashcan" circle. Despite his legacy as an organizer, Henri considered himself an artist first. He specialized in portraiture, and his paintings were as strongly associated with individuality as his activities. From Theodore Roosevelt's "rugged individualism" to the independence of the "New Woman," early 20th-century notions of individuality were highly political and highly visual. By examining Henri's three non-commissioned portraits of anarchist Emma Goldman, this paper reconciles the relationship between Henri's politics and his art. Henri's portraits of Goldman from 1915 concretized years of friendship and intellectual exchange largely censored in current scholarship. Henri proudly toured one version of Emma Goldman in exhibitions across the Mid-Atlantic and Midwest, from New York and Pittsburgh to Chicago and Detroit. Henri's final display of Goldman's portrait took place at Randolph-Macon Woman's College in Lynchburg, VA, weeks before the passage of the Espionage Act of 1917, under which Goldman was later prosecuted. Badgett reconstructs their relationship and argues for Goldman's influence upon Henri's artistic practice through the portraits' creation, circulation, reception, and ultimately their destruction within five years of Henri's death.

Peter Bain, Shelton State Community College

Simplified Plant Illustration: A Digital Foundation Assignment

Drawing or, more precisely, rendering fluid vector artwork can be considered a digital foundation skill. The flexibility of Illustrator's pen tool allows students to create imagery without the constraints of predefined shapes or geometric drafting. This freedom, and the implementation of bezier curve editing, enables refinement of an original illustration. The Simplified Plant Illustration assignment has been developed to give foundation students a working understanding of the visual communications process. Initial prompts are provided by a short lecture on the representation of plants, supplemented by a video on botanical illustration and the challenges of plant species loss and climate change from a leading research organization. Students begin by interacting with an authoritative plant photo reference database, use traditional sketching by hand as a means for simplification, and then move on to scanning. They work in Illustrator over an imported scan on a template layer, using the pen tool for point placement, then adjusting contours and shapes and determining their own limited color palette. Colors formulas are documented, alongside either scientific or common names of the plant. Intermediate work is critiqued during the assignment, and in addition to submitting final digital files, hardcopy prints are produced for evaluation.

Michael Baird, Centre College

Thoroughly Modern Gustave: Reactionary Utopianism and Body Politic in Caillebotte's Paris Street; Rainy Day

The 1877 Impressionist exhibition was remarkable for Gustave Caillebotte who, having recently become associated with the group of artists, not only supplied the plurality of capital needed but also displayed his now-famous painting *Paris Street; Rainy Day*. The critics who published commentary on the exhibition acknowledged the radical and distinctly modern agenda of the artist which could not further diverge from the characterization of Caillebotte and his work in the scholarly material published within the preceding decades. Despite Caillebotte being more than a patron-friend and intellectual supporter of the Impressionists, art historical scholarship is quantitatively limited and restricted to this conception of him. This gap in literature has often been explained by perceived lack of innovation in his paintings. However, this may be a result of the fact that his pictorial and linguistic engagement with the authors of works that would come to define modernism would prove to be antithetic to the liberal and republican ideologies that would begin to dominate Western political discourse. Baird argues that Caillebotte, as demonstrated by *Paris Street; Rainy Day*, engaged with the intellectual suppositions of modernism in a way that differed from many of his contemporaries but not to any less of an extent.

Katherine Baker, Arkansas State University

King Me! Reconstructing Absence through the Archives

A kind of methodological echo of the falling tree, the aural impact, and the unpeopled woods: if an object no longer survives, if no art historian can cast their gaze on its surfaces and analyze its form and facture, did it ever exist? The answer, of course, is a resounding yes, although the pathways to studying these lacunae are often circuitous. Baker's specific route to the land of lost things has been through the archives, which present the scholar with both paleographic

and conceptual challenges. This paper takes as its focus one unique document from the mid-16th century: a contract between two artisans for the commission of thirty checkerboards of various sizes. Made out of ivory, bone, Brazil wood, and beech, these game boards were by their nature objects that were meant to be worn away through use. Perhaps a reflection of the intellectual game of negotiating across text and object, of moves and countermoves in the analytical thunderdome, Baker's reconstruction of these boards, none of which survived, engages the documentary, the comparative, and the digital in an attempt to remake what once was.

Francesca Balboni, University of Texas, Austin

"Counterpublic" Portraiture: Marie Menken's Friend Films

Marie Menken made eight experimental films about friends, mostly gay men from her communities of underground film and Warhol's Factory. Rarely shooting the friend or his work, Menken primarily renders him in formal language—unmistakably hers, but factoring in his likes and creative practice. From the material world around her, she translates not simply a person or his work, but the shape of their relationship, the elusive and deeply personal somethings shared between friends. Menken's oblique portraits invite us to consider issues of minoritarian visibility and "scene-making" in a longer historical frame. The films' embodied camerawork and abstract images create a mode of address that is at once personal and indefinite. Although this protects Menken's friendships from becoming "known" to outsiders, it also offers their affective traces for potential co-membership. Indeed, Menken imagined her audience as her friends, but capaciously so: "one holds in spirit those [who] are receptive; if they are, they must be one's friends." Extending the intimate affects of "friendship" impersonally, Menken's friend films nurture a radical-stranger sociability foundational to "counterpublics." A prompt for recognition among "receptive" strangers, Menken's portraiture convenes a place from which to imagine new relations with the world and one another.

James Barnhill, North Carolina Agricultural and Technical State University

Social Justice Meets History Meets Art

In this presentation, Social Justice Meets History Meets Art, Barnhill delves into his artistic practice, where he continues to return to themes addressing the Civil Rights Movement in America. By mining the inherent themes he sculpts, paints, and casts, Barnhill has created imagery related to Rosa Parks, The Greensboro Four, and Martin Luther King Jr. He links how his practice, its themes, and teaching at an HBCU intersect to create potent images celebrating the power of art within African American culture.

Jennifer Bates Ehlert, Independent Scholar

Gabriel's Bracelets: The Deconstruction of an Angel in the Film Constantine

In the film *Constantine*, the Archangel Gabriel, portrayed by Tilda Swinton as an androgynous, mad, avenging "half-breed," has the visual language of Guido Reni's *St Michael* crossed with the linen swaths of Michelangelo's *Dying Slave* and the stark whiteness of a Lucca della Robbia relief. Instead of scrolls or banners proclaiming God's words, Gabriel's bracelets, or rather the wristbands of a mental institution, which proclaim human traits such as sorrow, passion, and awakening, take their place. An angel in the grip of an existential crisis, Gabriel goes from

transcendence to despair, bringing destruction while claiming to do it all for God's love and the sake of humanity. In his article, "Constantine and the Theology of Crisis," Paulist priest Mark Villano writes, "A range of Christian theologians have attempted to reflect on common human experience in order to sense the eschatological, or 'ultimate' within that experience and to study how Christian symbols account for it." In that vein this paper examines Gabriel's costume design, actions, and stills from the movie, to relate the character back to the Renaissance symbolism of angels, to explore an angel's fall from grace, against the backdrop of theories explaining the notion of transcendence in film.

Douglas Baulos, The University of Alabama at Birmingham

Bio Remediation in Art & Extinction

Baulos's presentation and research looks at sustainability and extinction in the drawing studio/classroom. This project allows learners to conduct in-depth analysis into the history and formation of paper, as well as the history of illustration, and creates an intersection between sustainable art practices and research related to species extinction. Innovative and sustainable papermaking and botanical, animal, and insect illustration are perfect catalysts for self-directed inquiry and action as well as addressing significant research and societal issues. Papermaking and extinction investigation allow students to tackle big questions and tie formal maker issues of papermaking and illustration with real world conceptual discussion of ecology, biophilia, bio re-mediation, and species extinction. This research also provides valuable sustainability information regarding tools and processes of artist studios and addresses long and short-term ecological, social, and cultural impact on a continental scale. Drawing and walking in nature is more than an activity. It's a disposition. Drawing and papermaking at the foundation level encourages metacognitive thinking—the papermaking process provides opportunities to make thinking visible and tangible while opening pathways to real understanding.

Liz Bayan, Bowling Green State University

Photo-Op: A Contemporary Art Pilgrimage

In the 1960s, Dan Graham stated that a work could not reach the status of "art" unless it was written about and reproduced in a magazine. Similarly, Domenico Quaranta defines art, in *Beyond New Media Art*, by declaring, "Art is art because critics write about it, museums exhibit it, and collectors collect it, not vice versa." The drive to publicize art has only grown in the 21st century, with art institutions relegating entire departments to run social media platforms and assigning hashtags to exhibitions as a means of reinforcing the status of art. As a result, art pilgrimages have transformed into photo opportunities—with some of the most visited art exhibitions drawing high numbers due to the visually seductive nature of taking a photo in front of the work. The contemporary art periodical *DIS Magazine* has ironically published a book about this phenomenon titled #artselfie. It is increasingly obvious that even when physically in front of a work of art, we are primarily looking at the work through a screen. Just like photographic reproduction, the rapid rise and normalization of cell phone cameras, social media, and the Internet have permanently altered the way we look at and experience art.

Amanda Beasley, University of Tennessee, Knoxville

Genji Monogatari Emaki: Reading the Subtext

This paper dives into the potential of the Japanese handscroll *Genji Monogatari Emaki* to provide deeper insights into the Heian culture's visual language of color. Murasaki Shikibu, the author of *The Tale of Genji*, wrote her narrative with colorful prose and characters that have entertained readers for centuries. The story is firmly cemented in Japan's cultural identity, as are the picture scrolls that it inspired. The scrolls bear the essence of Heian aesthetic in composition and color. Court women wore elaborate kimonos carefully curated with patterns and layers of color to evoke poetic imagery. These themes were common in Japan, and over time whole sets of colors had their own meaning and invocations. The robes functioned not only as symbols of status, but as a coded language by which women could express their discernment. This was a language governed by unspoken rules that everyone at court would have intrinsically understood. The scrolls' paintings impart a dazzling view of the clothing that both men and women wore. This research examines the intersection between these nuances of everyday life and the images from *Genji Monogatari Emaki* in an attempt to decode the lost conversation between the paintings and its contemporary viewers.

Eric Beckman, Indiana University

V.G. Simkhovitch and the Assembly of a Collection

In 1963, the Eskenazi Museum of Art at Indiana University greatly supplemented its ancient art collection with the sizeable acquisition of antiquities from the Vladimir G. Simkhovitch collection. The first part of this paper examines how Dr. Simkhovitch, an economics professor at Columbia University, assembled his collection during the early 20th century via a series of short case studies. These analyses demonstrate the network of dealers and other collectors involved in the New York antiquities market during this period, many of whom were linked through the Joseph Brummer Gallery. The second portion of the paper investigates the relationship between Dr. Simkhovitch's collection and Greenwich House, the settlement founded in 1902 by Mary Helena Simkhovitch, Vladimir's wife, to help immigrants adapt to life in New York. Driven by a desire to provide immigrants with both skills training and recreational options, Greenwich House developed into a leading center for ceramic and sculptural production as well as arts education. Beckman explores how the Simkhovitch collection furthered the educational aims of Greenwich House, as well as how the settlement community provided Dr. Simkhovitch with the network to further develop his collections.

Sarah Beetham, Pennsylvania Academy of the Fine Arts

Confederate Monuments: Southern Heritage or Southern Art?

The recent furor over Confederate monuments has turned the visual culture of Southern cities into national news. Since the Charleston church shooting in June 2015, these monuments have been vandalized, recontextualized, relocated, and endlessly debated as symbols of America's fraught history of racial injustice. It is clear that these statues of rank-and-file Confederate soldiers and leaders such as Robert E. Lee or Jefferson Davis are emblems of a certain facet of white Southern culture. But what value do they have to the study of art in the American South? Many of the works in question were made outside the South by Northern and European manufacturers, and they certainly do not speak to the lived experience of all Southerners. And yet they dominate the Southern memory landscape, taking up space at the center of city life and generating heated discussion on the very nature of Southern identity. In this paper,

Beetham interrogates the Confederate monument as a category of Southern art, questioning whether these monuments should retain their place of status. Ultimately, there may be other types of work by Southern artists that would better represent the region.

Kris Belden-Adams, University of Mississippi

Theorizing the Image in Its Absence: Roland Barthes's Winter Garden Photograph

Margaret Olin and Diana Knight provocatively argue that Roland Barthes's discussion of a photograph of his recently-deceased mother at age five—an image which never appears in *Camera Lucida*, and has not been rediscovered—may never have existed. Nonetheless, Barthes vividly describes the physicality of the print itself, and the subject of the “Winter Garden Photograph.” Barthes describes the Winter Garden photograph as paradigmatic of all photographs, claiming that “[s]omething like an essence of the Photograph floated in this particular picture.” If it never existed, Barthes's Winter Garden photograph—the one image that speaks for every photograph—is an amalgamation, a “that-never-has-been,” and an object that can exist temporally, in its own material absence, a predictable, conventionally over-familiar genre of photography that renders its own physical presence arbitrary or unnecessary. He suggests that the medium's power lies not in its ability to testify to the “truth-to-appearance” of its subject, but in the multiple subjective associations and narratives that vernacular photography may evoke in the viewer. This paper studies the narratives in analog family portraits like the Winter Garden—and explores the discomfort that the absent-image narrative brings to the object-rooted practice of art history.

Jim Benedict, Jacksonville University

Serious Fun: At the Intersection of Board Games and Sculpture

Of all the roles Benedict has as a sculpture professor, foundations instruction is one of the most critical. Preparing students for success in their respective majors and providing tools for navigating the transition to college life is vital in retaining and creating engaged learners. Benedict has developed student-centered teaching strategies and 3D foundations projects that promote collaboration within a cohort of peers and simultaneously allow students to develop self-directed artistic exploration. The goal is to prepare students to transition from course packets and standardized curriculum to projects that promote creative exploration beyond course constraints and introspective ideation. The final project in Benedict's 3D foundations course is a class-designed board game that uses the physical campus as the game board. Students create rules for gameplay that focus on the issues they face as new college students. They also individually create large game pieces that serve as identity projects and their avatars in the game. A local cartographer and urban planner host a workshop that focuses on mapping geographic and emotional space. Class discussions feature game theory, personal identity, explorations of college life, and issues of contemporary art. The end result is a playable game that connects students and the campus.

Shannon Bewley, Auburn University

The Part and the Whole: The Multiple Perspectives of Tara Donovan's *Untitled (Styrofoam Cups)*

Tara Donovan's undulating sculpture *Untitled (Styrofoam Cups)* (2004) hangs permanently from the roof of the Birmingham Museum of Art and captures gazes through its similarity to a glowing white cloud. Close inspection reveals the installation's construction from thousands of Styrofoam cups. The work entices from afar with its ethereal beauty before revealing its mundane subunit through proximity. Critics write about Donovan's sculptures only from the distanced perspective and compare the panoramic view of her works to environmental landscapes. A few relate the artist's attention to the physicality of her base elements to Minimalism. Others advocate that the transformative effect of her assemblages removes the mass-produced subunits' connotations of overconsumption. Yet the artist's avoidance of stating her intent and history of renaming works encourages numerous interpretations of her practice. Donovan plays with the multiplicity of perception in recognizing the whole and the part simultaneously and separately. Like Arte Povera artists, she paradoxically produces large amounts of garbage and relies on assembly-line construction—a system mimicking factories—to create installations resembling the natural world. *Untitled* critiques the proliferation of disposable goods through its own dependency on mass-produced products and the process of manufacturing.

Susanneh Bieber, Texas A&M University

Atoms for Peace: An Inflatable Pavilion Travels Latin America

In November 1960, the U.S. Atomic Energy Commission (AEC) opened the exhibition *Atoms for Peace* in Buenos Aires as part of its Latin American outreach program. The exhibition was housed in an inflatable pavilion designed by architect Victor Lundy. Measuring 300 feet in length and reaching a maximum height of 53 feet, the pavilion consisted of two connected domes that were made of a double nylon skin filled with air. After the six-week run of the exhibition, the pavilion was deflated, folded, and packed onto a truck to be shipped to its next venue in Rio de Janeiro. From there it traveled across the South American continent to Lima, and then to its final venue in Mexico City. This paper examines the fleeting nature of Lundy's pavilion in the context of the AEC's cultural and political ambitions in Latin America. While seen as a pacifist program at the time, Bieber argues that the exhibition and inflatable pavilion played a crucial role as part of the U.S. defense strategy at the onset of the Cold War. She explores how the visuality, materiality, and temporality of *Atoms for Peace* at once conveyed and undermined the aims of the AEC.

Anthony Bingham, Miles College

59th Street Stories: The Ways of the Folk

Miles College is the HBCU of Birmingham, Alabama. For the last 120 years, Miles has served as a beacon of educational aspiration for the city's African-American population. 59th Street is the main road one navigates, leading through the community to the college. 59th Street also functions as a reference for a body of art work that examines the possibilities, influences, and opportunities for community/campus engagement and 59th Street. Like Miles College, many of America's HBCUs are located in traditionally African-American communities. This presentation serves as a template for those HBCUs seeking to engage with and be inspired by their local communities. *59th Street Stories: The Ways of the Folk* was originally presented as an art exhibition, featured at Space One Eleven Gallery in 2016–2017. The exhibition included artwork

composed of several media including drawing, cast metal/cast glass, installation, pinhole photography, and archival film and audio recordings. The 59th Street area offered a wealth of oral histories, quilts, letters, and old photographs, which inspired many of the art works and provided a connection to the material culture found there.

Meghan Bissonnette, Colorado Mesa University

Remembering the Present: Imagined Ruins in Visual Culture

Within depictions of ruins in visual culture, imagined ruins play a distinct role in memory creation. This paper considers representations of cities and structures imagined as ruins, in both historical and contemporary visual culture. Both Gustave Dore's *The New Zealander* (1872) and Joseph Gandy's *Bank of England Rotunda in Ruins* (1798) depict specific sites of London in ruins—the London Bridge and Bank of England respectively. They correspond to the renewed interest in ruins with Romanticism, as a way to contemplate the passing of time, death, decay, and nostalgia for the past. But unlike the medieval or gothic ruins captured by artists such as Constable and Turner, Dore and Gandy imagine their present-day surroundings in ruins. These works are precursors to present-day apocalyptic and post-apocalyptic films such as *Children of Men* (2006) and *I am Legend* (2007), which depict specific sites in ruins (London and New York specifically). Bissonnette addresses these historical and contemporary images of imagined ruins, examining how they generate memories and capture impressions of iconic sites we may or may not have experienced, while envisioning what a halting of progress might look like.

Becky Bivens, University of Illinois at Chicago

Lost in Space: Wolfgang Paalen, Robert Motherwell, and Microcosmic Theory

The Austrian-born émigré Wolfgang Paalen contributed to abstract expressionism by publishing essays in *DYN*, a little magazine that was widely read by New York avant-gardists in the early 1940s. Like his intimate André Breton, Paalen did not distinguish interior experience from exterior reality. By examining Paalen's two central themes—totemism and art's relation to science—Bivens suggests that he viewed subjective experience as a reflection of the larger world. Further, Paalen's aesthetics grew out of his microcosmic theory. He likened aesthetic experience to a "mysterious breeze" that "pushes this tiny ship of the me," dissolving the vulnerable self into macrocosmic forces like the wind, the sea, or even science. This paper expounds upon Paalen's sense of tragic smallness before nature and science, then connects it to Robert Motherwell's 1943 *Personage (Autoportrait)*, a collage reproduced in *DYN*. The collage's bounded shapes and bold juxtapositions of figure and ground give design, intention, and consciousness to the surrealist unconscious, thus overcoming the passivity and subjection to which Paalen gave voice. The paper argues that although art history's critique of authorial intention has made Motherwell's contribution hard to see, his rendering of unconsciousness into consciousness can be appreciated for its emotional intelligence.

Emily Bivens, University of Tennessee, Knoxville

Learning to Freestyle

There is a particular way that some of us learned to swim. We were thrown into the water. This is terrifying. Some were OK at it and made it back to the side of the pool gulping for air. Still, it was pretty uncomfortable and embarrassing. Some just sank to the bottom, were dragged up

and never swam again. There are lots of other ways to learn how to swim. All of them include, at some point, getting into the water and swimming on one's own. At UTK, graduate instructors teach the foundations classes. After a year of assisting and taking a preparatory course, instructors are asked to author their own assignments for the class for which they are an instructor of record. To do this, they must first reflect upon the learning outcomes and required proficiencies of the program and their own practice and philosophy. This insures that the classes are infused with multiple perspectives and approaches with some uniformity of standards. Bivens discusses the support she offers UTK instructors in the process of writing and how she covertly helps them write their next artist statements, grant proposals, and job applications.

Jeremy Blair, Tennessee Tech University

(Re)Playing Art Histories: Designing Video Games with Preservice Art Teachers

Blair has developed a new arts-based method and approach to entry-level video game design for preservice art educators. Through this new approach, his undergraduate students explore and redesign events from art history and research and gamify the lives of acclaimed artists and historians. In this session, Blair presents the basic framework for this project and shares findings, significant discoveries, and student game design examples. He also shares core resources and demonstrates simple game design techniques that most art teachers can utilize. Blair also suggests that video game design should be a significant vehicle for artmaking and research in the field of art education on all levels. (Re)Playing Art Histories enables art educators of all backgrounds to actively explore a new creative medium and to experience and synthesize art history in new and engaging forms.

Michael Borowski, Virginia Tech

Azurest: An Artistic Exploration of Amaza Lee Meredith's Home and Studio

Borowski's artwork examines the ways in which societal values inform the design of domestic spaces and the built environment. This talk explores his creative investigation of Azurest South, the home and studio designed by Amaza Lee Meredith in Ettrick, Virginia. Azurest South was designed and built in 1938 by Meredith for herself and her "companion," Dr. Edna Meade Colson, despite being restricted from the profession of architecture based on her race and sex. Since moving to Virginia Borowski has been fascinated by Meredith, her most likely complicated sense of belonging in a small Virginia town during the early 20th century, and the home she designed for herself and her partner. Borowski uses a practice-based research model, based in historical research and visits to the site, resulting in a body of artwork. His work incorporates photography, archival materials, and sculptural work based on architectural fragments. It is an exploration of belonging, difference, and expressions of queer domesticity across time. The home is currently owned by the Virginia State University National Alumni Association and has been used as an office and events venue. Through this work, Borowski attempts to recover traces of the previous life of the space and its inhabitants.

James Boyles, North Carolina State University

The In-Betweenness of Orpheus

In 1890, the American artist George de Forest Brush painted *Orpheus*, an image of a melancholic figure playing a lyre. While the painting does not represent a specific moment in Orphic lore, elements refer to his past and future. A boat evokes Orpheus's past with the men of the Argo and his isolation reflects his mourning for the loss of Eurydice. Dried oak leaves, possible references to the Thracian women who would murder him, foretell his fate. This state between past and future underscores an in-betweenness that characterizes much of Orpheus's life (between the gods and mortals, earth and Hades, the Argonauts and the Sirens, the Thracian wives and their husbands). Even his melancholic mood is one of in-betweenness as he moves from loss to recovery. Likewise, the painting was a product of an artist at an in-between stage, as Brush moved from his early work to his mature subject matter, from bachelorhood to family life, and from being one of the American art world's "new men" to being an established neo-Renaissance portraitist. This paper explores the role of Orpheus as transition and bridge and the possible reasons why this may have appealed to the young George Brush.

Lorinda Roorda Bradley, University of Missouri

"What Is This Stuff Doing at the Met?"

In this paper, Bradley considers the exhibition, *The World of Franklin & Jefferson*, designed by Charles and Ray Eames to celebrate the Bicentennial of the American Revolution. Traveling to art museums throughout Europe, the United States, and Mexico, the exhibition incorporated disparate objects that were strategically juxtaposed to communicate cultural histories, ideas, and values. The Eameses integrated dense chronological timelines mounted on modular display systems; 18th-century artifacts including silver, Wedgwood ceramics, toys, historical documents, and scientific instruments in Plexiglass cases; and displays that combined objects such as period costumes, flora, sculpture, Revolutionary War relics, and, most notably, a full-scale stuffed buffalo. While the exhibition was positively received in Europe, *Franklin & Jefferson* met sharp criticism when it opened at the Metropolitan Museum of Art in 1976. As the last exhibition completed before Charles's death in 1978, the reception of *The World of Franklin & Jefferson* suggests that the Eameses' modernist credentials and their experimental visual pedagogy were no longer viewed as part and parcel of one another. Bradley reveals the challenges of the Eameses' attempts to change institutional systems of knowledge as well as the impact they had on developments in exhibition design and visual communication strategies.

Taylor Bradley, The University of Texas at Austin

Photography, Rephotography, and the Medium of Reproduction: Art Alanis, Ed Ruscha, and John Szarkowski

This paper traces the transformation of Ed Ruscha's book, *Thirtyfour Parking Lots in Los Angeles*, from gelatin-silver film and offset lithographs to transparencies and slide-projections. In the late sixties, Ruscha hired aerial photographer Art Alanis to photograph parking lots for his sixth book. The artist then printed 29 of Alanis's gelatin-silver pictures as offset lithographs with a commercial printing and folding machine. In 1978, John Szarkowski, the director of photography at the Museum of Modern Art, rephotographed Ruscha's book to exhibit it as a series of twenty slides. Upon hearing about the curator's changes, Ruscha pulled his work from the show, stating, "The book is the important thing, the handling of the book." By filing Ruscha in the category of conceptual art, Szarkowski assumed that the photographs were an ironic

exercise in non-art, and mistook the books as a means to an end. Rephotography highlights the plastic differences between source material and reproduction, and the conflict begs the question, what led Szarkowski astray and how did his choices distort the subject? Bradley examines this case study within the broader context of 20th-century discourse that equates photography with the automatic, and unmediated, conditions of a readymade.

Mary Brantl, St. Edward's University

Well-Lubricated Clientage: From Bribe to Remembrance in the 17th-Century English Court

With her dissertation (NYU 1998), Brantl began to map out the overlapping relationships of diplomacy and art agency among the Northern European courts of the early 17th century. Amid these overlaps were innumerable "gifts" (formal and informal, bribes and alternative payments) channeled through diplomatic paths. In succeeding years Brantl's work has explored a range of foci: from the targeted recipients (e.g., work on Christina of Sweden) to the targeting of donors (e.g., diplomatic agent Isaac Wake). But time spent on 17th-century rhetoric has increasingly made clear the slippery terminology which, if transparent to the contemporary of that day, continues to confuse our own grip on many of these exchanges. Paralleling her current focal work on English agents in the first half of the 17th century, Brantl looks at the correspondence of that period, teasing out the rhetoric of the diplomatic gift. In so doing she acknowledges the ongoing scholarship on early modern gifts (Sharon Kettering to Levy Peck to, more recently, Felicity Heal and Harry Liebersohn), as well as the ever-evolving picture of 17th-century British diplomatic experience.

Amanda Bridges, Gardner-Webb University

Navigating the Tenure Process in a Small Liberal Arts Setting

The tenure process at a small liberal arts school presents unique challenges for junior scholars. As a newly tenured associate professor, Bridges speaks to contemporary challenges faced by junior faculty in smaller settings where mentorship and scholars with similar teaching and research interests are scarce, and where service is expected but guidance is rare. Bridges's experience highlights the interpersonal and institutional dynamics of achieving tenure and promotion faced by many similarly-situated junior scholars. Working in a general Communications Department presents complex circumstances for graphic design specialists. By sharing her experiences, Bridges illuminates the often obscure, confusing promotion process that is characteristic in small liberal arts settings.

Judith Brodsky, 20th Century Voices of Authority: The Ascendency of Art Doyennes

see: Ferris Olin

Kimble Bromley, North Dakota State University

Painting the Pond: My Own Giverny in Rural Minnesota

Bromley lives in rural Minnesota not far from Pelican Rapids on twenty acres with twelve acres of woods and an eight-acre pond, his own Giverny. Confronting the openness of the pond, the denseness of the foliage, and the continuous changing color and light influences his current work. Taking the experience of living at this location, Bromley uses it as the focus for his abstract paintings. Responding to this environment, he uses marks and color to express the

essence of place. Bromley's paintings are not duplicates of this specific location. They are his responses to his unique environment. Using oil and acrylic paints and other media, he strives for an open painterly approach capturing the essence of place, creating lush, colorful works of art. These painterly artworks are about color, light, and a celebration of place and life.

Kalia Brooks Nelson, Independent Curator

Lil' Kim and Baudelaire: Ayana Evans's Exhibitionist Takeover in Operation Catsuit

This paper explores Evans's strategy for using her body in performance to critique the objectified image of the black female figure in contemporary culture. Dressed in a neon yellow tiger-striped catsuit, Evans puts her body in spaces where this type of dress is seemingly out of place, and observes the public's interaction with her image. In other cases, she dresses in the catsuit and performs a series of arduous tasks to symbolize the sort of stress the black female body endures through the gaze of objectification. Evans is not a victim, however—she uses the performance as a site of participation where she inflicts the same sort of physical stress back onto the viewer.

Jason Brown, University of Tennessee, Knoxville

18 Happenings in 6 Parts

In 1959, Allan Kaprow presented his first major happening at the Reuben Gallery in New York City. Titled *18 Happenings in 6 Parts*, the event required audience participation and was groundbreaking as interactive performance art. Audience members were provided with programs, index cards, and specific rules for the sequence of the various components including visual and aural elements. Brown reinterprets and reinvents this original project for SECAC. Given the limitations of a typical conference room format, he divides the audience into two halves at the outset and requests assistance from 18 volunteers. Using selected tweets from Donald Trump, the piece is staged in 6 parts with volunteers reading the tweets from index cards. Images, video, and sound elements—randomly generated for each of the tweets—are projected around the room. The divided audience is given noisemakers and cues for responding spontaneously to the tweets (like a political rally) and is encouraged to oppose each other. Brown also sets up a Twitter account for the performance so that the audience can interact and respond with their own tweets. The ending is not yet determined.

Judy Bullington, Belmont University

Fostering Critical Perceptions in Studies of Historic African-American Art

Today's students were born into a visually rich environment enhanced by technology, yet evidence suggests an increasing need to teach critical perception and its educational cognates, critical and visual thinking. Developing an ability to critically perceive, and make sense of, the optics of our environments and histories is not innate. Furthermore, in a modern world, where tweets labeling politically inconvenient truths as "fake news" stand alongside the global realities and implications of human trafficking and refugee crises, critical perception is a transferable skill with currency. Julia Sienkewicz's 2013 article in *Winterthur Portfolio* recognizes the social and educational importance of critical perception in cognitive development, but points to a perplexing lack of scholarship at the level of higher education focusing on the impact of this pedagogical approach. Bullington builds upon Sienkewicz's

research to argue that critical perception can, and should, be used to make the practices of art historical inquiry more transparent, relevant, and visible as the viability of academic disciplines comes under closer scrutiny. She introduces case studies as an exploration of how critical perception exercises, using an open-ended post-colonial lens, may be embedded in a survey course on African American Art History to meaningfully foster student learning.

Jessica Burke, University of North Carolina at Charlotte
On Your Mark, Get Set, Go

As institutions continue to define their role in preparing students to enter a diverse global market, they must strive to find a balance between anticipating new trends, honoring traditional methods/materials, and embracing critical thinking. The role of the Foundations Program is integral to a discussion about BA or BFA degree programs. Any foundations program must prepare students to be successful in their pursuit of a degree, but the “look and function” of a foundations curriculum must be individualized. Each institution must realistically define its student population, identify its limitations in terms of physical footprint, access to technology, administrative support, and the avoidance of “silo-based” pedagogy. Today’s foundations programs must also introduce students to the expectations of being an artist in today’s climate—including but not limited to digital literacy, an investigation of the broad (often shifting) definition of “research,” and a willingness to embrace failure as a learning mechanism. This presentation highlights Burke’s experiences in formulating a foundations program as one model of curriculum development that can serve the department’s goals while still fostering student success.

Tori Burke, Meredith College
The Lizard’s Bite

This paper analyzes Caravaggio’s *Boy Bitten by a Lizard* (c. 1594), focusing on the importance of the choice of a lizard as the painting’s antagonist. The painting is a genre scene, making this subject matter unusually specific and intriguing, as secular images of regular people are usually concerned with much more common daily life events. The paper explores possible connections between the context of lizards in art history as a symbol of death and sin in order to determine the implication of one’s inclusion in this Baroque painting. The broader scope of Caravaggio’s controversial homoerotic period and multiple readings of its underlying themes are also referenced in order to determine if the boy’s age and androgyny gives clues to the message being conveyed, or if the relationship between the figures and fruit is thought to be a reference to vanitas—the popular reminder that all youth is fleeting and death waits for us all, which led to numerous still lives containing fruit in various stages of ripeness during this era.

Rachel Bush, Austin Peay State University
In This Day and Age: Learning Design from Millennials

Bush cannot say she completely understands Millennials, but she can relate to the joys and struggles of working and attempting to teach them on a day to day basis. The struggles are real, but Bush believes that if we can look past the frustrations, attitudes, and excuses, we can accept that Millennials are the future of our design culture. This presentation investigates how higher-ed educators can evolve their teaching strategies to better prepare these students.

Nora Butkovich, Virginia Commonwealth University

The Exploration of the New Sportswoman and Nationalised Femininity: The Woodcuts of Wiktoria Goryńska

Wiktoria Goryńska (1902–1945) has been marginalized in contemporary scholarship as a Polish woman of Jewish descent who contributed to the graphic arts. Working primarily in woodcuts, Goryńska responded to contemporaneous ideas of physical culture, nationalized femininity, and the growing presence of the Catholic Church in the last interwar decade. Butkovich examines Goryńska's woodcuts that discussed such cultural conversations: *Self-Portrait in House Dress* (1929), *Self-Portrait on the Phone* (1930) and *Self-Portrait as a Fencer* (1932–1935). In these woodcuts Goryńska depicted herself as the Polish “New Woman,” which in Poland was a woman who dressed modern and modestly, was physically fit and, perhaps most important, a Christian, thus forcing Goryńska to assimilate. Although the above works do not contain Christian iconography, Goryńska frequently portrayed herself as the Virgin Mary, seen in *Pieta* (1929). During the interwar years in Poland, female graphic artists were considered as “first rate” when compared to their male colleagues, yet this reputation was overturned during the second half of the 20th century. Butkovich reverses this and places Goryńska back into a proper context. Goryńska's fantastic career ended dramatically during WWII: arrested after a brief period of hiding, she eventually perished at the Ravensbrück concentration camp.

Caroline Byrne, Cornell University

Too Serious for Drama: Satire as Philosophy in Early Fantasy Fiction

Byrne expands on an earlier presentation about comedy in fantasy fiction. She focuses on two literary works: *Gulliver's Travels*, by Jonathan Swift, and *A True Story*, by Lucian of Samosata. *Gulliver's Travels*, written in 1726, is an exaggerated adventure story originally created as a satirical response to Daniel Defoe's racist adventure story, *Robinson Crusoe*. *A True Story*, written in the 2nd century AD, is believed by many to be the first work of science fiction. Not unlike *Gulliver's Travels*, it is a satire of dramatic adventure stories, most notably Homer's *Odyssey*; it includes aliens and an early trip to the moon. These over-the-top comedic fantasies were able to illuminate the material world through blatantly fake illusions. Over time, they were folded into the mix that creates both our reality and our fictive universes. Byrne concludes by mentioning recent art, writing, and art-activism that lives in this legacy. She also offers thoughts from Ursula K. Heise's “Imagining Extinction: The Cultural Meanings of Endangered Species”; the author suggests comedy, in this most serious of subjects, as a way to break up the overused dramatic form.

Neil Callander, University of Arkansas

The Barn Quilt Project: A Front Porch Forum for the Arts in the Rural South

The Barn Quilt Project is a collaborative service-learning project that pairs student groups with community sponsors for the purpose of creating original, large-scale, geometric paintings that reference the history and/or function of a particular site. “Barn” and “quilt” connote rural American life. The Barn Quilt Project offers familiar footing for the development of public art in a rural community possibly skeptical of the practicality of art, but no less appreciative of thoughtful human enterprise. As they pertain to a Color Design curriculum, barn quilts are non-representational, hard-edge paintings with grid-based compositions. Students begin with site

research and dialogue with their sponsor to arrive at a corresponding symbolism of form, color, and pattern. The hand-painted finished products are presented in an open critique to which members of the public are invited. A collaborative project fully supports foundational learning when the project parameters are simple but not simplistic and high-quality results are achievable for all student groups. When the results are to be permanent fixtures in the community, the stakes are raised and foundation students respond with the earnestness of arts advocates.

Sandrine Canac, Stony Brook University

Something Which Is Unknown to Me, but Which Works upon Me: Robert Barry's Telepathic Imaginary

In 1969, the American conceptual artist Robert Barry made his first *Telepathic Piece*, in which he communicated thoughts not applicable to language or image. Because telepathy presumed the possibility of a direct contact between the mind of the artist and his audience, it promised to render art objects obsolete. As such, telepathy can be considered another marker of conceptual artists' inability to locate and articulate the significance of aesthetic value in art objects. Yet Barry used telepathy as a means to tap into the unconscious, into what he called the "unspeakable"—the domain of what is forgotten, hidden, or repressed—in order to turn these fleeting mental states into ambiguous objects. Indeed, because the "unspeakable" no longer is as soon as it is spoken, Barry's telepathic experiments deal with what resists objectification. This paper shows how Barry's *Psychic Series* engaged with volatile mental acts that maintained a precarious relation to reality, which forces us to rethink what objecthood can be.

Lauren Cantrell, Independent Historian

Vernacular Notions of Reverie: St. EOM's Pasaquan as Utopia

During the early 20th century, a growing trend among Americans was to collect and display "oriental" objects from the American Southwest and Asia in museums and the domestic interior, often as an escape from American culture. Cantrell explores the impact of the "Oriental Aesthetic" in American material culture on the works of St. EOM, born Eddie Owens Martin (1908–1986). EOM emulates outsider cultures at Pasaquan, his seven-acre self-taught art environment in Buena Vista, Georgia. Cantrell argues that as EOM created Pasaquan, he was also creating his own utopia in order to escape the Western environment he grew up in and rejected. Evidence for this argument includes his writings, sketches, a scrapbook containing numerous photographs from *National Geographic*, and interviews with Tom Patterson, an author who spent time with the artist in the last year of his life.

Martha Carothers, University of Delaware

Synthesis of Science, Story, and Skills

The storybook, in hand and read with children, is still viable in the face of our screen-based realm. Storybooks build on previous research indicating that reading aloud with young children is considered one of the best predictors of children's early reading success. Despite a scarcity of information books in elementary classrooms, non-fiction reading material plays a role in building children's background knowledge and vocabulary in content areas. A book arts course

offers structure for storybooks that develop children's inquisitiveness about science-based content. As a combination of scientific evidence, creative expression, and childhood learning, such a course coordinates interdisciplinary undergraduates and applies aspects of their skill base in making storybooks to communicate and teach children scientific methods and principles. Carothers's STEAM into STEM course increased awareness of environmental change in ocean and aquatic life. Marine science, art design, and elementary education majors learn to read a scientific paper, understand research data, and interpret information into concept maps. From this, students develop storylines, generate storyboards, and write narratives. The next phase is illustration, design, and production of storybooks. Finally, storybooks, with lesson plans, are introduced into elementary classrooms. A long-term course outcome is the synthesis process to promote experiential learning.

Erin Carter, Independent Scholar

Carving A Legacy: The Home & Studio of Albin Polasek

In 1949, Czech-American sculptor Albin Polasek purchased waterfront property on Lake Osceola in Winter Park, Florida, as the location for his future retirement home and studio. Polasek designed this space to reflect his artistic tastes and inspire him for his remaining years. Like an unhewn rock, the home and studio were shaped by Polasek's major life-changes throughout the fifteen years that the artist resided there. Confronted with a debilitating stroke just 3 months after moving in, Polasek adapted his ideal studio and home to accommodate his new life in a wheelchair. Despite suffering this stroke, Polasek continued to work, creating 18 significant sculptures and over 40 paintings before his death in 1965. A bachelor when he initially designed the original structure, Polasek later adapted his studio space into a traditional home for his second wife Emily and then built a new studio next door to accommodate his work. Polasek's later works also mirror the artist's surroundings, with paintings inspired by the picturesque Florida landscape. The home and studio of Albin Polasek reflect not only the artist's working practice, but also many important life changes in the final years of Polasek's career.

Micah Cash, Wingate University

Beach Vistas: Landscapes of Tourism and Profit

As a society, we seek out vistas and landscapes for escape and beauty, and we routinely photograph them as images of commerce, memory, and emotion. These physical views are actively protected and cultivated by tourism and the built environment to routinely provide the solace and experience we desire, yet the architecture and design behind their operation and preservation goes routinely ignored or unnoticed. In his studio practice, Cash utilizes the documentary language of photography to question how landscape is influenced by cultural geography and argues that landscape should be read as evidence of our social priorities. This paper discusses Cash's recent body of work that subverts the escapist, sought-after beach vista by pairing it with the tourism, commerce, and private property that literally sit behind it. Images exist as diptychs, one photograph as the "preferred" landscape, the other capturing the machinery, landscape, and built environment that both profit from and preserve what we see. When we plant ourselves in front of a vista, how aware are we of what is behind us?

Wendy Castenell, The University of Alabama

“The Louisiana Experiment”: Alcès Portraits and Afro-Creole Leadership during Reconstruction

A pair of pendant portraits by the French artist François Bernard, *Georges Alcès* and *Elizabeth Alice Briot Alcès* (1870), is emblematic of the Afro-Creole leadership caste at the forefront of battles over Reconstruction in Louisiana. Like his antebellum predecessors and contemporary Creole activists, Alcès deliberately chose to patronize a French academic painter and have the portraits made in the French style to provide visual confirmation of his family’s right to equality. By comparing the Alcès pendant portraits to contemporary portraits of white Creoles by Bernard, the leading portrait artist in late-19th-century New Orleans; photographs of the Afro-Creole political leaders in New Orleans; and journal illustrations of New Orleans’ Creoles of color during this period, Castenell illustrates how the Alcès portraits fit into the contemporary visual landscape in New Orleans. More specifically, she shows how the Alcès family utilized portraiture as an advertisement of their wealth and elite status among their close associates as well as making a strong political statement that insisted on New Orleans Creoles of color’s readiness for enfranchisement. In this way, the Alcès portraits can be regarded as visual counterpoints to the agitation of the Afro-Creole writers and politicians during the Reconstruction period.

Kevin Cates, University of Arkansas at Little Rock

Forced Foray into Typographic Education

In the Spring 2018 semester, the graphic design emphasis class, *Typography*, was added to Cates’s instructor load, along with his existing lower- and upper-level graphic design courses. Being a pragmatic designer overall with an extreme love of type and image, and a general anxiety of manipulating only letterforms, Cates found this alien territory. Research into teaching the class saw him tapping into colleagues at SECAC, professional connections, and his own type research to properly represent and teach skills in typography in what is his institution’s only class devoted to the conceptual manipulation of letterforms. Over the semester’s course, the students tackled six projects, two exercises, three exams, and one movie. This presentation showcases that class, the process and the work completed, as well as process and idea development, “turning points” for students, good and bad type research, how Cates’s issues as the sole graphic design instructor affected course structure, posters with both Comic Sans and Papyrus, YouTube, and how all of this influenced or deterred other classes he was teaching during the same semester.

Stephanie Chadwick, Lamar University

Pastiche and Performativity in Jean Dubuffet’s *Coucou Bazar*

From the moment French artist Jean Dubuffet began working as a student during the interwar era, he was fascinated with relationships between painting, pastiche, and the performance of everyday life. As he turned his attention to the task of combining the ordinary with the extraordinary, he borrowed increasingly from the Art Brut/outsider art sources he collected in the postwar years. These pastiche practices coalesced emphatically in his 1973 *Coucou Bazar (The Hourloupe Ball)*, a living tableaux replete with stagecraft that included masks, costumes, and mechanized puppets. Animating his painting, he concocted a bizarre yet unacknowledged

bazaar of artistic sources that included Indonesian and Oceanic-inspired imagery. With polyphony and Art Other as his models, he gave expression, yet failed to give voice, to the outsider and nonwestern artists who inspired his theatrical endeavor. This paper considers Dubuffet's strategy of appropriation and incorporation of nonwestern art to create his elaborately abstracted environment populated by fantastical figures. Ultimately, this paper explores Dubuffet's duality of approaches and creation of Coucou Bazar as the culmination of career-long efforts to dislodge the viewer from the ordinary world and to transport him or her instead to a world attuned to the polyphonic resonances of art's performative power.

Eunjung Chang, Francis Marion University

Community Service-Learning: Making a Critical Connection with the Real World

Art educators should be concerned with teaching their students to make critical connections between the classroom and the outside world. One effective way to make these connections is to provide students with opportunities to engage in community-based art endeavors. In this presentation, Chang examines the Pecan Festival as a community service learning activity for visual arts students. She emphasizes the importance of studying the local community and environment while connecting the art course curriculum to a community art event. Buffington (2007) described significant characteristics of community service-learning: being part of the regular curriculum, meeting a need, having a theoretical base, involving students in planning, allowing for reflection, involving reciprocal expertise among partners, and extending students' learning to include the experiences of others in the community. Community based art education provides numerous possibilities for students to relate their art classroom experiences to their real-life experiences. As educators, we need to begin to see our communities with new eyes, survey our surroundings, and make community-based curricula for our students. We tend to overlook the places, people, and events of our immediate surroundings. Ulbricht (2005) defined community-based art education as any program that promotes contextual learning about local art and culture.

Gary Chapman, The University of Alabama at Birmingham

Neither Abstract or Real: But Everything in Between

Chapman is an artist. He draws, paints, prints, sculpts, finds, and assembles his work. He is a realist; however, he is not interested in the simple reproduction of an image. Chapman's realism goes beyond pictorial reality and recognizes a broader and deeper understanding of what real means. In this realism, feelings, ideas, and emotions are as tangible as an apple or a face. Though he makes images, he is not a camera. Chapman is fascinated by the contrast of highly controlled manipulation of paint with physical, more visceral splattering and dripping of paint, where the medium itself is control of its form. In his work, Chapman attempts to dig deeper into the investigation of what is real and what is truth. As an artist, he does not limit himself or his subjects to a single moment in time or place. Nor does he limit his interpretation of them through just one medium, device, or style. It is through this expanded visual vocabulary and the cathartic process that Chapman hopes to reveal a more complete and genuine understanding of his subjects.

H. J. Chiero, Augusta University

Artistic Time Capsules: Geographical Landscapes of 19th-Century Central America

As independence from Spain became a reality, Central America emerged as a new opportunity for foreign intrusion. Whether for imagined glories of diplomacy with a fragmented region, or the riches of trade in coveted agricultural necessities, or for dreams of archaeological treasure, travelers trickled into the region and steadily climbed in numbers through the end of the 19th century. Most of the visitors tried their artistic hand at capturing the gloriously mountainous landscape, the “quaint” rural villages, the “backward” ethnic and racial groups present, and the challenges of arrival by ship and transport overland to their final destinations. This research investigates the various works of private and public art created by the foreigners; the historical evidence they add to the written documentation of Central America’s turbulent 19th century is invaluable. Through their artwork the typical landscapes, lives, and material culture of the 19th century can be found. A comparison of the images in published and unpublished travel accounts with the documentary record present in the Central American archive provides a rare glimpse into underrepresented populations who left little written record of their own and of whom very little was written or observed by the literate elites of the region.

Charles Clary, Coastal Carolina University

Art Appreciation as Contemporary Exploration: A Romp through the Now

In today’s academic environment, the disconnect between culture and critical thinking has been usurped by “just making it through class” or the consistently frustrating question, “what do I need to do to get ‘X’ grade in this class?” Many of Clary’s art appreciation students take his class only because they didn’t want to take music appreciation or theatre appreciation; he asks them this point-blank at the beginning of the semester. Although disheartened, Clary appreciates their candor and seeks to connect their “now” with the precedent set through earlier artists. The Smashing Pumpkins video “Tonight Tonight” could not have been created without the pioneering work of George Miles’s “A Trip To The Moon”; Kanye West’s album cover “Graduation” could not have been realized without the work of Takashi Murakami; and the Red Hot Chili Peppers could not have created their video “Can’t Stop” without the one-minute sculptures of Erwin Wurm, not to mention video games such as Assassin’s Creed Origins, Myst, and Fable. Clary’s classes mix a dash of art history with a pinch of theory and a massive amount of contemporary exploration, which allows students to take ownership of their own experience and place in the arts.

Paul Collins, Austin Peay State University

Fortnight Sessions: Interactive Journalism through Drawing

After 30 years as a studio artist, Collins has turned away from the studio in favor of on-site examinations of place and community through the act of drawing. He considers the process as slow interactive journalism: he is trying to flesh out a broad portrait of contemporary life through these immersive episodes. For each project Collins spends fourteen days drawing in public at sites chosen for their ability to confront issues of history, politics, or ecology in relation to his community. Project locations of the last year have included a family farm, a local gas station, Nashville’s downtown General Sessions courtrooms, a park endangered by development, a public radio station, an underground concert venue, and polling stations across

northern Alabama during the December 12, 2017, U.S. Senate special election. The technology changes (ink, pencil, marker, iPad, paint) depend on individual project restrictions, but the method is consistent: looking and listening and working to grasp the totality of the living scene. Collins presents samples of the methods and results of these projects in order to give an overview of this method of integrating drawing and social practice.

Carlos Colón, SCAD

The Value of an Arts Education beyond Your Chosen Field

What does it mean to create art in an age of \$120,000 art degrees? What is the value of an arts education? Colón identifies the transferable skills we cultivate when pursuing an education in the arts. There is value in the skills one develops while studying art beyond their applications in a chosen major or field. A radical interpretation of this idea is that a person who studies painting does not have to become a painter. Art students can apply their skills to pursue careers, or make a living, in fields other than art. Doing so also has the potential for enriching current art practices and discourse. What important skills are we leaving out of current art pedagogy, and does pursuing a career outside art preclude living creatively?

Kevin Concannon, Virginia Tech

Laurie Anderson: The Studio, the Stage, and the Stories

Artist Laurie Anderson, best known for her 1981 single, *O Superman*, began as a critic and sculptor before establishing herself as a cultural polymath operating in the arenas of the gallery, pop records, and international concert tours, among others. This paper focuses on her use of audio palindromes in gallery installations, musical recordings, and performances. Specifically, Concannon examines her use of pre-recorded tapes that can be manipulated forwards and backwards to “speak” different words and phrases, often with conflicting meanings—audio palindromes. This strategy began with her *Tape Bow Violin* (1977) and has been used in installations such as *Door Mat Palindrome* (1978) and more extensively in performance. Backwards tapes and loops had a significant history in the world of serious music and were used by The Beatles as early as 1965; the idea of the studio itself as an instrument was explored by another artist/pop musician, Brian Eno, in a 1979 lecture, “The Recording Studio as Compositional Tool,” at the first New Music America Festival. Anderson employs these strategies not simply as formalist devices, however, but to explore the mutability of language itself in stories and songs such as *Song for Juanita* (1977) and in gallery installations as well.

Bridget Conn, Armstrong Campus, Georgia Southern University

Kodachrome Rumors: Why Outdated Technologies Thrive in the Art World

As former director of a community photographic darkroom, Conn watched over six years as membership grew instead of shrank, surprising many. Based on this experience, she began to explore how technologies evolve from commercial tools into methods with which artists create. Teenagers and college students embrace analog photography because they never knew it as a technology. These audiences are more apt to see the inherent artistic potential of the darkroom than older adults who remember film as the default way to make photographs. Conn discusses examples of how discarded technologies can help explain the importance of process

in the creation of art, why an understanding of process is essential for a thorough appreciation of art objects, and how nostalgia and the “starving artist” stereotype negatively distract from more potent reasoning behind the use of these analog art-making techniques. Within the realm of art, new technologies should be taught alongside older ones, allowing artists to decide which method speaks best to the message they aim to convey. While digital-based techniques offer conveniences, many contemporary photographers are specifically choosing older technologies, as analog processes simply employ a different vocabulary altogether.

Scott Contreras-Koterbay, East Tennessee State University
Artificial Intelligence and Aesthetics: Implications for Art History

A.I. is increasingly becoming a prominent factor in our daily lives, whether we are aware of it or not. Beyond issues related to its direct effect in our lives, A.I. is already having direct and indirect effects on our aesthetic experiences. This is particularly evident in the transitional topology within the New Aesthetic linking human-generated digital art and the aesthetic expressions or manifestations of autonomously-digital agents that are functionally and experientially equivalent. This paper briefly explores this transitional topology through a Lacanian mode, with the goal of a focused explication of the implications for art historical practice. If we can predict autonomous A.I. agents as artists, designers, lawyers, investors, and policy bureaucrats, then the leap to A.I. as practitioners of art history is rather straightforward, even if the implications are not.

Lane Cooper, Cleveland Institute of Art
Dismantling the Academic Hamster Wheel

What is the work of art? Does our current academic model serve it? Does it encourage or discourage creativity? The need for criteria against which performance is evaluated has created a strained system, an environment that has become a closed echo chamber for creative academics. The hamster wheel of required professional activity sends artists scurrying, chasing exhibitions, residencies, and reviews. This focus arguably depletes rather than enriches the practice of art. Rather than providing a haven in which creative excellence can be pursued, these pressures make it increasingly difficult for art to do what it does best: challenge thinking, expand vision. Are there pockets where artists exceed the limits of these positions? By looking closely at models of practice—academic and non-academic, high profile and less well known—we can make a tentative go at identifying what art can do, what it should do, and what conditions help artists and art to flourish within an academic setting. What, as academic artists, can we advocate for in order to create a space in which art is truly privileged? Artist practices to be considered: Michelle Grabner, Mel Chin, Nick Cave, Gianna Commito, Jimmy Kuenhle.

Joseph Cory and Stephen Watson, Samford University
Spec Grading in the Studio: Why Specification Grading Can Have a Positive Impact in Studio Courses and How To Do It

Little has changed in our approach to grading student learning outcomes over the last 100 years, despite continuous development in how educators approach teaching and how students learn. Over the last decade, faculty across higher education have debated alternative approaches, including Linda B. Nilson, who published *Specifications Grading: Restoring Rigor*,

Motivating Students, and Saving Faculty Time in 2015. Nilson's book lays out an effective strategy for upholding high academic standards while assessing student learning outcomes, yet her book does not address what spec grading looks like in the studio. This paper demonstrates how to use specification grading in studio courses by examining the effectiveness of two different approaches to spec grading as used in the art courses at Samford University. In the paper, Cory and Watson introduce spec grading and discuss how it can improve student motivation and reduce anxiety while giving faculty a clear strategy to approach grading and assessment. By examining specification grading and discussing its use in these courses, they show spec grading to be a viable and effective alternative to traditional grading in the studio environment.

Gráinne Coughlan, Dublin Institute of Technology
Speculative Drawing in *From Different Worlds* (1987)

This paper examines how Stephen Willats used drawing as a "speculative modelling tool" to propose alternative social organization and generate social action in the project *From Different Worlds*, commissioned by Leeds Art Gallery for the exhibition *Between Objects and People* in autumn 1987. Willats developed unique, hand-drawn diagrams to transform pre-existing social relations between Leeds Art Gallery and its adjacent yet neglected communities. Willats first used drawing as diagrams to represent existing relationships between the Gallery and two high-rise housing units in central Leeds, Marlborough Towers and Lovell Park Towers. Second, he speculated new relationships between these sites to visualize a model of exchange. Willats then worked with residents and gallery staff to photograph and document objects of personal value to them, which resulted in a collaborative exhibition combining photographs, recorded conversations, and samples of texts installed at Leeds Art Gallery and in the foyers of each tower block. Despite drawing's historical position as a secondary or preparatory activity in many disciplines, this paper argues that Willats's speculative diagrams are central to the project's social action. The diagrams define a practice and translate social relationships into abstracted states to model actions and transformations and to anticipate their ramifications.

Jennifer Courts, Palestine Gardens: "It's Like Jesus Walked through Mississippi"
see: Carey E. Fee

Caroline Covington, Pellissippi State Community College
3D Design: Moving beyond "Intro to Shop"

Whether students major in photography, ceramics, or even graphic design, studio art foundation curriculum has always recognized the importance of teaching them how to think and fabricate in the third dimension. Master syllabi describe 3D Design as a place where materials and methods meet real space. But what about the fourth dimension? For programs unable to add 4D Design, 3D Design has taken on increasing responsibility for introducing contemporary methods and practices such as performance, sequential art, sound, etc. However, fewer students arrive prepared with even a basic understanding of fabrication skills. How can one course be a meaningful introduction to tools and materials, yet also present broader conceptual and contextual conversations? This presentation addresses methods of scaffolding long- and short-term assignments to explore both formal and informal materials

while cultivating contemporary practices through idea generation, cohort building, writing responses, and research.

Dickie Cox, Monmouth University

Meow Wolf: How the Due Return Became an Eternal House in the Multiverse

Meow Wolf, an artist collective of nearly 300 people based in Santa Fe, produces massive immersive art experiences. In 2008 the collective banded together a handful of artists of modest means who found themselves alienated by the gallery system in the country's third largest art market. Their earlier temporary installations include the highly successful *Due Return* (2011), a full-scale intergalactic time traveling ship. For this piece, many artists worked on various parts of the ship that were unified through the project's interactive narrative layer. Following a similar approach on a larger scale, Meow Wolf opened their first permanent installation, *The House of Eternal Return* (2015-present), which Thrillist described as a "20,000-Square-Foot Psychedelic Funhouse." As a top attraction in New Mexico, the venue earned over \$7 million in its first year of operation. The collective's successes have allowed them to keep a large number of artists on full-time payroll and, in January 2018, the group announced it will open additional locations in Las Vegas and Denver by 2020. In this paper Cox shares key moments from Meow Wolf's history and insights gained from an ethnographic study that he conducted in Summer 2018 as a researcher-in-residence with the collective.

Stephanie Crawford, Rutgers University

A Short History of Cunt Art

Cunt Art was defined by Judy Chicago and Miriam Schapiro in 1971 as artwork expressing central core imagery: "Women artists have used the central cavity which defines them as women as the framework for an imagery..." (Chicago and Schapiro, "Female Imagery," 1971/1973). The definition can be expanded to include works about rape, menstruation, and motherhood. As women artists of the 1960s and 1970s began to make images of halved fruit, menstrual blood, and beautiful watercolors of vulvas, they were seeking a way to define themselves as The Other. Sexism, a cleansing of personal narrative in art by championing craftsmanship, a sense of being torn between roles as artist/mother/wife, the taboo nature of menstruation, and a lack of a history of women artists all fueled and continue to fuel Cunt Art. This paper explores Cunt Art since the 1960s and criticism of Cunt Art in order to understand a specific culture of women artists experiencing and embracing The Other in defiance of "good taste" and "neutrality."

Jeremy Culler, University of South Carolina Aiken

Rendering Orvieto: The Spatial and Cultural Heritage of Livio Orazio Valentini

When the Italian modern artist Livio Orazio Valentini returned to Orvieto after a short residency in Rome, he immersed himself in the historical and cultural spaces of Orvieto. Valentini linked his post-Rome art to a layered past—the Orvieto historic center is comprised of Etruscan, Roman, Medieval, and Renaissance layers—and in Orvieto he set off to explore the world of Lorenzo Maitani, Fra Angelico, Benozzo Gozzoli, Lippo Memmi, Andrea Orcagna, Andrea Pisano, Gentile da Fabriano, Luca Signorelli, and Ippolito Scalza. His rendering of Orvieto led to a lifelong pursuit of exploration and self-discovery. In this paper, Culler addresses how Valentini

processed his cultural heritage as he painted in the spaces of Orvieto and the greater Umbrian region. Drawing on research conducted in Orvieto, Culler focuses on how the history and spaces of Orvieto inspired Valentini's artwork—from his "Orvieto Informal" and "Iconologies of the Cathedral of Orvieto" periods to his "Luca Signorelli and New Representation Period."

Jonathan Cumberland, Mississippi University for Women

The Little Department That Could

For the past five years Cumberland has been an Assistant Professor of Graphic Design at Mississippi University for Women, a coed university that has had a steady enrollment of 3,000 students. The Department of Art and Design has averaged 60 students and, of those numbers, students pursuing graphic design have made up a little more than half. The department has faced the struggles of budget cuts that have limited access to technology and other resources. Though small, the department still maintains a curriculum that keeps MUW students competitive among larger programs in the state. For presenting on the topic of "Making More with Less," Cumberland discusses the changes his department has made from a curriculum standpoint along with strategies taken to acquire new technology and equipment. Faculty also pursue collaborative opportunities within the community in an effort to provide as much professional experience to students as possible. Cumberland also discusses the efforts made to foster a culture of engagement in the program through visiting agencies, attending portfolio reviews, and conferences.

Yue Dai, University of Illinois at Urbana-Champaign

Secular Dimension of the Aśoka Stūpa of the Changgan Monastery in the Song Dynasty

During excavation at the site of the former Nanjing Da Bao'en Monastery in 2008, archaeologists unexpectedly discovered a specially-designed, richly-decorated reliquary stūpa, called the Seven-jeweled Aśoka Stūpa. In this paper, Dai begins with an introduction of the history of this site, where a series of famous Buddhist constructions were located and thus were always in association with the King Aśoka cult and relic worship. Dai then concentrates on the examination of the reliquary stūpa, in terms of its particular form and distinguishing features, which make the stūpa identifiable as the Aśoka stūpa prevalent in the Wuyue period (907–978) but also remarkably differentiated. Through comparisons with the Aśoka stūpas commissioned by the Wuyue King, the seven-jeweled stūpa was no longer a strictly-defined Buddhist reliquary, but a material form that has unique size, rich inscriptions, and abundant offering objects. Dai demonstrates that the stūpa is distinctive for its secular features, which bore and embodied the hopes of Buddhist believers from various social classes. Therefore, it is a product of the negotiation between the political authority and local Buddhist community in the Song Dynasty.

Jim Daichendt, Point Loma Nazarene University

Post-Studio Processes and the Artist-Teacher

In the 21st century, it has become rare for artists to make work in one single location. The academic notion of the artist retreating to their loft has slowly receded in the modern era. Artists in the 1960s who were the leaders of this movement saw the studio as a type of bondage that limited creativity. An example might be the physical restrictions of a doorframe

and how something so simple can limit the size of art produced. However, this bondage may also refer to the traditional materials of art making as well. Given this change, why has the classroom experience been so slow to respond? The concept of post-studio art can be traced back to a number of individuals who used the term or practiced a type of art making that devalued the role of single stand-alone studio that was central to their art making. Daichendt's presentation focuses on this transition, with an emphasis on guerrilla tactics that impact production and distribution of art and how we can alter our practice as artist-teachers to make the learning and teaching experience more meaningful for students.

Rachel Danford, Marshall University

Changing Views on Ambrose's Relics: The Golden Altar and Stucco Ciborium in Sant'Ambrogio in Milan

The Golden Altar of Sant'Ambrosio in Milan (ca. 835) was made to contain the relics of the city's revered 4th-century bishop, Saint Ambrose. Faced on all sides by precious metal relief, enamels, and gemstones, the altar depicts scenes from Christ's life on the front and Ambrose's on the back. The iconographic program illustrates the saint's *imitatio Christi* and affirms episcopal authority to administer the Sacrament from the altar where his relics are held. However, as Erik Thunø has argued, the shining nature of the materials renders the images indecipherable from even a short distance away. The materiality of the altar undermines the possibility of a straightforward iconographic reading. Danford hypothesizes that the problem of the altar's legibility eventually necessitated the addition of another work of art, an early 11th-century ciborium. The large polychromed stucco reliefs on the ciborium translate the concepts expressed on the altar into a format that would have been visible to a crowd from a distance. This paper addresses what happened between the 9th century and the 11th that motivated the decision to add the ciborium, fundamentally changing the way a viewing audience engaged with the altar and understood the relics it contained.

Kimberly Datchuk, University of Iowa

Cruelty or Clarity: The Case for Suzanne Valadon's Representations of Women

Suzanne Valadon first gained recognition modeling for Pierre-Auguste Renoir, Henri de Toulouse-Lautrec, and Puvis de Chavannes and was recognized as an artist second. Although she never took formal art lessons, she quickly received attention from other artists for her paintings. Edgar Degas, for example, purchased three of her drawings shown at the Salon de la Société Nationale des Beaux-Arts in 1894. Valadon frequently depicted nudes. Never one to gloss over imperfections, she was accused of being "cruel" to her models. She represented herself with the same scrutinizing gaze, saying "It's necessary to have the courage to look into the face of the model if one wants to touch her spirit. Never bring in a woman to paint who one finds likable or pretty. I will be let down by her immediately." What male critics identified as cruelty and what they found most offensive was the depiction of female bodies that were neither young nor perfect. Datchuk argues that Valadon painted what few artists could see: women as complex subjects with agency, vigor, and flaws. She took an honest look at women of all ages and circumstances, painted them with care, and honored them by not glossing over dimples and blemishes.

Erin Davenport, University of North Carolina at Chapel Hill

(II)liberal Portraiture in the Age of Trump

The “politics of looking at pictures of people” has evolved considerably alongside the advent of social media and meme culture. One result of that evolution has been unflattering cartoons of politicians that cater to the opposing audience and spread opposition to that figure. Recently, images like the Trump poop emoji by Hanksy or photographs of Trump's bald spot have attempted to desanctify the genre of presidential portraiture. While they have succeeded in bringing disgust through their dissemination via social media, their success speaks not only to political polarization (those who tend to see the images already agree with their baseline association of Trump with evil), but they also speak to associations between physical beauty and righteousness. Davenport contends with liberal images disparaging Trump’s physical appearance through irreverent “portraiture” and ultimately shows that these are distinctly illiberal in the ways they reinforce a politics of aesthetics that grounds several oppressions (fat-shaming, ableism, misogyny). Using Martha Nussbaum’s work *Hiding from Humanity: Disgust, Shame, and the Law* and other theoretical texts, Davenport redefines the implications and adds a sociological framework to visual culture studies.

Scott de Brestian, Building Habits: Recycling the Past in Early Medieval Spanish Architecture
see: Victor Martinez

Jillian Decker, New Jersey Vietnam Veterans’ Memorial Foundation

Building Ludwig I’s German Identity: The Parthenon and German Hellenism

After the fall of Napoleon, Ludwig I sought to establish a defined identity and to reignite a sense of pride and unity in the Germanic states. Ludwig I was quick to abolish the French influence in his country once he came to power in 1825, establishing the German Confederation as an attempt to create a unified German state. Ludwig sparked a series of changes throughout Bavaria, such as initiating major building programs and encouraging Bavaria’s move to industrialization. Ludwig employed Leo von Klenze, a neoclassicist renowned as one of the most prominent representatives of the Greek revival style. To inspire his people, Ludwig combined the iconography of the Parthenon, exemplifying Athenian democracy, with the mythology of the Valhalla paradise into the great Walhalla temple, to make his people profoundly aware of their German nationality. By combining Hellenistic architecture with traditional German legend, Ludwig established a monument that both encapsulated the greatness of Germany and inspired his people by showing them the magnitude of their strength and power through unity, declaring that “Walhalla was erected that the German might depart from it more German and better than when he had arrived.”

Chanan Delivuk, Anne Arundel Community College

The Artist as Historian as Professor: How Art History Can Be Integrated into the Fine Arts Classroom

As a professor of Time-Based Media, Delivuk has her students read Martha Rosler’s *Video: Shedding the Utopian Moment* (1985) as their first assignment. Rosler asserts herself as a female artist in a primarily male-dominated field. Why video art is relevant, how one collects video work, and who are the people associated with the development of the genre are just a

few questions that Rosler addresses in the article. After discussion of the reading, Delivuk then screens Rosler's *Semiotics of the Kitchen*, a work made ten years prior to her article. The article, which is generally a hard read for the students, instantly becomes something they can appreciate and better understand. The video becomes the way into the reading—by seeing visually Rosler's critique on traditional women's roles in society, something she was similarly doing in the reading, the themes become much easier to grasp. Delivuk uses this technique of combining art history with any given video art assignment so that students both have a better understanding of how video became part of the larger art canon and also are inspired for their own work. This paper explores Delivuk's integration of art history within fine art practice in the classroom.

Jenevieve DeLosSantos, Rutgers University

Learning to Look, Learning to Write: Fostering Critical Thinking Skills in High School and First-Year College Students through Art Historical Writing

Clear, analytical writing is one of the most crucial skills for mastering a college-level art history curriculum, as well as a key benchmark for assessing students' college readiness. As the Associate Director of the Rutgers Early College Humanities Program (REaCH) and an art historian, DeLosSantos oversees a dual-enrollment program designed to increase college-readiness in high school juniors and seniors through college-level humanities study. The subject of art history, with its inherent focus on images, is uniquely suited to engage students in interpretive assignments that can build both subject knowledge and broad cognitive skills. This paper addresses the use of small prompts to help students improve both their writing and visual analysis skills. DeLosSantos shares elements of the unit's course design including assignment scaffolding, learning goals, and creative assessments, such as imagined dialogues, personal responses, and exhibition-themed projects. Furthermore, this paper examines how DeLosSantos modified these approaches to build writing skills in her Spring 2018 first-year seminar on "Art and Identity" with in-class writing prompts and online discussion forms. Overall, this paper explores multiple techniques for using non-traditional writing assignments to build and assess art history students' college-level analytical skills within and beyond the REaCH units.

Wendy DesChene, Auburn University

From Butts to Britney

In today's political climate everyone is shouting and no one is listening. In a world where both sides think they are "right," how do we have conversations about topics that affect us all? Standing on a soapbox and shouting causes more harm than good. Now more than ever, we need to explore how to begin a conversation with the opposite side in a way that is disarming, friendly, and impactful. This paper examines this conceptual prankster's ten-year period of working on the streets and seeking answers. Through the absurdist, silly, unexpected, sometimes beautiful, educational, and always funny, DesChene explores the collaborative artist-activist approaches that have been most effective in creating positive social change. From Butts to Britney, the bottom line is that when people are laughing, you can trick them into listening.

Julia Detchon, University of Texas at Austin

Little Magazines as Open Work: *Diagonal Cero* and the Transition from Concrete Poetry to Conceptual Art

Edgardo Antonio Vigo (1928–1997) founded and edited several magazines dedicated to experimental poetry and art in Argentina. The most significant of these was *Diagonal Cero* (1962–1969), which explored the abstract form and phonetic materiality of words through visual, mathematical, interactive, and virtual texts as well as criticism and original prints. The magazine emphasized the material experience of reading. It often contained unbound sheets that folded out, perforations, and holes, and encouraged readers to digest the magazine in any order they wished. *Diagonal Cero* embodied the open-ended possibilities of concrete poetry as a hybrid form—equal parts literary and visual art—and the ways in which these overlapping experimental practices chart the emergence of conceptual art in Latin America. In the final issue of *Diagonal Cero*, a small hole on the back cover invited readers to transcend the printed page and create a new work from it. In this way, the magazine functioned as both an art object and as a creative space of intermediality and exchange, asking its readers to participate with their own contributions. Vigo's practice itself models this open-ended spirit, charting a pioneering path toward the participatory process of meaning-making that defines conceptual art.

Brent Everett Dickinson, Azusa Pacific University

Marcel Maus Hermeneutical Think Tank Presents Speculative Engastration: The Business of Eating and Being Eaten in Infinite Space

This paper, written by the resided-against-his-will MMHTT Artist in Residence, begins by briefly introducing the crypto-fictional Marcel Maus Hermeneutical Think Tank. Dickinson then focuses on and irresponsibly entangles three foundational MMHTT concepts—potlatch gift theory, Derrida's *Limitrophy*, and Deleuze's *Body without Organs*—utilizing the figure of an inverted turducken to elucidate this problematic entanglement. Unlike a regular turducken, an inverted turducken impossibly gets bigger (larger birds stuffed inside smaller birds) as diners eat their way inward, finally finding themselves standing inside a body cavity that is aromatic and infinite. In this place at the center of this turducken, our culinary adventurer finds himself eating and being eaten while gastric fluids fill his negative spaces, losing their object edges in an infinite cavity that is both absolutely full *and* utterly empty (no bones, no organs, just thick ontological singularity). Fluctuating and folding in this sacred non-space, our fearless gastronomer can hear the gurgling sounds of thanks being given and received—sounds that perform uplift even as they fail to echolocate the outer edges of this new and strange estate. The presentation of this paper includes projected video and still images that alternately support and comically undercut the presenter's content.

Lauren DiSalvo, Dixie State University

Making Student Bonds Translate into Student Interest in Art

In this presentation, DiSalvo addresses how she managed to create a productive art appreciation classroom in a setting in which the course is a general education requirement. She took a thematic approach, discussing, for example, LGBTQ art, race and identity, and controversial art. What DiSalvo considered the foundational success of her classroom was

encouraging students to build bonds with each other. She discovered that these bonds translated into motivation to regularly attend and engage with class. To create these bonds, DiSalvo centered her classes around hands-on group activities. For example, she asked students to assign a hashtag to works of art or work collaboratively to make a work of art after Jasper Johns's quote: "Take an object / Do something to it / Do something else to it. [Repeat.]" DiSalvo saw the result of all of these in-class bonding activities when she asked students to create a podcast around a work of art from their local gallery. This activity yielded podcasts that were casual, entertaining, and full of excellent observations. These sorts of in-class activities that foster relationships can be useful in developing interest in students who have no inherent drive for art.

Sara Dismukes, Troy University

Text as Representation: Large-Scale Typographic Self-Portraits

We normally understand self-portraits to be image based. This typographic assignment asks for students to take certain aspects of their physical presence (height) and to combine it with large scale text of a word that describes themselves. The resulting sculptures represent these student designers both physically and metaphorically. Additionally, this exercise demands that students who are normally very bound to the digital world work in uncomfortable and challenging ways to create a large-scale three-dimensional form.

Erin Dixon, University of West Georgia

Memory, Delusion, Documentation, Fantasy

Drawing is an immediate expression, spontaneous and unconcerned with preciousness. Dixon's mixed media works on paper are a continuing attempt to describe a moment in existence. There are palpable sensations and layers of memories and associations. There are what-if scenarios, flights of fancy, memories of dreams, actual or imagined occurrences, anxieties, ruminations, celebrations, and on and on and on. Dixon cobbles together drawings, both her own and found, as well as other odds and ends that find their way to her. There is a physicality to the act of drawing. Dixon uses all manner of paint, pens, charcoal, pastels, and collage, and only considers drawings finished when they are no longer in her possession. She makes a distinction between drawing and painting because they are different languages to her, which come together and wander apart, and it is in these momentary trysts during her practice that abstraction happens and co-exists with representation.

Matthew Donaldson, University of South Carolina Upstate

Am I In??? The Designer's Quest in Crafting Scholarship Value for the Promotion and Tenure Process

As a design educator who is nearing the promotion and tenure application process at a teaching institution, Donaldson has had his fair share of questions. Unit criteria, promotion and tenure workshops, mentor advice, and peer reviews have all been great at projecting a sense of clarity into the promotion and tenure process. Yet at the same time, they have also added a touch of uncertainty. Given that Donaldson's background is in interactive design, he often finds himself struggling with how best to present his work as scholarship to a committee that will most likely consist of members from other disciplines. In the eyes of such a committee, does designing a

logo hold the same value as creating a website, as both only account for a single line on a c.v.? Is it considered scholarship if educators collaborate with students in professional design projects? Does operating a student-run design studio qualify as teaching or scholarship? In this session, Donaldson shares his methods for quantifying and qualifying design and interactive scholarship, discusses the process of crafting narratives to differentiate between teaching and scholarship, and shares promotion and tenure tips and advice picked up along the way.

Catherine Dossin, Purdue University

Benjamin Franklin, the American Revolution, and the French People

Benjamin Franklin's extraordinary popularity during his visit to France (1776–1785) has often been credited with playing an important role in France's decision to assist the Colonies in their quest for independence. "The Grand Franklin" was, according to John Adams, admired by everyone in France, from courtiers and philosophers to coachmen and chambermaids. France was swept up in a kind of Franklin-mania, and his portraits were the gift of the season, to be displayed on mantelpieces, in rings, or snuff-boxes. "These," Franklin joked to his daughter, "with all the pictures, busts, and printings (of which copies upon copies are spread everywhere), have made your father's face as well known as that of the moon." Taking on this corpus of artworks created during Franklin's stay in France and comparing them with portraits realized by British and American artists, this paper aims at understanding such widespread enthusiasm for the old American doctor. The allegorical representations offer special insights into France's (mis)representation of the Colonies and (mis)understanding of the American Revolution. Ultimately, these artworks contributed, as part of the larger French infatuation for Franklin, not only to France providing help to the Colonies, but also to the rift between Franklin and Adams.

Richard Doubleday, Louisiana State University

Improving the Survey of Graphic Design History with Active Learning

We often feel overwhelmed by the vast amount of material to be covered when teaching graphic design history. Slogging through prehistoric paintings in caves, the invention of movable type and printing, and the work and influence of modern designers and design movements is invariably an immense task. LSU educators decided to partially abandon the traditional lecture format and instead gather resources and collaborate as teaching colleagues to help reshape the course curriculum and take a different approach to delivering the content. Their desired result was to add class activities that would provide a more engaging class experience for students. They started by retooling the grade breakdown by placing less importance on exams and more emphasis on class activities. What they have been attempting to achieve is a balance between the traditional pattern of text readings, lectures, written essays, and actively learning through visual presentations and design assignments. In this lecture, Doubleday discusses projects given and student design solutions based on expanded in-class activities. As design educators who teach graphic design history, they look for new ways to teach the material and, to a limited extent, the traditional lecture format for a combined lecture and project-based class.

Evin Dubois, Watkins College of Art

Floating as Fanboy

Charting the multiple points of arrival and departure within character development, this paper investigates the physicality and narrative of Warren Worthington III, better known as Angel, one of the original X-Men team members. Through his studio work and research, Dubois deconstructs the phenomenological significance surrounding Warren's abilities and disabilities, construction of costume, and his failed yet iconic storyline. In an attempt to queer the relationship between materiality, function, adornment, personal narrative, and representation, Dubois's paper and practice engage with material transgressions that ultimately investigate the potential of this mythology. He antagonizes these unfixed positions involved in the fulfillment and failure of passing, belonging, brotherhood, otherness, and moments of physical transformation through gestures of angelic bodies that interrupt story and space. Through a gaze of unsolved potential and otherness, Dubois desires a conclusion from these angels that fail and fall again and again. For Dubois, these fractured alternatives confront expanding ideas of identity, portraiture, and allegorical representation. For the sake of touching down and the further possibility of flight, his intention is to float through this messy mobile of significance and resolve his semiotic attraction to this significant other and his wings.

Meg Duguid, Tiger Strikes Asteroid Chicago with co-author Michael Thomas, Independent Curator

Looking at Ideas of Artist Run Institutions

Since 2009, Tiger Strikes Asteroid (TSA) has grown from a single artist-run space in Philadelphia into a national network of TSAs. Now TSA spans the country with artist-run spaces in Philadelphia, New York, Los Angeles, and Chicago. From the beginning, TSA Philadelphia developed its role as a hub for cultural production, connecting artists with each other. TSA achieved its initial goal of being a core for cultural production and has managed to adapt to growth by changing the model for how artist-run spaces are allied. Through its network, TSA has developed a new way of interlinking cities. Although each space is independently operated, TSA still functions interconnectedly, focusing on presenting a varied program of emerging and mid-career artists. Other artist-run projects commonly present programs to their own communities with little dialogue beyond that locality. TSA has developed a series of parallel networks that act collaboratively, in the interest of establishing the stability of the larger institution, and independently, to secure resources necessary to exist regionally and establish local dialogues. This paper, coauthored by Meg Duguid and Michael Thomas, explores the idea of TSA's parallel network by looking back at its history and thinking about how artist-run spaces are aligned.

Christian Dunn, Jacksonville State University

Screen Printing: Low Cost, High Return

When Dunn was hired as Assistant Professor in Graphic Design at Jacksonville State University in 2015, one of his first goals was to introduce screen printing—a process that had not been taught at JSU previously—into the graphic design program. His initial budget for equipment,

however, was limited. Within budgetary restrictions, Dunn set up a screen printing studio in a relatively small space. His main objective in screen printing classes is to provide students with the knowledge and tools to immediately start printing at home. Using humble materials, students can create professional-looking, high-quality work. And as JSU's department has more funds for purchasing equipment, Dunn teaches students how to use more sophisticated tools as well. Entrepreneurial practices have become significantly more relevant in our culture and in design programs, and screen printing gives students a tool for making saleable goods or even starting a small business. Dunn shares how to set up a screen printing studio at several price points, starting at a strictly utilitarian and budget-friendly level. He also gives examples of successful student work, as well as students who have gone on to implement screen printing after graduation.

Corey Dzenko, Monmouth University

The History of Graphic Design as a Discipline: Surveying Student Responses to Curricular Changes

Monmouth University's Department of Art and Design requires that BFA students in Graphic and Interactive Design study their field's history. As the campus's sole full-time art historian, Dzenko teaches graphic design history every spring. This course carries a Writing Intensive (WT) designation. Because MU students must take two WT classes within their department, studio art, photography, and animation students also complete graphic design history. Since joining MU in 2014, Dzenko has revised the art history curriculum, which includes changing graphic design history from a lower- to upper-level course. Pedagogically, Dzenko seeks to draw more explicit discursive connections between graphic design and interdisciplinary fields, a practice she came to in order to counter students' prevalent uncritical connection of graphic design with branding and based on ahistorical descriptions of graphic design projects she found in canonical textbooks. Dzenko acquired IRB approval and conducted a three-year research project (2016–2018) to gauge the impact of her changes on students' understandings of graphic design, surveying them at the end of each spring term. In this presentation, Dzenko outlines the curricular changes she made, shares findings from her data collection and students' term papers, and offers additional considerations for future developments in graphic design history.

Tracey Eckersley, Kentucky College of Art + Design

Colonized Collections: Père Alfred-Louis Delattre and the Collection of the Musée Archéologique de St. Louis de Carthage, Tunisia

In 1875, the Society of the Missionaries of Africa dispatched Père Alfred-Louis Delattre to the Chapel of St. Louis in Carthage, Tunisia. Although he officially served as the chaplain, Delattre was interested in the burgeoning discipline of archaeology; he undertook several excavations in the area and was responsible for the creation of the Musée Archéologique de St. Louis de Carthage (now the Musée National de Carthage). Despite his determination to preserve the museum's collection from French officials, Delattre nonetheless engaged in questionable practices, such as gifting artifacts to visiting dignitaries and sending exhibits to World Fairs without ensuring their safe return. Many of these objects remain in European collections, and the Louvre lists several pieces as the "gift of Père Delattre." In this paper, Delattre's actions are discussed within the contexts of colonialism and current interests in artifact repatriation.

Mary D. Edwards, Pratt Institute

Frida Kahlo's Paintings of Women in Bed

Frida Kahlo (1907–1954) painted the woman who was most important to her—herself. On occasion, however, she painted other women. Most of Frida's paintings of other women were in the form of portraits, but some fall in the category of narrative or quasi-narrative art. Of interest here are images by Kahlo that show a woman—either herself or another—on or in a bed. This paper analyzes the following images that employ women and beds: Frida's mother giving birth to the artist in her grandmother's bed; Kahlo ailing in a hospital bed after the loss of her child in Detroit; a malnourished Frida being force-fed nutrients while supine in a bed; a Mexican woman lying on a cot covered with blood as her jealous partner who stabbed her looks down at her, knife in hand; a portrait of Frida on a gurney, her huge surgical wounds still bleeding; and a portrait of the artist asleep and dreaming in her four-poster bed, while on the canopy above a papier-mâché skeleton echoes her pose uncannily. In discussing these images in the context of the artist's life, Edwards shares new insights about Kahlo and beds.

Tess Elliot, University of Oklahoma

Situating Computer Animation in Art

As an assistant professor of art teaching animation courses at OU, Elliot must always reposition computer-generated images within the context of art history. Many undergraduate students are drawn to animation through their interest in mass media: movies, TV, and video games. They want to learn skills, and as a multidisciplinary artist with a background in painting and sculpture, Elliot is tasked with the following pedagogical challenges: How can one situate new media and technologies within a framework of traditional artistic practice that energizes students to want to make art? How can one best engage students in cultural theory to question their desire to produce entertainment? How can one encourage experimentation with virtual objects, materials, processes, and narratives with the computer as studio? Accompanying the technical instruction in her course content, Elliot also includes the following: she introduces the illusory space of painting as the original Virtual Reality; she grounds discussions of form, composition, and concept in the context of Modernism, Minimalism, and early Conceptual Art; she assigns critical readings about the camera, the photographic image, and the history of cinema. Elliot screens the work of contemporary artists who use new media to challenge and subvert popular culture.

Ashley Elston, Berea College

Partnership, Paragone, and the Pala Bichi

Around 1490, a new ensemble was installed in the Bichi family chapel in the church of Sant'Agostino in Siena. Consisting of multiple painted panels depicting standing saints and an enigmatic landscape with nudes by Luca Signorelli and a polychrome wood sculpture of St. Christopher by Francesco di Giorgio Martini, the *Pala Bichi* presents a collaboration between this particular painter and sculptor as well as a visual partnership between the media of painting and sculpture. Examinations of early modern Italian art tend to position the two- and three-dimensional in competition with one another and characterize the period as one of personal and professional antagonism between artists (i.e., Rona Goffen's *Renaissance Rivals*). However, cases like the *Pala Bichi* demonstrate that in practice painting and sculpture were

frequently employed in juxtaposition with one another and were perceived as mutually beneficial. This paper explores the *Pala Bichi* as a complication of the *paragone* in keeping with recent scholarly reconsiderations of that model and, through investigating Signorelli and Francesco di Giorgio's relationship on this large-scale project, it highlights the productive partnerships that are often overlooked in the study of early modern Italian art.

Janalee Emmer, Brigham Young University Museum of Art
Women, Social Spaces, and Self-Portraits: Louise Breslau in Paris

Known primarily as a portrait painter, Louise Breslau (1856–1927) also used her skills on herself, producing numerous self-portraits throughout her long artistic career. Several of Breslau's self-portraits included the tools of her trade—palette, brushes, and easel—to confirm her status as a professional artist and also solidify her connection to artists of the past. This presentation concentrates on three innovative self-portraits in which Breslau painted herself surrounded by supportive female friends, roommates, and fellow artists. Just as Fantin-Latour's *Homage to Delacroix* or Bazille's *Artist's Atelier* capture male spaces of artistic production, Breslau's group images have a parallel purpose of presenting an active artistic space that is inhabited by women. Depicting scenes of work and leisure, these paintings reveal Breslau's social support—women who were similarly pursuing their art careers. Breslau repeatedly used self-portraiture not only as a means to visually preserve her own likeness, but also to assert her artistic and sexual identity. While her self-portraits attest to her skill and status as a professional artist, more importantly they document her support group of women artists and her partner Madeleine Zillhardt, and illustrate female artistic spaces in the latter decades of the 19th century.

James Enos, University of Georgia
Social Logistics—Performative Itineraries and Locative Space

In an age wrought with place-based/public practices struggling to sustain impact, benefaction, or audience, it is important to reexamine the central themes and challenges facing (public) art at the intersection of civic knowledge and community, beyond the photograph. And towards escaping public art histories in terms of art (in), art (as), or democratic (needs) operating across conventional financial models, and keenly aware of anxieties at present, this talk attempts to frame new themes and challenges facing (public) art practices at the intersection of civic knowledge and community. Enos asks how artists, educators, and organizers might better explore institutional performance as a primary civic and medium in building newly global para-academic networks, and further questions what initiatives engage currently with progressive practice-based curriculum in the public university setting? Without a clear need for objects, property, and with participation works being called in question, this talk explores coursework offerings connecting spatial literacy to activist work and examines the role of newly-created abstract entities serving to expose the structure and composition of social-spaces related to labor, production, and stress. Throughout, Enos presents varied and complex roles that artists hold across their studios, collaborative project-based works, and institutional and teaching practices.

Rachel Erwin, University of Alabama Huntsville

Donations as Identity Constructors in Tintoretto's Career

Tintoretto's practice of gifting his work, or forgoing his fees, on a consistent basis was unique among Venetian artists. This paper offers an explanation for this workshop strategy, maintaining that the basis of it furthered his goals of becoming the Republic's official painter and increasing his status and legacy. Of particular interest is Tintoretto's self-imposed *paragone* with contemporary artists, resulting in new interpretations of "famous" works like his *Last Judgment*, *Paradise* and *Last Supper*. Donating works allowed Tintoretto to acquire patronage and establish prominence otherwise reserved for more renowned painters like Titian and Veronese, while simultaneously cultivating piety and devotion to miraculous saints and statues.

Lauren Evans, Samford University

The Procreative Professor and the Creative Process

The majority of our students will one day reproduce. How do we acknowledge this fact and its enormous impact on the lives of those we teach rather than view it as an inconvenience or impediment to our work as artists? The creative act of gestation, birth, sustenance, and shaping of life can be a powerful and valuable lens through which to understand the creative process. What are some ways this model of creativity can be harnessed and utilized in the classroom? Unlike in perhaps some other professions, the role of the artist can and should be seen as holistic and all-encompassing. How can we encourage students (and each other) to develop holistic creative practices in which art and life are intertwined? What are some practical examples of this? How can our institutions better support professors who are also parents or who hope to become parents? Studies have found that fathers and childless women are three times more likely to get tenure than women with children. Are there models for mentorship among women faculty in regard to family planning and tenure and promotion?

Naomi J. Falk, University of South Carolina

Slipping through Our Fingers: Performance, Craft and Climate Change

What do we hold dear and worthy? How do we provide protection? How do we hang onto memories, to places? Historically, particularly when traveling, precious things like jewels or money were sewn into linings to keep them hidden, safe, and literally close-knit. Using common and elusive materials (how do you hold onto an iceberg?), Falk's upcoming series examines these questions of value. She ruminates on our relationships with manufactured and natural landscapes in the current political and environmental climate. Her recent installation *Disco Avalanche's* 2x2 fort- and gurney-like structures contrast concern and ambivalence with the desire to make do and be happy in the specter of rapidly diminishing icecaps. As Ann Hamilton said, "How do you, as an artist, make the tactile present? ... How we think when we move, are in motion, when we are talking, and when we are still, are all different forms of cognition.... They make you pay attention differently.... Something happens that you can't name." Falk discusses the place performance and craft have in her work—and others'—within the context of changing climate. How do we actively remember, memorialize, honor, and save what is slipping through our collective fingers?

Parisa Farmoudehyamcheh, Georgia Southern University

How Emerging Media and A.I. Technology Are Transforming the Future of Graphic Design

This paper discusses how emerging media and new technologies are affecting graphic design. Graphic design came to exist from the industrial revolution and improved side by side with new technologies. Emerging media and technology are the internet, graphics software, mobile applications, social media, augmented reality (AR), artificial intelligence (AI), and anything new that is changing our lives and the ways we communicate. Farmoudehyamcheh believes emerging media and technologies affect visual communication in two ways: the tools that designers use to create graphics change according to new technological options, and the design methods that designers use to solve problems change as well. From the industrial revolution to today's digital age, peoples' lives have changed and, as a result, graphic design is affected, because its goal has always been to communicate with people. By considering these changes and adopting them, graphic designers will better understand design practice and will devise potential creative solutions for problems.

Eve Faulkes, West Virginia University

Book Arts in the Design Curriculum

Book arts techniques are an opportunity for design students to appease 3D envy from flatland with an additional tactile asset and also a bit of mystery when hinged panels hide their construction. They are also a new set of skills in problem-solving that, once understood, allow students to put different materials together and create forms beyond books that maintain the magic. This presentation looks at ways these techniques have been useful in a capstone course, not only to create professional book prototypes, but also elements for exhibit design, workshop kits, and more in the service of social impact.

Patricia Fay, Florida Gulf Coast University

What's in a Name: Vyé Kannawi Ka Fè Bon Bouyon (Old Pots Make Good Soup)

On a per-person, square-mile basis, the Caribbean may be the most demographically complicated region on the planet. In the Anglophone Caribbean on the island of Saint Lucia, women of African descent shape cooking vessels, called kannawi in the local French Creole patois, pots with a name first cited by a 17th-century Dominican monk quoting the Spanish word used to describe beer containers made by so-called Carib Indians that was likely a trade term referencing functional ceramics from the Canary Islands on the other side of the Atlantic. In Trinidad, potters of South Asian origin produce millions of clay oil lamps each year in preparation for the Hindu festival of Diwali celebrating the spiritual victory of light over darkness. And in Barbados, the legacy of slave potters from Africa, trained by white indentured laborers from England, is still evident in the iconic form of the monkey jar, once used as a water cooler in every household on the island. In the case of the Caribbean, it was not the movement of objects across oceans that generated new cultural practice—it was the movement of the technologies used to create those objects through the hands and minds of displaced peoples.

Carey E. Fee, Florida State University, and Jennifer Courts, The University of Southern Mississippi

Palestine Gardens: "It's Like Jesus Walked through Mississippi"

On Easter Sunday in 1960, the Reverend Walter H. Jackson and his wife Pellerree founded the Palestine Gardens, a miniature reproduction of Bethlehem, Nazareth, and Jerusalem, located off U.S. 98 approximately 60 miles south of Hattiesburg, Mississippi. Early commentators describe the site as “curious,” “odd,” and “strange,” as well as an “impressive tourist attraction,” underscoring Umberto Eco’s assertion that Americans are more preoccupied with visual spectacle than historical authenticity. Its current inclusion on tourist websites, such as Roadtrippers and RoadsideAmerica, further emphasizes its reputation as entertainment. By examining primary documentation, such as the architect’s plans and records left by pilgrims, Fee and Courts demonstrate that such superficial perspectives fail to recognize the intent of the architects of the Palestine Gardens, the experiences of its visitors, and its local reputation as a regional pilgrimage destination. By using the Palestine Gardens as a case study, this paper attempts to shed light on experiences of authenticity in Holy Land proxies located throughout America.

Jennifer Feltman, The University of Alabama

What is Authenticity? Cultural Memory and New Technologies of Stone Replication at Reims Cathedral

The Cathedral of Reims is replete with reused stone, but what happens to the original when it must be replaced? Can there be an authentic medieval cathedral? On June 21, 2017, architect Lionel Dubois gave a lecture at the cathedral on the recently completed restoration of the central portal and great rose window of the west façade. While much of his discussion focused on the window, his description of the stone restoration process shed much light on the role of cultural memory in this restoration project. The central portal, which dates primarily to the 13th century, was damaged in the German bombing of the cathedral in 1914. Many of its stones were no longer sound and needed to be replaced during the restoration. Although the iconography of the premodern sculptures was known from 19th-century photographs, the restoration committee decided to retain the 20th-century damage, citing that to remove it would be to remove a significant moment of the cathedral’s history. 3D scans of the original stones were used to make new sculptures. Using this restoration as a case-study, Feltman investigates concepts of authenticity, as they function within discourses of cultural memory, and the use of new digital technologies.

Jenny Fine, The University of Alabama at Birmingham

Time as Material

Fine’s practice begins with the narrative. The stories she hears flicker on the theater screen of her mind. Her first act of making is a performance for the camera, a reenactment of a memory, a way of fixing the mental images conjured by stories and rendering them visible and suspended on the surface of the film. Fine’s work speaks from the language of photography and attempts to “reverse the camera’s crop” by returning space, time, and animation to the latent image of memory. Her practice has expanded into a cross-disciplinary approach, creating images and environments inspired by her rural southern landscape and her family’s stories. The resulting works are a surreal collision of the past and the present and straddle the line between fantasy and reality. In time, the photograph becomes a mirror held up for ourselves and the artist—as an investigation of place, the persistence of time, and the identity of Fine’s American

South. By incorporating forms of installation, performance, storytelling, and regional cultural studies, her work attempts to overlap the past and the present—placing the viewer inside the photograph, inside the story, not knowing fully what has come before or what might happen next.

Robert Finkel, Auburn University

A People’s History of Graphic Design

If graphic design history is to be part of a studio design education, then course content should engage students’ personal observations and studio practice. In doing so, assignments will extend beyond the rote memorization of key practitioners, significant stylistic movements, and technical processes. Such design literacy is enhanced through original creative research that unifies the design/writing/research trinity. The assignment “A People’s History of Graphic Design” is a capstone project in the course GDES3710: Graphic Design History. It is inspired in part by historian Howard Zinn and by the podcast “99% Invisible.” Using their foundational knowledge of design history, students identify a “common” graphic design artifact from their own environment or one that they have a personal interest in learning more about. They are challenged to place their artifact’s origin, sociocultural history, visual style, and technical process in the context of the larger graphic design history tradition. Research topics have ranged from the specific such as the masthead for the television show, “American Horror Story,” to more broadly observable phenomena such as “thought bubbles.” The final deliverable is a self-authored, multimodal research article designed in the form of a 2-page magazine spread combining text, image, and—when appropriate—infographic information.

Matthew Finn, William Paterson University

Type Goes to the Movies

To challenge his Advanced Typography students, Finn assigned to them a movie or television intro to be completed in After Effects. To ensure full interest in the subject matter, he allowed students to select any movie or television series they wished. Movie and television intros allow students to really explore visual content, since they are not tied to specific movie or television clips. Any typography project—static or kinetic—challenges students with the basic design and typographic decisions they always have to make. However, with a kinetic project, new design hurdles need to be addressed. Movement, timing, transitions, and sound all become germane to the design conversation. Students are also forced outside of their software comfort zones and are challenged to work in a new application. This presentation highlights a series of movie and television intros and the process behind the final solutions.

Joshua Fisher, Arkansas Tech University

“To Tell of Outrage”: Photographs of the Borscht Belt

In 1836, landscape painter Thomas Cole identified one of the distinctive features of the American landscape as the lack of a “ruined tower to tell of outrage” or a “gorgeous temple to speak of ostentation.” But today, two photographers, Marisa Scheinfeld and Pablo Maurer, have captured just such ruined towers and temples with their cameras, and in Cole’s old haunt, no less—the Catskill Mountains. What makes their updating of Cole’s landscape vision even more ironic is that their subjects are abandoned Borscht Belt resorts, hotels that catered to

Jewish travelers, products of a time when Jews were not always welcome at American tourist establishments, including the hotel that Cole used as his base of operations in the Catskills, and thus were not always privy to the same experiences of the American landscape immortalized in Hudson River School paintings. Thus, Scheinfeld's and Maurer's ruins not only speak of outrage, but also of the resilience of a persecuted community, the ambivalent feelings that result when acceptance is coincident with loss of identity, and the dynamism of the American landscape, the fact that there are as many American landscapes as there are Americans.

Scott Fisk, Samford University

Tenure & Promotion Common Mistakes

This presentation discusses common mistakes faculty make during the tenure and promotion process. Tenure and promotion should be seen as a marathon and not a sprint. Long-term documentation techniques, planning, and helpful strategies are covered, as well as examples of creative scholarship and traditional scholarship.

Patrick Fitzgerald, A Conversation Interface for Distance Learning

see: **Russell Flinchum**

Russell Flinchum and Patrick Fitzgerald, North Carolina State University

A Conversation Interface for Distance Learning

Augmented Reality (AR) and Virtual Reality (VR) are current technologies that have unique abilities to expand pedagogical practices in Graphic Design education. AR/VR has extended its purview not only to medical and military uses but also to educational and entertainment purposes. Now other industries are interested in AR/VR's possibilities in knowledge sharing, training, and managing the information vital to their fields with their employees. Flinchum and Fitzgerald explored how AR/VR offers a new technological tool with which to engage students in how to observe, think, and learn to utilize these technologies in their design process.

Engaging students with AR/VR allows new modes of experiential learning that can generate a unique perspective and add to the empathetic experience. In a design classroom, AR/VR offers the ability to be a potent observational tool, integrating into the design process while testing and iterating for user-centered design solutions. We need to ask at this point, what place does AR/VR have within Graphic Design education? How will AR/VR shape the way the traditional graphic design has been taught?

Carrie Fonder, University of West Florida

Vinyl, Steel, and Bald Caps: The Materials of a Contemporary Sculptural Practice

The conceptual and material mishmash of sculpture, with its roots in Duchampian antics, has become a free-for-all. Fonder's work exploits that freedom and moves between materials and processes as it explores the relationships between two and three dimensions, investigating the slippage between the real and the fictive. For example, a kitschy airbrushed portrait on a carved form orb confuses the dimensionality of Mike Kelley's face in *Portrait of an Artist as a Dead Man*, while stickers of wood chips make a papier-mâché form appear to be carved from strandboard in *Paradise Redux*. In the video project OUH HUO, Fonder assumed the role of famous curator Hans Ulrich Obrist and intervened in his TED talk. The piece creates a parody of

the use of TED to share ideas, while examining the opacity of artspeak, made even denser through the inaccurate YouTube subtitles. This project uses video, performance, sculpture, and painting to re-contextualize Obrist's talk. Fonder's often-kitsch material choices indulge a self-conscious surface silliness that invites a multi-layered reading of her work. In it, foam, welded steel, airbrushed portraits, and latch-hook rugs are all worthy carriers of deeper meaning.

Nicole Foran, Middle Tennessee State University
Art Advocacy through Community Engagement

One of the challenges a university art department faces in fostering advocacy for the arts is creating opportunities for external community members to engage with artists, programming, and facilities. This paper introduces initiatives designed to stimulate dialogue, interest, and participation from the public. One particular focus is on the early processes of envisioning and developing a fledgling Artist Residency Program. Discussion includes how such programs benefit institutions and the broader community impact. Foran examines justifications for the expense of the program to the institution in connection to recruitment, outreach, and building permanent art collections. Potential funding avenues and the issues inherent with developing sustained sources of funding without a donor are also addressed. Additionally, this paper considers how exhibition scheduling, social media, and the development of workshops affect the success of gallery programming.

Ann Ford, Virginia State University
Never Stop Learning

Reading and re-reading books, attending conferences, listening to webcasts, and taking online classes are just a few of the things Ford does to keep up to date with the fast and ever-changing landscape of graphic design. In a department offering a BFA, it is imperative that educators prepare students for entry-level graphic design positions with as much knowledge as possible. We are well aware that "graphic design generalist" has become the norm for those seeking to employ graphic designers. Therefore, we must be plugged into our local, national, and international design communities to assure we are providing the latest and best for our students. Ford integrates new projects, or at least a new way of presenting a recycled project, to include as much information as possible. We can always improve on our projects and assignments. Giving the same project every time is boring.

Michael Fowler, University of South Carolina Aiken
Writing-Intensive Approaches in a Typographic Design Studio Class: Using Writing as a Tool toward More Intentional Design

Taking advantage of a university-wide initiative that requires all students during their course of study to take at least one of their writing-intensive classes in their major, the author relates how he was spurred to formulate one of his graphic design studio classes to accommodate the writing-intensive requirement. He had been intuitively integrating writing activities of different kinds across all his studio courses over a period of several years, so this external motivation provided an opportunity to integrate a more deliberate plan with his studio course. For the typography class featured in this article, students complete complete typographic design projects,

inspired by historical periods discussed each week from the course's textbook, and write in a variety of ways about their experiences.

Billy Friebele, Loyola University Maryland

Dissenting Rhythms & Learning Loops

Time is a game played beautifully by children (Heraclitus, Fragments)

[R]evolution is born from the pathways of a constitutive phenomenology of temporality. (Antoni Negri, time for revolution)

Net art, GIFs, physical computing and looping video are examples of contemporary time-based media utilizing endless loops as form. Translating media into pedagogy, Friebele develops looping structures whereby students in upper-level studio art courses execute a sequence of temporal operations three times in a semester: reading, writing, synthesis, experimentation, research, creation, and reflection. The results of the previous project are fed into the next loop in a recursive fashion. The creative process is discussed as an ouroboros. Linear progress is conceptually challenged. An interesting failure is favored over predictable success. Why should every course conform to the same 4/4 time model? Are midterms and finals the points at which assessment should always take place? Artists who work in a time-based medium must question Western time as a linear quantitative construct. Friebele's courses run against the grain of traditional academic calendars. The time grid has been impressed upon students for so long, it is vital to provide syncopated counterpoints. This paper also discusses alternative philosophical models of temporality (Negri, Heraclitus, Althusser, Borges, etc.).

Steven Gaddis, Independent Scholar

Complexity and Contradiction: Santa Maria in Trastevere

Santa Maria in Trastevere is one of the earliest Christian churches in Rome, dating from the 5th century. It is a classic *spolia* church. Inside, the basilica plan uses multiple pairs of columns to create the nave and aisles; each pair of columns is different than the next. This paper addresses the ways that the builders took disparate elements and created a unified composition in which the complex elements yield a unified whole. There is a very new aesthetic at work. The singular colonnaded porch has walls that incorporate Roman stone inscriptions, tombstones, and other *spolia*. Thus, a second focus of the paper addresses the contradictions inherent in using pagan Roman elements to create a Christian church.

Cynthia Gadsden, Connecting Student-Artists & Community

see: Kaleena Sales

Joe Galbreath, West Virginia University

The Box Project

The Box Project is an open-ended invitation for students to explore a variety of form making. As an exploration in product prototyping, students are given the dimensions of a cigar-style box and asked to fill it with any product or kit imaginable. In addition to designing all the components, students are also required to investigate methods of production that would mirror a manufactured product. Some solutions might be single objects while others might cram the box with a variety of things. The construction of the box, six pieces of book board with

a hinged lid, has proven to be an exercise in high craft, while the production of the elements within stresses creativity and innovation via form. This presentation outlines the initial pitch, offers tips for development, and showcases a number of solutions.

Izabel Galliera, McDaniel College

Curatorial Models in Contemporary Exhibitions of Activist Practice

In recent years, an increasing number of art institutions worldwide have showcased exhibitions of activist 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. alongside contemporary examples. Across the Atlantic, the OFF-Biennale Budapest was inaugurated in 2015 as a curatorial initiative outside of any established and official local art institution to combat the stronghold of the current Hungarian national conservative government by refusing any support or affiliation with governmental offices and organizations. And in 2018 at SPACE, an independent gallery in Pittsburgh, the international art exhibition *Marx@200*, inspired by the 200th birthday of Karl Marx, featured artists from around the globe whose artistic work in diverse media engages with Marx's complicated legacy. This paper examines the broader implications of the institutional settings and different curatorial models employed in each of these three exhibitions. Acting from within a leftist tradition and in different ways, these exhibitions of and as activist practice become multi-layered platforms that both complicate the divide between critical subversion and institutional assimilation and respond to a renewed critical interest in socialist and revolutionary thinking.

David Gallop, Tennessee Tech University

Demystifying the Practical Application of VR in the Design Studio

Graphic design is in a perpetual state of flux. Designers must adapt to thrive in an ever-changing technological landscape by learning new tools and experimenting with emerging methodologies. VR is proving to be the next significant tool for digital designers, which means VR will soon have a substantial role in university design classrooms and programs. In this session, Gallop explores how VR fits within the core competencies of graphic design pedagogy and asks if VR will eventually become part of the canon of graphic design? To address this question, Gallop presents his emerging VR teaching practices and student works and argues that practical applications of VR can and should be woven into graphic design studios and curricula.

Antje Gamble, Murray State University

America's Italy at Work: The Politics of Italian Art, Craft, and Industry in the United States after WWII

Heralded as the "largest museum show ever brought to this country to date," the exhibition *Italy at Work: Her Renaissance in Design Today* traveled to twelve American museums and remained nearly constantly on view for three years, from November 1950 to November 1953. With over 2,500 works of Italian art, handicraft, and interior and industrial design, this exhibition highlighted the mid-century mix of art, craft, and industry. Co-organized by the Art Institute of Chicago's Meyric R. Rogers and the Brooklyn Museum's Charles Nagel, this exhibition was largely financed by the U.S. Government under the Marshall Plan. It would

afford American consumers access to new design and, at the same time, spark the Italian export economy. From the marketing and sale of everything from sculpture to Vespas, this exhibition showcased the interdisciplinarity of postwar experimentation among the artists, artisans, designers, and architects in Italy. At the same time, *Italy at Work* served as a kind of microcosm of the political stakes that culture played in the transatlantic postwar context. Italian culture came to reflect the Euro-American humanist culture with which tastemakers in the U.S. sought a connection.

Dilmar Mauricio Gamero Santos, Tyler School of Art–Temple University
Strand and the Time Machine: 1915–1920–2018

In 1915 Paul Strand took the photograph *Wall Street*, which embodied the capabilities of the “straight-photography” movement. In 1920 Charles Sheeler and Strand returned to the sites of several of Strand’s earlier photographs, including *Wall Street*, and made the film *Manhatta*. Based on his methods and experimentation with motion, Gamero Santos rephotographed and refilmed his work. Strand explored the visual techniques of his time and combined photography, film, music, and poetry reinterpreting the use of the stationary and moving image. His work in the beginning of the 20th century contrasted the massive constructions of New York with the working class. Gamero Santos used stereoscope tools and blended the 1915–1920 images with 2018 ones, creating an intimate and personal experience with the viewer. These apparatuses are important because they create the feeling of intimate interaction between the object and the viewer, updating this overwhelming experience in our society.

Paige Ganzel, Savannah College of Art and Design

Maerten van Heemskerck’s Twelve Patriarchs as Visual Exegesis

Portraying the individual testaments of the twelve sons of Jacob, Maerten van Heemskerck’s *The Twelve Patriarchs* series marked the inception of a new visual category on an Old Testament theme. Together the series acts as an extended pictorial metaphor that prompted viewers to engage in a systematic contemplative mode of visual interpretation, by which the overarching moral guidelines of the narrative can be understood through the analysis of the individual parts. The lack of artistic tradition allowed Heemskerck, and thus his audience, to rely on their own interpretation of the scripture, while employing his personal collection of source material derived from contemporary and antique models. Heemskerck did not directly reproduce the scripture; instead he invented his own referential image that proceeds according to its own visual language. The clear combination of past visual models shows Heemskerck’s invention, but it is within the palimpsest of cultural forms and typologies that he enacts a visual exegesis and encourages the viewer to do so as well. The artist thus plays the part of Jacob’s sons by offering parables, intended to act as a warning to live a God-fearing life, that are only understood through the viewer’s own visual exegesis of Heemskerck’s constructed composition.

Joanna Gardner-Huggett, DePaul University

The Not So Magical Disappearance of Julia Thecla (1896–1973)

Despite being featured in Peggy Guggenheim's exhibition *31 Women* held at The Art of This Century in 1943, and included in major museum collections, such as the Art Institute of Chicago and the Hirshhorn Museum and Sculpture Garden, Julia Thecla (1896–1973) remains on the margins of American art history. Known for painting whimsical scenes of young women exploring space and other strange realms with their animal companions, Thecla's art is associated with Magic Realism and Surrealism, yet she is not nearly as well known as her peer Dorothea Tanning (1920–2012), who was also born in Illinois. Deciding to embark on a career in Chicago rather than moving to New York like Tanning, who quickly became part of European Surrealist circles, Thecla is removed from a historical narrative that privileges New York over other regions in the United States. This paper explores how Thecla's regional status, as well as other intersecting cultural, economic, and social factors, contributed to the artist's disappearance from the historical record despite engaging in a fruitful career over her lifetime.

Melissa Geiger, East Stroudsburg University of Pennsylvania
When Worlds Collide: Robert Rauschenberg, Engineers, and Experiments in Art and Technology

Experiments in Art and Technology (E.A.T.) was a pioneering organization established by artist Robert Rauschenberg and Bell Telephone Laboratories engineer Billy Klüver in 1967. In their manifesto, they alluded to the exhilarating potential of a partnership brought forth between two disparate fields. Thus, in an effort to “avoid the waste of a cultural revolution,” they collaborated on works to expand the possibilities of art, merging technology and the fine arts in unconventional ways. Through this collaboration, Rauschenberg created his most sophisticated and complex electronic assemblages, including *Oracle*, *Soundings*, and *Carnal Clocks*, demonstrating the success of this innovative enterprise. This paper highlights the necessity of collaboration in this instance and how it was essential to bridge the gap between art and technology in the sixties and, as a result, negated the establishment of a hierarchy of media as the realms of both art and technology were deemed equal. The bringing together of two separate spectrums, however, proved difficult at times. Thus, the dynamics between the artist and the engineers, as they worked together to create some of the most revolutionary works of their day, is also considered.

Melissa Geppert, University of Central Florida
Rehearsals for the Public Good in William Pope L.'s *Flint Water*

At a time when public institutions within the U.S. are being defunded and delegitimized, how might artists both seek to “resist the system” while simultaneously compelling audiences to maintain or re-invest in the system? This paper explores the work of Chicago-based artist William Pope L., whose site-specific, performance-based projects use exhibition platforms to engage audiences around questions of public space and civic infrastructure. Geppert focuses on Pope L.'s recent project, *Flint Water* (2017), commissioned by activist gallery What Pipeline (Detroit), which engages the ongoing water crisis in Flint, Michigan. Pope L. paid Flint residents to access their faucets and produced 1250 bottles of water, which were sold as art objects online via Kickstarter and onsite in the gallery. Using the gallery's formal structures and the online crowd-sourcing platform (in which a de-centralized audience was encouraged to donate

to a campaign benefiting affected citizens of Flint in exchange for bottles of “authentic” Flint water), the project dramatized the failure of public systems and our precarious dependence on public infrastructures and on one another. Geppert suggests that this project uses the exhibition platform in order to exercise, test, and rehearse the parameters of public systems and civic investment.

Karen Gergely, Graceland University

Slowing Down and Diving Deep: Cultivating Research Skills, Experimentation, Conceptual Development and Aesthetic Inquiry in Foundations

Teaching foundational courses at a small private liberal arts university carries the benefit of small class sizes and agility to move quickly. It can also bring challenges of accommodating enthusiastic majors alongside less enthusiastic, underprepared general education-seeking non-majors. Cultivating research skills, interdisciplinary agility, risk-taking, conceptual inquiry, and visual problem-solving can prove difficult while working with a generation of students who are accustomed to instant gratification found at their fingertips. This presentation addresses the recent retooling of Graceland University’s visual foundation program that allows students at different levels, desires, and abilities to heighten their critical thinking skills and become better visual problem-solvers. This first-semester freshman studio course focuses on three major projects only. Each project is topic-based and requires a visit to the library with lessons in visual literacy, followed by guest lectures from multiple cross-disciplinary faculty and staff. Students are required to execute and record a copious amount of visual and conceptual risk-taking over the next two weeks prior to beginning a final project. Student results have proven robust and conceptually driven, their critical skills have grown stronger, and there is evidence of strong visual problem-solving.

Elyse Gerstenecker, University of Virginia

Women’s Work: Education, Design Reform, and the Arts & Crafts Movement in the American South

This paper argues that differing reformist impulses converged in the American South in the late 19th century, resulting in a mode of the Arts & Crafts movement that was particular to the region and especially affected women. It demonstrates the ways in which seemingly competitive models—industrial education for design reform in the vein of Sir Henry Cole and the South Kensington Museum and craft revivalism in service of social reform as advocated by John Ruskin and others—merged with surviving regional ideas about the importance of arts education for a woman’s “refinement” and her domestic role. Tracing a network of design instruction, Gerstenecker connects Benn Pitman’s work at the McMicken School of Design in Cincinnati, Ohio, with that of his students at the Stonewall Jackson Female Institute in Abingdon, Virginia; the H. Sophie Newcomb College in New Orleans, Louisiana; and the Boys’ and Girls’ Clubs of Biltmore Parish, near Asheville, North Carolina. This paper examines the formal qualities of these institutions’ decorative products, across media, to reveal a larger and more cosmopolitan picture of design history in the region.

**Sara Gevurtz, Hastings College
Listed & Deregulated**

Gevurtz discusses her projects that take environmental information and regulations and recontextualize them to create a dialogue around these topics. In “Listed,” she created a series of “scrolling end credits,” where she reorganizes the names of the plants and animals that are on the U.S. Fish and Wildlife Service’s Endangered Species List. “Listed” visualizes and reworks the lists in order to draw out new trends or meaning from an otherwise sterile text list. Gevurtz started with her home state, California, where there are over three hundred species listed. As she moved from new ecosystem to new ecosystem, Gevurtz created new lists for California, Florida, Virginia, and Nebraska. Interestingly, on the political spectrum, the states go from Democratic blue, to purple, to Republican red. Our ecology and environment exist within a political sphere. The video “Deregulation” presents the viewer with text that slowly fades in and out of the regulations that the government agencies have been changing and rolling back under the current political climate. Both “Deregulation” and “Listed” confront the viewer with environmental information that is normally unseen, and ask the viewer to contemplate the ramifications of leaving these trends unchecked.

Diane Gibbs, University of South Alabama
Pro-Bono Design Work in My Design Practice

As an educator, Gibbs notes that it is extremely important also to be a practicing designer. Running a design business and teaching is both challenging and rewarding. Students are able to learn directly about new techniques and systems being utilized in the field, while at the same time Gibbs’s practices provide proof and relevance to her students. For the past fifteen years, she has created posters, invitations, conference programs, and exhibition panels for numerous non-profit organizations. By doing these types of projects, Gibbs has expanded the services offered to her clients, and incorporated these types of projects into class projects. She enjoys pro-bono work because it allows her to stretch conceptual muscles as well as try new styles or techniques she would not normally be able to do on a client project. There is an understanding between Gibbs and the client enabling her to do these things while maintaining the brand’s standards. Having learned the hard way, Gibbs now takes on a limited number of pro-bono projects per year. This paper discusses how to find and begin relationships with pro-bono clients, become part of the team, and maintain long-lasting working relationships which blossom into work for paying clients.

Kiki Gilderhus and Jay Trask, University of Northern Colorado
Collaborating across Campus: Constructing Access to the Petteys Collection of Women Artists
During the 1970s, Chris Petteys established herself as an authority on women artists. Her work championing feminism and the creative work of women endures through her Dictionary of Women Artists and her physical acquisition of works by artists such as Mary Cassatt, Kathe Köllwitz, Hannah Höch, Elizabeth Catlett, and Louise Nevelson, among others. Accessioned in 2008, the Petteys Collection has become one of the University’s most esteemed teaching collections. Consisting of artwork, research, and personal correspondence, it is a significant responsibility for its stewards. The presenters’ collective focus is to understand how we can best preserve this physical collection while supporting its use in current art and art history pedagogy. This presentation explores the successes and challenges faced in turning it into a digitally-accessible resource for teaching and research. Central to these outcomes is the

establishment of an internship program that provides students the experience to work firsthand with the art and archival resources. Gilderhus and Trask discuss the unprecedented collaboration between the School of Art and Design and the University Libraries and Archives, as well as their work in developing stakeholders across campus. Further, they consider the ways this project brings Petteys's feminist legacy into the 21st century.

Skye Gilkerson, Elms College

Longing and Distance

In his book, *The Spell of the Sensuous*, David Abram addresses the way that we, as contemporary humans, tend to experience nature as separate from ourselves. Abram offers a model instead, in which perceiver and perceived are interdependent, where the material universe knows itself through human senses: "the world is perceiving itself, through us." *Longing and Distance* addresses Abram's vision of ecology and phenomenology in relation to landscape through a discussion of Gilkerson's works, *Unending, Everywhere (Nowhere)*, and the series of projects inspired by Carl Sagan's *Pale Blue Dot* photograph: *Pale Blue Dot Viewfinder*, *Dear Sirs*, and *There and Back*. Images of landscapes create perimeters to focus, to limit, to comprehend. The very concept of landscape depends on viewers conceiving of themselves as separate from the natural world. Landscape images depict an environment with a beginning and an end. Gilkerson's projects seek a revisioning of landscape. They explore the perspective shift that comes from revealing the scale of humanity set against the vastness of the natural world. Addressing complicated desires to capture, to know, to contain, these projects investigate the inherent tension between intimacy and distance as expressed through lenses, screens, and technology.

Caroline Gillaspie, The Graduate Center, CUNY

Fueling the Union: Coffee Consumption in Winslow Homer's Civil War Images

Winslow Homer's *Rainy Day in Camp* (1871) depicts bleak conditions at Yorktown, featuring weary soldiers awaiting their boiling coffee ration. Amid colonial boycotts of British tea, consuming coffee imported from Latin America became an act of political subversion, driving the burgeoning U.S. coffee culture. Scholars have argued the earlier significance of Yorktown in the Revolutionary War was an important allusion in Homer's painting. Gillaspie posits that the motif of coffee drinking in this image further associates the beverage's significance for Civil War soldiers with its consumption in Revolutionary times, illuminating the trajectory of the maturing American coffee culture. In examining Homer's Civil War-era paintings and prints featuring Union soldiers drinking coffee, Gillaspie argues that this frequent motif documents an ephemeral act that nevertheless reveals the deeply ingrained desire for the beverage by the 19th century. The juxtaposition of the pitiful mule, caricaturing Jefferson Davis, with the boiling coffee alludes to rations received by Union soldiers but not Confederates and the physical benefits the brew provided. A great hypocrisy emerges as the invigorating draft was viewed as an ostensible necessity for the Union's effort, yet simultaneously the demand for coffee exacerbated the use of slave labor on Latin American plantations.

Bridget Gilman, San Diego State University

"The Silence Is Splattered with Fear": Gordon Parks's Photographs of Segregation in Alabama

In 1956 Gordon Parks, *Life* magazine's first African American staff photographer, traveled to Choctaw County, Alabama, to document three black families as they endured the daily realities of segregation. Parks arrived in the wake of the seminal Montgomery bus boycott. Yet his pictures reveal not a world stirred into agitation, but a permeation of bias in the quiet confines of domestic life. The photographs are pointedly different from the violent, graphic documents of the American South most famously associated with the Civil Rights Movement, encouraging empathy rather than demanding shock or outrage. Parks's intimate images illuminate emotional and financial burdens, as the families navigated a minefield of racial divisions in public and private spaces. Published as *The Restraints: Open and Hidden*, Parks's photographs were viewed by nearly twenty million mostly white, northern, middle-class *Life* readers. This paper considers Parks's series importance as a record of segregation in everyday life—a record that reformulates the norms of documentary photography in more visually complex and socially intimate terms, and was pointedly constructed to reveal racism's deep roots in social, spatial, and economic injustice.

Barbara Giorgio-Booher, Ball State University

Conservation Tales: Children's Books about Wildlife Conservation

In Spring 2018 a team of animation, visual communication, photography, and education majors collaborated with field scientists to develop three children's books about manatees, seahorses and sea turtles for the *Conservation Tales* series. The series teaches children in grades 3–5 about wildlife conservation and science process skills. The books fill a void in the market by presenting authentic stories about wildlife that include information about conservation actions readers can do at home. The course was the result of a collaboration between biology professor Dr. Tom McConnell and Barbara Giorgio-Booher in the School of Art. Team members developed storyboards, characters, and initial sketches, then traveled to Florida to meet scientists from three research institutions who study the animals. The team interviewed the scientists, discussed potential storylines, completed sketchbook studies, and took photographs as a personal record. Upon their return, the team developed finished illustrations, diverse characters, and authentic scenes. Stories were developed to include conservation action plans and inquiry learning activities to help readers practice the science skills. Additional educational materials were created to engage children in the books and activities to learn about the animals. The presentation discusses the creative process, the role of collaboration, and community engagement.

Georgina Gluzman, Consejo Nacional de Investigaciones Científicas y Técnicas

"A Special Category": Some Women Artists in All-Female Shows (Argentina, 1930s)

In 1936 the noted Argentine art critic Julio Rinaldini accused women artists who took part in all-female shows of putting themselves in a special category of artists: those with limited talent and creativity. Considering this influential statement, why would any woman participate in a show like that? This paper sheds light on the career of some women artists who took part in these events, particularly in the shows organized by the Club Argentino de Mujeres, a feminist organization whose annual show became a fixed event in the Buenos Aires artistic calendar. Gluzman carefully analyzes the trajectories and critical reception of women artists such as the sculptor Antonia Artel, the sculptor and engraver María Carmen Portela, the painter Lola

Nucífora, the sculptor Augusta Tarnassi de Palma, and the painter Mané Bernardo. These women artists, who came from different backgrounds and had different artistic interests, decided to identify themselves as women artists despite the attacks of many critical voices.

Ruthann Godollei, Macalester College

Fight Nazis: Visual Protest and Pushback on Campus

With the tacit approval of the current national administration, ultraconservative and neo-Nazi movements have been emboldened to become more visible and active in public. While not new, there is evidence that the frequency and vehemence of such expressions are on the rise on college campuses. At Godollei's school, Macalester College in St. Paul, MN, in 2017–2018, a series of swastikas were carved in public places. In response, students and Godollei printed letterpress "Fight Nazis" signs to cover each site. The college administration ordered the removal of the letterpress signs as "provocative." Concurrently, they stopped reporting incidents of swastikas on the theory that it encouraged vandalism. In response, Godollei used her 2018 campus solo exhibit to print a portrait of her father in WWII bearing the caption "Fight Nazis" and created an interactive antifascist Superbowl penant giveaway project. Other students used masking tape on the windows of their studios for a running commentary on events. Ensuing art projects and discussions have illuminated issues and tactics surrounding how best to address hate symbols, use art to combat racism, and create effective clapback to inaction and/or suppression of response.

Cheryl Goldsleger, Augusta University

The Duality of Space

The duality of space, its complexity and its simplicity, has been a constant source of inspiration for Goldsleger's work. Her paintings strive to create a sense of place beyond illusion using diagrammatic systems—grids, mazes, plans—where one may choose to view the space depicted as a microcosm, a macrocosm, or both. In the 21st century advanced technology enhances our traditional methods of perception and offers new vantage points from which we are able to "see." Using the visual language of maps as an armature, these paintings embrace real and imagined spaces attempting to address both the expansive and conflicting strictures of our society. By combining fluid linear elements with geometric diagrams, Goldsleger attempts to reflect and underscore the structure imposed on society and nature and to expose the sense of underlying chaos beneath those boundaries.

Norberto Gomez, Montgomery College

Omega Man: Consumption of the Non-Human through Mondo, Shock, Horror, and Postinternet Screens

This paper investigates the use and abuse of the non-human animal in horror and exploitation cinema. Through an analysis of specific films and genres, we find that the non-human animal is often used as a narrative tool in support of anthropocentrism and the Humanist Project: championing the human-animal above all others while othering the non-human. The paper wonders, in an age of networked global citizens, are non-human animals the only "other" left? If so, what does this mean for screen culture and the future digital animal, the posthuman or transhumanist, and the post-animal?

Emily Goodman, Transylvania University

From Stars and Bars to Stars and Stripes: Flags as a Southern Medium in the Work of Sonya Clark and Melissa Vandenberg

Flags are Southern symbols. From country anthems declaring their love “for the red, white, and blue,” to the stars and bars emblazoned on the *Dukes of Hazzard*’s General Lee, various flags of America’s history seem to wave with a particular drawl. Melissa Vandenberg and Sonya Clark, based in Kentucky and Virginia respectively, have been exploring the particularly Southern character of American banners in their practices, de/reconstructing flags to explore their symbolism. In this paper, Goodman argues that Clark and Vandenberg use flags to challenge the dominant conception of Southern identity with regard to race, class, and gender. She considers how each artist employs a particular flag—the American flag for Vandenberg and the Confederate battle flag for Clark—to unpack the relationship between nationalism and militarism in the South, both historically and in the present. Goodman asserts that Vandenberg’s and Clark’s engagement with these specific flags draws on the rich legacy of Southern textile work to challenge the chauvinistic fervor for flags that is most commonly connected to a particular articulation of lower-class and rural white Southern masculinity. In so doing, they use their practices to offer an alternative narrative about Southernness.

Rae Goodwin, University of Kentucky

Grandmothers are Superheroes!

Goodwin believes all grandmothers are superheroes and we need to celebrate their strengths. In relational performance art installations, she works with individual audience members as participants to ascertain the superpowers of their grandmothers. Together they develop her superhero name and they draw a picture of her as a superhero. These drawings are pinned into the installation on fabric that belonged to Goodwin’s grandmothers. The drawings combine to create a site-specific comic book portrait of grandmothers as superheroes. Goodwin is concerned with the individual grandmothers in our society: after a whole life they are seen through the lens of their role or perceptions of their archetype and vastly undervalued. When Goodwin asks people about their own grandmothers, many confess they do not know her first name, how she grew up, or her favorite music. The absence in presence and presence in absence of this grandmother figure in the social lives of families leads Goodwin to think about relationships, relationality, and vulnerability in her work. Drawing in a public forum is a vulnerable act, which adds emotional content to this work. This socially engaged drawing project has been installed at USU, SUPERNOVA Performance Art Festival, Chicago State University, WGU, and SAIC.

Patrick Gosnell, Austin Peay State University

Typeface Hotel: A Study of Type, Image, and Brand

This paper covers the impact of combining type and image through a case study project known as “Typeface Hotel.” Students enrolled in Gosnell’s Typography 2 course are charged with conceptualizing a new boutique hotel that is completely saturated with the history, style, and attitude of a classic typeface. They must design a complete branding package, which includes documentation of research, justification of aesthetic choices, and application of their brand

across a wide swath of relevant products. This experience imparts the value of historical research as a methodology for strengthening knowledge of typeface designs. It also affords students an opportunity to use type practically (i.e., way-finding and paper systems) and decoratively (i.e., patterning and textile design). Topics of discussion include the recommended process for proctoring the project, examples of both strong and weak student outcomes, and reflective advice for future course applications.

Reni Gower, Virginia Commonwealth University

Longevity to Legacy

This talk highlights the interdependent mix of academic, curatorial, and studio practices throughout a 40-year career in the arts.

Daniel Graham, Georgetown College

Current Art Practices through 18th-Century Woodworking and Tools

Current technologies offer so much in terms of production and “ease,” but Graham argues this is often a deception. While it does allow for a lower entry point in terms of skill, it lacks the interaction and reaction of the maker. As an artist/woodworker, Graham looks back on period objects and often finds their skill and content evermore bewildering. They hold time and conversation and still resonate today, making them valuable containers for memory and interaction. From frames, furniture, clocks, to meticulous marquetry, 18th-century decorative elements and objects are as much an extension of their time as they are of their tools. Over the years of making similar objects, Graham discovered that he needed to use the very tools with which they were made. The tools of the 18th century are simple, but what they are able to make is not. Graham’s research into the processes and forms of the past offers fascinating clarifications or perhaps fresh alternatives for our 21st-century conceptual mindset.

Matt Greenwell, University of Tennessee at Chattanooga

Here and Now: Shaping Design’s History through the Lens of Contemporary Practice

As a studio-based discipline, graphic design is unique in its relationship to its own history. Rather than understanding history as a continuum of ideas and strategies rooted in technology, material, and context (social, political, economic), graphic designers often indulge in history as an endless stream of freefloating signifiers dislocated from any meaningful context. This endless recycling of form amounts, over time, to a kind of rewriting of history, wherein objects and ideas are reduced to least common denominators of form and style. A contextual approach to graphic design history—with particular attention paid to contemporary parallels in visual and material culture—can reveal the artifice of historical pastiche. This paper explores pedagogical strategies that position art and design history as a catalyst for students to think about unique design solutions in the specific context of our time and place. Examples include László Moholy-Nagy’s conception of the “filmic” as an expression of the avant-garde’s interest in the potentiality of emerging media and technology; experimental typography of the 1960s as an exploration of design as an extension of language and thought; and the Situationist *dérive* as a strategy to reveal and respond to invisible patterns of habit and thought through design.

Dori Griffin, Ohio University

Designers Curating Archives

Projects involving archival research and curation offer excellent opportunities for critical engagement with design history. This paper shares a case study: a book and exhibit design project in which students construct a specific visual/textual narrative around a broad historical theme (e.g., information design). The project teaches skills in typography, grid systems, and user experience. Concurrently, it builds research skills and historical knowledge. Griffin introduces students to archives, often their first exposure to image research beyond Google. With university archivists, they locate and request specific images and discuss intellectual property. Concurrently, Griffin teaches how and where to seek high-quality, creative-commons historical images online. With these resources, students craft historical narratives through self-authored texts and curated images. Immediately, they encounter how images and representational strategies are motivated, not neutral, and how the design process actively makes meaning rather than acting as a passive conduit for pre-existing messages. Students actively, visually construct mediated historical understanding through making. For many, it's a more effective path than their design history course. This project produces strong portfolio results building contextual understanding of design's history. Griffin offers it as an initial model that fellow design educators can build on to cross-pollinate studio-based and historical teaching and learning.

Virginia Griswold, Austin Peay State University

Form Follows Failure: Risk, Reward, and Humility in the Sculpture Classroom

Often when demonstrating material techniques to students in the sculpture studio, Griswold will deviate from what she knows will produce successful outcomes. Instead, she uses material knowledge as a starting place for exploration. The demonstration takes on a life of its own. Griswold has found that embracing a certain degree of uncertainty while teaching can lead to an engaged classroom. Failure is more exciting than success. Her paper explores this teaching practice and its potential to encourage experimentation and failure among students. Actual images of demo "fails" are included.

Daniel Guernsey, Florida International University

J. J. Winckelmann and the Method of Zusammenhang in *The History of Ancient Art*

The paper examines the origins and formation of art historical method in J. J. Winckelmann's *History of Ancient Art* (1764). Guernsey argues that at the core of Winckelmann's thinking about method is the idea of Zusammenhang, or context construction, that gave systematic rigor to art history by providing readers a more philosophically informed, methodological alternative to biography, antiquarianism, and connoisseurship that dominated art historical writing in the mid-18th century. The main contention is that Winckelmann questioned the Aristotelian view of poets and aestheticians that history is limited to the study of particular facts in an antiquarian sense, whereas poetry expresses universal truths synthetically and imaginatively. It illuminates how he transformed Zusammenhang from an artistic principle involving imaginative synthesis in poetry to an archaeological science of finding the interconnections of facts in ancient cultures, contextually and synthetically. The paper considers Winckelmann's understanding of Polybius's *Universal History*, Vitruvius's *On Architecture*, and Montesquieu's histories of ancient Rome, all of which employed Zusammenhang in historical inquiry. Guernsey

concludes that Winckelmann's method of *Zusammenhang*, despite its contradictions, laid the foundation for German art historical thinking in the 19th century on how historiography and context construction should be conceived and practiced.

Belinda Haikes, The College of New Jersey

Disciplinary Standards: Who Needs 'Em

Being on the tenure track is full of ambiguity and provides at best an unsure outcome. How many shows does the candidate need to make tenure and promotion? What counts for research, for service, or for other? The roadmap to a successful tenure and promotion application is by and large dependent on the information given to the candidate during the process. And that information can be a fantastic roadmap or offer minimal guidance that hinders the process, depending largely on departmental and university culture. However, the use of a departmental disciplinary standard in the tenure and promotion process can enable agency for the candidate. This paper looks at the differences between having and not having a department and college disciplinary standard for the tenure and promotion process. First person narratives will also be included to discuss the benefits and problems of disciplinary standards on the successful tenure and promotion case. Further, this paper begins to examine whether the use of disciplinary standards can help to have successful tenure and promotion applications. The tenure and promotion process is fraught with uncertainty; this paper examines the strategy of disciplinary standards for clarification.

Peter Happel Christian, St. Cloud State University

Sword of the Sun

Happel Christian's contribution to *Landscape in Pieces* traces lines between printed matter and installation projects that together examine his understanding of the landscape as a place of enlightenment, of trauma, of labor, and ultimately a place from which he is not separate. A recent project, *Sword of the Sun*, forms the basis of the presentation. *Sword of the Sun* draws its title from a short story by Italo Calvino. In the story, an elderly man swims in a nameless sea at sunset while contemplating the spangled shape of the setting sun on the water around him. From the edge of Calvino's imaginary sea, Happel Christian makes pictures and objects in and around the landscapes of his home in central Minnesota. Prominent in the project is an abandoned quarry pond that sits near a busy grocery store and is approximately one thousand feet from his backyard. This nameless, man-made void in the landscape serves as a looking glass from which he draws out experimental works about time and place that characterize his precarious relationships with nature and photography.

Katie Hargrave, University of Tennessee at Chattanooga

It's Nothing Personal (Space)

Within her current practice, Hargrave explores the American landscape, the history of public lands in the U.S. (the Department of the Interior, Bureau of Land Management, and the National Park Service), official symbols, and ecology. How can state-sanctioned symbols be manipulated to make more ethical institutions? How can knowing histories and mythologies of the landscape ask us to radically revision our ideas of nature through direct intervention with our environment or with public spaces we happen across? Hargrave is interested in the

narratives that surround landscape in the United States, including the transcendentalists and homestead acts, as well as how we use land as tourists, what our actions do to the ecology of public lands, and how politics and history are seen and unseen in public space. Using drawing, video, embroidery, and installation, this diversity of approach allows a subtle narrative to unfold from multiple perspectives over time, asking the viewer to explore much in the same way they might in the wilderness.

Sharon Hart, Florida Atlantic University

The Living Darkroom

The darkroom is a lively, magical space. Hart has seen firsthand how a B&W photography class excites and benefits students. There is value in experiencing how photographs were made historically and in building on those past methods. Processing and printing require diligence. It is a physical practice that relates to science, cooking, and art. Working in the darkroom is collaborative; what each individual does impacts the entire group. This typically creates a strong sense of community and a fulfilling classroom dynamic. Photographing with film is a way to break out of the quick snapshot mentality. Students tend to slow down and spend time looking, thinking, and composing prior to pressing the shutter. Perhaps due to this consideration, students who take an analog photography class become better photographers in general. Working with light-sensitive materials is engaging and often leads to experimentation. There is an analog photography resurgence and student interest is high. Currently, Hart's Fall 2018 B&W photography class is full with a waitlist.

Herbert Hartel, Queens College, CUNY

Searching for Meaning, Identity, and Place: Locating the African-American Abstract Expressionists

Often ignored or overlooked, several African Americans—Charles Alston, Hale Woodruff, Beauford Delaney, Harlan Jackson, Romare Bearden, and Norman Lewis—were associated with Abstract Expressionism but practiced representational styles throughout their careers. They found it difficult to break away from social and political concerns and racial identity. This is not surprising, since Abstract Expressionism coincided with the Civil Rights Movement. There was a racially-determined aesthetic among these artists, but it was never definitive or absolute. Their socially aware themes were inextricably connected to their abstraction even as they strove to be more broadly relevant. To achieve this they took cues from contemporaneous white artists. Thus, there are intriguing similarities among Jackson Pollock's drip paintings and Norman Lewis's nocturnal abstractions, Willem de Kooning's women and Charles Alston's blues singers, Hale Woodruff's primitivist images and Adolph Gottlieb's pictographs, and Harlan Jackson's and William Bazotes's biomorphic abstraction. They developed a fleeting racial aesthetic which included deep, darkened tones in color-fields, preferences for greys, blacks, deep blues and purples, and jagged, twisting forms reminiscent of African sculpture. As time passed and politics changed, later African-American modernists became less concerned with racially identifiable styles.

Laura Hartford, Bellarmine University

Photography: Putting History in the Hands of Students

Hartford's institution recently completed a darkroom renovation, prompting questions about the value of analog photography in the digital age. "Wet" photography remains part of the curriculum because it appeals to students' love of tactile work; it underscores basic optical and exposure principles involved in recording images, and it places photography within a historical and cultural context, providing opportunities to explore how changes in imaging technology over the past 200 years have impacted society and vice versa. These issues are covered in much greater depth in Hartford's History of Photography course, but making images using 19th- and 20th-century techniques, or remnants of them, allows students to "feel" what it was like to practice photography when it was a time-intensive process resulting in a physical object hand-worked by the creator and often designed to be held. Hartford teaches a summer course in London and ties projects directly into the places they visit. Students have made salt prints at Lacock Abbey, where the positive/negative process was invented, and stereocards before visiting the Victoria & Albert Museum to learn about the 1851 Great Exposition, which made stereo-photography all the rage. Assignments are designed to make history vivid and coursework impactful.

Benjamin Harvey, Mississippi State University

Going Underground: Asterios as Orpheus in the Work of David Mazzucchelli

Asterios Polyp (2009), David Mazzucchelli's critically acclaimed and experimental graphic novel, describes the marriage of an architect, Asterios Polyp, and his sculptor wife, Hana. Their relationship is threatened by the intrusion of Willy Ilium, a choreographer who enlists Hana to design the sets for his avant-garde production, *Orpheus (Underground)*. The three characters replay the archetypal roles presented by the story: Asterios is Orpheus, Hana Eurydice, and Willy Hades. These parallels become explicit in a virtuosic twenty-page section towards the end of the book. It is a kind of comic-within-a-comic, where the author puts his usual approach to cartooning to one side and stages a wordless, purple-inked reenactment of the (repurposed) story, as imagined and performed by Asterios. Harvey argues that by retelling the famous story of Orpheus and Eurydice in several ways, Mazzucchelli is pointing to a fundamental difference between modernist and postmodernist aesthetics. Asterios, the modernist architect, sees himself as a tragic hero condemned to repeat Orphic patterns; but Willy, a full-blown postmodernist, shamelessly appropriates "other famous dance compositions," which he reassembles into *Orpheus (Underground)*. Asterios's fear of losing Hana thus parallels another anxiety—the fear that his entire aesthetic is outmoded and on the verge of eclipse.

Brenda Hawley, Utah State University

Stories of Home

Place matters. By place, Hawley means more than just geography. Place is nature and culture, the spiritual and the political, embedded within the ground itself. Place matters. Where one finds place, one finds communities. Humans. Groups of people with stories, traditions, laws, and mythologies all their own. Hawley was born, raised, and built in Logan, Utah. She is a product of this place. The mountains, the churches, the grocery stores, and the schools have made her who she is, whether she likes it or not. This project consists of writing and illustrating a zine of full-page illustrations and short essays and stories about Logan and its citizens. Hawley highlights the beauty and unique past and present of her town. The end goal of the project is to

not only educate people about the diverse communities in Logan, but to instill a sense of responsibility and care in its citizens, so that as their home continues to grow and change, its communities have the self-awareness needed to protect Logan's unique history and identity, while allowing positive change to take place. At the heart of Hawley's project is storytelling. Stories she knows, and stories she has not yet heard.

Morgan Heard, University of Alabama

"May the Points of Our Needles Prick the Slaveholder's Conscience": Women's Abolitionist Needlework and the Antislavery Fair

Women played a significant role in the abolitionist movement of the first half of the 19th century. However, the visual and material culture of this movement is often ignored in the realm of art history, perhaps because the items, including pot holders, needle books, and needlework, were created by women and traditionally used at home. Antislavery needlework, such as one piece held at Colonial Williamsburg which pictures a supplicant slave surrounded by a border of flowers, skirted political lines while remaining in the domestic sphere. While little is known about the exact purpose of this piece, Heard suggests through comparison with similar items that it was most likely made for sale at an antislavery fair. Through an analysis of the meanings that the art of needlework had in 19th-century society as well as an examination of the fundraising fair, this project demonstrates that the Colonial Williamsburg *Anti-Slavery Needlework*, with its combination of abolitionist iconography and traditional needlework flourishes, visually epitomizes the duality of women in the abolitionist movement. As this work demonstrates, these women brilliantly worked within what was seen as the appropriate domestic setting by society, while also actively participating in the political sphere and market economy.

Tera Hedrick, Wichita Art Museum

Hair and Heirs: Picturing Relationships in 18th and 19th Century Portrait Miniatures

In the 18th and 19th centuries, the use of hair as personal and secular relic—most commonly set into jewelry—reached its apogee, especially in Britain and America. Particularly popular was the coupling of hair with portrait miniatures. As the hair ceased to live, becoming a dead object divorced from the body to which it belonged, the portrait conversely became quasi-living through its coupling of likeness and physical remains. Unlike religious relics of previous generations, hair miniatures marked out personal, rather than corporate, relationships, creating a tangible link between husbands and wives and parents and children. This paper explores the ways in which hair relics as added to portrait miniatures impacted the representation of family relationships during the 18th and 19th centuries.

Johnna Henry, Williams College and The Clark Art Institute

The 1961 Mississippi Freedom Riders' Mugshots: A Visual Intervention

This presentation examines a selection from over four-hundred mugshots, taken in Jackson, Mississippi, during the summer of 1961, which depict the Freedom Riders, a group of interracial activists who attempted to desegregate bus and train stations in the South. Embodying the aesthetic and improvisational demands of nonviolent protest in the early years of the Civil Rights Movement, per instructive literature such as George Lakey and Martin Oppenheimer's A

Manual for Direct Action, the sitters of the mugshots undermine the flattening conditions of the genre, which undertakes specific formal strategies to signify its subjects as criminal. Visually and contextually, the mugshots paradoxically reveal their sitters' subjectivity, enacting nonviolent protest at the level of photographic representation. Photography was essential to legislative action taken in favor of civil rights and in forming the movement's historical memory. The mugshots offer alternative ways of thinking through representation and agency in civil rights photography. Because of their tenuous journey from the archives of the Mississippi State Sovereignty Commission to the public view in 1998, the mugshots are contextualized in light of a temporal gap between their creation and resignification by historians. This presentation thus aims to situate the mugshots' contemporary intervention in a visual, iconic history.

Elsie Hill, Georgia Southern University

Fleeting Objects: Between Representation and Incorporation

The placement of objects within or near the painting space defines the level of intimacy that the viewer experiences with a work, alters the perspective from which it is viewed, and provides additional information about its content. This juxtaposition highlights the capacity of objects to manipulate the viewer's perception of painting as well the painting's potential to influence the perception, and value, of objects. *Fleeting Objects* consists of paintings augmented by small installations of artifacts and sculptures. The paintings are based on a photographic examination of commercial demolition sites and range from *trompe l'oeil* to abstraction. The objects toggle between representation and incorporation of this subject matter and occupy spaces in, near, or beneath the painting. The artifacts and the paintings together recall the existence of the former structures and function reciprocally as the signifier and signified.

Bryan Hilley, Nasher Museum of Art at Duke University

Here Today, Gone Tomorrow: Visibility in the Performances of Chris Burden

Between 1970 and 1975 Chris Burden deliberately shifted from the production of sculptures to enacting ephemeral performances using his own body. As a result, a binary reading occurs where the artist occupies dual roles as one who acts and one who is acted upon. Previous research on works from this time produced rhetoric over Burden's hybrid status and its impact on both viewers and the artist. Opposing camps emerged, arguing that Burden's actions can only affect either viewer or artist, but never the two together. Complicated further, many of the performances executed during this time conceal Burden's visible presence and muddle their reading due to the absence of an observable art object. Without having anything visible to latch onto, these specific works become more reliant on the phenomenological experiences of all involved. Using works from Burden and other performance artists from this period, this paper expands the role a performer's presence, whether hidden or exposed, has on its audience while taking into account the artist's own battle with subjectivity. Once seemingly dialectically opposed, the experiences of both parties should be considered in the overall reading of the works.

Jillian Hirsch, University of Tennessee, Knoxville

Greening the Greyscape

As the global population grows, rural greenescapes increasingly become urban greyscapes. Industrialization and urbanization has been major causes of habitat loss and decreased biodiversity throughout the planet. In an effort to realize a greener urban ecology, artist Jillian Hirsch cultivates novel and dynamic ecosystems of algae, mosses, lichens, and other organisms on the surface of her sculptural artwork by utilizing the chemical and physical properties of certain ceramic and cementitious materials. These “bio glazes” are achieved through a variety of experimental methods and techniques. This paper explains the research findings and expands upon the potential implications of the artist hacking the greyscale for a greener future.

Jason Hoelscher, Georgia Southern University

Ten Theses on Art and Artificial Intelligence

This paper is structured as something akin to the theory equivalent of a poetry slam. Hoelscher offers ten arguments and speculations about ways the continued emergence of artificial intelligence might affect (and effect) art and creativity in the years to come. By necessity these are fast and rapid-fire idea-bursts, which seems appropriate considering the quickening pace of A.I.’s ingress into human affairs. Among the questions and topics Hoelscher addresses are: if aesthetics arose as a coherent discipline in the 18th century in part as a response to the increasing focus on Enlightenment quantification, what are the roles of art and aesthetics today, as every aspect of culture becomes permeated with (and quantified by) ambient A.I.? What are the problems and potentials regarding discourse construction in a technologized and high-granularity post-truth context? How does the gaze operate when the feedback loop of subject-to-subject reciprocity is broken by one-way surveillance? What about an alternate A.I. of Artificial Imagination? For that matter, why not A/I.A.I (Aesthetic/Indeterminate Artificial Intelligence)? These and other ideas, claims, counter-claims, and provocations yield a paper that offers as many questions as answers.

Alma Hoffmann and Keith Wall, University of South Alabama

Type as Visual Reality

This research started as an exploration of the boundaries between the artistic and functional qualities of typography. The context for this endeavor was a graduate independent study class created with the purpose of pushing both student’s and instructor’s expectations of typography. As a point of departure, Hoffmann and Wall used the matrix developed by Rob Carter in his book *Experimental Typography*. This was a process to learn to see letters beyond their functional purpose; they suspended expectations of how letters, words, sentences, and paragraphs function. The experimentation helped them see letters and words beyond language while not completely suspending their functional meaning. The exercises and pieces created during the semester investigated typography in a manner that goes beyond its traditional role of a two-dimensionally organized distributor of information. Ultimately, the typography became a three-dimensionally expressive creation that seeks to connect viewers with content in a more active and engaging manner. These experimentations were also influenced by historical research, a desire to create an immersive environment in small scale, and a deep sense of curiosity that culminated in a unique body of work that represents the student’s thoughts of typography as a visual reality.

Dana Hogan, Syracuse University in Florence

Representations of Judith on Quattrocento Marriage Chests: Exhorting the Heroic Female Identity in Service of Civic Duty

Renaissance marriage chests (*cassoni*) were domestic objects which conveyed moral lessons about gendered public and familial identities to the bride. One popular subject of these narrative chests was that of biblical Judith, a woman of exemplary feminine virtue, who demonstrated courage and masculine prowess in order to save her community. Previous scholars have justified her significance in domestic representations by citing her character and her special relationship to the civic identity of Florence. However, few have addressed the complicating factor of her model of female strength in a patriarchal society, counter to typical *cassoni* narratives emphasizing obedience. This study explores possible motivations for selecting the multidimensional character of Judith as an *exemplum virtutis*, and examines the diverse range of representations of her story on *cassoni*. Hogan proposes that this surprising narrative choice communicated traditional feminine virtues while also serving as a model for elite noblewomen negotiating shifting identities as wives, mothers, and widows. Though the narrative's gender inversions had the potential to challenge male leadership, artistic conventions of *cassoni* representations de-emphasized the violence and agency of Judith's act and emphasized her humility. These representations signaled role flexibility for elite noblewomen to navigate gendered power structures in service to their communities.

Kenyon Holder, Troy University

Realizing the Gulf: Walter Anderson's Cottage Murals

Artist Walter Anderson is remembered today for his vibrant depictions of the flora and fauna of his native Gulf Coast ecosystem. Though no "outsider"—Anderson had studied in New York and at the Pennsylvania Academy of Fine Arts—he spent the years 1945–1965 relatively isolated in his cottage near Ocean Springs, Mississippi. Here he produced watercolors and public murals that speak of a transcendent and spiritual communion with the environment. It was not until Anderson's death, however, that the murals he had painted on the walls and ceilings of his cottage were discovered. Inspired by Psalm 104, these private artistic expressions speak of the majesty and eternity of nature. Art, for Anderson, was not only a commercial or intellectual exercise, but, as these personal images suggest, a mystical realization of form. It is perhaps not without irony that the cottage itself was severely damaged by Hurricane Katrina, the very environment beloved by Anderson, lifting it from its foundations. This paper explores these murals and their subsequent recontextualization in the Walter Anderson Museum.

Stacey Holloway, University of Alabama at Birmingham

Not to be Otherwise

As a sculptor, Holloway considers three-dimensional space as an opportunity to invite her audience into a curious universe. Through the 2017 SECAC Artist's Fellowship, Holloway created a new body of work, *Not to be Otherwise*, that immerses viewers within a surreal installation environment. This paper addresses how the fellowship has provided opportunity to expand Holloway's material vocabulary, increase scale, and ultimately open new trajectories in her practice.

Angela Horne, Georgia Southern University: Armstrong Campus

The Other GDP

Processing through tenure and promotion can be challenging and at times demoralizing. In this paper, Horne discusses an approach to how graphic designers can find their place in academic evaluative structures, gives tips for reporting on the “3-legged stool” of teaching, scholarly, and service-based requirements, and, finally, suggests practices to implement while trekking through the quagmire of T&P. She does so by sharing her experiences from three perspectives. First, Horne gives the hindsight view of a graphic designer/full professor as she navigated through T&P via the school of hard knocks to survive (and sometimes thrive) as a lone wolf graphic designer on a liberal arts campus—while receiving very little actual guidance once she started on the T&P track. Second, as a member of department and college-level T&P committees, Horne has reviewed many packets in the humanities, observed classroom teaching, and played a supporting role for colleagues going through this process. Finally, as a low-level administrator currently serving in the dual role of Visual Arts Coordinator and full-time faculty, Horne has gained insight regarding the review process and how to play a role in the process itself.

Amanda Horton, University of Central Oklahoma

How My Flipped Classroom Flopped: A Case Study in Teaching Design History

In recent years, there has been a trend in education towards the flipped classroom model, taking traditional instruction out of the classroom and making class time instead focus on discussion and course work. This type of instruction seems ideal. After thoughtful consideration, a plan was adopted for History of Graphic Design I at UCO—and it failed miserably. Horton examines the experience of her adaptation of the flipped classroom, addressing questions like: What went wrong? Will flipped classrooms on design history always fail? And, how do educators pick up the pieces when a flipped classroom flops. When Horton’s flipped classroom failed, it pushed her to reassess the curriculum and the design program, and to reevaluate the goals of the class. As a result, she gained insight into her strengths as an instructor. The presentation’s intent is to provide a case study that other design educators can learn from. Failure is often taught as a learning opportunity for students, and it is important to keep in mind that educators can learn from failures as well.

Andrew Hottle, Rowan University

Ruined Splendor Personified: Sylvia Sleight in the Crystal Palace Garden

Although mostly remembered as a feminist painter of male nudes, the Welsh-born artist Sylvia Sleight (1916–2010) also created a ruminative series on the theme of neglected sculptures in the dilapidated Crystal Palace Garden in London. After the once-celebrated Victorian-era Crystal Palace was destroyed by fire in 1936, the garden fell into disuse. Stirred by news of James Broughton’s *The Pleasure Garden*, an experimental film that was shot at the site, and by reports of the imminent public sale of the remaining statuary, Sleight visited the abandoned park in 1956 and eventually painted more than thirty canvases. Contrary to straightforward documentary photographs and unlike picturesque landscape paintings, her series presents a complex and poetic layering of direct observation, realist technique, remembered experience,

nostalgia, isolation, and personification, as well as an impulse to preserve what would soon disappear. Like a modern Pygmalion, Sleigh imbued some of the stony figures with human qualities that enhance the melancholic mood of their neglect and subsequent removal from the destroyed garden. When the works were exhibited in 1962, critics perceived only their "historical value." At a distance of more than half a century, however, the complexity of Sylvia Sleigh's vision emerges.

Kerr Houston, Maryland Institute College of Art

"There Is a Strong Instinct in Me": Drawing in the Field as a Means of Study

Drawing has long been seen as a valuable means of recording, processing, and engaging with an unfamiliar environment. But how might it best be incorporated into a study abroad program? This talk alludes to historical examples, contemporary pedagogical principles, and recent student work in proposing some ways in which drawing in the field can be productively introduced into a study abroad curriculum. The focus is largely on Venetian sculpture and architecture, but most of the principles discussed have a broader applicability and relevance.

Amy Huang, Brown University

Landscape of Memories: A Case Study on 17th-Century Nanjing

Nanjing—eight-time imperial capital between the 3rd and 15th centuries—is a city with a complex political and cultural history. It has long been remembered through the literary tradition of *Jinling huaigu*, "reminiscing on the past of Nanjing." As a mode of artistic production, *huaigu* constitutes historical reminiscences inspired by visits to historic sites. Huang argues that artists participated in *Jinling huaigu* by producing images of famous sites in and around the city. By painting sites of Nanjing, they were actively engaging in memory-making. This paper considers visual modes of memory in Chinese paintings through 17th-century Nanjing. After the trauma of the Manchu conquest in 1644–1645, historic sites of Nanjing became important loci for remembering the fallen dynasty and for exploring the links between the recent and distant past. Artists employed a wide range of visual strategies to represent Nanjing's historic sites—some could be identified through pre-established schemata while others are recognizable only through inscriptions. Huang's analysis reveals that the treatment of place is related to the nature of memory. In other words, the "truth" of the landscape is not linked to how it is painted but to what type of memories the artist was trying to evoke.

Karla Huebner, Wright State University

Are We ReD? Revue Devětsil and the World of Czech Modernist Magazines

ReD, or *Revue Devětsil*, published by members of Czechoslovakia's dominant Twenties avant-garde group, is but the best-known of a plethora of Czech interwar little magazines. During the First Republic (1918–1938), Czechoslovakia was a hotbed of periodical production. Looking through the titles in the card catalog at the National Library in Prague, one gets the feeling that Czechs started periodicals as readily as people now start blogs, and on as wide a variety of topics. One could subscribe to magazines and newspapers dealing with art, literature, design, politics, humor, health, fashion, and film, to name just a few foci. Just like periodicals today, frequency ran the gamut from daily to quarterly and annual, and production values ranged from poor design on newsprint to high-end, lavishly-produced products with four-color

printing, glossy paper, and layout that remain impressive today. Huebner's research on interwar Czech art and culture has made much use of periodicals to illumine both what avant-gardists had to say and how they presented it. In this paper, she considers *ReD* as part of a modernist network that also included *Index*, *Kvart*, *Magazin dp*, *Panorama*, and *Pásmo*.

Amy Hulshoff, University of New Mexico

Sagehen in the High Sierra, a Proving Ground: An Evolution of Eco-Critical Earthworks in the Age of the Force Majeure

This paper argues for the evolution of earthworks as concepts within an eco-critical, art historical framework. The work Hulshoff uses to articulate this type of evolution is a large, 5-part plant-based plot installation in the Sagehen watershed of the Sierra Nevada mountain range of northern California. This conceptually large and widely spaced work is Helen Mayer Harrison and Newton Harrison's earthwork, called *Sagehen in the High Sierra: A Proving Ground*, so-called for its location and destiny within the larger framework of their globally conceived concept, *The Force Majeure*. Hulshoff places this project within a lineage of eco-critical art practices specifically engaging with the earlier work of Frederick Law Olmsted and Robert Smithson, moving into more conceptually shared spaces with Mark Dion and the collective called Borderlands Restoration. The presentation extrapolates the eco-centric relationships couched within *Proving Ground* and the composed wilderness of the aforementioned artists. These relationships establish a genealogy of artistic intentions and interpretations of the archive to contextualize the *Proving Ground's* tenets as a forward-thinking approach to climate change adaptation in art practice, long environmentalism, and science. The Harrisons' work integrates the traditional boundaries of conceptual art practices and scientific disciplines.

Myda Iamiceli, University of West Georgia

Memories [Re]mixed: Reimagining History

As a second generation Cuban-American, Iamiceli's cultural heritage is very important to her. Her mother spoke of Cuba and her experiences often—so often that her memories have become Iamiceli's over time. Growing up, Iamiceli always felt like she did not belong—she did not feel totally American or totally Cuban. Andrea O'Reilly Herrera asks, "Who is a real Cuban? Who is more Cuban? Churning in the mix were the experiences and expressions of *Cubands* [an all-inclusive term Herrera developed for the layered presences or nations that constitute Cuban culture], either born or raised off the island, who claimed to possess a Cuban consciousness shaped by their second-hand experience of exile." These feelings led Iamiceli to explore identity, duality, memories, and place. Her work frequently reimagines her mother's stories and creates new spaces or new realities that merge her mother's memories with Iamiceli's own. As a designer and author, Iamiceli employs ethnographic research methods to create content, and she experiments with mediums and form. Ultimately, her goal is to illustrate memories and how they shaped her identity. This paper discusses Iamiceli's research methods and how the iterative design process has helped her to construct these stories.

Raluca Iancu, Louisiana Tech University

Digital Printmaking: Beyond CTRL+P

Printmaking has historically been associated with and emerged from developments in technology. The digital revolution is no different. Iancu eagerly embraces these new processes, both in her own practice as well as within her printmaking curriculum. For the last couple of years she has been developing a Digital Printmaking course at Louisiana Tech University. This course combines digital and traditional processes in printmaking, such as digitally-generated matrices (using technology such as CNC routers, laser cutters, vinyl cutters and 3D printers to create plates) as well as various combinations of digital prints incorporated as layers into traditional processes such as relief, intaglio, and lithography. This paper expands on the way that Iancu integrates new technology into her courses through specific projects and their outcomes, as well as into her own studio and research.

Delane Ingalls Vanada, University of Florida

Timelessness: A Postmodern View in Designing Art Education

Time on task. Maximizing time with students. These are notions that have perpetuated ideals of product-oriented objectives and assessment. What if we focused less on time and more on timelessness; less on product and more on process and deep engagement? And what if focus on and assessment of “not the thing” and “invisible” social-emotional values are the key to creative and critical thinking? With a focus on process-oriented and issues-oriented teaching and curriculum, this paper presentation places focus on moving from product-based linearity toward more holistic development of artist/teacher/researchers in art education. When traditional pedagogies disempower students’ creative confidence and agency, how might a postmodern, reconceptualized, and socially constructive system of learning hold the keys to more engaged and student-directed scholarship as agents of change in our field? In the aim of agency, connection making, an ability to manage ambiguity, and a life committed to critical, artistic inquiry, the presenter proposes that art education curricula become more learner-centered (LC). Her LC approach makes visible the invisible drivers of true motivation, presents the power of open systems (vs. closed), and contributes to a call for research in inquiry-based and process-based art classrooms that lead to overall student capacity.

Chris Ireland, Tarleton State University

Fables of Curriculum Reconstruction—The Challenges of Building Interdisciplinary Arts Programs in State Schools

Interdisciplinary curriculums have been created in many colleges under many names (e.g., New Media, Digital Humanities, Technology and Culture, etc.). Part of the reason for the confusion is that contemporary art and design is not a single discipline but an umbrella term to define multidisciplinary works with various skills involved in their creation. Much of the contemporary digital art being made today requires skills that might be considered outside the traditional disciplines of the art degree, such as electronics and computer programming. This presentation encourages discussion about the challenges of building effective curriculums in multidisciplinary digital arts within the traditional studio art degree model. Questions include: What are the challenges/success stories of collaboration with disciplines outside the art field? Should art schools that offer art degrees also teach computer programming or business skills? If so, how much? What is the success point of a graduate with an interdisciplinary art degree? How do art

professors address the conceptual and artistic quality of a form that includes commercial and entertainment applications such as games, social media, and application design?

Manami Ishimura, TAMUCC

Stillness and Dynamism

Cultures have developed throughout the world with diverse expressions related to their thoughts and philosophies. These diverse expressions tend to be categorized Western and Eastern as dualistic perspectives. For example, Plato's Western philosophy and Chinese philosophy could be considered contrastive methods of thought. Even in art, the difference between Western and Eastern culture can be seen. For instance, Greek sculpture emphasizes the aesthetic of the body with the golden ratio and spiral construction of geometry, while statues of the Buddha express aesthetic postures and atmosphere without muscular and skeletal details. Thus Greek sculpture depicts the beauty of life along with mathematical natural spiral forms; Eastern Buddhist statues simplify the form and emphasize the beauty of the state of being. These cultures interacted and appreciated each other during the late 19th to 20th centuries. The acceptance of other cultures helped establish new aesthetics and new discoveries. For example, contemporary art established a dialogical art supporting provisional understanding and reconciliation despite opposing positions. The challenge is to hold a neutral state between opposing opinions instead of justifying one or the other. This discursive approach creates the possibility of empathetic identification with multicultural individual experience.

Alida Jakobson, Hunter College, City University of New York

Collaborating in Concrete: Chemi Rosado-Seijo's "La Perla Bowl"

La Perla, "The Pearl," is a neighborhood situated between the Atlantic coast and the walls of old San Juan, Puerto Rico. Built by former slaves in the late 19th century, the area has since been associated with criminal activity and derelict buildings. In 2006, local artist and skateboarder Chemi Rosado-Seijo, together with veteran skateboarder Roberto Cortés and other members of the community, reconstructed a neglected swimming pool out of cement and salvaged materials. Open to the public, this functional sculpture is used as a skateboarding ramp during the week; on weekends, it is transformed into a public swimming pool. This paper addresses Rosado-Seijo's continued engagement with the community of La Perla, through adaptations and artistic interventions over time to La Perla Bowl and the establishment of the La Perla Kite Festival in 2014. The interior of the bowl's physical structure is the primary focus of the project, demonstrated through transformations in use and decoration. This sentiment can be expanded to intentions for La Perla Bowl, illustrating tactics for prioritizing and giving agency to local needs and residents, while simultaneously making visible to the rest of the city this historically marginalized neighborhood.

Sue Jenkins, Marywood University

Beyond the Park Mural: A Win-Win Approach to Service Learning in the Design Classroom

Jenkins takes a holistic approach to integrating the high-impact practices of a service learning project into her web design courses at Marywood University. Here, she demonstrates how this type of project benefits students, clients, the university, and the greater community. One

challenge with most service learning in the arts is that it is limited by the idea that art students must create something of visual interest for some entity using fine art skills. However, more good can come from a service learning relationship when approached from an applied art perspective, as is often done in the field of Graphic Design. The methods Jenkins uses have students design and build a website for a local non-profit organization. Students gain valuable real-world experience in the safety of a classroom setting, with the guidance of the faculty art director who ensures the finished project's quality. This type of service learning is easy to implement and manage, provides a variety of holistic skills to the students beyond the actual design skills they use to fulfill the assignment, and creates a wealth of service learning outcomes for everyone involved.

Ally Johnson, University of Illinois, Urbana-Champaign

Non-Iconicity and Roy DeCarava's Civil Rights Portraits

In 1963, Harlem-based photographer Roy DeCarava produced some of the most compelling, though now forgotten, images of the Civil Rights Movement. In contrast to photojournalistic coverage, which favored mid-range views of unfolding events, DeCarava focused his lens on faces and bodies, creating intimate portraits of activists. In *Mississippi Freedom Marcher*, DeCarava's tight composition and sharp focus on a woman's face in the midst of a crowd commands the viewer's attention. In the powerful image *Force*, DeCarava captured a drama of shadow and light, cloth against skin, and hands on feet that coalesces into recognizable form within the semiotics of nonviolent resistance: an activist's bent legs take center stage as police forcibly remove her from a protest. Building on Martin Berger's examination of the "lost images of the civil rights movement," this paper considers DeCarava's photographs of the freedom struggle in relation to Nicole Fleetwood's notion of "non-iconicity" and black representation. In their striking clarity, DeCarava's portraits demand recognition of their subjects, not necessarily as remarkable individuals as much as human beings. In its inscrutableness, *Force* insists on a slower mode of recognition, one that requires the viewer to reckon with his or her own position within a system of oppression.

Jerry Johnson, Troy University

Engaging the Community through a Collaboration Center

For nearly two decades, iC3 (the International Center for Collaboration and Creativity) has identified, organized, and facilitated collaborative initiatives around the globe. It has been the mission and vision of iC3 to utilize "collaboration and creativity" as catalysts for bridging gaps between people, groups, cultures, and even disciplines. In general, understanding has been the goal. Through intentional and strategic creative and collaborative processes, multiple voices and stakeholders have been considered to produce a collective solution. This presentation highlights some of the most effective cases of civic engagement where seemingly disparate groups came together to solve a common problem through the design process.

Linda Johnson, University of Michigan-Flint

The Weasel as Pictura Poesis: Artistic and Animalia Alterations between Print Culture and Portraiture in Rembrandt van Rijn's *Hendrickje Stoffels*

Emblem books, typically a combination of motto, picture, and poem, had a didactic as well as illustrative function and were used to expound morality in the early modern period. Historically the emblem was one of the most distinctive of Renaissance art forms, lending itself to the interrelationship between painting and poetry. The use of animals as symbolic of moral virtue was a typical convention. The weasel, as *pictura poesis*, is illustrated as image and text in Henry Peacham's *Emblem 75*, which depicts an ermine being pursued by a hunter and two hounds. In the Renaissance era, legend had it that an ermine would die before allowing its pure white coat to be besmirched. Later, hunting creatures from the weasel species became associated with less favorable human qualities such as cunningness and slyness, common vices associated with female depravity. This essay examines an evocative portrait of Rembrandt van Rijn's mistress and art manager, *Hendrickje Stoffels*, in which a cape made from the fur of many weasels' bodies embraces Hendrickje's nude figure. Rembrandt's oil rendering can be read in opposition to Peacham's printed ideal of symbolic purity, redefining the use of a print culture and the changing mores of artistic expression.

Barry Jones, Austin Peay State University

<terminal>: Video as a Flexible, Portable, and Public Exhibition and Teaching Medium

<terminal> began in 2011 as a website dedicated to assisting artists creating internet art through the "<terminal> Award" program, funded by the Center of Excellence for the Creative Arts at Austin Peay State University. In 2012, <terminal> expanded to include exhibitions of video art in public spaces, public "remote" lectures, remote performances, live video performances, and recorded Skype interviews with new media artists. Exhibitions were mounted in stairwells, the APSU library, outdoors, and on public announcement monitors in the student center. The end goal was to engage non-art students in non-art situations, bring critical new media into the classroom through the net, and financially support the creation of new work. This paper discusses many <terminal> projects, as well as their successes and failures.

Tacie Jones, Virginia Tech

An Ethos of Action in Art?

This paper examines the use of collaborative video art as a tool to investigate the question, what is an ethos of action in art making, and do we need one? The presentation focuses on the use of multi-perspective video within a participatory project. Creative technologies students document their tackling of the posed question through philosophical inquiry and a collaborative mixed media work created out of this conversation. They then have full creative license and authorship in video post-production where they put their After Effects skills to use. What happens when students record their discourse around the question of social practice in art making? How do they choose to edit their records? When their positions are merged, where does the discourse take us in determining how artists can best contribute to developing a framework that addresses 21st-century problems?

Monica Jovanovich, Golden West College

"A woman to be admired and emulated": Remembering the Work of Miriam Matthews

Miriam Matthews is largely remembered today as the first African-American librarian in California and for her pioneering research on the history of people of color in the state. What is

commonly overlooked in Matthews's narrative is her unwavering advocacy of African-American artists in Los Angeles, many of whom were women. Prefiguring the Black Arts Movement, Matthews secured exhibition space at local libraries, collected and loaned the work of emerging artists, and was involved in the establishment of the Los Angeles Negro Art Association and the Eleven Associated Artists gallery. She was also an early member of the African-American women's group, the League of Allied Arts, and acted as a historical consultant to the Golden State Mutual Life Insurance Company. This paper examines Matthews's activities during the early and mid-20th century, bringing to light the ways in which she helped to create a network of support and exhibition venues when established museums and galleries in Los Angeles were unreceptive to both African-American artists and visitors. Matthews's efforts to formalize such opportunities and spaces were vital to bringing greater visibility to the work of African-American artists and yet her actions, to a great extent, have been forgotten over time.

Beverly Joyce, Mississippi University for Women

Breaking through the Silos

The Mississippi University for Women Galleries feature three distinct galleries with over 4,000 square feet of exhibition space—a sizable resource for a university that has just under 3,000 students. Traditionally, however, the Galleries had been seen as solely for the art and design department. When Joyce became the director of the Galleries in January 2015, she made it a primary goal to appeal to the larger university community. Starting with gallery talks and cultural demonstrations, she experimented with programming that has ultimately evolved into collaborations with faculty outside her department. Faculty from other departments have given gallery talks on exhibitions, exhibited work related to their own fields or interests, or have incorporated the creation of gallery installations into their own classes. These combined efforts have given MUW art majors diverse points of view on art and the creative process while engaging students from other disciplines. For herself, Joyce now sees the real value of the university gallery is to facilitate interdisciplinary learning across the university. In this paper, she discusses the programming and collaborative efforts that have led to this realization.

Lauren Kalman, Wayne State University

Between Synchronization and Interpretation: Coordinating a Foundations Program for Part-Time Faculty

The name “foundations” implies a root on which students build their artistic education, but contemporary art and design practices are diverse and shifting. When working with a foundations program largely staffed with a revolving pool of adjunct faculty, there is a dance between providing a structure that will give students a foundational experience and making space for academic and creative freedom. This presentation shares tactics and materials developed in the Wayne State University Core Studio program. The goal is to provide information and tools for practical application. Curriculum structure, syllabus and project templates, project samples, mentoring strategies, and related teaching materials are presented, analyzed, and shared. Challenges and successes in structuring a foundations program with an inconsistent group of instructors are discussed. Topics include mentoring instructors in student-centered learning, developing guidelines for the safe use of facilities like the wood shop, consistently delivering digital content in tandem with analog methods, and insuring that

conceptual skills are developed alongside technical skill, all while encouraging the unique experiences that part-time faculty bring to their classrooms.

Joseph Kameen, University of South Carolina Aiken

Like Fish in Water: The Impacts of Image-Fluency on Pedagogy in Painting

It can seem difficult to teach painting to today's students; when a fish knows only water, it ceases to notice it. Students can be so enmeshed in visual stimulation that they cease to recognize the value and power in it, and therefore may not be willing to fully participate in a process of seeing that requires time, patience, and the courage to continue in the face of failure. What we should not forget, however, is that while the fish may not be aware of water, it understands it deeply. We are arguably witnessing the most significant increase in visual literacy since the invention of the printed image. Today's students consume vast amounts of imagery, and not only do they absorb, understand, and react to these images naturally, but they casually communicate with imagery in interesting and nuanced ways. This paper discusses not only the challenges but the strengths that contemporary students bring into the classroom, strategies for making the essential qualities of painting relevant and interesting to these students, and how we can consider definitions of painting that allow digital and analog processes to co-exist without losing what is essential to the craft.

Stephanie Kang, The Ohio State University

***Tuna Rice Balls*: A Playful and Confrontational Performance of Asian Femininity**

In the video performance *Tuna Rice Balls*, artist Stephanie Kang appropriates images of Asian women that originate from online sources, ranging from *mukbang* videos to fetishistic pornography, integrating these various depictions into a figure that precariously balances between the desirable and the perverse. Her exaggerated and obscene performance begins as a prototypical cooking tutorial; however, halfway through *Tuna Rice Balls*, the tone unexpectedly shifts into a deranged fantasy that combines food and genitalia in a pornographic display. Through the use of her own body, Kang humorously delves into questions of racial, gender, and sexual identity, suggesting a connection between the eroticized, exoticized, and grotesque image. She reveals her body to be a physical manifestation of Asian femininity, which she then alters as a place of spectacle. It is through this process of self-invention and play that she manipulates societal expectations and reclaims agency over her own presentation and understanding of self. *Tuna Rice Balls* thus creates a space for public dialogue, where viewers are given the opportunity to question societal constructions of identity and the underlying roots that support contemporary cultural production.

Paul Karabinis, University of North Florida

Pursuing Mastery/Living with Imperfection: Hand-Made Photography in the Digital Age

The ease of image capture and the instantaneity with which photographs can be transferred wirelessly has diminished the necessity of analog photography and decreased availability of analog materials. Despite this, many artists are exploring processes from photography's pre-digital age. A reaction to technology, however, is not the sole reason for this interest in analog practice. The interest also emerges from a desire—one might say an ancient sensibility—that thrives upon the physical and material aspects of making a work of art. This presentation is a

reflection on the strategies, successes, and failures of a course that introduces photography as a hybrid printmaking process that is not defined by the production of exactly repeatable pictorial statements. Whether created with or without a camera, through digital fabrication, or by mixing media, historical photographic processes are a visual territory to be explored through experimentation, the pleasures (and perils) of in-process discovery, and a sensibility driven by the possibilities of how a photograph can be made, how it can look, and how it might function as a picture.

Lisa Castello, Kennesaw State University

101 Ways to Recycle a Dissertation

Recycling her dissertation caused Castello to reflect on both the writing process and product. The process is one of solitude littered with copious amounts of ink and paper, all the while students are asking themselves what life will look like when they are finished. The product is an artifact that shares space with similar artifacts on a shelf in a forgotten corner of a university library. Reflection on the writing process produced a piece entitled *adrift*. This boat, adrift on a golden sea, illustrates the revelation that Castello was not alone. Her husband provided support. Looking beyond herself, she added a box of paper boats and the phrase “if you feel adrift, take one of these boats and know that you are not alone.” Perhaps, in this act of reaching out, someone else will push through and pursue their dreams. The product, though, has nothing to do with dreams. Every time Castello sees her copy it reminds her of the years she will never get back. It is the dark red, faux-leather-bound dinosaur that stares down at her from the shelf in her studio. Periodically, it puffs small clouds of dust her way so Castello cannot forget it exists.

John Kelley, University of Tennessee, Knoxville

Cinematic Musical Practice as a Mode of Visual Thinking

Bernard Herrmann, the 20th-century film score composer once described as a “musical colorist” (E. Todd Feigel), said, “Music can give to an audience their feelings. [But] it must really convey what the word cannot do.” In scope, format, process, and approach, Kelley’s studio practice mirrors his earlier experiences as a writer of music for film and as a session musician. These experiences, however brief or unremarkable, came at formative moments and have become integral to Kelley’s decision-making, analysis, and intuition as an artist. Beyond the expansion of named details, film music can give shape to unnameable feelings or experiences. Kelley’s practice frames instances of cognitive fracture—memory loss, dreaming, and hallucination, for example—where traditional logic concedes to intuitive feeling and stronger internal drifts. The structure of cinema music serves as a useful schematic for approaching these topics. In this talk, through the examples of three film score or soundtrack productions, and related to three current or recent visual art projects, Kelley illustrates how particular concerns central to musical composition, recording, and performance are valuable strategies when applied to the practice of visual arts. Finally, Kelley draws attention to the dissolving borders between these disciplines.

Zachary Kelley, Georgia Southern University

Dungeons and AI: How Roleplaying Leads to Art Experiences in Theatrical Space

In this paper, Kelley examines the possibility of artificial intelligence as a viewer of artworks, using the theatrical, participatory aspects of roleplaying tabletop games. He begins by defining Michael Fried's theatricality as the activation of space between an art object and a viewer, which creates a participatory experience as each informs the other. While Kelley agrees with this definition, it prompts a question regarding who can be considered a viewer in an art experience and, in the context of this paper, whether artificial intelligence can participate as a viewer in an art experience. While AI is created to find direct solutions within set objectives, Kelley argues that if a network of less-determinate objectives is applied to an AI system, it will be able to participate in complex adaptive scenarios. Using tabletop roleplaying games, such as Dungeons and Dragons or Pathfinder, as complex adaptive scenarios, Kelley examines how the AI input variables, as human-player actions and reactions, can interact within a specific scenario. This leads to a discussion of how AI may interact within storytelling conditions, then expands into comparing how AI may interact with the ambiguity of artwork experiences.

Holly Kelly, University of Tennessee, Knoxville

SNL (Sample Number of Letters)

With the political climate in the United States today, we are continuously connected to the news. We have Facebook, social media, television, newspapers, and signage everywhere updating us all the time. Many even get their news from stand-up comedians—the highlights of the week with a satirical twist. Saturday Night Live writers and other comedians are continually watching the news to inform their work. Every joke and skit is so well researched and has so many layers that—depending on the level of press-watching the audience partakes in—viewers will laugh. Some might laugh at the slapstick humor, some will enjoy watching their favorite comedians make fun of the presidential party, but some will feel a drop in their stomach while snickering as the comedian's punch line hits a little too close to the truth. In this paper, Kelly compares visual artists and comedians who work with humor and satire to access their viewers on different levels. She investigates the background, the research, and the reasons why artists and comedians need to describe the world differently and how we as the audience might understand things differently after being exposed to it.

Gary Keown, Southeastern Louisiana University

Seriously Humorous

Humor is an extremely effective tool within the context of art and design, from a historical perspective as a means for commentary. Making satirical references to social or political issues, and even conceptual ones, within the context of art, design and those respective "movements," results in contemplation and at times hopeful change. The degree of obvious references, versus more subtlety through humor, is of extreme importance in finding more lasting pertinence well beyond the creation of the work. For example, H. C. Westermann's *Coffin for a Crooked Man* (1979), although obvious in its inference, continues to have laughable relevance, particularly now. Architect and designer Michael Graves's work spoke in humorous subtle commentary to Modern design. Those buildings were "boring" in his perspective, as Michael Vanderbyl's 1984 poster on Graves's Postmodern architecture suggests. This paper explores the work of artists and designers with the ability to integrate humor that has continuing relevance beyond its creation.

Sharon Khalifa Gueta, Ben Gurion University of the Negev

Riding the Dragon: Daenerys Targaryen's Origin in St. Margaret and the "Women and the Dragon" Syntagmatic Image

Daenerys Targaryen is one of the most popular characters in the TV fantasy series *Game of Thrones*. Like many fantasy writers, George Martin was influenced by Greek and Norse mythology when characterizing her figure. In her study of the "Women and the Dragon" syntagmatic image, Khalifa Gueta investigated images from prehistoric, Egyptian, Greco-Roman, and Western European early modernity, discovering that the image's meaning is the issue of powerful women who challenge patriarchal societies. Eventually, her analysis focused on a series of six paintings by Raphael and Titian depicting St. Margaret with her attribute dragon. When examining Daenerys's social position, we see that the birth of the dragons led to her metamorphosis and a leap in her social status—immediately transforming her from slave to even higher than the ruler and eventual King (and not Queen). This analysis investigates the reason why the union between a woman and a dragon has such a powerful impact and presents a new social structure for the figure, making her image magnetic and influential worldwide.

Ann Kim, Indiana University East

Doing What the Work Needs: Stepping Out of the Comfort Zone

Although both of Kim's undergraduate and graduate education programs were interdisciplinary in nature, her areas of concentration have always been in painting and drawing. This past year, however, she embarked on the most ambitious creative research journey she could fathom, with an aim to create a multidisciplinary body of work about time, space, and place. Kim circumnavigated the globe, during which time she completed the Trans-Siberian Railway (the longest railway in the world) and lived in two completely antipodal places for three months. Adhering to what she tells her own students—"don't be boxed in by the sanctity of the medium. Do what the work needs. Learn it if you need to"—she proceeded to create a body of work consisting of paintings, video, performance, installation, and photography. This presentation explores how Kim's geographical exploration led to an artistic exploration in terms of combining printmaking processes with painting and drawing, utilizing found objects such as dirt collected along the Trans-Siberian Railway in her paintings, performance becoming part of life, and creating her first three video pieces because she was convinced that this piece about time should be in a time-based format.

Joo Kim, University of Central Florida

Emotions through Typography

Typography is a crucial element in graphic design and visual communications. Typography can be used as a form of art and has been designed to express particular emotions and feelings to carry desired messages. While designers usually understand the relationships between emotions and typography, the selection of the typeface is much more complicated than designers usually think. This study includes a case study on font psychology to express the meaning of texts through selections of different typefaces.

Leejin Kim, CICA Museum

Comparative Studies on Objectification of Human Bodies in Visual Cultures of Korea and the United States

Images of human bodies tend to proliferate differently in different cultures. Body images from foreign cultures are often understood differently in other cultures since concepts, contexts, and stereotypes of human bodies are formed differently. This research examines cultural body images from Korea and the United States and explores historical and sociopolitical backgrounds and contexts of body images in each culture to reveal the relativity of concepts of bodies.

Perry Kirk, University of West Georgia

Making the Most of the University Core Experience

Introduce students in the first week of the semester to important topics related to higher education that seemingly don't get discussed, even in university orientation. 1) Provide a definition of the liberal arts model of education and the importance of actively integrating knowledge from core areas into an intended major, rather than looking at it as "required." 2) Give examples of how a liberal arts education will positively impact the student into the future, such as research correlating education to life span. 3) Particularly with a thematic approach, give examples of how art inevitably intersects with other disciplines related to an intended major. Examples can include business-economics, health care, social sciences, religion, etc. Examples can also relate to current and important events such as "black lives matter," the "me too" movement, reframing Confederate monuments, etc. 4) Encourage early development of professional, collegial relationships with professors in the classroom and via email, as this will impact opportunity while in college and after college. These topics can be revisited throughout the semester and especially towards the end of the semester to encourage continued enthusiasm toward core courses.

Tammy Knipp, Florida Atlantic University

Academic Service-Learning: Instruction and Reflection

Academic Service-Learning (ASL) is pedagogy; it integrates intentional ways of community design service with instruction and reflection. The process teaches students to apply academic knowledge to real-life experiences. An important objective less discussed with ASL courses is the role of the client. The cooperative direction places the student as the mentor and positions the client as the student. This paper details learning outcomes for both the student and client. The presentation describes student projects and defines the academic stages from origin to completion, including methods of assessment. The projects situate visual intelligence, cognition, and cultural signifiers as core elements.

Judith Knippschild, Judith Knippschild

"One will hardly find a more beautiful sight": Japan in the Imagination of Western Artists

As a PhD student of European art history, Knippschild examines the journeys of Western artists to Japan in the 19th and early 20th centuries. Her dissertation will make an inventory of their travel images in the context of Japonism, cultural transfer, and Western discourse regarding Japan. Surprisingly, the research of Japonism still focuses on issues regarding style and aesthetics, while other aspects are marginalized. But in this process, Western artists

transported, produced, and constructed images of Japan that still shape our perceptions. Moreover, the visualizations witness the confrontation with new impressions, but also inform about one's own culture. This applies in particular to artists who traveled to East Asia under the influence of their enthusiasm for Japan. With examples of selected art pieces, this paper shows how far travel images defer to the well-known Western concept of Japan. In this aspect, for example, it is remarkable to see that more than two thirds of all images focus on young attractive Japanese women, even when the artists had identified a gap between imagination and reality. Then, in a second step, their paintings returned to the Western market, and again reinforced the stereotypical image of Japan.

Kate Kocyba, University of Alabama

“Less is a Bore”: Expanding American Architectural History beyond High Style Architecture

Teaching American architectural history survey, like all surveys, has its challenges. The textbook Kocyba utilized is Leland M. Roth and Amanda C. Roth Clark, *American Architecture: A History*. This edition moves toward inclusivity consisting of Native American architecture, urban planning, vernacular architecture, and historic preservation, yet it is largely a textbook about white males and their designs. Not surprising, architecture and the construction industry have been and still are largely male-dominated. While Kocyba believes it is necessary to discuss “canonical” architects from Benjamin Latrobe to Frank Gehry and architectural styles, this is not enough. In her course, she demonstrates how including discussion of vernacular architecture, urban planning, and the rise of historic preservation shows students how the American architectural canon goes beyond High Style Architecture and that many of the socioeconomic, racial issues have been, at times, literally built into our landscape. She also provides students with a practicum by assigning a National Register of Historic Places nomination form. Through this assignment, students choose structures that diversify our understanding of what is architecturally significant. Overall, this is far from an all-inclusive course, but by focusing on urban planning, the vernacular, and its preservation, we begin to hear the other voices.

Daniel Kraus, Tyler School of Art, Temple University

Tiny Mysteries: 19th-Century Microscopic Photographs

Sometime between 1850 and 1858, German immigrant Frederick Langenheim traveled from Philadelphia to New York City and made two photographs of outdoor views. Frederick and his brother Patrick were Philadelphia entrepreneurs, inventors, and prominent daguerreotypists. The outdoor scenes were preserved as negatives on glass plates slightly larger than a U.S. one dollar bill. Later, the two photographs were drastically reduced in scale and preserved as pinhead-sized images on microscopic glass slides and can now only be seen using a microscope. Microphotographs typically preserve popular texts like the Bible or the Declaration of Independence and only a handful of slides are known to contain scenic views. In 2017, artists Byron Wolfe and Daniel Seth Kraus collaborated to study and photographically respond to the slides. They also investigated the reasons and implications for using a process that was ultimately a commercial and creative failure. In the end, these tiny versions of material culture form a networked hub of surprising connections between science, information technology, commerce, and photography.

Jennifer Kruglinski, Salisbury University

Martha Rosler's Montaged Disruptions

Although Martha Rosler created her photomontage series *House Beautiful: Bringing the War Home* and *Body Beautiful, or Beauty Knows No Pain* in the immediate context of the Vietnam War and the start of the American women's movement, she utilized the same tactics of Dada disruption that John Heartfield and Hannah Höch perfected in their montages from the height of the interwar era's rejection of autonomous aesthetic refinement. When Rosler took aesthetic aim at the way Americans saw themselves and the world around them in her first montages nearly a half century later, she similarly drew mass culture and technology out of the realm of kitsch in her utopian attempt to change her contemporary world. Beyond her photomontages from the 1960s and 1970s, her reprise of the *Bringing the War Home* series in the early 2000s, which she created in response to the wars in Iraq and Afghanistan, once again deliberately drew upon montage and its connotation as the "medium of the 20th century" to highlight the echoes and reverberations between the disparate eras and spaces of interwar Germany and America during the Vietnam War as well as during the Iraq War at the start of the new millennium.

Bonnie Kutbay, Mansfield University of Pennsylvania

Michelangelo and *The Agony and the Ecstasy* (1965)

The film, *The Agony and the Ecstasy* (1965), is a historical drama partially based on Irving Stone's biographical novel of Michelangelo, *The Agony and the Ecstasy* (1961). The film focuses on the years when Michelangelo was painting the Sistine Chapel ceiling. Irving Stone strove for historical accuracy, as did the film. Stone lived in Rome for about four years, traveling throughout Italy doing research. He read all of Michelangelo's letters. He even worked in stone quarries, being apprenticed to a sculptor. Far more than achieving historical accuracy and providing visual accounts of various artworks created by Michelangelo, the film conveys the passion of Michelangelo's creative genius, his remarkable relationship with Pope Julius II, and the political turmoil in Italy while he created the Sistine ceiling. This paper explores how these topics were shaped by Renaissance history, the writings of Michelangelo, and Michelangelo's biographical accounts of Renaissance artists Giorgio Vasari and Ascanio Condivi.

Lara Kuykendall, Ball State University

Know Your Audience: Making Writing Real for Students and Teachers

Getting students to think about how writing well can help them in the "real world" is challenging. Yet, art history is the perfect training ground for future communicators. In her large surveys, upper-level classes for art majors, and seminars for budding art historians, Kuykendall assigns writing tasks with specific audiences in mind. In the survey, students pretend to be an understudied member of a movement in art history who is about to be added to the textbook. They write themselves into the canon by describing their training, influences, and masterpiece. In History of Photography, students write letters to critics like Charles Baudelaire, who gets an earful from photography majors about the creative potential of the camera. In Kuykendall's American art class, they write scripts about works of art in a local museum that are read on the university's public radio station as advertisements not only for the museum, but also for the value of looking closely at art. When teachers make writing real

and students write for a reader other than “dear professor,” together we can see the importance of advocating for a position, organizing material in a logical and persuasive manner, and editing for clarity and accuracy.

Samuel Ladwig, University of Central Oklahoma

Update Required: New Software, New Syllabus

As UX tools continue to become more powerful, the formerly distinct roles of visual designer, information designer, interaction designer, and marketing strategist have been conflated into a single discipline with software packages that can help the user “do it all.” However, efficiency doesn’t necessarily increase efficacy. In this environment, not only is the designer’s focus spread across all of these distinct disciplines, but the specific tools, standards, points of view, and emphasis have more to do with the designer’s training than the task at hand. This is compounded by the continuing battle between various software companies to become *the* industry standard. Whether a tool is intended to facilitate the design process, evaluate the output of that process, produce content, or all of the above impacts the definition of “user experience” and the approach to UX design. Choosing a particular tool necessarily affects the approach. This presentation shows student work highlighting the relationships between curriculum design, the ubiquity of Adobe Creative Suite, other major players, and the ever-changing landscape of contemporary design and the tools that define it.

Patricia Lagarde, Tulane University

Hidden Objects, Spoken Narratives: The Lanzón Sculpture and Chavín de Huántar’s Sphere of Influence

The ceremonial center of Chavín de Huántar (1200–500 BCE) is often referenced by scholars as the first civilization to inspire cultural cohesion across the Andes. Artistic production played a critical role in the spread of Chavín’s influence, visually crafting the pilgrim experience from architectural sculpture to personal items that traveled across the landscape. Among the stone sculptures of Chavín is the Lanzón monolith, one of the few pieces found *in situ* at the complex. Hidden deep within the winding temple galleries, this unique figure is believed to be the principal deity of the Chavín religious tradition. As such, its location inside the temple was carefully restricted and seldom accessed by outsiders. Across time, cultures, and geographies, people have created images that were intended to be concealed. A cross-cultural analysis of objects found in fully restricted or semirestricted spaces illuminates how controlled access to a piece enhances its meaning and influence. Restriction serves to heighten awareness through verbal narratives that elevate an object’s social status. This paper argues that the narratives inspired by the Lanzón sculpture generated a social currency that was leveraged by Chavín’s spiritual leaders to connect previously isolated communities under a single ideological framework.

Carolyn Lambert, University of Tennessee at Chattanooga

Thin Slice: a Psycho-Geological Inquiry in a Time of Climate Precarity

In this contemporary age of intensifying carbon emissions and resource extraction, investigations of landscape are more often fraught than pastoral. Invoking the recent writing of Donna Haraway and Jussi Parikka, Lambert draws upon selections of her own recent video work

as a means to examine the choices of a lens-based media maker, and explores the psychological and emotional implications of narrating life in the new epoch of the Anthropocene. The video series *Solastalgia Cycle* employs multiple narrative voices with references ranging from nature documentaries to survivalist subcultures to science fiction end-times narratives, rooted in the idea of a terminally-ill patient going through each of the stages of grief. The series explores the corporeal, physiological, and social aspects of learning to live in this new, more precarious time. The structure of these videos is informed by traditions of experimental video, performance for video, the photo essay and the cinematic essay, and by ongoing research into the representation of nature in popular media. In these videos, the various modes of imaging landscape (a site of extraction, a blurry abstraction, a computer-generated facsimile) become a point of departure for thinking through our relationship to ourselves and our future.

Lex Lancaster, University of South Carolina Upstate

Hard Edges, Queer Feminist Edging: Ulrike Müller's Abstractions

How and why has abstraction become a useful formal and political tactic for queer-feminist movements? Part of a larger project that explores queer abstraction in contemporary art, this paper considers the hard edge as it is reactivated in the work of Ulrike Müller. While modernist geometric abstraction is tied to radical political movements in early 20th-century European art, geometry seems a strange aesthetic strategy for queering now, with the presumed exhaustion of those utopian ambitions. Müller's enamel paintings on steel recall hard-edge color field paintings, yet they are often read as bodily forms. Alternately, Lancaster shows how the hard edge operates as a queer tactic that paradoxically produces fuzzy logics of multiplicity and incalculability. The line is deployed in this work as a bending edge that both refuses to contain a sign or subject and utilizes its hardness to produce an erotics of edging. Putting Müller's work in contact with the enamel works of László Moholy-Nagy and the prints of Ellsworth Kelly, Lancaster explores the double-edged edge to show how these lines of movement reconfigure the space of the picture plane in ways that not only exceed binary logics, but allow for movements at the margins.

Jessica Landau, University of Illinois at Urbana-Champaign

Getting into the Woods: Locating the Animal in Art Historical Practice

In *Of Wolves and Men*, writer Barry Lopez states: "if we are going to learn about animals—real knowledge, not more facts—we are going to have to get out into the woods." Like Donna Haraway, Lopez is urging us to understand animals as companion others—beings to think with, not through. In Landau's own research, which looks at animal imagery—including 1890s trap camera photography by George Shiras, and the sporting art of Carl Rungius from the first quarter of the 20th century—she tries to understand the creatures pictured as actual animals, not merely symbols. Even further, Landau attempts to get into the woods herself, and to understand the spaces animals inhabit as real habitats, not only the wildernesses of the popular imaginary. In this way, Landau's research methodology includes setting her own trap cameras, camping in the footsteps of George Shiras, and visiting bison in places like the restored prairies of Midewin National Grassland. While the cultural stakes of her objects matter greatly, the biological ones do, too—and getting into the woods affords Landau the attempt, at least, of getting at some of that real knowledge Lopez is looking for.

Eddie Lanieri, Xavier University of Louisiana

Terra Incognita

Landscape is more than a static view. Landscape is heritage. It is an experience that is engaged upon through human involvement and social construct. It is a cultural tool in the production of identity. Using the South as point of departure, Lanieri employs photography to create bodies of work that explore ideas of identity through the framework of culture, familial relationships, and memory. Using the tension found on the edges of where the traces of people and their stories interact with the landscape, Lanieri creates Polaroid transfers to investigate the role of landscape as a ritual in the relationships between the fluidity of identity and how it witnesses social change and historical continuity. Deconstructing and removing the Polaroid from its borders, the resulting image creates a feeling of ambiguity echoing this fluidity and shifts the focus from being an actual record of the landscape into an image that reconstructs the landscape as a place that can simultaneously be produced and appropriated, experienced and sensed, acknowledged and imagined. Reflecting the evidence of human interactions on the periphery, each image is titled by an activity that was occurring on the outside of the frame when Lanieri took the image.

Lynne Larsen, University of Arkansas at Little Rock

Defining the Present through the Past: Portraits of Kings in Abomean Homes

Contemporary homes in the West African town of Abomey have increasingly integrated relief sculpture portraits into their earthen or cement walls. While many families choose to include portraits of their head of household, depictions of the pre-colonial kings of Dahomey are surprisingly more common. Abomey served as this kingdom's capital from the mid-17th century to the early 20th century, when French colonials exiled the monarch and asserted political power. In the post-colonial period since 1960, there have been efforts to reclaim cultural and religious practices that had been suppressed during decades of colonization. Pre-colonial royal history has likewise taken on new importance. This paper explores the ways in which bas-relief portraiture in contemporary Abomean homes is used to explore and proclaim identity in the post-colonial period. Many current homes include portraits of the kings from which families claim descent, sometimes pairing images of the current head of household with his royal ancestor or with other royal iconography. In addition, this paper considers the various sources that bas-relief artists pull from for their imagery, ranging from royal symbols found in the pre-colonial Palace of Dahomey, located in Abomey's center, to 19th-century French newspaper images of the kings.

Mary Laube, University of Tennessee, Knoxville

Contemporary Practices for Studio Fundamentals

Instructors designing introductory studio courses face the formidable task of covering large quantities of diverse content in a short period of time. Developing material and technical knowledge requires time-consuming practice. Yet, these courses are also essential for launching a relational studio practice embedded in ideas and critical thinking. This paper describes a flexible teaching model, based on the work of contemporary artists, that simultaneously teaches students core material while sharpening students' critical thinking about the broader

contemporary discipline of painting. For example, when learning about color theory, students study Amy Sillman's work to compare physical and optical color mixing, while considering the potential for abstract painting to be a cerebral process. They examine Byron Kim's black paintings, which exemplify limited-color palettes and color perception while demonstrating possibilities for pure painting to be conceptually rigorous. Amy Sherald's portraits provide good examples of color relativity as well as opportunities to discuss how paintings are viewed and made within particular political and social contexts. Using three project examples on direct painting, indirect painting, and color theory, Laube describes a multilayered approach that aims to dissolve the boundaries often separating the priorities of content and form.

Mia Laufer, Washington University in Saint Louis

Gustave Moreau and the Implications of Jewish Ownership

Pierre-Auguste Renoir famously described Gustave Moreau's work as "art for Jews." Although he intended this comment to be an indictment of the artist's work, Renoir's characterization was not completely off the mark. By Moreau's mature career, during the 1880s and 1890s, he had attracted about a dozen dedicated collectors, the majority of whom were Jewish. This paper argues that the Jewish affinity for Moreau's work shaped its wider reception. Some critics referred to Moreau's paintings as "Jewish art" outright. For others, even those without malicious intent, knowledge of Jewish collectors' fondness for Moreau's art appears to have registered in the language they used to describe it. These authors harped on a vocabulary laden with imagery of jewelry and gold, which recalls late-19th-century anti-Semitic descriptions of Jewish avarice. This context also sheds new light on Moreau's central place within the pantheon of fin-de-siècle Decadents, as many writers charged Jews with being catalysts in the apparent decline of French civilization. Of central concern here is not Moreau's own art philosophy or intentions. Rather, this paper focuses on the many Jewish collectors of his work and assesses the implications of Jewish ownership in shaping the way Moreau's contemporaries understood his art.

Barbara M. Laux, Graduate Center, CUNY

Filling in the Blanks: Claude III Audran and the Creation of the Rococo Arabesque

Voids and the absence of many extant works plague the understanding of arabesque ornament by Claude III Audran (1658–1734), whose career spanned over forty years as a maître of the Academy of Saint Luc. Voids, or "the reservation of blank spaces," were evidently left by Audran for his assistants, such as Watteau, Lancret, and others for "the reception of figure[s] or other subjects," within an arabesque design, according to le comte de Caylus (1692–1765).

Misunderstandings of Audran's work ensued because previous scholarship has assumed that those assistants, who were either part of or later admitted to the Académie royale, had carte blanche in the creation of those figures. But what was it that maintained Audran's allure if he relied on assistants? The few extant works and paucity of primary documentation only add to the difficulty of analyzing Audran's oeuvre. Primary documentation, however, has recently come to light describing Audran's position and commissions, such as the *Ménagerie* interior at Versailles, that contextualize and clarify his extensive achievements. Looking at extant drawings ascribed to various commissions and preserved examples of Audran's arabesques enables the

visual analysis of his work, compared to his subordinates, to make a differentiation and appreciation possible.

Jared Ledesma, Des Moines Art Center

Agnes Pelton: Uncovering a Queer Art History

Agnes Pelton's (1881–1961) mid-20th-century abstractions, such as the Des Moines Art Center's *Ecstasy* (1928), align her with achievements in modern American painting, but she remains widely unknown. Additionally, due to increased prejudice against homosexuality during her lifetime—and the art world's imbalanced treatment of women artists—she remained quiet about her lesbian identity. This obscurity and discretion has resulted in her absence from discussions surrounding early 20th-century LGBTQ American artists. This paper investigates Pelton's sexuality and the critical relationship between her output in visual art and her life as a lesbian. To uncover this veiled queer past, critical research methodologies were executed, including accessing primary documents—such as the artist's personal journal—and an iconographic analysis on her works, which are grounded in poetry, Theosophy, and mysticism. An examination of the artist's chosen peers, such as Mabel Dodge Luhan, the famous bisexual socialite, and the gay New Mexico painter Cady Wells, proves equally important. This undertaking adds scholarship to the unfortunately small list of known lesbian artists who worked during the first half of the 20th century, and enhances the biography of an underrecognized member of the Queer American avant-garde.

Lisa Lee, Emory University

Reverent Travesties: Thomas Hirschhorn's Late-80s Abstractions

As if in direct response to the modernist tendency to equate universality with forms purified of the world's intractable heterogeneity, Thomas Hirschhorn locates universality precisely in the ephemeral objects and manifestations of everyday life. Lee traces the ways in which Hirschhorn's resuscitation of the forms and ideals of the historical avant-garde performs its own impossibility and translates that impossibility into urgency. Lee discusses Hirschhorn's tendency to pay homage to his modernist heroes through memory structures (souvenirs, monuments, and reproductions) that insist upon their *past*-ness in the very form of recovery. Some of Hirschhorn's works of the late-1980s can be understood to take up paradigmatic solutions to what Yve-Alain Bois has termed "the motivation of the arbitrary": compositions that derive from and refer to the parameters of the support, compositions that feature a pictorial vocabulary reduced to basic geometries and primary colors. Yet he cites these paradigms in materially and technically debased form. Instead of the precisely-ruled grid he divides the support into inexact quadrants with a ballpoint pen; in place of "pure" forms he casually adheres red, yellow, and blue kitchen sponges to cardboard. Lee's paper takes up the stakes in Hirschhorn's reverent travesties.

William Levin, Centre College

A Private Gift to a Public Foundation in 14th-Century Florence

Private patronage benefiting churches was a leading factor in the flourishing of art during the trecento. Beyond chapels bearing names of the families that paid artists to create frescoes, no doubt many of the painted panels and sculptures adorning places of worship were sponsored

by individuals and families who prayed therein. The headquarters of some contemporaneous lay confraternities, most of them operating according to Church teachings, were also venues for religious art, and that of the Misericordia company of Florence was no exception. Like most artworks executed for its sister foundations, however, with one exception the early pieces within its remarkably intact artistic patrimony present no overt evidence of private patronage. That exception is Bernardo Daddi's *Bigallo Triptych* (1333), a masterpiece of early Italian painting. For its size, elaborate framing devices, and the presence of donor figures, the hypothesis is inevitable that Daddi's altarpiece remains in its original location, the first-known seat of the Misericordia. More than this, the triptych's pictorial content suggests that it was a private donation—a gift—to the confraternity by a prominent couple, perhaps company members, wishing to demonstrate openly their moral and financial support for one of its philanthropic goals.

Shannon M. Lieberman, Independent Scholar

“A ‘pioneering’ spirit”: The Newark Museum’s Women Artists of America, 1707–1964

This paper explores the Newark Museum’s 1965 exhibition *Women Artists of America, 1707–1964*, the first large-scale historical survey of women artists held at a U.S. museum. Organized before the existence of a cohesive feminist movement in the United States, *Women Artists of America* created a continuous narrative highlighting women’s contributions to American art and provided public access to marginalized work. Lieberman situates the exhibition in the context of The Newark Museum’s culture of progressivism and analyzes how curator William H. Gerdts characterized American women artists as “pioneers” in order to complement the still-emerging narrative of American art at a point when this subfield of art history was delegitimized. Finally, Lieberman positions *Women Artists of America* as a forerunner of subsequent feminist exhibitions. Six years before Linda Nochlin’s watershed essay, “Why Have There Been No Great Women Artists?,” the exhibition raised the question of how differential access to training impacted the careers of women artists and the reception of their work. The exhibition celebrated women artists and their importance in the development of American art, but at times its casual sexism undercut the artists and pointed to the need for the feminist interventions in art history that would follow.

Naomi Lifschitz-Grant, University of North Carolina at Pembroke

University and Museum Partnerships and Family Friendly Programming

In recent decades, there has been a push for museums to develop programs for young children and their caregivers. Reynolda House Museum of American Art (RHMAA) was awarded a grant to develop such programs. RHMAA therefore reached out to faculty at the University of North Carolina at Pembroke to help them develop and evaluate early childhood programs. In this session, Lifschitz-Grant shares how museum education staff and university faculty worked together to create a pilot program for young children and their caregivers and an evaluation protocol to look critically at the structure, curricula, and benefits of this museum education program. In addition, strategies of how to involve university students as museum interns and in the evaluation process are discussed. Lastly, Lifschitz-Grant shares how this relationship has grown over time, come full circle, and extended to museum educators coming to the university to present workshops on visual literacy and the importance of museums in higher education

and K-12 schooling. She discusses how to engage students with faculty, art students, and visual arts educators in K-12 schools.

Christina Lindeman, University of South Alabama

Orpheus in the 18th-Century Music Room

Orpheus charming the animals is depicted in the music rooms of Wilhelmine, Markgräfin von Bayreuth at the Neues Schloss and at her rural retreat Die Eremitage in Bayreuth, Germany. The music room was a private space located in the ladies' wing of the palaces, encouraging creativity and female sociability. The choice of Orpheus rather than Apollo or Minerva (the latter an iconographical choice by many 18th-century patronesses) raises questions on Wilhelmine's role as composer of the musical arts. The selection of Orpheus was deliberate, suggesting the ambiguous nature of a woman practicing a male profession. Furthermore, for Wilhelmine, Orpheus may have alluded to her brother Friedrich II, called the Great, with whom she corresponded and exchanged musical compositions.

Carl Linstrum, Savannah College of Art and Design, Atlanta

The Blender: Confessions of a Material and Process Junkie

Charcoal. Oil paint. Encaustic. Metal leaf. Power palm sanders. Scribes. Photography. Drawing. Painting. Additive. Subtractive. Repeat. For a process artist focused on content and meaning, these are all nothing but tools and materials that have the power to communicate the message intended by each piece produced. Born out of a foundation of traditional materials and methods in drawing, painting, and printmaking, Linstrum's studio practice of the past 25 years has revolved around a never-ending exploration of what is referred to as mixed media. He has no allegiance to any single way of working and is constantly on the hunt for new things to work with and work on, sometimes in the ways they were intended but more frequently not. Starting years ago with drawings that became paintings, paper collages transformed through layers of wax and oil into photographs meant to become painterly and paintings meant to become photographic, and recently digital images have been rendered in airbrush with layers of sanded epoxy resin and oil glazes. The game is on. The addiction continues.

Sarah Lippert, University of Michigan-Flint

Crivelli's Paragone Iconology

At the turn of the 16th century, the paragone was in full swing, marked by such momentous contributions as Leonardo's treatise on the subject. Renaissance artists had become focused on demonstrating virtue, often through rivalry with each other, prevailing theories of the day, and between patrons and city states. In this milieu the work of the Italian painter Crivelli stands out as particularly rife with demonstrations of artistic skill. This paper explores how Crivelli layered an iconography of the paragone into his works, creating an iconology of artistic competition.

Brittany Lockard, Wichita State University

Full(y) Figuring the Body: Gender, Race, Sexuality, and Fat in Laura Aguilar's Portraits

Photographer Laura Aguilar's black-and-white gelatin print self-portraits negotiate the complex terrain of her identity. In our often dichotomous understanding of difference, she provides the perfect "other" to the normative American body. Where the privileged American body is male,

white, straight, and thin, Aguilar is female, self-identified as Chicana, lesbian, and fat. Where critics typically single out one segment of Aguilar's identity for their focus, this paper critically examines the artist's nude self-portraits and traces the threads of her tangled representations, which Lockard argues refuse simple or concrete messages. Instead they oscillate between affirming and then undermining our stereotypical understanding of fat bodies, lesbian bodies, and bodies of color.

Dana Ezzell Lovelace, Meredith College

Typographic Secrets: How to Create Amazing Text Lockups

An important aspect of Lovelace's design teaching practice is to encourage her students to create strong typographic solutions when they are generating ideas for identity design, editorial title design, layout design, call-outs, pull quotes, or any fantastic group of words that speak to an audience. This presentation shares five basic techniques that encourage typographic play when creating and building typographic lockups.

Chris Luhar-Trice, University of North Florida

Teaching in Italy: Its Influence on a Working Artist

Teaching with his department's study-abroad program has also allowed Luhar-Trice to experience Italy from a working artist's perspective. His first year teaching in Italy came at the close of a long-term project examining the culture and history of the American South through landscape—images shot on film using various lo-fi cameras. He couldn't continue this work abroad, but was uncertain about how to approach Italy in other ways. Luhar-Trice frequently talks with students about what one should photograph while abroad. Fixing our concept of identity—emphatically stating “I was here”—is an important function of photography. Photographs become tangible evidence of experience as time passes and memory fades. Thus we must make pictures that have been made thousands of times before: the Colosseum, Constantine's monumental head, etc. The challenge in transcending the snapshot lies in developing personal perspectives on familiar subjects. Ultimately, Luhar-Trice's solutions to this challenge were photographs that simultaneously reveal and conceal the subject: straightforward, accurate photographs that are nevertheless abstractions, created by deliberate manipulation of camera controls. Luhar-Trice is not entirely certain how these photographs fit into the broader context of his work, but experiences in Italy certainly prompted him to explore new photographic strategies.

Paige Lunde, Institute for Doctoral Studies in Visual Arts

The Educational Apparatus: Our Problem with Time

We need a new understanding of time in education. To this end, Lunde investigates the relationship that we have with the concept of time by identifying genealogical connections that structure conceptual time through dualism and measurement. She explores ancient expressions of temporality that were lost as Western culture locked down a systematic relationship to measured time. Lunde contends that a belief in time as a linear succession sends human awareness toward external objects because linearity is directed by the next object or minute. A mechanical system separates objects into successive states, which forces humanity to privilege efficiency and logic for predictable outcomes. To disrupt this rigid framework, she examines the

ideas and artwork of John Cage. Essentially, his experiments regarding chance inform her investigations regarding temporality, which relate to philosophers including Henri Bergson, Martin Heidegger, and Mikhail Bakhtin, among others. Further, Lunde relates the former philosophers to Cage's process to understand Heidegger's proposal that poietics or poiesis breaks our everyday reference systems.

Heather Lundy, University of Tampa

Architecture and Placemaking at a Northern Maya City: A Re-Evaluation of the Zoomorphic Portal at Ek' Balam

At first glance Ek' Balam offers an intriguing albeit confusing mix of building styles. In this paper Lundy examines the use of the Rio Bec/Chenes styles at Ek' Balam and argues that the architecture appears less puzzling when viewed as a specific approach to meaning-making in the built environment through placemaking principles. She investigates the architecture attributed to the dynastic founder, Ukit Kan Le'k Tok', and how he constructed meaning through the mixing of regional architectural vocabularies. He separated styles from their original geographic spheres, marginalized them to the periphery, and reformed them into a new aggregate ecology. Based on osteological, epigraphic, and iconographical evidence, Lundy argues that Kan Le'k Tok' arrived as a foreigner from the Rio Bec/Chenes heartlands and that the buildings at Ek' Balam reflect his interaction and relationship to the Northern Plains, Yucatán and the Maya world. In addition to the famous zoomorphic façade of GT-1 at Ek' Balam, Kan Le'k Tok' scattered features of the Rio Bec/Chenes heartlands throughout his city, including rounded corners, columns, and false stairs. Not only do these elements reveal his place of origin, but they inscribe meaning on the built environment through a deliberate act of placemaking and architectural production.

Beauvais Lyons, University of Tennessee, Knoxville

The Role of the Arts and Promoting Campus Civility and Free Speech

During the 2017–2018 academic year, Lyons served as the Faculty Senate President at the University of Tennessee, Knoxville. During that year they (1) worked with various partners to stop an effort by the governor and board of trustees to outsource campus facility service workers; (2) responded to a campus lecture by a white nationalist organization; and (3) dealt with an initiative to expand the current post-tenure review policy. In recent years the UTK campus has also responded to political pressure to cut funding for the Office of Diversity and Inclusion and to stop Sex Week, a sex education program funded through student activity fees. Projects presented include a series of screen-printed posters promoting civil discourse as part of the "People's Curriculum for the United States"; a student poster project created for sexual assault awareness month; "United at the Rock," a community hand-printing event against racism; and "PLAY it OUT," a one-semester pilot program that uses socially-engaged theater to model inclusive social interactions. These examples show ways that the visual and performing arts can serve as important tools to communicate about our core values of free speech, inclusion, and justice.

Bruce Mackh, Rocky Mountain College of Art + Design

The Future of Studio Art in Higher Education

With historically few evolutionary changes in national accreditation, the continual elimination of art schools and departments of art nationwide, and with gaps in knowledge and skills identified by SNAAP, can traditional studio art programs afford to continue unchanged? The answer is NO! What changes are necessary, and how best to make them happen? Bruce M. Mackh, author of *Surveying the Landscape* and *Higher Education by Design*, presents a paper proposing changes in traditional studio art education necessary to equip students for successful and sustainable accomplishment after graduation.

Kally Malcom, University of North Florida

Native Sun: A Visual Taxonomy of Sawmill Slough Preserve

Malcom's paper focuses on a body of work titled "Native Sun," which utilizes the lumen printing process to create a unique record of flora samples collected within the Sawmill Slough Preserve, a 382-acre wetland and woodland habitat situated within the University of North Florida's campus in Jacksonville, Florida. This unique habitat includes a basin swamp, slough marsh, wet and mesic flatwoods, sandhill, and seepage stream. The lumen printing process results in imagery that is neither purely scientific nor purely aesthetic, which pushes the boundaries of both science and visual art. Similar to the cyanotypes of British botanist and photographer Anna Atkins, who created aesthetic typologies of plant specimens during the 19th century, Malcom utilizes the lumen process to create plant impressions. This series is a contemporary exploration of issues related to conservation, record keeping, and a rapidly changing climate and environment. Partnering with the curator of the preserve, and participating in the Digital Humanities Initiative at UNF, Malcom is creating a large-scale aesthetic record of native plant life in a threatened ecological region of the United States.

Morgan Manning, Maryville College

We Really Needed That Yesterday: Reflections on Designing for a Large Non-Profit While Also Navigating the Tenure Track

Graphic design for the non-profit sector presents its own particular set of challenges and rewards. Many non-profits have limited staffs and funding, while others are comparatively large, with multimillion dollar operating budgets and well-funded resources. Manning began his career 13 years ago working as an in-house designer for the non-profit Chattanooga Zoo, a large organization with over 75 employees and an annual operating budget of \$2.5 million. He has maintained his working relationship with the Zoo throughout graduate school and now as an early-career assistant professor. Manning designs interpretive graphics and exhibit and building signage, as well as a number of marketing-related materials such as billboards and brochures. Although this work requires a particular level of skill, patience, and problem-solving ability, designing for the Chattanooga Zoo has enabled Manning to maintain a steady creative practice, beyond the walls of academia, that addresses unique real-world design problems.

Michael Marshall, University of Georgia

Studio Art Core

The notion of a Foundations art curriculum connotes a unified introductory curriculum that provides a base of concepts, techniques, and methodologies that prepare students for entrance into an area of concentration for an arts degree. This structure assumes that there are common

interests at the beginning that lead to specialization or compartmentalization as a student advances into an area of concentration. This conception inherently fortifies the silo structure dividing academic areas of concentration and runs counter to trends in the field for cross-media practice, interdisciplinary study, and engaged research. Marshall presents the University of Georgia School of Art's revised program of study for all areas of studio concentration to incorporate an Art Core Curriculum extending beyond the freshman Foundations courses through the sophomore, junior, and senior years. This program includes cross-media courses on ideation and methodology, thematic inquiry, professional practice, and capstone projects shared between all art majors. A new interdisciplinary Art and Design concentration further extends this dialogue not only between areas of concentration but also across campus with the integration of a minor or certificate from another discipline. The new structure supports dialogue throughout the school, expanding and strengthening learning outcomes, while building community.

Gregory Martin, Mississippi State University

Cycles of Life in the Human and Natural Worlds

Martin gives a (timed) presentation of the evolution of his work, utilizing existing historical models of landscape painting, scientific visual documentation of plant species, and dioramic combinations exploring the ideals traditionally represented by such work, contrasted by the realities of human intervention in the natural environment. Quite often our actions are revealed to be at odds with our ideals. The genre of landscape painting has a history of expressing a romanticized view of our relationship to nature, beauty, and spirituality that Martin embraces as a counterweight to the banality and degradation present in views of our contemporary environment. Cycles of growth and decay are evident in both nature and in the artifacts of human intervention present in the scenes. Ideals brought forward from traditions such as Hudson River School paintings and Audubon's scientific documentation are put in dialogue with scenes that depict sites putting into question whether implied ideals are lived or merely empty gestures. The presentation addresses evolution, motivation, historical models, contemporary experiences, exploration and development, and relationship to contemporary environmental dilemmas.

Victor Martinez, Roanoke College, and Scott de Brestian, Central Michigan University

Building Habits: Recycling the Past in Early Medieval Spanish Architecture

The Church of the Assumption in the town of Saint Vicente del Valle, Burgos, Spain, is a building whose history has witnessed many architectural changes, from perhaps as early as the Visigothic period to as late as the 20th century. These involved the modification and reuse of a variety of earlier material, including stone stelae and architectural fragments. While the reuse of stone objects is not unusual in early medieval churches, the builders of the Church of the Assumption engaged in waves of spoliation across the church structure's history. In this paper, the authors examine this spoliation as a behavioral process of construction that privileges the fractured Roman and Medieval reliefs, inscriptions, and architectural members. During discrete periods of the church's existence, construction material was selected and repurposed by the builders and their patrons in a variety of ways. It is precisely this process that made spoliation at the Church of the Assumption a performative act in which the materiality of these stone

blocks was given value. Thus, the object biographies of these spolia shed light on the history of the church and the inhabitants' relationships with their past.

Kimiko Matsumura, Rutgers University

Naturally American: Landscape and National Identity in the American Museum of Natural History

The Hall of North American Mammals in the American Museum of Natural History opened before it was finished. Containing only ten habitat groups that combined taxidermied specimens with illusionistically-painted backdrops, the hall's 1942 debut doubtlessly presented a welcome diversion for the New York public during America's first year in World War II. Nevertheless, its premature inauguration suggests the displays also met the country's wartime ideological needs. Reading beyond its scientific purpose, this paper considers the Hall of North American Mammals in the context of landscape traditions that visualize American exceptionalism through representations of the environment. Focusing on the formal and material qualities of the installations, Matsumura argues that these depictions of North American nature sought to codify national identity at the beginning of a global crisis. The dignified poses of the specimens set against impressionistic versions of ecological sites evoked the majesty of homeland, tying the American spirit to ideas of wilderness and dignified conflict and further suggesting that equality, ingenuity, and valor were inherently American traits. Ultimately, Matsumura demonstrates how these dioramas presented American values as a scientific reality, situating the American war effort as naturally moral and North American nature as a prize worth defending.

Megan May, University of Maryland, College Park

Juvenile Dominion: Race and Childhood in Colonial American Portraiture

Formal portraiture is an art form traditionally reserved for elites; it tends to represent the values essential to both sitter and patron. The essence of this artistic exchange renders depictions of young children and slaves as curious in the canon of British and American portraiture, and compels an investigation of the paternal racial hierarchy and its manifestation in the realm of childhood. This paper examines pre-revolutionary American portraits of a child slave and a white child master. In both style and composition, the paintings illustrate a racial hierarchy through children in a way that complicates traditional notions of the landed gentry family order. Fundamentally, this paper distinguishes the true relationship of white children and black child slaves, searching to bridge the gap between the visual language of white supremacist portraiture and the realities of plantation childhood, play, and sociological conditioning in the colonial Chesapeake. There is much at stake in regard to how scholars recount the history of these children and their painted effigies.

Mary Mazurek, IDVA and Columbia College

Everything Plus the Kitchen Sink: A Brief History of Noise in Art and Music

Composer and sound artist Pauline Oliveros experimented with plumbing to achieve the desired auditory effect, Gilad Ratman pumped wilderness, cave, and studio sounds throughout his installation at the 2013 Venice Biennale, Steve Reich swung microphones over speakers to produce feedback, while Merzbow layered static and other earsplitting noise in his album *Pulse*

Demon. It seems as if nothing is off limits when creating with noise. Materials and techniques including visual elements are appropriated and intermixed, resulting in a form that is often difficult to categorize. The interdisciplinary nature of noise in art and music can be very enriching while at the same time frustrating. Noise is very difficult to contain, and when it is used as a material, established boundaries are transgressed. In this presentation, Mazurek examines how artists who utilize noise challenge our preconceived notions of art and music.

Shannon McCarthy, Eastern Kentucky University

Learning from Millennials: A Retrospective on How to Learn

Millennials can be a challenging group to teach. This discussion dissects different approaches to learning and how this can be reflected in the Millennial era. Also, this discussion touches on the challenges in keeping an active learner in the classroom and studio and how by changing the teaching routine a fresh perspective can be found.

Erin McCutcheon, Tulane University

The Myth of Invisibility: Women, Art, and 20th Century Mexico

Despite over forty years of critical feminist interventions, historians often remain trapped by decidedly non-feminist models of writing the histories of women artists. Attempts to make these artists visible often perpetuate their outsider status and work to reinforce their invisibility. This paper draws upon McCutcheon's current PhD research centering on the practices of the Mexican feminist artist Mónica Mayer. Although Mayer and other female members of her generation were key participants within post-1968 Mexico City's culture of political and artistic activism, she has consistently been written out of its histories. Utilizing Griselda Pollock's methodological approaches historiography, this paper asserts that Mayer was not invisible, but rather suffers from an "invisibility of meaning" within discourse. Rather than adding her works to an already established historical narrative, McCutcheon offers a model that accounts for their critical positionality within, and realignment of, Mexican art's histories. By repositioning Mayer's works alongside rich yet underexamined histories of subversive maternal performance in Mexico, McCutcheon argues for the ways in which "maternal aesthetic interventions" have historically functioned not only as an iconographic and conceptual mechanism of resistance to patriarchal institutions, but as an avenue towards women's visibility and participation within the art system.

Kathryn McFadden, Independent Scholar/Artist

An Aesthetic of Anxiety: Art, Pussy and Philosophy

There seems to be a significant amount of nervousness around art by women who focus on female genitalia—their own or some else's. For example, the blatant transgression of *VALIE EXPORT's 1969 Aktionshose: Genitalpanik* still resonates, while in 2014 Deborah de Robertis stunned an audience with her unauthorized Musée d'Orsay performance *Mirror of Origin*. Yet these reactions appear largely absent from representations of the phallus. This paper examines this phenomenon from a philosophical perspective. How does this apprehension lend itself to what is valued in works of art? Both makers and viewers are prone to situations of existential anxiety with certain artworks. Perhaps we can think of it as an aesthetics of anxiety. When Simon Critchley calls anxiety "the philosophical mood par excellence," he refers to Heidegger's

notion that anxiety surrounds the inevitable questions we face about our existence. McFadden's presentation unpacks how angst opens up possibilities for thinking in instances of women's art that provoke discomfort or offend. What can we understand about the real and the represented? Why does it matter?

Casey McGuire, University of West Georgia

Manifestations of the American Dream

The idea of home is shifting from the previous idea of the American dream to a new, unordered attempt at finding comfort. Installations approach the surface of what is—and could be—this new sense of the hybrid narrative. Found materials address the ideas of memory, survival, and change, and, with these materials, interject politics into the narratives created. The sculptures and installations are manifestations of constructed narrative spaces. Provoked by the housing crisis and its effects on the ideology of the American dream, McGuire is looking at the intersection between materiality and memory of objects lost in foreclosures. Dislocations between humans and the built environment are how the installations address changes in our cultural and familial structures. Installation is a definition McGuire found herself within because activating space became more about the experience of space versus singular objects. Space and dimension are less about materials, the altering of space, and the activation of the audience. Walking streets and observing foreclosures turned into collecting materials: televisions and dressers to wood paneling. These objects became narratives that did not speak to materiality but promoted an investigation into what people left behind, remnants of life explained through a curbside vernacular.

Courtney McNeil, Telfair Museums

“A Damn Mean Cuss”: Gari Melchers and the Telfair Academy

Gari Melchers enjoyed a distinguished artistic career, exhibiting widely and earning awards both at home and abroad. He further served the field through his involvement in the Smithsonian Commission to Establish a National Gallery of Art and the Virginia Arts Commission. Yet his most enduring institutional affiliation was with the Telfair Academy in Savannah, where he served as fine arts advisor from 1906–1916 and unofficially through the 1920s. Melchers was commended in a posthumous *New York Times* tribute for his “natural kindness, a sure instinct for finding out the best in other men, personal modesty and readiness to recognize the good work of others....” Melchers brought these traits to bear in his work for the Telfair, using his standing among his fellow artists to negotiate the purchase of more than 70 works by Bellows, Hassam, Henri, Frieseke, and others. Negotiations with his peers were not without friction, and in a 1920 letter he uncharacteristically vented his frustrations: “My position ... has been rather that of a damn mean cuss who sails a little too close to the wind.” This paper examines Melchers's collecting strategies for Telfair and the repercussions of negotiating these purchases with his fellow artists.

Melissa Medicov, Sam Houston State University

Questions of Texas: A Southern Avant-Garde?

This paper examines two “Texan” artists: Robert Rauschenberg and Forrest Bess. Both are now considered important postwar artists and established within an avant-garde canon of art

history. Bess, mainly active in Texas, was relegated outside the contemporary canon until his posthumous inclusion in the 2012 Whitney Biennial. Rauschenberg has come to define avant-garde art practices in the postwar period and reached national and international acclaim during his lifetime. Both artists were born in Texas and offer an example of what the American South might mean in contemporary American art. Mednicov places these two artists within the larger context of Texas artists during this period to pose larger questions about the rhetoric of regionalism in Texas art. This paper, through the specific examples of Forrest Bess and Robert Rauschenberg, interrogates the meaning of the South in the context of postwar art and Texas. With the contemporary revitalization of interest in and exhibition attention to Bess and the unabated scholarship and exhibition focus on Rauschenberg, Mednicov considers these two artists to question how the margins of the art world can assert themselves. Is there anything specifically “Southern” or “Texan” about either artist?

Jessica Mongeon, Arkansas Tech University

Intangibles: Creating a Positive Learning Environment

Foundations students arrive in class with a variety of backgrounds and challenges. How does the Foundations department encourage community, mitigate fear, and create space for experimentation and risk? What are some strategies to deal with students who may be struggling to adjust to college life? How do you challenge high-achieving students without leaving anyone behind? How do you balance academic rigor and retention pressures? Are there any centering/mindfulness techniques that could be useful in art foundations? This topic relates to issues that were discussed in Mongeon’s group at ThinkTank 9, which resulted in the article, “Mentors/Teachers: Practice and Advocacy.” That discussion focused on strategies to mitigate the fears of first-year students. As a full-time Foundations professor and part-time yoga teacher, Mongeon is also interested in mindfulness practices for the art classroom.

Catherine Moore, Georgia Gwinnett College

Discovering History, Culture, and Self through Art Appreciation

Moore has taught Art Appreciation for six years at Georgia Gwinnett College and savors the opportunity to teach students from a variety of majors how art influences and changes their lives. Her classes examine the arts from a cross-cultural and cross-historical approach. Classes integrated examination of art history with knowledge of materials and techniques by pairing moments in art history with a specific art technique. In one project, students learned about ukiyo-e printmaking and the history of printmaking in Southeast Asia. She then guided the students through creating a linoleum print that, like ukiyo-e, described an ephemeral moment in their everyday lives. This historical perspective helped educate students in how the history of art informs contemporary artists and designers who create the visual culture of our contemporary world. Students also gave a research presentation in which they found three artworks throughout history that influenced or could have influenced a work of contemporary artwork. For their contemporary artwork, students could choose anything that interested them, from fashion design to tattoo art to graffiti art. In all aspects of this class, Moore strove to connect students to the meaning that art and visual communication have to their world and themselves.

Dito Morales, University of Central Arkansas, and Melisa Quesenberry, Independent Scholar
New Rock Art at Old Loltun: Discoveries and Implications

Newly-discovered Maya and Taíno cave art reinforces current evidence for the prehistoric interconnectedness of the insular Caribbean with the Maya heartland, an interaction sphere only recently garnering the scholarly respect these sophisticated indigenous traditions deserve. The presenters introduce recently documented engravings from the dry forests of southwest Puerto Rico and from Loltun Cave in Yucatán—the most well-known, heavily studied, frequently toured cave art site in Mesoamerica. This “new” rock art adds to the compelling evidence of significant cognitive and aesthetic connections between the Antilles and mainland Mesoamerica, connections widely neglected in both Caribbean and Mesoamerican studies. Their research explores the intersection of art, politics, and cosmology in pre-Columbian cave ritual. This complex is expressed most hauntingly in the modified speleothem sculptures found in the twilight zones of these sacred caves, these “cosmic apertures,” as Andrea Stone calls them. From Cuba to Barbados the same class and context of rock art is found as at mainland sites from Mexico to Nicaragua, including sites with evidence of colonial and modern cave ritual syncretism. This nexus of environment, imagery, and ritual unites the Antillean archipelago with mainland Mesoamerica in a “fertile crescent” of pre-Columbian cave art.

Anthony Morris, Austin Peay State University

Industrial Expressionism: Hedda Sterne, Fortune, Deere & Co.

Hedda Sterne is best known as the only woman included in the famous 1951 *Life* photo of “The Irascibles.” While she never developed a signature style in the manner of the so-called first generation Abstract Expressionists, she was considered a forerunner of the style in the 1940s and 1950s. She was regularly awarded exhibitions at the Betty Parsons Gallery and her work was described as “radical” by Clement Greenberg in 1947. Building on the success of a series of mechanical tondo paintings for *Forbes Magazine*, she was commissioned by the magazine to paint a publishable series of works in 1961. For the series, she visited the Deere & Company factory and completed studies of tractor parts as the subject of her paintings. The published images pleased the corporation so much that Deere & Co. purchased the group. This paper argues that corporate sponsorship of both *Forbes* and Deere played an important role in mythologizing the New York School and spreading its influence. Such an argument is seemingly antithetical to the romantic writings of the expressive power of the style.

Michelle Moseley-Christian, Virginia Tech, School of Visual Arts

Hairy Female Bodies and the Early Modern Wild Woman in Visual Art

There is a common link, often acknowledged, between visual depictions of women with hairy faces and bodies and the legendary wild woman, an animalistic, hirsute monstrosity that was a popular figure in the visual arts from the Middle Ages through the 18th century. This paper takes a closer look at the cultural-historical meanings that were inscribed on the early modern female body using excessive or inappropriately-located hair. Iconography of hair and wildness in these contexts can be further illuminated when placed against the backdrop of early modern conduct texts for women. Images that picture women with hair on the body or face in ways that were obvious, ugly, or unrestrained were intended to raise alarms about a range of issues related to acceptable female behavior. Hair as iconography in these representations was thus a

powerful marker of social order. Using images of hairy women and wild women from a range of early modern sources, Moseley-Christian examines the ways in which hairy female bodies channeled a deeply-embedded cultural discourse on civility and conduct.

Beth Mulvaney, Meredith College

Container within the Container: Cardinal Bessarion's Reliquary Cross and Gentile Bellini's Tabernacle Panel

Around 1472–1473, Gentile Bellini was commissioned to paint a panel that would be used as the door to the tabernacle housing the precious Byzantine reliquary cross that Greek exile Cardinal Bessarion donated to the Scuola della Carità in Venice. While Bessarion had pledged the reliquary in 1463, marking his election into the Venetian confraternity, the reliquary was only sent to Venice in 1472. Upon arrival the reliquary was taken in solemn procession through the city to the *albergo* of the confraternity, where it still resides. The reliquary only emerged from the tabernacle on special feast days; Gentile's painting was to function as a substitute for the hidden object. This paper investigates Gentile's panel as simulacrum and probes its role in aiding memory. Of particular interest are the differences between the panel and the reliquary cross and the meaning of those differences. Through this investigation Mulvaney addresses how Gentile's painting offers insight into the role of images and contemporary devotion in 15th-century Venice and how this image and the reliquary represent the cultural blend of east and west.

Maya Muratov, Adelphi University

Antique Gems, Bad Blood, and Rising Ambitions: Bringing the King Collection from Cambridge to New York

The Reverend Charles William King, Fellow of Trinity College at Cambridge, was a prominent 19th-century scholar-connoisseur who devoted his life to studying and collecting ancient carved gems. By the late 1870s, as King's eyesight was failing, he decided to sell his collection *en bloc*. Gaston Feuardent, a third-generation antiquities dealer and long-time acquaintance of King's, offered to help. The Metropolitan Museum of Art, at the time a young institution on a look-out for important acquisitions, acquired the collection in 1881; it was presented as a gift from John Taylor Johnston, the Museum's president. This seemingly straightforward story was in fact much more complex and took place against the backdrop of one of the most publicized, fervent, and unpleasant feuds of the 19th century—a quarrel between Gaston Feuardent and Luigi Palma di Cesnola, the first director of the Metropolitan Museum of Art. Using the unpublished papers bequeathed by King to Trinity College and the archives at the Met, Muratov reconstructs the intricate arrangements between its key players: a British connoisseur and private collector, an established antiquities dealer with galleries in Paris, London, and New York, an ex-fortune-seeker-turned-museum director, a newly-founded public museum, and its president.

Debra Murphy, University of North Florida

Rendering Italy: The Paintings of Joseph Jeffers Dodge

This paper revisits the work, in particular his paintings of Italy, of Joseph Jeffers Dodge (1917–1997), curator, museum director, and painter, in light of the 100th anniversary of his birth in

Detroit, Michigan, in 1917. Dodge's paintings began as highly symbolic, reflecting influences from the Renaissance, the Baroque, and Surrealism. He attended Harvard, earning a degree in fine arts, and his broad knowledge of art history can be seen in his early experimentation with a variety of stylistic approaches. Between 1941 and 1962, he served as curator at the Hyde House (now Hyde Collection) in Glens Falls, New York, where he began to paint and exhibit widely. In 1962, Dodge was invited to become director of the newly opened Cummer Gallery of Art, now The Cummer Museum of Art and Gardens. During his ten-year tenure, he tripled the museum's holdings. Dodge retired from the Cummer in 1972 to paint full time. His style developed into a highly realistic rendering of landscapes, still lifes, and nudes. His paintings of Italy explore not only major monuments, but also the unexpected view and transitory moments of great beauty.

Roja Najafi, Oklahoma City Museum of Art Pattern and Constitutive Structure

This paper explores pattern as a constitutive structure in postwar and contemporary art. Whether to make illusions, abstractions, decorations, or movement pattern remains a shifting element. Pattern holds a narrative, yet does not tell stories. Focusing on Jasper Johns, Bridget Riley, and Thomas Downing, and considering the use of pattern in forming infinity spaces and immersive installations in the works of Yayoi Kusama and Refik Anadol, this paper revisits the relationship between the decorative and the abstract in contemporary art spaces.

Nicholas Newman, University of Nebraska Omaha Don Whitman's Naturist Culture

Don Whitman, founder and sole photographer for the studio Western Photography Guild in the 1950s and 1960s, produced thousands of images of semi- and fully-nude men photographed outdoors in vividly sunny settings in the Rocky Mountains around his suburban Denver neighborhood. It is unusual to think of Colorado as a site for such a studio at this time, since the other major "physique" studios were located mostly in the largest cities such as Los Angeles, Chicago, and New York City. Indeed, the studios in those cities are often discussed as part of an infrastructure of their developing homosexual communities. What place, then, might Whitman's studio hold in what we now call a "queer culture" of the 1950s? In this talk, Whitman's work serves as a demonstration of the ways in which a photographer's work can gain in circulation by exploiting his regional difference from the work produced in developed urban homosexual communities. Newman's primary claim is that Whitman's photographs gained their circulation in the 1950s primarily by occupying a liminal space between margin and center, homosexual and heterosexual, and popular culture and art, and that this was accomplished around a thematic contrast between nature and culture.

Alexandra Nicolaidis, Stony Brook University Eggleston in New York City, 1976

According to the annals of art history, *William Eggleston: Color Photographs* (1976) at the Museum of Modern Art was infamous overnight. As a result of this shock, color photography was finally, definitively accepted as a fine art. Paradoxically, this perceived watershed is almost solely based on the scathing reviews of the exhibition in New York City, which denigrated the American South subject matter, colorful medium, and Eggleston's "snapshot" aesthetic. The

limited purview of the New York critical coterie belies the enthusiasm for Eggleston's work outside this group and the complicated exhibition and reception history of color photography. The place of the American South remains the privileged narrative for Eggleston's work. The origin of this leitmotif—and the foundation of any critical response—is curator John Szarkowski's accompanying exhibition catalog, *William Eggleston's Guide* (also 1976). The insertion of Eggleston's regional travel guide to the American South—both as an exhibition and a book—within the Northern, urban, “elite” environs of New York City, and the predictable outrage by New York critics, are direct examples of both the importance and the problematic reactions to art of the American South within art history.

John Harlan Norris, Arkansas State University

Wild Combination: Painting, Dreampop and Everything In-between

As a painter, professor, performing musician, and recording artist, Norris finds many points of intersection between the various facets of his practice. Through decades of effort invested in each realm, connections present themselves in terms of process, presentation, and aesthetics. In this talk, Norris investigates topics such as how overdubbing in recording mirrors the process of transparent layering in oil painting; how silkscreen printing contains similar characteristics to analog synthesizers; and how technologies such as Photoshop and Protools have changed approaches to each medium in a parallel manner. Norris also describes a current book and music project, *Disintegrants*, to be published in Fall 2018 by Institute 193. This project explores portraiture through the lens of disembodiment that emerges as we navigate the mediated images and virtual representations of our digital lives. The paintings combine quasi-figurative abstract forms with inanimate objects alluding to both musical and communication instruments. Included with the book is the *Disintegrants* soundtrack, presenting a collection of songs (fitting loosely within the Darkwave and Dreampop genres) in which lyrical content and production aesthetics continue the exploration of thematic territory developed within the paintings.

Travis Nygard, Ripon College, Kaylee Spencer, University of Wisconsin–River Falls, and Linnea Wren, Gustavus Adolphus College

Transforming Texcatlipoca: Aztec Obsidian in Christian Europe

Within the oeuvre of the Spanish painter Bartolomé Esteban Murillo is an anomaly—three paintings on black obsidian plaques imported from Mexico. Scholars have assumed that the use of these plaques was coincidental and that Murillo was unaware of the origin or meaning of them. The presenters suggest the opposite—that obsidian's dark reflectivity was significant to both the indigenous and colonial populations of Mexico; that this significance remained attached to the plaques; and that the meaning of Murillo's images was deepened by his choice of material. As a framework, they interrogate the ritual, apotropaic, and metaphorical understandings of obsidian surfaces in Mexico and Europe during the periods immediately before and after contact. They examine the use of pre-conquest obsidian mirrors as scrying devices by indigenous religious practitioners, their re-use by colonial evangelists in Christian monuments, and their simultaneous adoption by Western astrologers. By doing so, the presenters argue that, for these objects, neither artistic media nor subject matter represent one cultural perspective. Rather, meaning emerged through a theological discourse that

encompassed both Spain and Mexico. The metaphors of cultural tangles, knots, or braids gesture at the intertwined cultural exchanges that were occurring during the early modern era.

Reed O'Mara, Case Western Reserve University

Strasbourg's Prince of the World as Political Foe and Sinful Suitor

On Strasbourg Cathedral's west façade (ca. 1280–1300), a handsome prince in the jams of the Last Judgment portal proffers an upside-down apple to a Foolish Virgin. Hidden to her but visible to the viewer, however, is something making this exchange insidious. Crawling up the decaying back of the prince are snakes and toads, identifying him as the Prince of the World. Strasbourg features the first monumental Prince with the Wise and Foolish Virgins, and historical evidence indicates this was a message to the political climate ca. 1300. Awarded its independence in 1262, Strasbourg's history was plagued by struggles with episcopal authority. The Prince on a main entrance to the cathedral indicates the Church's opinion regarding its tumultuous past. The Prince is a further secularized figure that can be linked to German courtly literature in the 13th century, especially Gottfried von Strassburg's *Tristan und Isolde*. By the convention of his decaying back, the Prince maintains the German literary device of *körperliche Schönheit als innere Schönheit* (physical beauty as inner beauty). The interaction between him and the maiden is a representation of sinful love, a stark contrast to the spiritual and ideal love exemplified by the Bridegroom and the Wise Virgins.

Maryam Ohadi-Hamadani, University of Texas at Austin

Reforming the Canon of British Modernism: Commonwealth and Caribbean Artists in Postwar London

As a transnational from British Guiana, Denis Williams was more suited to comprehending the effects of late modernity on London society than were his English colleagues. After studying fine arts at the Camberwell School of Art between 1946–1948, the artist's 1949 exhibition at Berkeley Gallery in London was well-attended, including by the incendiary Wyndham Lewis, which led to a feature in *Time Magazine*. By 1953, Williams was regularly creating and exhibiting his geometric abstractions, including *This is Tomorrow*, an exhibition considered a seminal Proto-Pop text. Yet, Williams is left out of the canonical narratives of mid-century British art. Drawing on archival evidence and oral histories, this paper considers the work of Williams and other artists of the Empire Windrush generation and the Commonwealth diaspora settling in postwar London, including Aubrey Williams and Frank Bowling. Their transnational practices were predicated on modernist discourse in Britain, but also on a burgeoning postcolonial, pan-Caribbean consciousness crisscrossing the Atlantic during decolonization. Ohadi-Hamadani examines their art practices in relationship to sociopolitical discourse surrounding modernism, considering critical reception and exhibitions at New Vision Centre, the Commonwealth Institute and its constructions of a cultural Commonwealth, and the activities of the Caribbean Artists Movement.

Ferris Olin and Judith Brodsky, Rutgers University

20th-Century Voices of Authority: The Ascendancy of Art Doyennes

Too often the impact of women's leadership on transforming society remains unrecorded. Olin and Brodsky present several case studies of diverse 20th-century change agents in the arts—all

women. What the subjects have in common is a belief in the importance of the arts and a commitment to feminist principles of social justice. They dedicated their lives and careers to promoting the arts, with a dedication to engaging in the quest for inclusivity of race, gender, and class—both for artists and their audiences. The presenters focus on Samella Lewis, a pioneer in gaining recognition for art and artists of the African Diaspora; gallerist Bernice Steinbaum, who fought successfully to raise the value of works by women artists in the marketplace; Bertha Palmer Potter, the driving force behind the Women's Building at the 1893 World's Columbian Exposition, the first time that women were recognized publicly for their accomplishments; Anne d'Harnoncourt, who took over the Philadelphia Museum of Art when it was at its nadir and successfully expanded its collections and audiences, while achieving financial solvency; and Gilane Tawadros, founding director of the Institute of International Visual Art, established to incorporate culturally-diverse artists and curators into the UK cultural world.

Jonathan Orozco, University of Nebraska Omaha

The Perception of Technology in Fashion

It has been increasingly common to see 3D printed textiles worn on runways designed by vanguard designers like Iris van Herpen, Noa Raviv, and Neri Oxman. Indeed, even conventional designers like Karl Lagerfeld and Donatella Versace have adopted new technologies to produce their seasonal designs. But often, when these designs are scrutinized, they are labeled as “futuristic,” or not of this time. It may be that contemporary eyes are not accustomed to viewing such avant-garde designs, so that they dismiss the possibility that it could be contemporary. But why is it that when technology is used in fashion design, the design is relegated to the future? This paper analyzes why this is and compares new manufacturing technologies to the jacquard loom, sewing machine, and needle (after all, these technologies were as new as 3D printers in the early history of fashion). It also discusses the normalization of these technologies and discusses the reasons why designers and critics no longer have second thoughts about using sewing machines and looms. At some point in the future, 3D printing will be embraced like the sewing machine, and will no longer need to be qualified as a tool used in the manufacturing of fashion.

Monique Ortman, University of Central Oklahoma

Kinetic Type: More Than Just a Pretty “Face”

The transition from designing with static type in the print world to kinetic typography takes a lot of time and patience to understand. Choosing the right typeface requires one to consider the tone, medium, and attitude of any given project. Picking the right typeface for kinetic typography requires much more finesse. The way a word looks, moves, transitions, and feels can change the meaning of that word drastically compared to print. Students are more astute in choosing appropriate typefaces for traditional media after working with kinetic type because it helps deepen their understanding of typography. Kinetic typography forces one to consider if type should be subtle and out of the way, used to contrast the concept or to amplify the concept in tone, pace, and transition. Kinetic typographic projects encourage students to explore the subtleties of type and develop systems thinking, all while keeping the viewer engaged and moving students beyond the two-dimensional plane. This presentation shows

student work completed in After Effects that highlights the progression of learning kinetic typography from the beginning stages of concept development to the final rendered kinetic type, and the milestones in between.

Irby Pace, Troy University

Unintended Consequences

Pace's body of work is a photographic-based art project that started in December 2010. The images were found in Apple stores across Texas, Alabama, Georgia, and Manhattan Island in New York City. During frequent visits to the stores Pace found thousands of "selfie" photographs on the demonstration devices (such as iPhones, iPads, and iPods), which are fully functional for public use. The stores are intentionally set up for consumers to interact with the products in-house, giving them the opportunity to explore the digital playground, to which people of all ages, races, and genders now have access. Pace collected these images to explore changes in privacy due to a rise of social media and Internet usage in the 21st century. The customers are disregarding their own discretion and abandoning these photographs. Since these images are anonymous, the participants can represent themselves however they choose to, without scrutiny. Taking these images explores the change in behavior when people do not consider how images will be used. Additionally, the work questions Pace's role as artist, archivist, and/or curator in this age of crowd-sourced artwork.

Samantha Packer, Kutztown University

Peter Doig: Ambiguous Landscape Painter

Peter Doig, a painter who managed to create a prolific career even during a time when the viability of painting was questioned, works from photographic references and slowly transforms what he sees into dreamlike landscapes. Through the use of invented motifs and memories, Doig's paintings are ambiguous and odd, with no real connection to time or place despite being representational landscapes. This surreal feeling created by Doig's paintings invites viewers to connect through a sense of déjà vu or imagined "memories." They are reminiscent of another time, place, or culture where people dress in odd clothing, transport themselves in canoes, and the world is overwhelmed with hazy, distracting colors. Doig combats painting's "death" by continuously pushing forward his work, exploring the way past experiences interact with the imagination, pop culture, and found objects. Using a brilliant control of paint and compelling subject matter leaves Doig's viewers with a surreal sense of the world, reviving the expressionism that lost favor with the emergence of conceptual art and the literalness of photography.

Paulina Pardo Gaviria, University of Pittsburgh

Lost Videocassettes and Reused Magnetic Tapes: An Early History of Brazilian Video Art

The early history of video art from Latin America is punctuated by works recorded on magnetic tapes that were lost over time due to minimal preservation efforts and a generalized reuse of materials. Considering the practice of recording over previous videos as a rehearsal method to gain expertise with this new medium, Pardo Gaviria approaches deleted takes as "video sketches," preparations for a finished piece, while reflecting on the configuration of international distribution networks that account for unique copies lost in transit. Given their

limited access to editing tables and elevated costs of imported videotapes, artists in Brazil, Colombia, and Mexico usually recorded over used videocassettes and mailed their master copies to museums and colleagues for their public exhibition during the 1970s and early 1980s. Drawing from accounts of disappeared videos produced in São Paulo and Rio de Janeiro, this paper discusses the relevance of historical reconstructions of experimental artistic practices for lost works that cannot sustain visual analysis. Through key examples, it asks how lost, remade, and retrieved works have contributed to a reconfiguration of the history of video art in 1970s Brazil, thus providing interpretive strategies that do not rely on visual aspects of a work of art.

Yumi Park Huntington, Framingham State University

The Spatial Environment of the Acropolis at Jequetepeque-Jatanca: Architecture, Landscape, and Cosmology during the Late Formative Period in Peru

What is the role of the space in the human civilization? How is inhabiting activity related to architectural construction, the surrounding landscape, and a cosmological frame? This paper discusses the relationships between such elements at the site of Jequetepeque-Jatanca, built around 500 BCE on the northern coast of Peru. This site was occupied for an extended period between 500 and 100 BCE by multicultural groups that included the Guañape, Salinar, Virú, and Cupisnique cultures. In addition to five main compounds located on a flat plain, a unique building known as the acropolis is the oldest and only elevated structure. Due to its location, this acropolis exhibits a specific relationship with the nearby landscape of Cerro Cañoncillo, which also functions as an almanac displaying the alignment of solstices and equinoxes and connecting this inhabited site to a larger cosmic frame. In this context, this paper discusses the choice and structure of the site of Jequetepeque-Jatanca, its relation to ritual practices, and the surrounding spatial environment of the site plan and its irrigation canal system.

Sarah Parrish, Plymouth State University

Craftletics: The Physical Impulse in Contemporary Art and Sport

The dominance of the digital in the 21st century has led recent artists to rethink the role of the human body in producing ideas, experiences, and objects. Computer culture imposes passive postures that users reject through recourse to various forms of physical activity. Parrish argues that two seemingly disparate forms of physical action—athletics and DIY making—reflect a common urge to achieve authentic experiences in a world that is increasingly mediated. Both sports and crafts engage the body and the sensation of touch through mindful actions and direct contact with physical materials. In preparation for a proposed exhibition titled *Craftletics: The Physical Impulse in Contemporary Art and Sports*, this presentation explores a selection of contemporary artists who combine sports references with craft practices: Brian Jungen's assemblages of sports equipment that assert his indigenous identity; the New Craft Artists in Action's collectively-crocheted basketball nets for underserved communities; Vika Mitrichenko's ceramic trophies to failure; and Jeffrey Gibson's gender-bending sewn and beaded punching bags. By bridging the discourses of craft and athletics, these artists reveal how skilled tactile activity can foster a sense of agency and identity in the digital age.

Neely Patton, Institute for Doctoral Studies in the Visual Arts

Filtering Art, Filtering Self: Through the Lens of the Selfie

This paper argues for a critical analysis of the phenomenon of the selfie taken before the work of art. The selfie and the platforms where it is “posted” present a profound technological and cultural change that dramatically transforms the social value of both artworks and the institutions that house them. Here, Benjamin’s concept of the aura is reified and juxtaposed with his contemporaries, Adorno and Greenberg, for a renewed reading as applied to this technological phenomenon. The digital reproduction of artworks within the selfie’s ritualized act provides its author a vignette to be exhibited within the curated space of the social media platform. Here the author-subject becomes objectified, a spectator self-intentionally relegated to the role of the actor within his or her own movie reel. This act is examined within an intertextual analysis of Lacan’s notion of the disappearing subject and Heidegger’s exploration of the essence of technology, enframing. The selfie and its production present a new form of cultural appropriation, aesthetic fetishism, and digital consumption. This paper shows how the selfie within the context of the cultural institution can, however, in fact restore and even present a new critical interest and aesthetic sensibility for the masses.

Erin Pauwels, Tyler School of Art, Temple University

Grid, Sequence, Speed: Reading between the Frames of 19th-Century Photographic Motion Studies

Grids provide immaterial structure to everything from cities and skyscrapers to comics and computer code. Yet their uniform geometry belies an active capacity to impose diverse systems of meaning upon their contents. This paper examines the grid’s invisible significance in the reception of 19th-century photographic motion studies, arguing that the grid’s shifting legibility during this period suggests important new strategies for interpreting the arcane technologies and working methods of early photography. During the 1860s and 1870s, when lengthy exposure times made photographing moving subjects nearly impossible, a photographer’s ability to simulate an animated pose was viewed as an important indicator of artistic skill. Using multi-lensed carte-de-visite cameras, American and European photographers including Nadar, André-Alphonse-Eugène Disdéri, and Napoleon Sarony produced gridded images known as “progressive series,” which demonstrated their mastery of extant technology by capturing numerous poses on a single glass negative. In 1877, Eadweard Muybridge upended these conventions when he used mechanical shutters to create the first faint exposures of a galloping horse. In each instance, gridded prints communicated important information about the evolving capacity of photographic technology, proving that the arrangement of photographs can be as crucial to art historical interpretation as the material properties of the images themselves.

Peter Pawlowicz, Independent Artist

What’s So Funny?

Pawlowicz’s subject is the first line of Genesis, “In the beginning.” Serious stuff—but funny, too. Letters spell out a text but letters are also abstract shapes, and their forms can say as much as the words they represent. Pawlowicz adds, subtracts, multiplies, and manipulates the letterforms at will, and the result lies somewhere between Bauhaus and Surrealism. Given his anti-narrative “text,” the incongruity theory of humor can explain what is going on here. First advanced by Kant and Schopenhauer, it is based on the difference between what we expect

and what we get. The sudden reversal of our expectation results in laughter. We look for mannerly text but instead we get smart-aleck letters. Ostentatiously unfettered, letters become new actors in an unexpected story. They create what James Elkins calls anti-subjects and what seems analogous to the “space” which one describes in Bergson. Given this interpretive void, we rush in to fill it. Because creation is so unimaginable in character (why anything?) and so unexpected in results (kangaroos?), we see that it can be funny, too. Yes, the presenter is a bit overexcited, but we really need an image or three.

Duane Paxson, Troy University
Malelingue and Mors Eloquentiae

The SECAC Artist’s Fellowship allowed Paxson to develop two related bodies of work, *Malelingue* and *LaStrega*, whose operatic Italian names allude in part to the Baroque qualities he was aiming at in the sculptures and in part to the nature of the works themselves, which are about adversaries in conflict. Paxson thinks of his pieces as characters in an extended narrative about human impulses and emotions and the seemingly eternal dramas they compel us to reenact. In the year and half since that exhibition, his work has continued to evolve in ways that surely would have been different if not for his experience in 2015–2016. Paxson’s latest sculptural series, *Mors Eloquentiae*, was initially inspired by a highly-disputed Egyptian hieroglyphic that resembles a lightbulb. Its elongated, curving form suggested for Paxson a eureka moment, a “light” going off in his mind, even though initially he didn’t fully understand its implications. The form has called to mind other visual associations, including the Hindenburg dirigible, megaphones, giant tongues, flames, and phalluses. As always, Paxson sees the connections between the eternal and the historical with the current—in this case, the vacuity of “talk” in contemporary mass media.

Steven Pearson, McDaniel College
Quoting My Past to Realize New Futures

In *Quotational Practices: Repeating the Future in Contemporary Art*, Patrick Greaney asserts, “the past matters not only because of what actually happened but also because of the possibilities that were not realized and that still could be. Quotation evokes those possibilities. By repeating the past, artists and writers may be attempting to repeat that past’s unrealized futures.” In the information age, the Internet, for instance, provides us an expanded collection of visual information—quite literally available at our fingertips—summoning together aspects of the past and possibilities of the future into a boundless present. Pearson’s newest body of work of paintings and drawings represents his attempt to communicate the ways in which he experiences his contemporary moment constructed from multiple temporalities excavated from his past. Using traditional tracing paper and graphic color, Pearson randomly selects moments of his previous work to transfer and layer over selected areas of filled sketchbooks used from 2003 to 2004, painted pillars completed for an exhibition in 2008, and old painted canvases abandoned by his predecessor at McDaniel College. Pearson discusses how these final renditions of fragmented and layered histories enact the ways that we collectively experience multiple temporalities in the present.

Suzanne Peck, Rochester Institute of Technology

Glass Performance Mapping: Charting the Distance Between Demonstration and Live Art in Contemporary Studio Glass

Can a material be naturally performative? If so, glass falls into this category. Hot, molten, unruly with the allure of danger, this medium has captured audiences' attention across venues. This talk investigates the history and future of demonstration, infotainment, craft action, and performance art in contemporary studio glass.

Elisabeth Pellathy, University of Alabama at Birmingham

Visualized Birdsongs

As a visual artist, Pellathy's studio practice is a dialogue between analog and digital practices. In 2015 she began the investigation of 3D printed sound. With the starting concept that sound manifests itself as a physical entity as well as an aural entity, she created a body of work mapping sound waves of endangered birds. While this project was about the absence of sound and acoustic ecology, it was in a way "sound art," for human/machine noise in the gallery took up the space where the natural world would/should be heard.

Ellie Perendy, Baruch College, City University of New York

Belgium's Historic Settings: Repurposed with Contemporary Art

More often than not, visual art is experienced in a museum setting designed for the sole purpose of viewing art. At least in the United States (an expansive and relatively young country), cultural institutions have had the freedom to develop along with their missions. For American audiences, pristine museum conditions have become the norm. But what happens when a country the size of Maryland is scattered with historic buildings, buildings that are in and of themselves worth preserving, and each with its own distinct historical narrative? A region that was prosperous during the Middle Ages, and a country that was devastated during the two world wars, Belgium seems to exist both for and in spite of its history. And because of this elaborate history, the contemporary conversation in Belgium is almost always in dialogue with its past. Modern cultural institutions have found a haven in historical settings: hospitals, cathedrals, armories, even war sites have become territory for creative work. Contemporary art is thriving in Belgium, and it can be found where it is least expected. In this paper Perendy explores atypical settings for the presentation of art and how they may contribute to a deeper appreciation for culture.

Sage Perrott, East Tennessee State University

Small Forms, Big Impact: Quick Zines for Students & Educators

Perrott discusses some benefits of teaching zines in classes, followed by a few very quick demos.

Cindy Persinger, California University of Pennsylvania

Doing (Undergraduate) Research in Art History

Wouldn't you like to hear students say: "I wish we could have written a research paper in this class!" This presentation describes a collaboration initiated with the library's art subject liaison at California University of Pennsylvania that develops a familiarity with and an enthusiasm for

the research process, resulting in just such a reaction. The project began out of a desire to strengthen student writing in Persinger's upper-level art history courses. Instead of waiting to address research in the context of a traditional end-of-term paper, she focused her attention on targeting appropriate research outcomes at various points in both her lower-level and upper-level art history courses. Persinger scaffolded the curriculum, and the librarian mapped her objectives to specific information literacy outcomes. In this presentation, Persinger focuses on the semester-long research question project that she assigned in her lower-level Introduction to Asian Art course. This series of assignments is unique in that students are asked to focus on the research process without a final paper, thus allowing them to develop several skills crucial to writing in art history, including: identifying a topic; developing and refining a research question; finding, reading, and evaluating sources; and writing a thesis and annotated bibliography.

Giang Pham, University of Alabama

Disciplined in Approach: Search for Depth in Breadth

Working with the notion of Paul Crowther's phenomenological depth and the ideas expressed in the text *The Metaphors We Live By* (Johnson and Lackoff), this paper presents how the applications of these ideas function in Giang Pham's visual art research. She also includes analysis of works by Japanese-Korean artist Lee Ufan, Carrie Mae Weems, Doris Salcedo, Andy Goldsworthy, and many others who work across many art media, as well as how their works are indicative of the interdisciplinary nature of contemporary art practice.

Carolyn Phinizy, Virginia Commonwealth University

"Strategies for Using Project-based Learning in the Introductory Survey of Art History"

For decades, pedagogical research has confirmed that active learning techniques dramatically improve student engagement with course content. In response, art historians have undertaken a major re-evaluation of their teaching methods in platforms such as Art History Teaching Resources, an online community of shared practice; *Art History Pedagogy & Practice*, a new journal devoted to pedagogical research; and numerous conference panels discussing active learning in art history. From these endeavors, many case studies have offered methods of engaging students in active learning. However, virtually all art history case studies are based on small-enrollment courses (fewer than 35 students). For those teaching large-enrollment courses, particularly introductory survey courses, these approaches to active learning can seem impractical. In this paper, Phinizy discusses her process of shifting the introductory art history survey away from an objective-style testing model (currently in use in most large-enrollment courses) to a project-based model that can be easily scaled up or down for courses of all sizes. Her approach de-emphasizes rote memorization and high-stakes testing in favor of reflective and cumulative learning, culminating in a student portfolio. Phinizy discusses practical ways of implementing this approach in large-enrollment courses and shares the successes and challenges it offers.

Kathleen Pierce, Rutgers University

Pocked: Pattern and the Diseased Surface in Fin-de-Siècle Visual Culture

Describing the work of the Nabis in 1891, critic Félix Fénéon wrote that these artists used spots to “endow the canvas with some epidermal life.” Édouard Vuillard’s *Grandmother at the Sink* (1890) vivifies Fénéon’s description: a skin-like stratum of red spots floats over an impressionistic view of his grandmother washing dishes. Unlike the gestalt marks of Pointillism, Vuillard’s pattern does not describe volume; rather, these colloidal, impastoed dots pock the painted surface. This paper traces the use of spots in fin-de-siècle French visual culture. Building on Fénéon’s rhetoric in dialogue with medical discourses linking disease and avant-garde painting and scholarship demonstrating the material and morphological parallels between skin and canvas, Pierce presses beyond the identification of spotted patterning as ornamental or decorative. Juxtaposing modernist painting with the visual culture of medicine and public health, she links dots and their all-encompassing, frenetic presentation in these objects to the visual symptoms of syphilis, whose second stage covers the skin in a spotted, red-brown rash. In so doing, Pierce demonstrates how pattern can function between the abstract and the decorative, performing these functions while simultaneously indexing painterly touch, disease, and the permeation of medical articulations of the body across spheres of artistic production.

O. Gustavo Plascencia, Memphis College of Art

Earth Ruminations

Nature, photography, and their scientific processes have a long history of collaborating to better contextualize their findings. With the publication of Anna Atkins’s *Photographs of British Algae: Cyanotype Impressions* in 1843, this collaboration was established. This paper explores intersections of landscape/place and personal narratives where the landscape/place is presented as a witness to the histories that affect individuals on a personal and a communal level. *Earth Ruminations* is an archive of images using traditional and alternative photographic processes. Using a “direct contact” method to collect the “data,” the images are scanned halfway through the photographic process, highlighting the ephemeral nature of the data collection and its contents creating a visual metaphor of our macrocosm and microcosm. The materials used to create these images are mainly flora, foliage, and soil, yet these images are reminiscent of turn-of-the-century sky images. Although these images are abstract in nature, they reference past and possible future narratives. Lastly, Plascencia illustrates how the people that inhabited and walked these places left a mark on the environment and how we become part of those narratives by inhabiting the same spaces, contemplating the poetry in both nature and the photographic image.

Catherine Popovici, University of Texas at Austin

Center and Countryside: The Ritual Landscape of Stelae in Copán’s River Valley

Within the mountainous river valley of Copán, Honduras, sit several isolated stelae. Erected in the 7th century, the stones depict the *witz*—or mountain—hieroglyph, specifying that the landscape was integral to their function. These stelae, along with two in the capital of the city-state, reference the same date; this temporal moment bridges the stone sculpture of the surrounding built and natural environment. Their placement, as well as their inscribed surfaces, indicates that they mark a deliberate shift from Copán’s ornately-sculpted ceremonial core and were part of a pre-Columbian ritual circumambulation along with their counterparts in the city center. This paper argues for stelae placed within the landscape as the fundamental component

of ritual processions that reinforce the often-abstract limits of monumentality by binding urban center and surrounding natural environment. Directionality plays a vital role within this ritual circumambulation. Moving centrifugally, the monuments mimic the waning political messaging of the inner sculptural program. Moving centripetally, they are the first indicators of the approaching monumental ceremonial center. Drawing upon the ritual movement of the modern Zinacanteco Maya of Chiapas, Mexico, Popovici suggests that fortifying the boundaries of territory was often achieved via sacred movement and orchestrated passage.

Kelly Celeste Porter, East Tennessee State University
It Takes a Village

This old adage couldn't be truer when it comes to succeeding on the tenure track. Porter is in her fourth year on tenure track and she submitted her documents last fall. For background context, Porter completed graduate school at UT in 2013. She spent her first year out of graduate school as a visiting professor at her BFA alma mater, the University of Southern Mississippi (USM). After a job search that involved about 14 applications and 4 campus interviews, Porter was hired at ETSU, with an extra year toward tenure as part of her negotiations. The most important lessons she has learned so far: no two tenure tracks are alike; everyone has their own unique experience—there is no cookie-cutter; ask questions of colleagues from your school and from other schools with similar departments; know your program—what is considered research at your school?; reach across lines within your department, your college, and the university—Porter has made numerous friends and created collaborations; make your own journey; defend your work; create value for what you are doing; explain why it is important; keep track of everything!

Annie Poslusny, Meredith College

W. R. Valentiner and the Genesis of the North Carolina Museum of Art

At the age of seventy-five, Valentiner made the decision to abandon his plan of idyllic life in Italy to become the first director of the North Carolina Museum of Art. This paper explores the creation of the North Carolina Museum of Art and, in particular, W. R. Valentiner's vision for the museum. Valentiner was a scholar of traditional art who also understood and appreciated the art of his own time. This balance between the old and the new, the traditional and the contemporary, is how Valentiner left his stamp on the North Carolina Museum of Art, as well as on the state of North Carolina. Through analysis of primary source material, Poslusny shows how Valentiner shaped and guided the collection of the North Carolina Museum of Art. These fascinating documents not only show Valentiner's vision for the museum, but also all the behind-the-scenes bartering and bickering, squabbles with the National Gallery of Art, and complications and obstacles with the state legislature. Today, almost half a million visitors a year enjoy the North Carolina Museum of Art, and its impact on the region is far-reaching—a testament to Valentiner's vision.

Catherine Powell, University of Texas at Austin

A Cabinet of Curiosity Out of Doors: Exploring the Relationship between the Dutch 17th-Century Garden and Collections

Fine arts, interesting design, complex iconography, exotica, and rarities: these are characteristics of the objects listed in the inventories of the best collections of 17th-century Dutch burghers, merchants, and artists. Indeed, these characteristics apply to paintings, automata, and large corals. They also apply to rare tulip or hyacinth bulbs, elaborate fountains, and, arguably, (then) new-fangled greenhouses. Often, all were owned by the same individuals. In this paper, Powell argues that the 17th-century Dutch garden functioned conceptually as an outdoor Cabinet of Curiosity, as the garden was the logical extension of the implementation of the philosophy of collecting that encouraged curiosity and the exploration of the relationship between man and nature. The gardens and collections of Constantijn Huygens, Pieter de Wolff, Petronella de la Court (of the dollhouse fame), and Agnes Block support this thesis, as does the botanical garden at Leiden University. In relegating the garden to a mere architectural feature, a manifestation of religious devotion, or the locus of botanical experimentation, we miss the opportunity to gain a fuller understanding of the role of collections in the Dutch Golden Age and to situate these collections within the broader experience of daily life during the 17th century in the Netherlands.

Heidi Powell, University of Florida

Ima Hogg and Fran Bass: From Digital Reflections of the Past to Contemporary Collecting

This paper explores the introduction of Ima Hogg through a Digital Museum educational online resource developed by graduate students. It ends with introducing the contemporary collector Fran Bass, who lives and collects in Guatemala. Powell was introduced to the collector Ima Hogg as a graduate student in 2001, through images and text, while working on a comparison of her collection with that of Franz Mayer, and was intrigued by what she was about to embark on by participating in the creation of a website that would help others learn about Hogg's American Colonial collecting. That penchant for collecting American Colonial art established Hogg's legacy in Texas, but also brought an awareness for Powell about other female collectors, such as Fran Bass, who had similar interests in collecting art from other regions and nations, influenced by the location and style. Fran Bass, collecting Latin American art, which she houses in Antigua, Guatemala, is similar to Ima Hogg. Ima Hogg and Fran Bass, side-by-side across time, speak to the power and notion of women collectors as feeding the 1950s Beauty Parlor of Society, that being art and how we have come to know it.

Valerie Powell, Sam Houston State University

Strategies for Remixing Foundations

There is often a focus on the end result: getting projects that work and the curriculum that meets students' needs and program expectations. As instructors we are challenged to reinvent, to stay fresh and contemporary. How and why should someone reframe their curriculum if it is not "failing"? What administrative support is required? How can a foundations curriculum be encouraged to evolve, without unnecessarily/pointlessly changing? Frequently, faculty want the microwave version of things, the quickest solution. What is needed instead is breadth of ideas, depth of skills, and a bit of risk taking. This presentation highlights a variety of approaches specific to the WASH (Workshop in Art Studio + History) foundations program and the dramatic shifts this program has made over the last few years to incorporate collaborative teaching as well as continuing to try new things within a model resembling a living organism, constantly

changing and shifting. Powell gives practical examples of how to actually create change and advocate for change, especially when the politics of change might be uncomfortable (not having tenure, etc.), while exploring how to expand a sense of agency for change, and to ask for what is needed and wanted in a program.

Ashley Prak, University of Tennessee at Chattanooga

Rethinking Graphic Design History: A Creative Endeavor to Examine Referential Practices in Contemporary Graphic Design

In his 2008 essay, “A Cautious Prometheus: A Few Steps Toward a Philosophy of Design,” philosopher Bruno Latour wrote that design “is never a process that begins from scratch: to design is always to redesign.” This reflects the current field of graphic design wherein forms and ideas from the past are constantly recycled in the making of new work. Through her research over the summer, Prak asked how engaging with critical theory benefits historically referential graphic design. What is the role of representation in graphic design, and how does the revival of old styles change in meaning as we reintroduce them into contemporary context?

Alice M. R. Price, Temple University, Tyler School of Art

Honoring Each Other’s Art: Evidence of Cooperation and Collaboration by Danish Women Artists

Denmark’s forerunner women artists of the late 19th century privileged connectivity in their representations of women as makers of art. They emphasized facture, resisted objectification of the individual artist, and privileged links with other women making art. For instance, Anna Ancher’s *Interior with Clematis* (1913) depicted a green table designed by and purchased from Susette Skovgaard Holten (1863–1937). Ancher’s representation thus makes a place for Skovgaard Holten within the painter’s brand-new private studio and associates her own making of art with an organizer of Denmark’s first Women’s Exhibition of 1895. Skovgaard Holten’s related oeuvre in many media imagined a community of women artists and artisans. Ancher, Skovgaard Holten, and contemporaries Marie Krøyer (1867–1940) and Agnes Slott-Møller (1862–1937) privileged the artist as subject in their mutual references. It is an image depicting a woman weaving by the beautiful and often-painted Marie Krøyer that Ancher hung at the entrance to her studio. Furthermore, although Slott-Møller used Krøyer as the haunting model for *Agnete*, she allegorized a woman torn between self and family, the common experience of all four artists. As these women painted other women artists they acknowledged, claimed, and connected to each other.

Ali Printz, Tyler School of Art, Temple University

The Modernist Appalachian Aesthetic: The Art of Patty Willis

While the art of the American South has been largely overlooked in Modern and Contemporary American Art history, so too has the art of Appalachia, a culturally rich area spanning a large portion of the South and running alongside the entirety of the Appalachian Mountains. Much like Southern Art, the art of Appalachia encompasses tradition, craft, and deeply engrained philosophies of living off the land that Mother Nature offers. Many have overlooked the accomplishments of modernists in Appalachia, and even less so, women artists and their unique contributions that blur the lines between folk and fine art. This paper explores this aesthetic

through the lens of an Appalachian artist from West Virginia, Patty Willis (1879–1953), who inserted herself as a painter during the height of modernism, studying with Léger in Paris, attending Pratt in NYC, participating in the WPA in Appalachia, and a part of artist circles in both Taos and Provincetown. Willis’s body of work encompasses the “Appalachian aesthetic,” equal parts craft and high modernism, creating a unique and respectable ground in which to build a traceable contribution by a female modernist to the canon of art history in Appalachia, as well as the American South.

Jennifer Printz, Hollins University

De Rerum Natura: The Nature of Things

“There can be no center in infinity.” This text comes from the *De Rerum Natura*, an epic poem written in the first century BCE by Lucretius. Through metaphor the poet creates an image of the world, our world, that can be known through observation and often explained via natural phenomena. Phrases such as “nothing can be created from nothing” and “the first beginnings of things cannot be distinguished by the eye,” though penned decades ago, elegantly reflect principles of physics, including the conservation of matter and energy and the wall of cosmic microwave background that prevents astronomers from seeing the big bang. This paper explores how the merging of poetry with science has been a guiding inspiration for Printz’s recent work, which deals with the ever-expanding universe and wonders why stars are imperceptible in the noonday sun and what arranges the sundry features of the universe. Printz shares how, through photography, delicate graphite drawing, and sculptural forms, her work reflects on the natural world and meditates on the seen and unseen nature of things through filters of science and contemplative practices.

Anne Proctor, Roger Williams University

Giorgio Vasari as Agent and Broker for Sculptors in Late Renaissance Florence

A prolific painter, successful architect, and author of *Lives of the Most Excellent Painters, Sculptors, and Architects*, Giorgio Vasari also shaped the cityscape of Florence through his oversight of Medici commissions during the late Renaissance. This paper examines Vasari’s managerial practice as overseer of artistic works. In this role, Vasari acted as a cultural broker or agent for his favored artists, promoting their interests and successes in order to enhance his own. Vasari was instrumental in the Florentine careers of the sculptors Bartolomeo Ammannati and Vincenzo Danti. In *The Lives*, Vasari claimed a central role in Ammannati’s success in Florence and, indeed, all of Ammannati’s early commissions were tied to sites managed by Vasari. While Vasari did not directly proclaim himself as instrumental to the rise of Vincenzo Danti, documentary evidence demonstrates that Vasari actively facilitated the career of this younger sculptor. Although he could not claim as their works as products of his own workshop, Vasari acted as an agent to these two sculptors and he benefited professionally from their successes. The interactions of these three artists demonstrate that artists actively advocated for one another even in the competitive atmosphere of late Renaissance Florence.

Carol Prusa, Florida Atlantic University

Umbraphile

As a seeker of “thin” spaces, Prusa traveled to experience the totality of the eclipse, following in the footsteps of American astronomer Maria Mitchell. Mitchell’s story, combined with Prusa’s research on other astronomers such as Vera Rubin—who provided early evidence of dark matter—are feeding a new body work she calls “Curtains.” As Mitchell stated in her diary, “We reach forth and strain every nerve, but we seize only a bit of the curtain that hides the infinite from us.” Last fall Prusa began the work to express the otherworldly experience she had in totality while standing on the bank of the North Platte in Nebraska, becoming an umbraphile in the process. This has evolved into a distinctive new body of work she continues to build on.

Nancy Puchner, University of North Carolina at Pembroke

The Impact of Indigenous Voices when Teaching Native American Art History

Puchner regularly teaches a survey of Native North American art in which both Native and non-Native students gain an understanding of Native art that encompasses a range of multidimensional Indigenous voices. In her experience, the presence of strong Indigenous voices in the classroom contributes greatly to the potential for revisionist learning. This paper explores the profound impact of a Native student presence in the pedagogy of Native American art. Drawing from classroom experiences, completed assignments, and student questionnaires, Puchner has found that without the benefit of Indigenous points of view, non-Native students are more likely to express themselves in a manner aligned with strategies of Othering. This study therefore asks: How do the contributions and viewpoints of Indigenous students transform a postmodern and postcolonial study of Native art and its histories? What are the inherent challenges to or expectations of Indigenous students facilitating this impact with the classroom dynamic? To what extent are minority students expected to represent and speak for their entire race? Who gains from this process? And how can educators of Native art ensure that the emotional and intellectual labor of Indigenous students is appreciated, and not extracted or exploited, in such a situation?

Elizabeth Pugliano, University of Colorado Denver

Not Another Analysis Paper: A Postmortem on an Alternative Term Assignment for Art History Survey

This presentation dissects an assignment piloted during the Spring 2018 semester in Art History Survey II at the University of Colorado Denver. The Exhibition Proposal project is intended as an alternative to the traditional survey course format of a formal analysis paper and a comparative analysis or short research paper. A semester-long engagement with a topic of each student’s choosing that culminates in the submission of a proposal for a museum exhibition, this assignment aims to foster critical thinking and engagement with sources, and to bring students step by step through short, focused writing requirements including a topic proposal, an annotated bibliography, and an exhibition description. Incorporating samples of student work, Pugliano addresses both positive and negative outcomes. She also shares assignment instructions, rubrics, and ideas for revision of the assignment structure and evaluation criteria that her experiences have suggested during this pilot semester. Focused on an alternative assignment organized in stages to accommodate an introductory-level lecture class, this presentation engages several topics of interest, including best practices for writing in larger introductory courses (often with non-Native speakers), effective grading rubrics, creative

alternatives to traditional art history term papers, and best practices for scaffolding assignments.

Melisa Quesenberry, New Rock Art at Old Loltun: Discoveries and Implications
see: Dito Morales

Amy Rahn, Stony Brook University (SUNY)

“I Hope You Do Not Think It Bold of Me”: Women Artists on *Women Artists of America, 1707–1964*

The Newark Museum’s 1965 exhibition *Women Artists of America, 1707-1964* was believed by its curator, William H. Gerdts, to be the first historical survey of American women artists. He envisioned an exhibition and catalogue that would demonstrate “why women artists in America were so vital (not having to contend with traditionalism as much as Europe)” as well as “the women artists’ particular interest in the home, family, maternity, etc.” Yet, by including contemporary artists in the exhibition, Gerdts’s historical conceptions ran up against living artists’ self-perceptions. Archival letters from artists I. Rice Pereira (1902–1971), an artist influenced by the Bauhaus, and Frances Pope Waymouth (1929–2000), a nearly unknown artist, advocated for their work and proposed alternative narratives for interpreting it. Pereira objected to Gerdts’s claim that contemporary women artists were disinterested in optical art, having pioneered “a whole new optic” in the 1930s; Waymouth lobbied for her inclusion in the show and advocated for the dignity of maternal subjectivity. These letters, seen in light of Gerdts’s responses and the wider press reception for the exhibition, reveal ways women artists sought to remain stubbornly individual at the moment they were seen to constitute a historical category.

Briley Rasmussen, University of Florida

The Sin of the Cat Cookie Jar: MoMA, Television, and the American Child at Mid-Century

Early in the afternoon of Saturday, 11 May 1952, The Museum of Modern Art reached out to audiences in a new and unprecedented way. It came directly into American living rooms via television sets and spoke directly to American children. This television program crafted a magical realm that encouraged children to have the agency to create and engage with the world around them through art making and exploring their imaginations. The program, *Through the Enchanted Gate*, was also a vehicle for the museum to promote modern art, design, and its ideas on creativity in the context of the Cold War. Children were critical actors in American postwar culture. They embodied the future, one that adults could chart or protect through effective childrearing and consumption. This paper examines how *Through the Enchanted Gate* elucidated links between creativity, design and our daily interactions with objects. While previous scholarship has addressed MoMA’s design program through the framework of consumerism, this paper explores how the museum used the new medium of television to engage mothers, housewives, and children in its mission to promote modernism, and how MoMA positioned the American home as a Cold War battleground.

Jamie Ratliff, University of Minnesota Duluth
Erasing the Border, Retouching the Lands(cape)

Since 2013, contemporary Mexican-American artist Ana Teresa Fernández has executed a series of performative social sculptures, during which she enlists local community members to aid her in a process of painting small sections of the border wall that exists between the United States and Mexico. Carefully matching the paint color to the bright blue sky, she and her team effectively “erase” the border, creating the optical illusions of a breach in the barrier that marks the edges of the two neighboring nations. This paper explores Fernández’s artistic interventions with regard to the cultural legacy of “the borderlands” as both a productive and destructive space—literally and symbolically—that has fostered violence, trauma, separation, and exclusion, but has simultaneously served as a cultural touchstone for resistance in the articulation of Chicana nationalism and identity. By examining Fernández’s process and engagement with the border wall, Ratliff explores the constructedness of borders and nations that cut through social geographies, particularly when the flow and mobility of culture, people, and economic capital is dependent on such national “openings.” This paper positions *Erasing the Border* as a contemporary rearticulation of the shared cultural geographies that exist within this retouched American landscape.

Akela Reason, University of Georgia

What the History of Cleopatra’s Needle Can Tell Us about Monuments

As Americans debate what to do with monuments to the Confederacy, it is clear that a swath of the public think of monuments as static, permanent symbols dedicated to a singular past. The history of Cleopatra’s Needle, which was moved to New York’s Central Park in 1881, certainly challenges the notion that monuments were ever permanent. One of a pair of obelisks erected in Heliopolis by Egyptian pharaoh Thutmose III, the monument was transformed by the addition of inscriptions by Ramses II some 1,500 years later. Later, under the Roman emperor Augustus, the monument migrated to Alexandria as a symbol of Roman taste and power. Its last journey, to America in the 19th century, could be followed closely in the press, sparking a wave of Egyptomania that highlighted commonly-held assumptions about Egyptian beliefs that bore no relation to the actual history of the obelisk. Following a review of this history, this paper focuses primarily on the peculiar American history of the obelisk and its reproduction and use in prints, advertisements, and the popular press of the period, before finally considering what the pillaged monument might mean to viewers today and what it can teach us about monuments.

Nathan Rees, University of West Georgia

Queering Art Appreciation

Queering art appreciation—reevaluating traditional narratives of art through the lens of sexuality and gender—offers an opportunity to reinvigorate stale curriculum and stimulate student investment in learning. Many students come expecting us to sell them on an outmoded canon. But when we investigate the fluid and culturally-constructed nature of this key aspect of identity, we can radically shake up their ideas about the power of art. Drawing on his own practice as well as pedagogical research, Rees explores strategies for moving beyond the superficial practice of adding a token gay artist or two to our lecture slides. Queer theory offers an exciting range of interpretive perspectives that can connect multiple units of art appreciation classes, whether chronological or thematic. In addition to revealing the sexual

diversity throughout history that a previous era of scholarship made invisible, we can employ this theoretical framework to explore how conceptions about marriage, gender roles, and sexual practices have changed over time and across cultures—and to recognize how artists throughout history have challenged prevailing sexual norms. Queering art appreciation engages students by focusing on a theme with enormous contemporary relevance, while fostering greater inclusion among our diverse student populations.

Christopher Reno, Catich Gallery, St. Ambrose University

An Interstitial Educational Model—Recent Student Experiences at the Catich Gallery

Recent examples of student experiences at the Catich Gallery of St. Ambrose University are presented and discussed with the panel as a means to consider the future of an undergraduate art education in an environment defined by an increasingly multivalent artworld and a failed national K-12 arts education model. Can these student experiences be reproduced within a classroom situation or are they unique to the opportunities that a college gallery can provide? Further, what kind of skill set should a curator/director in today's university gallery possess?

Rhonda Reymond, West Virginia University

French Landscape Influence on African American Painters, 1875–1915

With the exception of the expatriate artist Henry Ossawa Tanner, there is still a tendency to categorize late 19th- and early 20th-century African American artists as either urban, rendering motifs of life in the city, or as self-taught creators of genre work. However, although never discussed as such during the late 19th and early 20th centuries, a number of African American artists took the landscape as their subject. Edward Mitchell Bannister, Charles Ethan Porter, Henry O. Tanner, William A. Harper, and others were influenced by the Barbizon School and Impressionism. Several went to France for training while others benefited from working in or around artistic circles that included colleagues or mentors who had studied abroad and brought back the latest in French landscape styles. This paper illuminates this little-studied subject in the oeuvre of black American artists and demonstrates that they did indeed participate in the signature tradition of landscape painting in the United States during the late 19th and early 20th centuries.

Rebecca Lee Reynolds, Valdosta State University

History in the Present: A Reception Study of *Places with a Past*

Places with a Past was a citywide exhibition in 1991 that responded to particular places and issues in Charleston, South Carolina. It featured 23 internationally-known artists, including Christian Boltanski, Ann Hamilton, Joyce Scott, Lorna Simpson, and Antony Gormley. Using site-specific strategies, these artists addressed themes of slavery, labor, race relations, and gentrification, causing strong public reactions from both the local population and the sponsoring organization. In fact, the entire curatorial staff was dismissed. And yet, the exhibition was highly respected in the art world as a groundbreaking show that used site-specific art and became the model for citywide exhibitions across the U.S. This paper explains the disconnect between local and national response. Using letters to the editor, Reynolds shows how the Southern audience questioned the relationship between artists and their research, and how lived experience emerged as a key point of debate. Reynolds argues that the

context of Southern history charged the artist's sites in ways that resonated powerfully in the present. *Places with a Past* demonstrated how contemporary art can function as a flashpoint for dialogue about critical issues in society by revealing the hidden foundations that still support the New South.

Sylvia Rhor, Carlow University

The University Art Gallery as a Tool of Social Justice

In 2015, Carlow University inaugurated its first art gallery, which opened at an unlikely time in the university's history. Founded in 1929 by the Sisters of Mercy as a liberal arts college, Carlow was driven by its Mercy mission, particularly a dedication to social justice. In recent years, Carlow's curriculum has shifted away from liberal arts in favor of professional programs. Today, most students seek career training and are not required to fulfill art requirements. What role does an art gallery play in this changing climate? Originally envisioned as an exhibition space for professional artists and as a site for liberal arts inquiry, the gallery merges that vision with a dedication to social justice. Carlow Gallery hosts exhibitions on topics such as gun violence and #MeToo, and holds related programs on gentrification, racism, and immigration. Carlow Gallery's focus on art and social justice has been highly successful and presents a model for academic galleries in contemporary higher education. Here, Rhor discusses the founding of the Carlow Gallery at a moment of institutional change and suggests that academic galleries are essential on campuses where liberal arts education is diminished and can serve as a clearinghouse for critical discourse.

Michael Ridlen, Jacksonville State University

Prud'hon's Political Allegories around 1800

At the Salon of 1799, Prud'hon among other artists presented allegorical paintings that related directly to the French First Republic's iconography, despite that regime's fall in 1794. Prud'hon presented his painting *Darkness Dissipates as Wisdom and Truth Descend to Earth* in 1799 as a government commission, which the artist won from the Republic at the Concours An II in 1794. He chose the theme of his painting from his three celebrated drawings: *Tyranny*, *The French Republic*, and *Darkness Dissipates as Wisdom and Truth Descend to Earth*. Prud'hon's case offers an insight into the complicated memory of the First Republic during the French Directory and the shifting tone of allegories during the French Consulate and Empire. Furthermore, Prud'hon drew on Republican imagery for his *Triumph of Bonaparte and Peace*, which blends Revolutionary festivals with Roman triumphal imagery for the French general. This work was celebrated, further boosting the renown of First Consul Bonaparte's signature early achievement, peace within France and Europe. In these cases, Prud'hon's images transformed his own Republican allegories and elaborated each new regime's ideals. Therefore, Ridlen illuminates the afterlife of allegorical imagery to reveal the entangled political and aesthetic memory of France around 1800.

Morgan Ridler, Independent Scholar

Success and Innovation through Collaboration: Bauhaus Wallpaper

Collaboration was a central tenet of the Bauhaus. When Walter Gropius founded the Bauhaus in 1919, he envisioned artists, craftsmen, and architects working together to create the new

building of the future. By 1925, Gropius also called for the development of prototypes for industry, resulting in examples like Marcel Breuer's iconic tubular chairs. However, enacting collaborations with industry proved to be difficult. This paper explores the collaborative process of one of the most successful but little-known products, Bauhaus wallpaper. In 1929, students and teachers began to work together to develop designs and oversee production of the wallpaper at the Rasch Wallpaper Company. The Bauhaus designs were not boldly graphic or pictorial, but were subtly-patterned, colorful, and based on the theories of the school's Wall-Painting Workshop. In collaboration with the Bauhaus advertising department, the product was marketed as superior to paint, while replicating its effects. As a result of this collaboration between teachers and students and with industry, Bauhaus wallpaper became the school's most profitable product, funding the final few years of the institution. As dismissed school director Hannes Meyer boasted in the summer of 1930, the product was used in 4,000 homes in its first year.

Nicole Ringel, University of Maryland Baltimore County

The Urban Palimpsest: Approaching Public Space as a Multi-Temporal Surface

Ringel begins by discussing the historical phenomenon of the palimpsest as well as employing the palimpsest as a paradigm through which she interprets and intervenes in public space. She also asserts that within that paradigm, public space is not merely a canvas for intervention; rather, it is a surface housing ghost traces of history. A discussion of Ringel's works, *Archive of Erased Surfaces* (2016) and *Street Poems* (2017), as well as The Center for Land Use Interpretation's ambitious documentation of and intervention in underused areas, further demonstrates a practice of indexing and intervening in space as a method of activating multiple temporalities. Janet Cardiff and George Bures Miller's *Video Walk* demonstrates the application of new media, specifically handheld devices, to intimately communicate invisible past narratives. Ringel's ongoing work, *Audio Monument*, employs augmented reality technology to bring personal and collective history to specific geographic locations in Baltimore City. By approaching public space as a palimpsest housing both intricate histories and opportunities for contemporary expression, these artists employ both site specificity and new media to create intimate attention to and precise interactions with landscape that activate the simultaneous histories housed in the shared surfaces of our public space.

Elizabeth Rivenbark, University of South Alabama

The Portraits of Romaine Brooks: Creating a Visual Iconography for Non-Traditional Gender Experience

Romaine Brooks's art is often discussed in terms of her life experiences with authors (even this one) citing her unpublished autobiography, "No Pleasant Memories," or finding interest in everything from her cosmopolitan upbringing to her non-traditional sexuality. The reason for this seems to be partly in finding these private matters interesting and partly in the notion that Brooks's paintings were lacking in originality. Her style is certainly a reflection of Whistler, with its restricted, subdued color palette, strong outlines, thinly painted surfaces, and atmospheric backgrounds. Though Brooks is often seen as being merely derivative of Whistler, she was working in a modern, avant-garde way; she was engaged not just in painting portraits of aristocrats but in using the visual iconography of the Decadents to make 20th-century lesbian

culture identifiable and accepted. Many of the women Brooks painted lived their lesbianism, not just publicly projecting their same-sex preference but creating a whole culture in which they themselves thrived. Through visual devices Brooks creates a new vision/version of lesbian iconography in her female portraits, one that is modern and breaks from the male gaze.

Mysoon Rizk, University of Toledo

Parasites Found: Surviving Dysfunction in the Work of Wojnarowicz

In his work, New York–based artist David Wojnarowicz (1954–1992) fosters respect and appreciation for biodiversity, while raising alarms about the imminent or impending collapse of civilization, to potentially be followed by the demise of the Earth as a whole. No doubt, ultimate recovery from many aspects of the Anthropocene seems likely, given the planetary body’s compulsion to thrive, buoyed as it is by the cyclical phases of the solar system. While Wojnarowicz often highlights apocalyptic intimations, he likewise offers long-range aerial views of allegorical landscapes occupied by all manner of protagonists. Even as competing habitats clash, environments generate new possibilities. As primordial nature appears to overcome humanity’s picturesque ruins, newborn zones continually emerge, however temporarily, offering sanctuary for difference, be it ancient, alien, cyborg, microscopic, etc. As the 1987 *Four Elements* series demonstrates, Wojnarowicz’s work unequivocally underscores the value of finding and maintaining balance, no matter how convoluted one’s current state of reality. His work demonstrates a way of occupying the world that affirms the necessity for and coexistence of millions of tribes, no matter the coming disasters.

Leigh Anne Roach, University of Alabama at Birmingham

Patterns, Perception, and Pedagogy in Bridget Riley’s Early Work

In New York for *The Responsive Eye* exhibit (1965), Op artist Bridget Riley (b. 1931) was distressed to see patterns that resembled her paintings appearing on dresses in shops. She said designers had no grasp of the principles behind her patterns and “just lift[ed] them wholesale, and on the most superficial level.” Pattern in Riley’s work was not decorative or superficial. Cyclical visual forces of disturbance and balance joined in dynamic unity were the foundation of her work. Twenty years earlier, influential Hungarian-American artist, teacher and design theorist Gyorgy Kepes (1906–2001) published *Language of Vision* (1944). In it, Kepes developed his ideas about vision’s dynamic relationship to pattern and design. Kepes wrote, “From the perception of sensory patterns [such as waves or flames], one moves to corresponding structures in emotional and intellectual realms. The experience becomes complete.” British artist and teacher Maurice de Sausmarez (1915–1969) included elements of Kepes’s thought in *Basic Design* (1964) and conveyed his principles to his students, Riley in particular. Roach describes these pedagogical sources of Riley’s principles and analyzes their effect on the development of pattern in her work. Roach situates her work in relation to earlier abstraction and later theoretical developments.

Cynthia Roberts, Endicott College

Humor as Narrative, Process, and Outrage: From Ric Haynes’s Buffalo Jump Serenade to Linda Mary Montano and Ed Woodham’s Chickenarama and Beyond

What do giant chickens, monkeyheads, the Alamo, and telenovelas and/or Jurgen Klopp have in common? While there are many possible answers, in this paper the use of humor as narrative, process, and outrage will be examined. In the first segment, Roberts explores the use of Humor in Narrative in the work of Ric Haynes; in the next segment she shares her own use of Humor as Process in sketchbook and developmental format, as well as in a joint project with Ric Haynes entitled *Storytime*. In the final inquiry, Humor and Outrage, Roberts examines the work *Chickenarama*, created and performed by renowned performance artist Linda Mary Montano and creator and founder of AiOP Ed Woodham, as well as the current work of student artist Kat Giordano, whose work tackles the current political narrative through the Millennial feminist lens.

Alexandra Robinson, St. Edward's University

Educating <3 and Minds

Robinson's institution does not offer a BFA. It does not specialize in media. In fact, the Department of Visual Studies includes Art, Graphic Design, Photography and Media Arts, and Video Game Design. The various majors combined into a single department roughly five years ago, not to unanimous consensus. Faculty recently completed a major program review that resulted in curricular changes effective Fall 2018. Robinson discusses the challenges they faced in becoming a multidisciplinary department, including how they reached a single set of learning outcomes and the changes that resulted. Robinson also shares evidence of their success, found in department-wide courses, student work, and effective use of their shared facilities.

Kathryn Robinson, University of Texas at Tyler

Cristóbal de Villalpando: An Invented Artistic Identity through Mimicry

Colonial rule of Spain in Mexico City brought a new cultural landscape through trade and prints. This allowed artists like Cristóbal de Villalpando (c. 1649–1714) to express their identity as creators or inventors through strong pictorial compositions and dramatic scenes. Villalpando set a precedent for massive biblical murals with strong commanding compositions in Mexico City. However, because of the tenuous relationship between Spain and the New World, artists were confined by what the church and crown deemed suitable for the artist's cultural atmosphere. This meant that Mexican artists were to paint what was given to them by their patrons through prints that were shipped from Antwerp to Seville and then on to the New World. They experienced Spanish culture strictly through paper and copperplates, then mimicked what they saw. For Villalpando it was the unique combination of biblical subject matter and text seen in *The Transfiguration of Jesus and Moses and the Brazen Serpent* (1683). It is this unique and tenuous relationship between the artist and patron, the patron and the church, the church and crown (Spain), and how individuality, creativity, and mimicry was nourished in the New World.

Christine Rogers, Belmont University

Photographing Imagined Landscapes: The Switzerland of India

From 2012–2016, Rogers photographed the northern hill stations of India, from Darjeeling to Dalhousie and others in between, all of which lay claim to the landscape of "the Switzerland of India." As a photographer and video artist, Rogers is interested in the cultural and pictorial

significance of visiting one place for the vista while imagining another faraway landscape. What has happened in this particular region of India is fascinating because, through tourism, marketing, and in particular Bollywood filmmaking, another landscape (that of the Swiss Alps) has been imagined throughout the northern Indian landscape, and in its place there has been constructed an imitation of an imitation. Rogers photographed the cultural confluence of this region at the daybreak of the Indian middle-class tourist industry.

Carla Rokes, University of North Carolina at Pembroke

Reinforcing the Arts within Rural Communities through University Outreach

The University of North Carolina at Pembroke is located in one of the poorest counties in North Carolina, where roughly 30% of its residents live on or below the poverty line. The county is uniquely diverse, with over 35% of its population American Indian. While arts instruction is offered at many local schools, the Art Department at UNCP saw a need to bolster student exposure to the arts and form partnerships with K-12 schools and community organizations. The Art Department's efforts include: a partnership with the afterschool program at the Pembroke Housing Authority; inviting school groups to campus to tour studio facilities and galleries and engage in creative projects facilitated by UNCP students and faculty; themed art exhibitions with K-12 schools; and faculty visits to area schools to facilitate workshops for students and teachers. In addition, the Art Department hosted a professional development day for K-12 visual art teachers who participated in various workshops facilitated by art faculty. This paper presents strategies for forming partnerships with community organizations and schools, ways of integrating a service learning component into existing courses, and discusses the benefits of these programs for university students, faculty, and students and teachers from the wider community.

Danielle Rosen, Independent Artist

Scorpion Grasses

Scorpion Grasses poetically explores how artists use non-human beings as content and material. The presentation is deployed as a self-critical framework to interrogate how anthropomorphic representations and performances function within creative practices. Throughout the text, *myosotis alpestris*, aka scorpion grasses, are used as linguistic specimens to think through the ethical and theoretical issues that arise when human-animals use non-human animals as cultural material. *Scorpion Grasses* poetically and critically explores the role that cultural production plays in the lives and cultural representations of animals, both human and non-human, to examine the slippery boundaries between violence, fetishization, taxonomies, abstraction, domestication, and kinship.

Julia Rosenbaum, Bard College

Frederic Church's Olana: Reading the Landscape as Autobiography

By the late 1850s Frederic Edwin Church had established his reputation as a major American landscape painter. His blockbuster canvases—*Niagara* (1857) and *The Heart of the Andes* (1859)—catapulted Church into lasting national and international fame. By the 1870s, however, he was painting less and building more. The result was Olana, a 250-acre property with a Persian-inspired house at its center, all designed by the artist. While the dramatically staged

house is indeed an aesthetic marvel, it has long drawn an inordinate amount of attention. This paper inverts that attention to focus on the 250 acres. Church acquired the land over a number of years and spent the following decades of his life working on what was essentially for him a three-dimensional canvas. The emphasis on Church's relationship to his land offers, Rosenbaum argues, a deeper understanding of his creative impulses, specifically the interplay between the organic and the inanimate. While the example of Olana might be most spectacular, Church was and is not alone in his landscaping interests. We might use his example as a model to underscore the fact that interaction with land can constitute a more fugitive but no less important artistic archive.

Lauren Rosenblum, The Graduate Center, CUNY

Promoting The Contemporaries at Mid-Century: Margaret Lowengrund's Gallery and Printmaking Studio

In 1952, when Margaret Lowengrund founded The Contemporaries, her gallery dedicated to the art of printmaking, the art form was at the brink of obsolescence in the United States. It had been nearly ten years since the shuttering of the Works Progress Administration and its division dedicated to the graphic arts that had propped up those working in a medium so dependent on large machinery and technical expertise. Lowengrund's gallery became one of few spaces at the time to renew such artists' support. Her mission was driven by her personal passion for the technique, which she had been practicing for nearly thirty years at that point. In 1955 she opened a print shop around the corner from the gallery and another upstate in Woodstock, New York. This paper shows Lowengrund to have drawn upon her training in a number of print shops to initiate a modern, multi-functioning workshop which hosted student, contract, and invited artists to produce prints. Rosenblum uncovers the underlying spirit of collaboration that actively moved between studio and gallery. And, lastly, she shows Lowengrund's Contemporaries to have been foundational for those established in the further decades of the American print renaissance.

Seth Rouser, Winthrop University, Department of Fine Arts

A Forked Tongue Tells the Truth: Collating Abstraction and Representationalism in Painting

Over the past fifteen years, Rouser's work as a painter and artist has investigated the assimilation of abstraction and representationalism. From his oeuvre, there are three series of works that Rouser shows that explore this mode of image making. The first series of paintings has an aesthetic that appears both painterly and collage driven. These images often use abstract elements for the creation of a space, which is then populated with various representational imagery—usually man-made objects, natural elements, or the human figure. In contrast to the first series, where the abstract forms are mainly relegated to the background, the pictorial space in the second group of paintings is defined by a realistic depiction of space, namely, the sky. This second series of cloudscapes has abstract elements painted over top, often in a much more confrontational manner, bringing the abstract elements to the fore. Finally, Rouser concludes by discussing his latest works on canvas, which are generated mainly through digital media. The final works in this presentation combine photographic imagery with other visuals derived from Rouser's works in printmaking, painting, and drawing. They are printed onto canvas and at times are reworked with traditional media.

Gary Rozanc, University of Maryland, Baltimore County

Keeping Up with the Joneses: Graphic Design Trends and Technology

Keeping up with graphic design trends and technology is a daunting task for anyone, especially design educators whose time is pulled between teaching, university service, and design practice. Even harder than keeping up is identifying what trends and technologies are going to become mainstays in the industry, or become the next [insert obsolete tech here]. To keep up with the industry, avoid dead ends, and make better informed pedagogical decisions, Rozanc started the Design Edu Today podcast. The goal of the Design Edu Today podcast is to learn from daily practitioners in the industry the necessary skills and competencies to be a successful graphic designer and to share that information with colleagues. Through the interviews Rozanc has been able to identify what software is commonly used, the right balance of HTML/CSS knowledge for graphic designers, and the application of user experience design into the graphic design process. As part of the panel Rozanc will share lessons learned from the podcast and how he has applied them to the classroom, including: managing the responsive design process, new design processes for interactive design projects, how to quickly evaluate typography in browsers and on devices, and general best practices.

Lauren Ruth, California State University, Chico

No Punchline Required

Unlike a comedian telling a joke, art does not need a punchline to be humorous, and it does not even need to be funny, at least not in a laugh-out-loud way. But it does need to be self-evident. There are no norms or formulas for this, but it needs to touch a place within that creates an involuntary smile and a twinkle in the eye. Although Ruth's personal work is serious, it does not take itself too seriously. She often works in amusing combinations of images and media that poke fun at themselves and disarm the viewer, letting them in on the joke. Ruth uses several examples in the arc of her work to talk about the special moment when the viewer is as tickled as Ruth is when she is in the studio. Their responses range from delight, to curiosity (what am I looking at?), to bemusement, and even (for Millennials) to selfies. Most important, the viewer becomes a co-conspirator who smiles along with the artist. And maybe we can even discover that feeling together in this discussion.

Kaleena Sales and Cynthia Gadsden, Tennessee State University

Connecting Student-Artists & Community

Historically, many black artists and artisans have used public/community art as a bridge to education, employment, self-knowledge, and self-pride, often working across disciplines to offer their artistic voices to community problems and injustices. The painters, sculptors, and other artists of the Harlem Renaissance (e.g., Charles White, Aaron Douglas, Augusta Savage) and the socially-engaged artists of the Black Arts Movement of the 1970s are prime examples of this collaborative practice. Recent collaborations between art students of Tennessee State University (an HBCU) and the North Nashville community, where the school is located, demonstrate a continuation of this legacy, as students engage with one another and the public on projects that seek to empower both the artists and the community. Recent TSU collaborative projects include: murals documenting hidden and untold community stories and

histories; cross-disciplinary coursework (involving music and mass communication majors) offering art as a solution to gentrification and homelessness in Nashville; English and Art collaborations engaging the community around poetry, art, and politics; and graphic design signage for local zoo exhibitions. Session participants have an opportunity to learn about the rewards as well as challenges of community engagement projects, as well as the mutual benefits.

Bridget Sandhoff, University of Nebraska Omaha

Love, Etruscan Style

Marital love in antiquity is regularly treated with ambivalence. Ancient Greek and Roman literature features contradictory views about love: some exuberant, some raunchy, and some irreverent. The visual record presents a more subdued perspective with scenes of sober brides preparing for the wedding ceremony on Greek vases or sculpted panels on Roman tombs of serious husbands and wives posing for passersby. The Etruscans, however, prove to be the exception. The paucity of Etruscan literature leaves their artwork as the primary means of understanding Etruscan love. Just a brief survey of Etruscan art shows the significance of marriage in Etruria, but, more important, the expression of love between husbands and wives. It is no secret that wedded couples were highly valued in Etruscan society, and indeed, they served as the cornerstone of their civilization. Yet, it seems that the pairing was not enough. Sandhoff posits that the import of the marital bond, whether truthful or idealized, inspired explicit representations of romance and intimacy in Etruscan art. The Etruscans realized that love, affection, and adoration were key to happy, long-lasting marriages, where both husbands and wives were considered equally important members of the union.

Jeff Schmuki, Georgia Southern University

PlantBot Genetics and the ArtLab

The collective *PlantBot Genetics*, aka Wendy DesChene and Jeff Schmuki, combines community collaboration and a roaming mobile artspace to promote critical thinking and political action on environmental issues. *PlantBot Genetics* is a biotech corporation parody engaged in the satiric research, development, and marketing of transgenic products and projects. Since 2008, these street-based, interactive artworks have evolved to include a roaming 18-foot, off-grid, enclosed trailer. The *ArtLab* is entirely solar-powered and provides a creative, interdisciplinary, hands-on space for audiences and acts as the stage for the art experience, allowing informative and complex installations to arrive ready for immediate deployment, interaction, and engagement. Each project takes art and ideas to the streets and to the people, rather than waiting for audiences to come to us. *Monsantra* explores the lack of transparency and corporate “splicing” of food production and distribution through humorous releasing of remote-control robot-plant hybrids. The *Moth Project* underscores the decline of the pollinator populations and the need to preserve the environment while short-circuiting doomsday predictions. The *Moth Project* creates interactive public engagements focusing on environmental education and empowers audiences through citizen science and backyard naturalism that leads to new conversations and civic action.

Kimberly Schrimsher, Emory University

Becoming Guercino: Imitation and Innovation in a 17th-Century Painter's Studio

In 1638, the Italian painter Giovanni Battista Barbieri, more commonly known as Guercino, wrote an incensed letter to Sig. Lorenzo Dondini, who had recently purchased an altarpiece. The perturbed painter wrote that the altarpiece in question “offended his reputation” because, despite its attribution to Guercino, the master himself did not make it. A few years prior, his assistant Bartolomeo Gennari copied the painting under his overseer’s direction, but once the painting left the studio, the art market later mistakenly ascribed it to Guercino. The letter raises a series of questions about the function of copies and how 17th-century viewers perceived them. Copies represented a significant component of the 17th-century art market, and despite Guercino’s purported indignation, he and his assistants collaborated on numerous copies for wealthy patrons. How then do we account for Guercino’s written reaction in light of the sometimes ambivalent and contradictory attitudes towards copying during the Baroque, a period in which artists were actively encouraged to copy Old Master paintings? This paper situates Guercino’s imitative practices in these sociohistorical circumstances and demonstrates how he appealed to his patrons’ discerning tastes for works that were simultaneously emulative and innovative.

Heath Schultz, University of Tennessee at Chattanooga

Resonant Histories and Détournement against White Supremacy

In this hybrid presentation that mixes text, image, and video, Schultz adapts Guy Debord’s concept of *détournement* to explore its potential as a disruptive strategy against the circulation of white supremacy. Drawing on his own creative work, Schultz experiments with *détournement* to both demonstrate it as method and provide a historically-informed critique of the resonant histories of white supremacy and their corresponding resistances. Debord developed his practice of *détournement* against spectacle and the subsumption of history. If we accept Debord’s analysis, then *détournement* is poised to recognize the multiple temporalities of the present and resuscitate past revolutionary moments in its effort to “validate the ancient kernel of truth that it restores” (Debord, *The Society of the Spectacle*, Thesis 206). *Détournement* can offer a powerful method for the practice of critical theory that pulls apart the layering of history packed on the surface of spectacle and creates space for the reappropriation of revolutionary time. With this presentation, Schultz reintroduces Debord’s method into a contemporary context, with particular emphasis on its ability to wield a critique against the escalation of white supremacy under Trump.

Amy Schwartzott, North Carolina A & T State University

Where is the Front Door? Art and Culture at North Carolina Agricultural and Technical State University

The purportedly missing front door that frames this presentation is the Dudley Building at North Carolina Agricultural and Technical State University. The interesting point here is that the front door isn’t actually missing—it has been present all along, merely often unrecognized in its potential. Convenient for publicity images and photo ops, the Dudley Building does much more than serve as a classicizing backdrop. Dudley is home to the Mattye Reed Historical Arts Collection and the H.C. Taylor Collection of African American Art. This paper frames how the

Dudley Building continues to serve as the front door for the largest historically black college/university in the United States. In this presentation, Schwartzott outlines the organization of arts and culture that steadily flows through the galleries, classrooms, and studio spaces of the Dudley Building. The front door of North Carolina A & T State University is ajar, and it needs to be recognized for the potency it offers for awareness of arts and culture of Africa, African American arts, and the Civil Rights Movement of the U.S.

Lily Scott, Temple University

Queer Culture Unsubverted: The Suggestivity and Precarity of Romaine Brooks

In 1891, famed Symbolist poet Stéphan Mallarmé concisely described that which can make poetry, and indeed visual art, the most potent and pleasurable: suggestivity. Over a century later in 2015, renowned contemporary critical theorist Judith Butler defined that which makes specific populations vulnerable: precarity. These two definitions, though seemingly unrelated, form the backbone of this study. Romaine Brooks, a queer American expatriate working primarily in Paris and London, painted a remarkable series of Symbolist portraits of out lesbians in the 1920s. These paintings feature masculine-clad queer women evoking dandy sartorial aesthetic and are powerfully suggestive of the precarity experienced by sexually deviant individuals in the early 20th century. Scott contends that Romaine Brooks subverts the subversion of queer culture by suggesting the precarious circumstances under which gender non-normative, non-conforming, and non-recognizable individuals live. She employs visual codes that are suggestive of the social circumstances for queer people in the 1920s, all while deliberately utilizing a distinctly muted tonality that aids and informs the suggestivity. Thus in troubling the image of the dandy with Symbolist artistic intentions and techniques, Brooks thus suggests an implied queer and precarious narrative.

Hannah Segrave, University of Delaware

“Io solo, fra i vivi, di cimentarmi fra tanti morti”: Salvator Rosa and the 1668 San Giovanni Decollato Exhibition

Comparison and competition were fundamental to the pictorial strategies and philosophy of the Neapolitan Salvator Rosa (1615–1673), an artist committed to his freedom and originality. Often eschewing traditional patronage structures, Rosa utilized the public exhibitions of Rome to promote his paintings (and reputation) in the competitive art market in which he spent the majority of his career. This paper explicates the centrality of paragone in Rosa’s *Saul and the Witch of Endor*, a large painting made for the 1668 exhibition at San Giovanni Decollato. This particular exhibition, organized by the family of the newly elected Rospigliosi pope, was rather unusual as the Rospigliosi had decided to only exhibit cinquecento Old Master paintings—which Rosa said cemented his desire to be included. Therefore, Segrave first interprets Rosa’s rare history painting and compares it to the *Saint George and the Dragon* that he also exhibited that year. She then explores the many ways that Rosa crafted his sublime masterpiece to be compared to—and surpass—not only the Old Masters (particularly Veronese) but also his rivals (specifically Gian Lorenzo Bernini and Nicolas Poussin). In doing so, Segrave demonstrates how competition directly shaped Rosa’s originality.

Madeleine Seidel, Auburn University

A Physical Act: Representations of LGBTI African Bodies in the Work of Adejoke Tugbiyele and Zanele Muholi

Representation matters. South African photographer Zanele Muholi and Nigerian multimedia artist Adejoke Tugbiyele both use their art to give a face and a voice to their own queer African communities through the hypervisibility of LGBTQ bodies. South Africa and Nigeria are both countries where violence against the LGBTQ population runs rampant, and gay citizens are othered by cultural prejudice. As queer artists, Tugbiyele and Muholi craft their art from a deeply personal space, giving them the knowledge to craft their own narrative and push back against international voices that often exploit or sensationalize LGBTQ life in Africa. Muholi's *Faces and Phases* series (2006–2014) embraces the tradition of African portraiture to portray lesbians and trans women living in South African townships in a relaxed, near joyful way that authentically represents their gender identity and sexuality. Tugbiyele's *A Queer African Spirit* (2015) shows the body in an abstracted, abject state that reveals the horror of anti-LGBTQ policies in Nigeria. This paper discusses how Muholi and Tugbiyele incorporate imagery of the "othered" LGBTQ body in order to respond to the physical and psychological toll that discrimination and hate crimes have on Africa's marginalized gay communities.

Roberta Serra, Université Paul Valéry-Montpellier 3

The Reception of the Salon of the Union des Femmes Peintres et Sculpteurs, between Late 19th- and Early 20th-Century France

During the French Third Republic, the status of women artists confined them in a submissive position compared to men. They could not expose their creations in a professional perspective, nor access the official exhibitions circuits. For this reason, the creation of the first all-women exhibition—the Salon of the Union des Femmes Peintres et Sculpteurs—erupted as an innovation in an immutable French artistic panorama. Serra's presentation focuses on this Salon—the earliest in France with a proto-feminist goal—and studies its reception by critics, the public, and institutions, as one of the most interesting manifestations of UFPS impact on French society. Furthermore, Serra proposes an original analysis of the society's official publication (the *Journal des femmes artistes*, then *UFPS Bulletin*), to enlighten the Union's internal acceptance of the Salon, and contextualizes this debate in the diverse and emerging feminist press and the major art newspapers of those years. This presentation embraces the period between the creation of the UFPS and 1920, the last year of publication of the *Bulletin*. Finally, Serra studies the Salon's catalogues, and the singular artists' reception, to draw the portrait of the variegated feminine artistic world, between late 19th- and early 20th-century France.

Heather Sharpe, West Chester University of Pennsylvania

The Games Women Play: Athenian Vases with Scenes of Women Playing Kottabos

The symposium, or elite male drinking party, was a popular subject on Greek vases of the 5th-century BCE. Athenian vase painters in particular favored symposium scenes where participants engaged in a popular drinking game known as kottabos. Typically the game is played by male symposiasts but occasionally by women attendants, commonly identified as *hetairai* (courtesans). The game of kottabos is typically associated with male-dominated activities and spaces (the andron); however, aside from these customary kottabos scenes, there are a small

number of Athenian vases that depict women playing kottabos outside the usual symposium setting. These scenes are sometimes found on vessels that were not used during the symposium. How should such scenes be interpreted? Or perhaps we should ask, who was the intended audience for such scenes? This paper explores how the game of kottabos was used to reflect and reinforce male identity in 5th-century Athens, but in particular highlights how the game was adapted by Athenian vase-painters for a new market. Scenes of women playing kottabos on Greek vases appear to have been made primarily for a different (female?) audience and likely were made to reflect the hopes and desires of Athenian women.

Laura Shea, University of Illinois at Urbana-Champaign

Deep South: Sally Mann's Southern Photographs as Pilgrimage

The current traveling exhibition *Sally Mann: A Thousand Crossings* displays American photographer Sally Mann's beautiful and haunting photographs of the American South. Mann's late 1990s *Deep South* series, photographed in her native Virginia and on solo road trips to Mississippi, Louisiana, and Georgia, comprises culturally loaded journeys into America's—and photography's—past and present. Mann, a white Southern woman, specifically travels to places of historical racial violence—Civil War battlefields, decaying plantation homes, and the spot where the brutally murdered Emmett Till was pulled out of the Tallahatchie River. Once at these sights, hours from her home, after trespassing and bushwhacking, she takes visually obfuscating photographs: the images are blurry, in places tourists do not recognize, and embrace the mistakes typical of the 19th century, wet-plate collodion process she uses. Why travel so far to show so little? Even though they are about the land, these photographs, Shea argues, are not landscapes but travel photographs, evoking feelings at places explicitly travelled to, photographed, and meant to be shared back at home. Through this lens, her Deep South trips can be more clearly understood as a pilgrimage, and her photographs as strangely, and perhaps problematically, beautiful attempts at visual reparations.

Karen Shelby, Baruch College, City University of New York

Altar: From the 15th through the 21st Centuries

The focus of this paper is Kris Martin's *Altar* (2014). *Altar* consists of an empty steel frame that is a scale copy of Van Eyck's *Ghent Altarpiece*. *Altar* was developed for curator Jan Hoet for the installation *De Zee*. Hoet was instrumental in presenting art as an accessible commodity in Belgian artistic practice and creating a dialogue between the past and the present in a country rich in artistic practice. The 15th-century *Ghent Altarpiece* has a fixed point providing a window into another world. But Martin's *Altar* circumvents Van Eyck's intentions. When one stands in front of *Altar*, the view is fixed creating a long vista complete with our historical associations with Flemish atmospheric perspective that, in the present day, allows for a multiplicity of viewpoints. Visitors to *Altar* can change their perspective and, in that shift, all of the versions of Martin's frame become interactive. The viewers are not simply an audience, but participants, which serves to reinterpret the history of the site-specificity of Ghent and the Flemish people.

Daniel Shellenbarger, The Ohio State University

The Invisible Hand: The Emancipation of Practice

Though the need for practice cannot be undervalued in studio arts, is it the practice—showing up to the studio each day—that produces our ideas? And these ideas, are they ours or do they belong in another space beyond the self? What happens with artists when we are working? What guides our hands? What is the source of our creative efforts when engaged in making? Using artist interviews and the work of the philosophers Heidegger, Deleuze and Guattari, and Barad, Shellenbarger uses experience, philosophy, and physics to describe the phenomenon of “the invisible hand”—the feeling that we can have that, though we were alone in our studios, what we make sometimes feels like it didn’t all come from us. In looking at these various sources of our creativity Shellenbarger explores the universal connections that this creativity might provide. While we value effort in building our skills, the act of making and even looking at art might give us access to this creative source. With this in mind, this can affect our teaching practices to attend to those who might feel they are incapable of making but happen to be just thinking about the wrong ideas of making.

Jeff Siemers, Institute for Doctoral Studies in the Visual Arts

The Subversive Event: Overturning Institutionalized Identities through Difference

In his essay, *Being Different*, Pierre Bourdieu analyzes avant-garde artists and their intention to explore and establish difference. The basis of his critique is informed by the use of his term “cultural capital” to establish inequalities embedded within social difference. This paper asserts that subversive events can be created as artworks and pedagogies that upend established identities. Instead of building the individual CV or creating work for the benefit of the educational institution or gallery, the artwork serves as a disruption. Siemers examines what Hans-Georg Gadamer calls an “event” when he states: “When a work of art truly takes hold of us, it is not an object that stands opposite us which we look at in the hope of seeing through it to an intended conceptual meaning. Just the reverse. The work is an ‘*Ereignis*’—an *event* that ‘appropriates us’ into itself. It shocks us, overturns us, and sets up a world of its own, into which we are drawn, as it were.” This paper examines artworks and art practice created from the perspective of nonlinear and non-Western cultures that work as an event to disrupt cultural hierarchies and provide essential cultural capital for the marginalized and underrepresented.

Julia Sienkewicz, Roanoke College

SoTL for American Art History?

This paper consists of a response to panelists’ presentations and looks forward to the development of a body of Scholarship of Teaching and Learning research in the field of American Art and Architecture.

Joseph Silva, Providence College

Dueling Neptunes: Andrea Doria and Cosimo I de’ Medici in the Mediterranean Sea

In general, Silva’s scholarship addresses the visual programs that promoted the Naval Knighthood of Santo Stefano, a holy crusading order founded by Cosimo I de’ Medici, Grand Duke of Tuscany, in 1561. Its objective, according to papal decree, was to “defend the Catholic faith”; however, it was a clever way for Cosimo to extend his territory and influence into the competitive environment of the Mediterranean Sea. His most significant political rival for control of the western Mediterranean was the Genoese admiral Andrea Doria, who was long

represented as a “new Neptune” in painting and sculpture. Silva argues that Cosimo, understanding the implication and power of these images of Andrea Doria/Neptune, used them as a point of departure for his own multimedia, countervisual program that referenced himself as the mythological god of the sea, eventually surpassing Andrea’s program in richness and diversity. Silva examines in particular Ammannati’s *Fountain of Neptune* (c. 1570) in Florence—which generated a competition between three artists for the commission!—as a product of Cosimo’s usurpation of Doria/Neptune imagery and as a celebration of the duke’s mastery over the sea. Silva’s presentation, therefore, is heavily layered with political and artistic competition, rivalry, and comparison.

Kristin Skees, Christopher Newport University

Cozy Portraits and Other Adventures in Art

A typical conversation when Skees meets someone new, particularly someone not familiar with the art world: “What to do you do?” “I’m an artist.” “Oh! What kind of art do you do?” “Well ... it’s complicated.” Most of the time Skees doesn’t really concern herself with how to define her artwork. Is it fiber? Photography? Sculpture? Installation? Performance? Sometimes it is more one than the other, sometimes it is all of these things at once. She has always followed her ideas and learned whatever process she needed to achieve them. Skees has been lucky that throughout her education it has never been an issue with professors or mentors. She has run into other artists who haven’t been so supported in stretching beyond the confines of particular media. But there are times when it would be easier to simply say “I am a sculptor,” or “I am a photographer.” There are downsides to working this way that Skees encounters every now and then. For instance, she will never be able to say she is the most skilled photographer or the most skilled sculptor. Her skills are both specific and unfocused. It’s complicated, but Skees can’t imagine doing it any other way.

Cayla Skillin-Brauchle, Willamette University

Drawing Data

Data visualizations are drawings of social interactions, political preferences, and personal opinions. As such, they are collective portraits. However, the majority of the data we see in high-circulating publications is derived from such broad data sets that we have a hard time imagining ourselves within it. In her recent projects, Skillin-Brauchle has polled community members to make site- and community-specific data sets. This data is then analyzed, hand-drawn and presented back to communities in the form of zines. Recent projects have polled communities in Buckhannon, West Virginia, and Fargo, North Dakota, about topics ranging from the political (such as responsible uses of guns) to the mundane (pizza topping preferences). For this project Skillin-Brauchle visits malls, college unions, coffee shops, libraries, lunch buffets and anywhere else people congregate to collect data. The range of data collected allows her to create data that highlights our common ground while recognizing our differences. Most important, this project centers people as experts on their own lives and defines communities as the assembly of people and place.

Mary Slavkin, Young Harris College

They Use Their Phones to Answer Questions?!: Art Appreciation and Student Engagement

Slavkin's art appreciation classes usually begin with a question that students answer on their cell phones through Polleverywhere.com. Before discussing the Unicorn tapestries, Slavkin asks her students, "If you lived in the Renaissance, would you have had 'scientific' evidence that unicorns existed?"; the day they look at images related to fertility and motherhood they have to tell Slavkin, "In the Middle Ages, what percentage of children do you think died before the age of 5?" In this presentation, Slavkin considers three types of activities she uses to increase student engagement in her art appreciation classes: Polleverywhere questions, group work assignments, and hands-on art projects. In addition to discussing the cell phone questions, Slavkin addresses two specific group activities she uses—one for Happenings and one for Dorothea Lange's *Migrant Mother*—which both focus on interaction among the group, increasing critical thinking and developing information literacy skills. Additionally, Slavkin details another type of activity, in which students engage in art making—practicing linear perspective, experimenting with pencil, ink, charcoal, and pastel, or producing scratchboard prints. In these classes, they usually work to replicate specific historical artworks, building an appreciation for various techniques and methods.

Naomi Slipp, Auburn University at Montgomery

"Two thumbs way up!": Pedagogical Approaches to Creating Positive Results in Writing Intensive Courses

As an Art History Professor at a regional public university with upper-level four-credit Writing Intensive (WI) courses, Slipp has faced challenges creating lesson plans, syllabi, and assignments that balance content delivery with the adoption of skills in argumentation, grammar, organization, research, citation, and writing. Utilizing Bloom's taxonomy, Slipp formulates assignments that culminate in creation and generation and has adopted a number of strategies, including in-class workshops on thesis formation, paper organization, research, and citation style, and scaffolded final papers (creative and scholarly), which include article reviews, topic selection, formal analysis, one-on-one meetings, annotated bibliographies, and in-class presentations. Slipp also incorporates short in-class and take-home assignments to stimulate discussions and highlight specific content. Certainly, WI courses mean added work for the instructor in the creation of rubrics and feedback required. One might also expect students to chafe under the workload. However, Slipp receives consistently positive responses from WI courses, with overall course ratings of 4.8 to 5.0, and remains invested in student success. As noted on evaluations, students request additional work and "welcome the challenge," "want to try harder, all of the time," and give Slipp's WIs "Two thumbs way up!" In this paper, Slipp shares her WI successes and failures.

Jessica Smith, The University of West Alabama

From Apprehension to Appreciation: Cultivating the Non-Major in an Introduction to Art Classroom

The University of West Alabama's art appreciation course consistently ranks as a favorite part of Smith's semester course load. Her typical student approaches her classroom with apprehension. They have no prior visual arts experience and rarely end up majoring in an arts-related field. Correspondingly, teaching this class permits Smith a unique platform as an educator. She addresses successful tactics that have worked for her during the past thirteen

years of teaching Introduction to Art. Specifically, Smith shares a series of hands-on activities and targeted ways of lecturing that she has found effective for a varied undergraduate student population.

Katherine Smith, Agnes Scott College

Claes Oldenburg: Constructive Collaborations

Claes Oldenburg's personal partnerships and social networks have supported creative collaborations for much of his career. He has realized projects with spouses and with practitioners outside artistic fields: first with Patty Mucha during the 1960s and with Coosje van Bruggen after 1976; by the late 1970s, he entered theoretical dialogues and direct cooperations with various architects (sometimes also collaborative partners of various sorts), including Robert Venturi and Denise Scott Brown, Philip Johnson and John Burgee, and Frank Gehry. Smith examines the trajectory of Oldenburg's collaborative practices, beginning with his conception of the relationship between object and audience as reciprocal and mutually constitutive and inspired strongly by his own experiences in the metropolitan environment of lower Manhattan in the mid-1950s. She proposes the possibility of expanding Oldenburg's primary association with Pop art and repositioning him as an urban theorist and early postmodernist, whose work consistently integrates multiple media and disparate perspectives to deploy, through attention to and construction of spatial imperatives and architectural projects, the methodologies that he developed in the city during the first years of his professional career.

Laura Smith, Coastal Carolina University

An Origin in Absentia: Richard Tuttle's First Work

Within the literature of most artists, there is a tangible origin point, but in the case of the Postminimalist Richard Tuttle, his first mature painting of 1963 has since been lost and was never photographed, leaving its details preserved only in subsequent interviews. Therein, Tuttle notes that the painting began with a brief transcription of a philosophical text in the center of a small, unprimed canvas, the whole of which then was covered by a semitransparent paint. Favoring neither image nor text, Tuttle's first work was ambiguous in medium as well as meaning, as suggested by the known philosophical excerpt. By analyzing the painting's text and reimagining its known formal elements, this paper examines how Tuttle's first painting of 1963 can be read as an initial, poetic gesture of an oeuvre that values the entanglement of art and philosophy, ambiguity and irresolution. For immediately following this now-lost work, Tuttle embarked on a processual and philosophical serial practice in which art objects are perpetually illusory. As this paper contends, Tuttle's now-lost first work is a provocative origin point that subverts the fixity of origins and, analogously, the pervasive systematic logic of serial art of the early 1960s.

Lauryn Smith, Case Western Reserve University

Fabricated Identity: The Re-use of Islamic Textiles by Austrian Habsburg Women

Islamic textiles in the Austrian Habsburg collections of the 16th century often possess a complex history as powerful tools used by imperial family members to express identity and solidify dynastic claims. However, the evocative account of Islamic textiles in Habsburg

collections is little more than a footnote in just a few scholarly works. This paper expands our knowledge of this collecting phenomenon and the place of the Ottomans in the Early Modern Austrian imagination. With a focus on the *Mantle of St. Elisabeth of Hungary*, Smith examines how Islamic textiles were de- and re-contextualized and how their perceived foreignness was assimilated into a sacred Christian context. This opulent Islamic textile was acquired by Elisabeth of Austria (1554–1592), Archduchess and Queen of France, for her private devotion. Social skin theory, pioneered by Terrence Turner, illuminates the symbolic significance of select religious textiles of the Habsburg collections that contributed to Early Modern gendered self-fashioning. Ultimately, a close examination of the *Mantle's* social and political context offers insight into how ideas of collecting, display, and worldview were being transformed in the 16th century through the gendered collecting of Islamic textiles.

Rusty Smith, Auburn University Rural Studio
Operative Conditions

A presentation on teaching students to solve problems utilizing experience they don't have: *He was the cause-and-effect man... "Tides, radio interference, damned little else. There is no way for changes out there to produce changes in here."*

"Not produce, Not cause. It all goes along together. Parallel, not series... Signs and symptoms... I don't know...." She didn't know, all she was trying to do was reach.

"He said: 'Try to design anything that way and make it work.'" (Gravity's Rainbow)

We often talk of forces in isolation. We design for gravity but the wind blows our tower down. Employing the use of the diagram, the sign, and the codex, the heroic *Architectus Resultans* ("Cause-and-Effect Man") subjugates these disparate forces of gravity, wind, rain, terrain, seismic events, contexts, programs, clients, budgets, and schedules beneath the weight of the accretion of data. But what we say and what we do are often at odds. *Architectus Emergens* (simply another vector in designing the built environment) embraces these forces as part of a vast, parallel array of multivariate constituents, locked in cooperative competition. While *Architectus Resultans* views architecture as oppositional to nature, *Architectus Emergens* wonders "what other creature even *has* a relationship to nature?"

Jennifer Snyder, Austin Peay State University
London (Art) Calling: Study Abroad at Austin Peay State University

The London Art Study Abroad course at Austin Peay State University uses a three-pronged approach to help students create a body of work using the art and architecture of London for inspiration. The in-class portion of the course incorporates discussion and research related to the venues to be visited, combined with the creation of a studio- or research-based contract. The contract portion of the course is created in consultation with the professor to guarantee a reasonable quantity of studio work or research is produced over the course of the semester in an independent study-based format. The study-abroad portion of the course is dedicated to journal writing and sketching, assignments at each venue, and the creation of a group-based project to be completed on the "free day" in London. The independent group project is proposed, researched, and carried out by the group, with a presentation at the end of the course. This variety of strategies keeps students engaged, creates opportunities for students to undertake independent exploration of London, and encourages students to tie together the

visual experiences abroad with the creation of a body of work to be presented to the class and the larger university community.

Brittany Søndberg, Greensboro College

Beyond the Wounded: Feminist Art vs. Feminist's Art

Suffering, victimization, raucousness, and exhibitionism are popular subjects in contemporary feminist art. Both in social media and across the contemporary art world, these themes show up ... a lot. What does the prevalence of these specific modalities of feminist expression say or do toward furthering the goals of feminism in the broader public sphere, especially in terms of addressing women's continued lack of opportunity (extending to the traditional belittling of female labor and the gender wage gap) as compared with men? To put the question slightly differently, do these overtly gendered images help or hurt a basic understanding of and commitment to feminist values? Søndberg compares contemporary feminist art to second wave feminist art, as well as explores the current cultural climate with the "Me Too" movement and false feminism in cinema and commercial art. Last, Søndberg touches on the possibility of a feminism more fundamentally associated with example or process rather than feminist art by theme or diaristic imagery. Her aim is to think about shifting the emphasis from "feminist art" to art by feminists and to think about how this shift might possibly fit into the contemporary art world and feminism writ large.

Kaylee Spencer, Transforming Texcatlipoca: Aztec Obsidian in Christian Europe

see: Travis Nygard

Sunny Spillane, UNC Greensboro

Rock, Paper, Scissors, and String: Museum Exhibition as Community Engaged Art Education Pedagogy

This paper discusses an ongoing pedagogical partnership between the University of North Carolina at Greensboro's Art Education Program and the Weatherspoon Museum of Art. Beginning with the Spring 2015 exhibition *Rock, Paper, Scissors, and String: Play and Creativity in Modern and Contemporary Art* and continuing through current in-progress projects, UNCG Art Education students have mined the Weatherspoon's permanent collection to conceptualize exhibitions and develop related curricula and community-engaged programming. This collaboration has evolved as a comprehensive student-led approach to art education in which pre-service art teachers have had opportunities to: determine a curatorial vision for an art museum exhibition based on the Weatherspoon's permanent collection; write related thematic art curricula for use in K-12 art classrooms; and develop and facilitate related museum-based art activities and other community-engaged programming. This partnership has been mutually beneficial for UNCG's Art Education Program and the Weatherspoon Art Museum in multiple ways. Art Education students developed fluency with modern and contemporary art as foundations for K-12 art education curricula, and were introduced to museum-based art education practices and careers. The Weatherspoon Museum furthered its pedagogical mission as a university-affiliated museum, collaborating with UNCG students to develop curricula and public programming based on their permanent collection.

Mary Springer, Jacksonville State University

Cope and Stewardson's Redefinition of American Collegiate Gothic at Bryn Mawr College, 1885–1906

For many Americans, learning in grand Collegiate Gothic buildings on a picturesque campus represents the archetypal college experience. Gothic Revival structures have become the architecture of higher education in popular imagination, yet scholarship has not fully addressed its stylistic development and popularity. While authors have related early American Collegiate Gothic to Ecclesiological and Victorian movements, relatively little has been written about the shift from Victorian eclecticism to historically-motivated Gothic Revival in the late 1800s. In this paper, Springer argues that the shift was influenced in great part by Philadelphia architects Walter Cope and John Stewardson, starting with their Tudor and Jacobean Gothic architecture at Bryn Mawr College from 1885 to 1906. Bryn Mawr was among the earliest American colleges to embrace Oxford's and Cambridge's Gothic architecture as the basis for entire campus plans. Working alongside Bryn Mawr's progressive dean-turned-president, Martha Carey Thomas, Cope and Stewardson inaugurated a Collegiate Gothic style that adapted Oxbridge's Tudor and Jacobean Gothic with greater archaeological veracity than ever before accomplished. Their shared advocacy of Collegiate Gothic demonstrated to Americans that the patina of age-old institutions could symbolize the nation's developments in higher education, thereby stimulating the style's building momentum after the turn of the century.

Macon St. Hilaire, Austin Peay State University

Investigating Influence and Artistic Training in 18th-Century British Portraiture through the Lens of Technical Analysis: A Study of a Painting Attributed to John Smibert (1688–1751)

In the early 18th century, the transition from guilds to independent artists, academic social circles, and the commercialization of artist materials were all leading to a standardization and the future Academy system. Scottish- and English-born artists were painting in a systematic style reflecting the development of a collective British identity in portraiture. This study focuses on the career of John Smibert (1688–1751), born in Edinburgh and apprenticed as a painter and plasterer at the time of the 1707 Act of Union. His legacy is the transatlantic dissemination of artistic tradition and British identity in the American colonies. Following a career trajectory similar to other Scottish-born artists, he moved to London and received training as a portrait painter. Embarking on a Grand Tour, he spent time as a copyist and procuring prints and paintings. Technical analysis on a portrait attributed to John Smibert examines the materials and methods within the painting, contrasting the results with 17th- and 18th-century artist treatises, Smibert's ledger, and the materials and techniques of painters within his artistic network. This study explores the possibility of denoting perceptible subtleties through scientific analysis to differentiate artists working within an established tradition under similar influences.

Cary Staples, University of Tennessee, Knoxville

Making Connections to the History of Design through Play

The Idea of Design course started as an effort to bridge the foundations program to the first sophomore-level studio design class, by introducing students to “design thinking” and exposing them to the professional resources and vocabulary they would need to utilize to be successful in the program. Design faculty also wanted to create a class that would be useful to non-majors

who might benefit from design thinking in their own disciplines. As the instructor, Staples was determined to create an environment where students acknowledged there was no one right answer and where students were curious about how other designers had approached the same question and solved the same problem in different ways.

Heather Stark, Marshall University

Art History as Experience: Study Abroad for Non-Majors

In her four years teaching art history abroad, Stark has realized the necessity of flexibility and adaptation. Her position as coordinator and co-leader of her college's annual summer intersession in Florence, Italy, is unique in many ways. In addition to directing all organization and recruitment efforts, Stark also finds herself teaching art history to non-art history and non-art majors. This presents a very distinct set of challenges. She has learned throughout these experiences that over-contextualization can simply be too much for students. In reaction to this, online supplements have become imperative to Stark's pedagogical strategy. She prepares materials and readings that students can complete in their own time, which are then supplemented by both on-site and classroom lectures. The brevity of this experience, coupled with Stark's desire to keep students in the field and outside of the classroom as much as possible, is the focus of this presentation.

Dafna Steinberg, Northern Virginia Community College

Does This Make Me Look Fat?: Self-Portraiture, "Selfies" and the Bigger Female Body

This paper explores ideas around body image, feminine identity, and self-portraiture/"selfie" culture. Specifically focusing on works by contemporary female and female presenting photographers who have larger bodies, this paper looks at how they examine issues of relationships, personal identity, and history through the use of their bodies in their works. For example, photographer Jen Davis uses her body in spaces of domesticity, inviting viewers to play voyeur to her daily routines and intimate moments. Then there is Nona Faustine, whose striking *White Shoes* project not only requires viewers to see her naked body, but also forces them to contextualize her body with the historical atrocities of the locations where she photographs herself (all the locations being former sites connected to the slave trade). This paper also considers the works alongside the rise of the online "body positivity" movement and how that movement has transformed on social media, allowing more large bodies a space to see and be seen.

Janet Stephens, Georgia Gwinnett College

Writing Art into the General Education Curriculum

Writing about art is a skill, one that no art history student gains at once, but develops over the course of writing numerous papers on the way to earning their degree. But what about those students who will not go on to pursue an art history degree, or any other degree in the humanities? How can we use art writing to develop the transferable skills that justify the inclusion of introductory art history and art appreciation courses in the General Education curriculum? Those skills, writing but also critical thinking, effective communication, and the ability to come at problems from other points of view, provide lasting impact on our students. This presentation aims to create discussion of how to make writing matter to Gen Ed students,

and to share strategies garnered from three years of teaching Art Appreciation. Specifically, it examines the success and limitation of Stephens's attempts to scaffold formal writing assignments onto classroom projects such as games and debates, based on the idea that making the "stakes" of the formal analysis or research paper tangible to students will produce more effective and engaged student writing.

Rachel Stephens, The University of Alabama

White Heroes, Loyal Slaves: Pre-Civil War Virginia Paintings and the Origins of the Lost Cause

For reasons explored by Maurie McInnis in her seminal article on Southern art, American art history has been slow to study artwork produced in support of slavery. Despite this scholarly neglect, much can be gleaned about the role of art in 19th-century society by investigating work produced by pro-slavery, Confederate-supporting artists. In the years leading up to the Civil War, several such artists were working and collaborating in Richmond, Virginia, a bastion of pro-South sentiment and a slave trading capital. Working in conversation with each other, these white male artists fostered what they considered to be a brotherly and righteous community. In a range of paintings produced before and during the war by the likes of John Adams Elder, William Ludwell Shepherd, and William D. Washington, a visual plantation ideal was created that heroicized the slave master and belittled the enslaved person. This paper situates the Lost Cause phenomenon as a mythology that built upon this pre-war visual lexicon. In an expansive array of paintings that culminated in Washington's *Burial of Latane*, the mindset of the plantation owner, the impetus for Confederate secession, and the roots of Lost Cause mythology are revealed.

Tracy Stonestreet, Virginia Commonwealth University

Flexing the Lexicon: An Artist's Confrontation, Exploration, and Application of Performance Terms to Making

The fluidity of language has served art and artists well, leaving room for ambiguity, interpretation, and experimentation. As a relatively new discipline, performance art has flourished in its rejection of parameters, while its scholarship has been equally fueled by dynamic debates over how exactly to talk (and write) about it. In this presentation, Stonestreet confronts seven concepts associated with performance art that have complicated, contested, or competing terms. This list is not definitive or all-encompassing, but rather reflects the key issues of performance art that fuel Stonestreet's research. After looking at how each term is used by artists, scholars, and institutions, Stonestreet offers her own attempt at a brief and direct definition, and cites examples from contemporary practice. Because language is based on individual experiences, associations, and frames, her definitions will no doubt sit uneasily within others' understandings, as well as with her own future definitions as they evolve. This glossary therefore functions like any other archived document—like a snapshot of a moving object, giving something that is amorphous and evolutionary the impression of permanence and finality.

Lisa Strickland, Stony Brook University

Reclaiming Eco-Art: A Feminist Legacy

This paper historicizes the genre of eco-art by looking at the work of Harriet Feigenbaum and Jody Pinto. More specifically, this paper argues that the contributions of these artists illustrate a significant, yet overlooked, feminist legacy of eco-art. By looking at Feigenbaum and Pinto's environmental projects completed during the 1970s and 1980s in the United States, this paper illustrates how female artists turned to novel forms of public funding, collaboration, and interdisciplinary practices to both solve environmental problems and propose a new form of public art.

Wanda Sullivan, Spring Hill College

Synthetic Naturals

Intellectually, Sullivan looks at ways of blending technology with traditional painting methods. For her current body of work, *Synthetic Naturals*, Sullivan photographs natural elements, predominantly flowers, through a kaleidoscope app on her iPad. By altering natural materials through the lens of technology, she mimicks what is essentially taking place in our world. Technology is changing our climate and our landscapes. Sullivan contrasts the perfect, measured symmetry of her computer-assisted designs with painterly, atmospheric layers of paint. She sees these paintings as visual metaphors for climate change. Sullivan was born in the Deep South and has lived here her whole life. The flowers she uses in her paintings tell Sullivan's story and link her work to home and family. All are from her yard or Spring Hill College, her second home. These particular flowers all remind Sullivan of growing up in Mississippi and she associates them all with the Deep South. They are her landscape now and also a connection to her past. In this series, Sullivan used magnolias, azaleas, caladiums, rose of Sharon and hydrangeas. Her paintings are intentionally beautiful, but the message is ominous. Climate change is often invisible, but it is very real.

Shantanu Suman, Ball State University

Community Engagement with an Academic Experience

While serving as a reviewer at regional portfolio review events, Suman has observed numerous student design projects about community engagement; however, they have been limited to activism posters and logo designs for nonprofit organizations. While graphic design alone cannot solve complex economic and social problems, Suman believes that it can play a role in shaping important decisions and influencing community engagement. A sense of participation is often key to attracting new residents who feel engaged and can contribute to a community's growth. Unlike in bigger cities, neighborhoods and communities in smaller university towns have been overlooked by graphic designers. Once students in these university towns complete their education, they move on to bigger cities in search of better job opportunities. In Spring 2017, during his second semester at Ball State University, Suman started a design seminar class that offers a rich academic experience with an emphasis on real-world application of graphic design through collaboration with local organizations. He shares his experience and results from this class and discusses ways to create community engagement opportunities for design students to build their practice and play a catalytic role through projects that create positive social impact.

Doris Sung, The University of Alabama

Women Artists as Valuable Citizens: An All-Women Art Society in 1930s Shanghai

The Chinese Women's Society of Calligraphy and Painting (1934–ca. 1948) was established in Shanghai by and for women artists engaged in Chinese-style painting and calligraphy. It was founded by a group of women who believed that such an organization represented a pivotal step in the affirmation of female artists' competence and contributions to the art world, as well as to society at large. Functioning as an agent and channel for the dissemination of women artists' work through group exhibitions, the organization also facilitated the emergence of public roles for women—an increasingly important aspect of women's life in Chinese society. With over 200 members, its founding marked a critical moment in the ongoing process of women taking up professional roles in the field of arts and crafts. Based on the group's activities, the establishment of the Women's Society was driven in part by a patriotic concern for national survival. The society's multifaceted social and cultural activities included charity art sales and disaster- and war-relief efforts during a time when China faced imminent war with Japan in the 1930s. At a time of national peril, these activities further underlined the status of women artists as valuable female citizens.

Glenda Swan, Valdosta State University

The Power of Images of Myth in the Classroom

Mythology has proven itself to be a living and adaptable language in the textual and visual expressions of many cultures, but it has been equally effective in helping humanity reflect on larger issues that transcend specific cultural boundaries. Not surprisingly, many ancient figures and tales continue to remain relevant in our postmodern age. Indeed, because technology has promulgated individualized access to entertainment and information, the myths of the past have become an important base of shared cultural knowledge for visual expression. As an ancient art historian teaching studio artists, Swan has found mythology to be an invaluable tool for helping students understand the significance of visual culture, both ancient and modern. Course activities explore how images of myth functioned in their original settings as well as how those works connect to larger themes outside of that context. For example, ancient and modern gender issues can be explored using Viking and early 20th-century depictions of Thor's cross-dressing to reclaim his hammer along with Marvel's female Thor comics. With this approach, visual depictions are not presented simply as illustrations of texts—as found in so many of the textbooks on the subject—but as their own independent interpreters.

Jason Swift, Plymouth State University

The Pearl Street Gallery: A Project Destined to Fail

The Pearl Street Galley in Brooklyn, NY, was born out of necessity and reaction to the networks of galleries in New York City in 2004. It was an endeavor and collaboration between two artists to confront established galleries and provide a space where artists could exhibit and realize projects that galleries would never take a chance upon. But, it was a project destined to fail. This paper tells the story of the Pearl Street Gallery, its activity, mission, and limited life span. Methods and schemes to keep it afloat are presented and discussed as well as the role it played in the life of one of its founders and the opportunities created by the fact that artists had a space to freely explore collaboration, exhibitions, and artistic relationships. Furthermore, Swift

investigates its demise and argues, as a positive factor, that longevity of an artist-run gallery forces the question of practice and identity of whether one is an artist or gallery owner.

Ana Tallone, independent Scholar

Breathing Digitally: New Life for Photojournalistic Iconic Images

In March 2016, for the 40-year anniversary of the coup d'état that inaugurated the bloodiest dictatorship in Argentina, a group of photojournalists made iconic images from this dark period available for public reproduction through social media. The project's creators invited the public to appropriate the photographs, print the famous images in a poster size, and exhibit them on any wall. They also asked the public to create a new photographic document to record the recirculation of those images now as posters, which would in its own turn be incorporated on the social media page of the photojournalism association. From the moment of their creation these photographs have been republished several times, not only in printed media but also in museums and other institutions focused on maintaining memory. Tallone argues that in a twofold movement the 2016 project broke with the limitations of traditional photography in the printed press, and also acquired autonomy from the institutional walls where they had been exhibited in the past and its corresponding discourse. It is a political movement that embraces graffiti's rebellious spirit and gives new life to photography.

Chris Boyd Taylor, University of Alabama in Huntsville

Made-for-TV Sports Arena Design: New Patterns for a Studio Practice

Spectatorship has become a primary influence in Taylor's studio practice. Upon arrival in the southeastern United States from the Midwest in 2014, he began visiting and photographing sports arenas throughout the region. Over and over, Taylor found that larger stadiums used a multicolored staggered pattern to paint their bleachers. He soon discovered that this seemingly decorative pattern was in fact designed to trick TV viewership into thinking a half-empty bleacher was full. This optical magic was exactly the sort of visual language Taylor was hoping to incorporate into his work. By compressing a stadium's visual experience into one singular object, he hopes to project a similar sense of collective buzz toward the viewer. Taylor discusses three recent projects that are directly influenced by this multicolored staggered pattern. *The Grandstand*, *Tri-Colored Bam What!?*, and *Stadium Spheres* all don patterns inspired by venues visited. Each, in its own way, attempts to capture the pomp and circumstance of their source locations using color and pattern as a stand-in for the stadium spectator.

Tore Terrasi, University of Texas at Arlington

Teaching Typography for Augmented Environments

Of all the arts, Graphic Design evolves most quickly. Historically the field embraces the latest technological trends to create impactful communication experiences. For a long time print was the primary communication medium. Then, fairly recently, digital technology shifted the field to include screen- and web-based media. The field is shifting once again and design education must keep pace. For one project, students from Terrasi's Typography 1 course were asked to create an augmented design solution. These designs existed partially in print, partially in a digital realm—and visually focused on typographic communication for Augmented

Environments. Terrasi shows student samples and shares his findings regarding pedagogical process and curriculum development—specifically in regard to typographic treatment and considerations within these new spaces—with the academic design community.

Evie Terrono, Randolph-Macon College

Food for Thought: Teaching American Art History through Food Studies

Food Studies have emerged as a new area of inquiry in American Art, prompting increased scholarly attention since the 2013 *Art and Appetite Exhibition* at the Art Institute of Chicago. Terrono’s attendance at an American Antiquarian Society seminar entitled *Culinary Culture: The Politics of American Foodways 1765–1900* provided her with the foundation to develop an honor’s course exploring the sociocultural and political underpinnings of food in American visual culture from the 19th century to our own time. Required readings and conversations focused on food symbolism, racial and economic stereotyping, practices of production and labor, provision and circulation of foodstuff, excess or deprivation at various historical moments, and issues of gender, race, and social status, as relative to food production and consumption. A variety of experiential learning opportunities and a service learning research assignment allowed students to engage with the American historical past but also understand issues such as corporate control and exploitation of food, poverty and hunger, and immigrant labor. In this presentation, Terrono articulates the challenges and the successes of this course and its long-term impact on student learning.

Sarah Tietje-Mietz, Stone Quarry Hill Art Park

Modern Nature: Dorothy Riester and Stone Quarry Hill Art Park

Sculptor and artist Dorothy Riester poured herself into every aspect of her endeavors: her art, her teaching, and creating her home and studio in Cazenovia, New York. Though framed out by a local contractor, Dorothy and her husband constructed the rest. Her artistic influence and design is evident not just on the walls and the studio, but *in* the structure itself. She created and installed tiles, welded handrails and beams, sculpted *into* the walls. This was not just a space she lived and worked in; this building she *made*, as much a sculptural work of art as her free-standing pieces. An issue the Riester House/Studio encounters is that it was constructed through the 1960s and 1970s, a time which community members and stakeholders lived through, so framing this structure as “historic” can present a barrier. How to address this mindset, the materials used, as well the unique upkeep required by a structure where art and artist are equally imbued, is an ongoing challenge. The artist and house cannot be separated; one created the other and is as much a part of the catalog of her works and artistic process as any of the art, sketchbooks, and models contained within.

Yulia Tikhonova, St. John’s University Art Gallery

Radical Curator (as Inspired by *Citizen: An American Lyric* by Claudia Rankine)

Radical Curator explores how a university art gallery can play a critical role in challenging the persistent and pervasive racial oppression that infects contemporary American society. This case study is the recent exhibition *Citizen*, which brought together a group of acclaimed contemporary artists to illuminate and elaborate Claudia Rankine’s passionate prose poem, *Citizen: An American Lyric*. The opening of *Citizen* coincided with a demonstration by one

hundred-plus students voicing their frustration with the state of race relations on campus. Faculty, rightly, perceived that the gallery, in light of the current exhibition, would be the ideal place to provide students an emotionally stable and creative space. One of Tikhonova's colleagues, however, warned her that *Citizen* might only rekindle and that such a "black centered" exhibition could "fan the flames." Today, the gallery must assert its place at the center of cross-disciplinary debate on campus. It is the one place where diverse opinions on race can be expressed with freedom. *Radical Curator* claims that curators are the radical individuals who must help guide the debate about the epidemic of racism that contaminates our daily habits of action and thought. *Citizen* has been awarded the NEA Big Read grant.

Aggie Toppins, University of Tennessee at Chattanooga
Good Nostalgia/Bad Nostalgia

This paper takes as its blueprint the 1991 essay "Good History/Bad History" (written by Tibor Kalman, J. Abbott Miller, and Karrie Jacobs) to discuss forms of nostalgia in contemporary graphic design. Toppins draws on the scholarship of Svetlana Boym (*The Future of Nostalgia*) and Walter Benjamin's concept of Messianic time to discuss ways that nostalgia can be productive (opening up possibilities for the field of graphic design) and destructive (closing off possibilities for the future).

Mary Tortorici, Eastern Kentucky University
The Contact Print as Metaphor

"Standard Contact Print Time" can be a metaphor for art (and life). The contact print is the starting point and reference for everything else that comes after. It establishes a common language and a truth we can all agree on. Tortorici explains "film-base plus fog" and why it is a constant and negative density variable. We can calculate all kinds of results and solve problems. That's a great thing to have, a reliable reference point. It provides not only consistent results, but it allows us to know the creative process and when we are in uncharted territory. Tortorici has come to appreciate the contact print and its humble existence from what she has learned in life. She finds herself saying to students, "see why 'standard contact print time' is important?" It helps to solve problems, leads to more complex image making, creates a beginning and ending, and gets us back home if we lose our way in the creative process. To demonstrate the significance of the contact print, Tortorici shares visual and literary examples including examples of student work, Pablo Picasso's sketchbooks, and quotes from a variety of literature.

James Toub, Appalachian State University
Biophilic Design and Modern Art

Biophilic design is an emerging interdisciplinary form of contemporary creative practice with deep roots in a tradition of modern art often marginalized or deemed passé. Inspired by E.O. Wilson's 1984 book *Biophilia*, social ecologist Stephen Kellert enunciated principles of biophilic design that have been applied to designing everything from contemporary housing to prosthetic limbs to landscape paintings to public sculptural installations. Biophilic design principles can be traced to 19th-century ideas about ecology pioneered by Ernst Haeckel and expressed in a wide range of works by 20th-century modern artists. Such ideas have been carried forward and expanded by more contemporary thinkers and designers, such as

Christopher Alexander, William McDonough, Neri Oxman, and a whole range of eco- and environmental artists working today. Despite the emphatic turn of much post-modern art towards conceptual art, institutional critique, and identity politics, some contemporary artists aspire, like their modernists forbearers, to reveal through the formal properties of their work the immutable and universal laws of nature. This paper critically examines ways in which this particular tradition of modern art is creatively reimagined by some contemporary artists while for others signals a nostalgic and naive return to the imagined virtues of the past.

Cynthia Toussaint Andrews, Independent Scholar
Grunewald and Haguenau's Isenheim Altarpiece, Feminine Science, Pythagorean Number, and Melancholia

The Isenheim Anthony's enthroned position, typically reserved for God, together with iconographies featuring his melancholic and *Feminine* antidotal attributes, remain relatively unstudied, recognized out of context from the ill-matched perspective of *Imitatio Christi*. While the altar was constructed, *Imitatio's* form problematically devalued image visualization together with worship of the saints and Mary. This paper accordingly reconsiders Anthony through four contextually-substantiated views: Pythagoras's binary system of *Number*; Egyptian venomology; meteoric iron in Pharaonic transmigration; and classical Greek views regarding image-based melancholic processes and divine use of Melancholics. Three binarily defined signifiers are considered: raven, stream, and frog. Their "good" aspects will be found in the *Invitation* panel, "errant" ones in Anthony's *Metamorphosis* panel. Most errant elements are acknowledged collectively as Christian "monsters." Only the stream's errant twin (frog-footed human with diseased belly) has been seriously debated—but not from these *Feminine* perspectives, or alongside the tiny frog-riding man brandishing a knife who passes through the "monsters." This tiny figure may signify near closure of Anthony's melancholic and *Feminine* metamorphosis. He facilitates the paper's closure, while simultaneously establishing groundwork for future study of the altar's enigmatically-defined ritual function.

Julia Townsend, The Peanut Factory

In and Out of the Frame: Illusion and Centricity in Painting Past and Present

"The web's frenetic sprawl is opposite to the type of focus required to make a painting, or, for that matter, to look at one." (David Salle) The development of painting as an illusory surface within a frame can be studied chronologically in four stages. Using the analyses of Meyer Shapiro and Rudolf Arnheim, this paper presents these changing approaches from cave painting, through the Renaissance, to the present day. Next, using the ideas in Arnheim's work, Townsend explains two ways of orienting a "center" in a shaped painting by Elizabeth Murray. The second half of the paper includes a short summary of Townsend's own artistic research, such as a painting that falls out of the frame, windows as frames (for sculptures), and paintings on spheres—the ultimate centricity. Finally, using Rosalind Kraus's analysis of modernity as a grid, the conclusion reconsiders the previous linear analysis with a non-chronological approach, with references to John Ruskin, Laura Hoptman, Jed Pearl, and David Salle.

Tammy Tran, George Mason University

Networking with the Chinese Literati: An Interpretation of the Inception and Reception of the Italian Jesuits' Cultural Exchanges

Between the 16th and 18th centuries, Europe and China entered a period of new cultural encounters. Although both cultures have been viewed separately through different lenses, recent scholarship now questions the interconnections between the two. Tran situates her presentation around the inception of the Italian Jesuits' artistic services and commodity exchanges in the late Ming and Qing courts. Her presentation examines the exchanges outside of the original trajectories that were marginalized by the historiography of both Christianity and post-colonial generalization. Instead of focusing on the traditional narratives on Jesuits' conquest of spreading Christianity by maintaining favorable status with the Chinese emperors, Tran's case studies delve into how Jesuits, such as Matteo Ricci (1552–1610) and Giuseppe Castiglione (1688–1766), created social alliances through their artistic services and gift exchanges with the Chinese literati. The literati elites were complicit in creating symbolic value of the imperial patronage system with the Jesuits. As collectors and artists themselves, the literati participated in creating social discourses and distinctions among the elites. Understanding the various agents involved with gift exchanges and commissions can capture the social dynamics and construction of the Jesuits' new identity as imperial artists in the late Ming and Qing court.

Jay Trask, Collaborating across Campus: Constructing Access to the Petteys Collection of Women Artists

see: Kiki Gilderhus

Vanessa Troiano, The Graduate Center, CUNY

Art History and Collaborative Writing Pedagogy

Art History, as well as many other disciplines in the humanities, does not traditionally encourage collaborative writing, perhaps because writing is often thought of in terms of individual scholarship and authorship. However, pedagogical theorists, such as Kenneth Bruffee, Bruce W. Speck, and Rebecca Moore Howard, have discussed the host of benefits derived from collaborative writing, including the generation of a variety of ideas, as well as stronger and more complex texts. In this presentation Troiano examines these theories alongside her own experiences of implementing collaborative writing assignments in the Art History courses she teaches at the City University of New York, which she finds to be very effective on multiple levels. In addition to the prolific exchange of ideas among students working in groups, which would not occur individually, collaborative writing encourages students to connect with each other, which is critical to commuter students who would not normally have contact with their peers outside of the classroom. This type of assignment can enhance the overall learning experience for many students. Troiano suggests tips for creating effective collaborative writing assignments for students of Art History.

Natalie Tyree, Western Kentucky University

Motivating Millennials in the Creative Classroom

The ever-evolving generation gap is always at the forefront when it comes to teaching and motivating students. Since the rise of the Millennial generation, there has been a strong focus on understanding their global mindset as it relates to art, creativity, and the world that they have been raised in. Research has shown that employers are often unprepared to accommodate the Millennial mentality, which frequently results in frustration and misunderstanding from both parties. This presentation explores the differences in generations, primarily the Millennials and Generation Z, and investigates how higher-ed educators can evolve their teaching strategies to better prepare these students.

Clare van Loenen, Virginia Commonwealth University

To Script: Guidelines for Socially Co-Operative Arts Practice

“Now, I will simply do these maintenance everyday things, and flush them up to consciousness, exhibit them, as Art.” *Manifesto for Maintenance Art 1969!* Mierle Laderman Ukeles’s *Manifesto* reverberates for the social possibilities of artist project spaces today. Gathering beyond the museum, in a storefront, is now a familiar site from which to work collectively and not just with other artists, but with other people, including your baby, as Ukeles did. Van Loenen examines two storefront artist project spaces with socially cooperative principles that opened in 2003, albeit without babies, using an interdisciplinary approach. Mess Hall was an experimental cultural center in Chicago’s Rogers Park with numerous key holders over ten years, while Elsewhere is an ongoing artist residency—a collaborative fiction—in a former thrift store in downtown Greensboro, North Carolina. Neither is formally co-operative but instead socially cooperative, with guidelines for collective identity that script their program, yet curatorial openness that actively resists being too scripted. As social sites, Elsewhere and Mess Hall are neither shared studio nor exhibition venue, but rather spaces that host events, residencies, and activism. Their guidelines are fundamental tools for their collective-identity construction—a necessary point of reference in idiosyncratic situations.

Susan Van Scoy, St. Joseph's College New York

Rephotography and Site Specificity: The Big Duck in Photographs 1931–2018

This paper explores the impact of site specificity on rephotography in relation to the case of the Big Duck—a building constructed on Long Island in 1931 in the shape of a duck, used to sell ducks and eggs located in the county that once produced 70% of the nation’s duck supply. Since the 1960s, however, the Long Island duck farming industry has dwindled due to rising costs and stricter environmental regulations; only one duck farm remains. The Big Duck still stands as a monument to the industry but it now operates as a gift shop, having been threatened with demolition and moved numerous times. By examining numerous photographs of the Big Duck created during its ninety-year history, this paper considers how rephotographs of the Big Duck generate meaning in relation to modifications to its function, location, and original site.

Pamela Venz, Birmingham-Southern College

Alternative Processes: Experiences from the Classroom

As the sole photography instructor in a small art department at a small liberal arts college, faced with the dilemma of responding to a field of study that has undergone an immense technological change alien to her as an artist and a teacher, Venz turned to alternative

processes several years ago as a means of easing into the digital era. Her own work comes from a combined interest in both photography and sculpture and, as such, Venz's photographic approaches were never as strictly concerned with darkroom perfection as they were with idea transformations. The hands-on, multimedia aspect of many alternative processes was comfortable to Venz as an artist and teacher; she saw that the use of digital negatives for the contact printing processes offered a bridge for her students from the computer into chemistry. This paper presents Venz's students' responses to this experience, both in their works and their words, and her experiences with ways of approaching analog photography in the studio classroom. With several years of course work to reflect upon, it is interesting to see the transformations that have occurred in students' thoughts about their own views of photography and the concepts of what constitutes photography itself.

Marissa Vigneault, Utah State University

Community Building through Zines

Zines (originally called fanzines) first emerged in the 1930s as a means for a community of like-minded people to share information. Content related to science fiction and trendy Hollywood figures populated the earliest zines, but over the past four decades zine subjects have expanded to include a wide swath of cultural, social, and political interests. Contemporary zine makers employ diverse and innovative practices in both analog and digital modes, equally using a copy machine and social media to circulate their publications. This paper considers the continued use of zines for community building, with particular attention on how zines activate communal discourse and promote shared knowledge. Vigneault presents a case study on how zines can be used to initiate community interaction.

Patrick Vincent, Austin Peay State University

Worshipping the Graphic: Hybrid Images of Contemporary Mythologies

The history of art is steeped in the images of gods, monsters, and other visual presentations of a culture's cosmological system. The desire to reach back into that visual language, juxtaposing it with contemporary icons and values, is as significant for contemporary artists as it was for historical artists such as Jacques-Louis David. This paper looks into contemporary artists using graphic imagery that hybridizes mythologies in historical and current visual cultures—analyzing artists such as Enrique Chagoya, Masami Teraoka, Shawn Cheng, and Andrew Hadel. Additionally, Vincent presents his personal art work embracing mythology and animism through printmaking, blending with contemporary icons to describe current issues and social commentary.

Jordan Wade, Auburn University

Afrofuturist Collages, Time-Lags, and Post-Soul Identities in the “Taali M” Website

The Afrofuturist designs for the Taali M website (www.taali-m.com) function as a branding device for the French-born, Egyptian, Chadian, and Congolese pop singer, but were also recently included as a work of art in the exhibition *Making Africa: A Continent of Contemporary Design* (High Museum of Art, Atlanta, 2016–2017). The singer and her French-African visual director Pierre-Christophe Gam created a website that “teleports audiences to an ancient African kingdom” through the use of a diverse range of digitally-collaged images from African

art history: a 1970 photograph of a Kuba king, a digital rendition of the 13th-century Great Mosque of Djenne, a photograph of a Fulani woman from the 1950s, and images of 14th-century Yoruba Queen Mother heads from Benin City. Despite these allusions to the past, the website's sleek layout and bubblegum color scheme grant it a decidedly "Afrofuturist" aesthetic. Wade's paper is a close examination of this website as a case of contemporary Afrofuturist design. Specifically, it asks what kinds of Afrofuturist appropriation are represented in the Taali M site, and how do they function in the different fields of branding, marketing, and the art museum?

Keith Wall, Type as Visual Reality

see: Alma Hoffmann

Peter Han-Chih Wang, Independent Scholar

Roaming in the South: Devin Lunsford's Photographs from the Roadside

Devin Lunsford's *All the Place You've Got* documents the changing landscape along Corridor X, currently known as Interstate Highway 22, that connects Birmingham to Memphis through a once-remote part of northwest Alabama. Whether verdant, uninhabited spaces, or the roadside signs, parking lots, and stray smokestacks that imply the presence of industrialization and human intervention, Lunsford's photographs suggest an aura of melancholy, loneliness, and emptiness in the place/landscape. This paper situates these photographs taken from the roadside that embody Lunsford's roaming, while locating his work within the long tradition of picturing the Southern landscape and/or the American roadside, as previously exemplified by William Eggleston and William Christenberry, among others. Following Lunsford's photographic road trip, this paper also contextualizes the visual representation of the South as a literal and metaphorical space, as well as its iconographic, aesthetic, and cultural significance.

Wei Wang, Auburn University

Utilizing Wearable Eye-Tracking Technology in Graphic Design Process

A good design should be beautiful, functional, and emotionally connected with its target audience. But how do we measure a good design? How do we know if a design is useful, easy to use, visually appealing, and desirable? The latest wearable eye-tracking technology has proven to be an effective tool to provide such measurements when utilized in the graphic design process. Wang presents a case study on mobile app design project, followed by discussions on how this technology can be applied to other user experience, marketing, and behavioral research.

Amanda Wangwright, University of South Carolina

Saving the Nation through Collaboration: Chinese Public Art Projects before and during the Second Sino-Japanese War (1937–1945)

In the late 1930s, loose collectives of artists and thespians spearheaded an anti-Japanese guerrilla art movement devoted to boosting Chinese morale through visual images and public works. The National Salvation Cartoonists Association (*Manhua jie jiuwang xiehui*)—a corps of more than one dozen members—roamed the country holding cartoon exhibitions, printing propaganda posters, painting murals, and publishing serials. Meanwhile, playwrights and actors

traveled China's interior staging productions such as *Marco Polo Bridge (Luguo qiao)*, a theatrical call to arms in response to the Japanese declaration of war in 1937. In some cases, the paths of artists and actors crossed in public art projects, such as a patriotic play staged outdoors in front of an oversized propaganda painting backdrop. In other cases, individuals—such as Yu Feng, who participated in the Resistance Movement as war cartoonist, arts magazine editor, and theater performer—bridged the visual and performing arts. This paper explores the collaborative art activism of the War of Resistance, with special attention to the exchanges between these two groups.

Julie Ward, Florida Atlantic University

Finding the Balance, How and When

Digital Fabrication is imperative to current studio curriculum, but how and when we implement these tools in a studio course can be tricky. Digital technology complements the use of traditional processes and expands the potential for student creative expression and the execution of creative projects. The addition of this “next-generation” equipment to the traditional processes and equipment currently taught in Sculpture immerses students in a holistic technological environment. This immersion has an immediate impact on the digital literacy of the students. This paper/presentation addresses the methods used for current technological integration and how and what has changed in the classroom.

Samuel Washburn, University of Central Oklahoma

Trends in Illustration Types as Observed in the Society of Illustrators Annuals

This presentation covers a study of trends in the publication of different types of illustration in the Society of Illustrators Annuals. Since 1959, the annuals have served as collections of award-winning images considered to be among the best in the field. This study examines the first 58 annuals and determines what trends, if any, are recognizable in the usages of four distinct types of illustration. Ultimately, this information will be used as a resource for professionals and educators to better understand where the field has been and where it might go. The study reviews each annual and categorizes the illustrations/images into four types or broad styles, which include the line-based type, shape-based type, value-based type, and “harmony” type that straddles the line between the other three. By examining all the years available, data can be observed concerning which type is the most popular year to year, helping to identify possible trends in illustration over time.

Keri Watson, University of Central Florida

The Body on Display: Art, Eugenics, and the Great Depression

Able-bodied bias exerted a strong influence on American society during the Great Depression. Discriminatory legislation, in the form of “ugly laws,” made it illegal for people with visible disabilities to be seen in public, and with the Supreme Court's decision in *Buck v. Bell* (1927) that “three generations of imbeciles are enough,” numerous states adopted statutes that allowed compulsory sterilization of the “feeble-minded.” Considered by the medical and political establishments as unfit for normal roles in society, people with disabilities were excluded from jobs provided by New Deal programs, which, according to the WPA Workers' Handbook, were reserved for “able-bodied” Americans who were “certified by a local agency.”

Politicians, inspired by the notion of American exceptionalism and justified by pseudo-scientific evidence, enacted laws to limit the civil liberties of those considered undesirable, and public support for discriminatory legislation was buoyed by visual culture, which constructed people with disabilities as less than, other, and immoral. This paper examines the influence of eugenics on Depression-era art and explores the ways in which the “Average American,” one who was naturalized as white, able-bodied, and heteronormative, was visualized during the 1930s to propel a eugenic political and cultural agenda that persists to this day.

Mark Watson, Clayton State University

We Are All Contingent: Faculty Working in Union to Defend the Common Good

This paper looks at the fractured, inequitable state of the academic profession after forty years of neoliberal university mismanagement and in the midst of a recent global authoritarian surge clearly destabilizing the U.S. (as analyzed by Diamond, Plattner, and Walker, among others). It argues faculty must organize *now*—locally and by joining national movement organizations like the American Association of University Professors, United Campus Workers, and American Federation of Teachers—while clearly linking norms of academic freedom to traditional American ideals of democracy and the common good. It then examines cases of successful faculty resistance and organization, comparing the issues faced by faculty to workers in other professions such as teaching. It argues that faculty are too few and too caricatured in the public sphere to fight back alone—they must join together with the contemporary labor movement at large. Drawing upon the historical mixed successes of the AAUP, it suggests that *if* professors are to survive in the U.S., they must set aside faith in “professionalism” or individual brilliance and work together—in union, and ideally *in* a union—to defend their careers, democracy, and the common good they serve.

Sam Watson, University of Wisconsin Green Bay

Where the Wild Things Are: Maurice Sendak and the Queering of American Childhood

In 1963, the publication of *Where The Wild Things Are* would forever change the literary landscape of children’s fiction in America. Some say that it changed America itself. With his masterful blending of text and imagery, the author and illustrator Maurice Sendak created a work that was both conceptually challenging on several levels yet also popularly embraced across the country. What most Americans did not know at the time, however, was that Sendak was a deeply-closeted gay artist. By examining the intolerant climate towards gay men in the United States in the 1950s and 1960s, this paper queers the discourse surrounding the publication and reception of Sendak’s classic work. Of particular interest in this study is the polarization in the public mind between the idealized world of innocent childhood and the depraved world of homosexual perversion. This paper looks at how other earlier gay American artists dealt with child subjects in their work and reveals that children’s publishing at mid-century was an industry with a number of notable gays and lesbians whose queer sensibilities shaped American childhood.

Stephen Watson, Spec Grading in the Studio: Why Specification Grading Can Have a Positive Impact in Studio Courses and How To Do It

see: Joseph Cory

Brandon Waybright, George Fox University

History from the Ground Up: The Zine as Model for a More Inclusive Design History

Zines provide an opportunity for individuals, collectives, and movements to counter common narratives, question authority, elevate the significance of the overlooked, and construct identity. Often produced by anti-authoritarian culture makers who prize personal authorship while simultaneously operating with a lack of concern for individual ownership or stylistic originality, the zines of the 1970s, 1980s, and 1990s provide a unique insight into design history. Unrestricted by the dictums of the academy or the gatekeepers of cultural museums and publishers, the makers of punk zines drew on compositional strategies that were nonetheless present in popular art and design. As a result, these zines provide an alternative historical narrative of design that is far more intercultural, inclusive, personalized, and adventurous than the narratives that have been broadly favored in design history. In particular, an examination of design history through the lens of late-20th century zines reveals alternative avenues and directions that modern design might take, exploring the ways that the forms and methods of modernism might be partnered with the emotion and subjectivity of intensely personal narratives in a manner that is expansive rather than restrictive.

Jake Weigel, California State University, Stanislaus

Discovering a Soul in the Computer: Unifying CNC and Analog Processes for Sculpture

The introduction of technology for digital fabrication in the higher education art curriculum is an exciting inevitability. Challenges to integrate the new tools come from lack of space, funding, and intimidating learning curves, especially with the constant evolution of machinery, software, and techniques. Many also consider use of digital media to lack the humanist qualities embraced in the studio—the happy accident, failure turned success, and other imperfections that give works of art an individual signature or style. With gradual introduction and experimentation, a successful combination of digital and analog fabrication can be created without a large budget or the loss of the hand in the art work. This presentation examines studio projects in 3D design, sculpture by embracing new approaches that add a level of complexity to the classroom without significant changes to the curriculum. Project ideas include maquettes and templates to save time and materials, object scanning and digital manipulation for 3D printing, and post-digital manipulation of form, material, and scale for traditional object-making. Low-budget, quality equipment and freeware are discussed along with personal failures and discoveries in implementing equipment and projects.

Kathleen Wentrack, Queensborough CC, CUNY

Variations on Video and Performance: The Work of Ulrike Rosenbach

The German artist Ulrike Rosenbach has received limited scholarly attention despite her prominent position in media art and performance since the 1970s. The artist developed “video live performance” in which she concurrently videotaped the work that the audience would experience as a performance and, at a different angle on a monitor, a live, “closed circuit” with which she was the first to experiment, often with a layering of imagery. An example includes *Glauben Sie nicht, daß ich eine Amazone bin*, 1975. The works would exist as a live performance, a performance with a video component, and a video work afterwards.

Subsequent presentation of the work would be developed into a video or into “media sculpture,” such as *Die einsame Spaziergängerin*, 1979/2009. Some media sculpture would be included in later performances, after which a video would be created, such as *Orphelia*, 1984/1987/1988. Rosenbach’s manipulation of multiple forms of media in dialogue with the diverse range of themes challenges understandings of culture that is indicative of a post-1960s moment. Her work is examined as a model of an artist’s cultural production that evades the stability of the traditional artwork and challenges a continuity of meaning.

Jennifer Wester, Notre Dame of Maryland University

The Sensational Iris Clert

Iris Clert’s eponymous Parisian gallery was the locus of some of the most important developments in postwar European art. While the majority of French galleries in the 1950s and early 1960s embraced gestural abstract painting, Clert gave space to an emerging generation of artists seeking a new direction for art. Figures such as Yves Klein, Arman, and Jean Tinguely were making found-object assemblages and performative “action-spectacles” that were not welcomed by the Parisian art establishment, which supported abstract painting with a single-mindedness that many marginalized artists saw as “suffocating,” “hegemonic,” and “dictatorial.” Enter Clert, who offered the young artists a gallery space as a laboratory for their ideas. Sensational shows of such historic importance as Klein’s *Le Vide* and Arman’s *Le Plein* came to characterize the Galerie Iris Clert. Despite their success, many of the artists Clert supported eventually turned against her, accusing her of using them to bolster her own fame. This paper parses the complicated relationship between Clert and her artists and seeks to understand both the motivations and consequences of her radical embrace of the new—and of shows that offered little opportunity to make a sale, but ample opportunity to make a statement.

Jeff Whelan, Elizabeth City State University

Change by Design: Foundation Pedagogy for Social Awareness

The final assignment in Whelan’s first-semester Art Foundation class has become somewhat of a mini-capstone project that does just that: it “projects” students out into the community, to observe, confer, brainstorm, and design with the goal of making their community more vibrant, connected, and successful. Inspired by the book by Tim Brown, the Change by Design Project was seen as a way of connecting problem-based learning to real-world situations in the community while providing freshman-level design students a unique opportunity to impact the wider world outside the classroom. This project dovetails nicely with the University’s stated mission of preparing “students for responsible participation and leadership in an ever-changing world.” The results have been way beyond original expectations. One of Whelan’s students has seen her project become a reality by attracting developers from out of town to renovate an old historic hotel. Initiatives to build community spaces have sprung up, inspired by the activity of students. The project has been successful in connecting the private sector, local government, and the university, but, more important, it has fostered in ECSU students a personal investment in the university as an integral part of the community.

Angela Whitlock, Institute for Doctoral Studies in the Visual Arts

The Inescapable within a Seemingly Escapist Utopia: How Consumerism is Ingrained within Virtual Reality

This presentation explores consumerism and the exchange of commodities and currency within virtual communities. This exchange remains consistent when discussing virtual realms. In this study, the focus is on the inescapable elements within a seemingly escapist realm, the virtual realm. Those inescapable elements are money and identity formation, and they are linked to each other. The main questions Whitlock addresses are: Is money and consumerism so ingrained in our reality that we could not even fathom constructing a world without it? Can we use virtual platforms to eradicate the exchange of money for goods and services, for the purpose of bringing that restructuring into reality? Whitlock argues against virtual reality being a means of escapism, and that it only seems that way. She discusses the connection between the items individuals purchase and how individuals use these items to construct their identity, both in reality and in the virtual, and argues that consumerism within the virtual exists because of underlying power structures that have been transferred from the real into the virtual. These power structures, if eradicated within virtual reality, may be able to be used as an example of how they can be eradicated in reality.

Claudia Wilburn, Brenau University

Navigate by Reckoning

Wilburn has always crossed the lines of artistic disciplines. Despite having pursued two degrees in drawing, she has never felt confined to any media-specific works. This allows her the freedom to include many different techniques in her work and, most important, shows the artist's hand. Wilburn's work often includes a variety of processes, such as image transfers, digital printing, collage, and traditional printmaking processes. For her current body of work, *Navigate by Reckoning*, Wilburn draws on a new element somewhat outside of herself: oral histories. The first three pieces are approximately 36" x 48" mixed-media pieces, including digital prints, found objects, acrylic paint, relief printing, and encaustic transfers. These pieces tell the story of Wilburn's grandparents, serving as a material translation of these histories and using ephemeral source material to bring the transitory biography, passed back and forth between family members, into a fixed pictorial realm. In addition, Wilburn has found photographic portraits of her great-grandparents and developed nine prints using these portraits as references. These pieces begin as blackline woodblock prints, which are then impressed onto different types of paper and collaged back together into a unified image on a panel.

Chris Wildrick, Syracuse University

Promotion as Art: An Experiment in Alternate Peer Review Structures

Wildrick's current work is a critique of peer review, which concerns him as it relates to engagement with the "art world." He believes the art world has been increasingly corrupted by money and is losing touch with everyday people. These problems render success in the art world unhelpful as a yardstick of value. Instead, he engages communities whose judgments he believes are reasonable and valuable. Wildrick creates work within these communities, developing it from amateur to expert level based on their native peer-review processes. For instance, he engages in the world of paleontology, creating interactive projects that investigate

people's understanding about dinosaurs, which he shows at science museums and conferences. Wildrick has delved into geek culture fan activities, and has achieved success by being voted into a Hall of Fame for online comic battle debating, winning cosplay awards, and being invited to be a cosplay contest judge. Wildrick is writing a science fiction book as an art project; he will consider it a success if he achieves a traditional publishing contract. All of this is part of a meta-artwork: his eventual application to promotion to full professor, which he will base largely on peer-review from all these non-art-world groups.

Catherine Wilkins, University of South Florida

Connections: A Case Study on a Museum-Higher Ed Partnership to Promote Intergenerational Service-Learning and Alzheimer's Care

This presentation reflects upon Wilkins's experience directing Connections, a service-learning collaboration between the University of South Florida Honors College and the Tampa Museum of Art. In Connections, students learn about medical conditions including Alzheimer's disease, depression, and post-traumatic stress disorder, and are trained in the Visual Thinking Strategies method of art exploration, which allows participants to give their own personal interpretations of works of art without fear of judgment or failure. Particularly in people diagnosed with Alzheimer's disease, this method has been found to help participants access and express memories, practice or regain their communication skills, externalize emotions, relieve stress and anxiety, and promote positive feelings. Students, meanwhile, master core competencies such as detailed observation, deep listening, critical thinking, and empathy. Through this immersive experience at the intersection of art, medicine, and mental health, students in Connections also have the opportunity to further the research in fields such as art therapy, museum education, and service-learning pedagogy. In describing the logistics of the collaboration, instructional design for the course, and ongoing undergraduate research, this reflection encourages other educators to partner with museums in their communities to provide a service-learning experience that benefits students and those impacted by Alzheimer's disease.

Tom Williams, Watkins College of Art

The Carceral Portrait in Contemporary Art

The public representation of prisoners has become a matter of some urgency in an age of mass incarceration, and artists as varied as Amy Elkins, Alyse Emdur, Deborah Luster, Fiona Tan, and others have become portraitists of prisoners. Their works offer varied counterpoints to the disciplinary tools of mug shots and prison surveillance as well as to the statistical representation of prisoners as social problems. They endeavor to show the humanity of prisoners despite their incarceration, and they each navigate problems of representation in places where images are overdetermined by the power of the state. How can they depict prisoners as individuals within totalizing panoptic regimes? What does portraiture mean when customary power disparities between artist and subject are exacerbated by the power of institutions? Can portraiture resist the equation between vision and control? This paper addresses the ways contemporary artists have navigated these questions. Focusing on practices that range from documenting vernacular portraiture within prisons to ones that embrace abstraction as a refusal to represent, this paper asks what portraiture means under the

conditions of incarceration. It also asks whether the carceral portrait can teach us about the future of portraiture in an age of surveillance.

Betsy Williamson, El Centro College

Hushangabad: An Indian Village 1968/2018

Currently, Williamson is working on a research project that includes a rephotographic project in the summer of 2018 in India. The University of Texas at Arlington held an exhibition of photographs taken fifty years ago by Andrew Ward in Hushangabad, India. This was a small village just outside the capital Delhi. However, Williamson is interested to see if life is still lived in the traditional way or if modernity and technology have taken over. As it was a farm village, Williamson is curious if any industry has moved into the city or if life remains much the same. Though her photographs are not one-to-one copies of Ward's photographs, they give a sense of how the spaces and people have changed over the last fifty years, a time when India has opened its doors to trade and life is rapidly changing. These concepts of how India has changed and grown are presented in this paper. In addition, Williamson explores the importance of Ward's photographs in showing a moment in time and his personal connections to India, as well as her own connections with the subcontinent.

Carlie Wilmans, The 500 Capp Street Foundation

The David Ireland House: Artist's Home as Masterwork

David Ireland's residence at 500 Capp Street in San Francisco's Mission District is widely considered the centerpiece of his prolific career. During the three decades he lived in the house, he embedded it with art and slowly evolved it into a site-specific installation that is now regarded as the inspiration, source of materials, and repository for some of his most important works of the 1980s and 1990s. Ireland's art and life is so interwoven in the house that it is difficult to distinguish between the art and non-art—distinctions irrelevant to him who, like so many of his conceptual-art peers, sought to deliberately confuse these boundaries. Examples of Ireland's artist interventions featured in the main spaces of the house include installations that are part of the interior architecture, sculptures that give new life to objects left behind by the previous owner, explorations of light reflection in the home, sculptures made from remnants of Ireland's own renovation activity, artist-made furniture, and an array of eclectic found objects.

Courtney Windham, Auburn University School of Industrial + Graphic Design

Kinetic Typography: Bridging the Gap Between Print and Motion

Learning to think kinetically opens up the opportunity to bring print-based ideas to life through motion. In a course titled Kinetic Typography, students in the Graphic Design program at Auburn University bring the principles of design together with the principles of sound to create unique design solutions using typography and motion graphics. Through the process of animating a letter, word, and narrative, the students develop the skills to communicate meaning through time-based media. In a final project, students discover ways to bridge the gap between print and motion by developing a cross-promotional piece utilizing an augmented reality app called Layar. Layar uses advanced image and pattern recognition to blend the real world with rich interactive content such as videos and animations. This app allows students to design and connect a print promotion to a complementary motion piece. Through this process,

they discover the importance of clarity and cohesion when considering both mediums and their potential to engage an audience.

Sierra Wise, Utah State University

Creating Empowered Space for Women through Feminism and Community Art Making

Despite the many heroic efforts by women throughout the feminist movement to advocate for women's rights, in many regards society still views women as the lesser sex. Wise began experimenting with making zines as an outlet for social advocacy. In her printmaking class, she created a one page fold-out zine illustrating the history of the Women's Rights Movement. From this experience came her research into the intersection between community art experiences and social justice. She has created a plan to reclaim a gallery space on the Utah State campus and transform it into an immersive art experience where women could feel safe exploring and discussing issues of discrimination, sexual violence, societal beauty standards, the wage gap, and the perpetual silencing of women. The exhibition will include video, visual representations of inequality between genders (such as visual depictions of the wage gap through creative art installation), photography, sharing of personal experiences of real women in our community, and zine making where women will be able to narrate their own experiences, as well as inspirational talks where women can gather and discuss solutions to overcome the obstacles we face within our community.

Jessica Wohl, The University of the South

Women's Work: Quilted Paintings for Social Change

In this presentation, Wohl explores the significance of the functional object in contemporary painting by focusing on a series of works that exist, first and foremost, as quilts. Swaths of found fabrics are stand-ins for viscous paint, while machine-sewn and hand-embroidered thread becomes stitched drawings. As paintings, the works are displayed floating in front of the wall, but as quilts they become portable, usable objects. What is possible when a body can be wrapped in a painting? What power can a painting have when it can physically provide comfort and warmth to its viewer, and what is the significance of this in the context of women's work? What happens when a painting can be washed, slept in, or danced with? Unlike many quilts, these works, from the series *Love Thy Neighbor* function as paintings in that they also tackle complex sociopolitical issues in their content. Fueled with these notions, Wohl presents how this body of work depends on its physicality, its relationship to Craftivism and women's work, and its objecthood to bring people together at a time when our country is being torn apart.

Harmony Wolfe, Independent Scholar

Anna Halprin and the Score for The Five Legged Stool

This paper considers the task-based movement of American choreographer and artist Anna Halprin and its manifestation in her 1962 theatrical performance *The Five Legged Stool* in San Francisco, and the subsequent score of the choreography. A score is a notational tool describing and generating movement, and has resonances in dance and musical practices. It is simultaneously a literary and graphic symbol. Halprin's score uses text and symbols to describe, orient, generate, regulate, and resolve movement for four dancers within the concert-dance stage. Framing Halprin within a cohort of post-Cagean figures such as Simone Forti and

LaMonte Young, Wolfe argues that Halprin's choreography and employment of a score demonstrate two associated yet contradictory conditions of indeterminacy and structure. Wolfe employs the score as a text of the dance to excavate layers of literary, symbolic, and graphic meaning within subsequent performances. What bearing does a literary and graphic device have on the resulting performance? Halprin's score, designed specifically for the theatre, signals language and linguistic symbols as a collaborative framework for choreographing dance. Wolfe excavates the registers of meaning around structure and indeterminacy, within the score, to facilitate an implied network of meaning within graphic and literary layers.

Hayley Woodward, Tulane University

On the Fringe: Inscribing Boundaries in the Coixtlahuaca Lienzos

Expansive in size but local in scope, eleven painted *lienzos* survive from the Coixtlahuaca Valley in the Mixteca Alta region of Mexico. These *lienzos*, or painted stretches of woven cotton, display an intertwined mosaic of historical, genealogical, and geographic information, compressed into the sheet's frame by indigenous painter-scribes in the 16th century. In many of the *lienzos*, a string of place signs frames a rectangular border which encapsulates scenes of history and genealogy; these spatial markers represent the limits of a polity's territorial scope and, at first glance, may appear to be peripheral depictions of geographic data that contain the events within the frame. Although the *lienzos'* genealogical registers and foundation scenes served as fundamental markers of a community's longevity and identity in a burgeoning colonial order, this paper examines the incorporation of territory into the community's historical and ideological fold through its visual representation on edges of the *lienzos*. An examination of the Lienzo Seler II's boundary signs reveals how Mixtec polities geographically imagined themselves, simultaneously in a place's distant, foundational past and within its present, colonial circumstances. Thus, these boundary signs were multivalent indices of place that depict a diachronic picture of a polity's physical and political landscape.

Linnea Wren, Transforming Texcatlipoca: Aztec Obsidian in Christian Europe

see: Travis Nygard

Erin Wright, University of Alabama at Birmingham

Posters Without Borders

Posters Without Borders is a biennial international invitational poster exhibition that focuses on social subjects such as immigration, voting rights, fair elections, and an individual's responsibility within a community. Organized by Erin Wright, Professor of Art at the University of Alabama at Birmingham; Antonio Castro, Associate Professor of Art at the University of Texas at El Paso; and Eric Boelts of Brain Bolts Design in Boulder Colorado, *Posters Without Borders* has featured work by some of the top poster designers in the world, including: Milton Glaser, Michal Batory, Isidro Ferrer, Finn Nygaard, Parisa Tashakori, Shino Suefusa, Götz Gramlich, Mehdi Saeedi, and Pekka Loiri. This presentation discusses *Posters Without Borders'* inception and development in the context of social/political poster design.

Eileen Yanoviak, University of Louisville and Speed Art Museum

Crossings: Farmstead Imagery and the American Civil War

Curator Eleanor Jones Harvey proclaims that, through metaphor, landscape painting was the “emotional barometer of the mood of the nation” in the decades surrounding the Civil War. While images of cataclysmic nature might represent the anxiety of the period, and idyllic scenery satisfied escapist yearnings, it is the farmstead image which made the most powerful connection to the Civil War, because the farm was the core site and cause of contention. Northern farmstead images created in the Civil War era often reveal veiled abolitionist sentiments couched in pastoral bliss. The farm as abolitionist symbol takes primarily three forms. The first is images of abundant and successful white labor, like Worthington Whittredge’s *Landscape with Haywain* (1861). The second is laborless land of exceptional quietude, including Sanford Gifford’s *A Home in the Wilderness* (1866). Finally, images that incorporate slaves, such as Robert Duncanson’s *View of Cincinnati, Ohio from Covington, Kentucky* (1851), represent the prospect of freedom and site of reparation. As the location of Civil War battles, the bearer of slave labor, the route of the Underground Railroad, and the aspiration for African-American futures, the farm was the locus of the past, present, and future of a nation at odds with itself.

Raymond Yeager, University of Charleston

The Complicated Life of a Frustrated Sculptor Trapped in the Body of a Painter

Throughout his artistic career, Yeager’s work has been challenging for others to define within the confines of one medium or another. And while he would most closely identify with being a painter, others have seen him as a frustrated sculptor making “painted” relief sculpture. Yeager’s work has explored unique combinations of materials but he still sees things through the eyes of a painter. In this paper, Yeager discusses the evolution of his work and some of the struggles he has had during his career. Yeager’s mixed-media paintings explore different mediums and revolve around the idea of “the mark.” Mark-making, whether a scratch on a surface or a material we transform, is our most intimate method of rendering our existence. This purposeful act of leaving our mark produces indelible, tangible forms that record our presence, emotions, experiences, and ideas. In Yeager’s case, he explores his own mark-making impulse by being inspired by what is around him. He collects and uses found objects, images, and materials that attract him. These objects, images, and materials are altered, manipulated, or detached from their natural context and set into combinations that create coincidental, accidental, and unexpected connections that create meaning.

Melissa Yes, Independent Artist

DIY Cinema as Art Foundations

The more we ask of a course, the more we risk creating a syllabus that leaves the students and teacher feeling overwhelmed or scattered as they balance projects that develop traditional craft, contemporary fabrication techniques, research methods, and other skills within the fast-paced tempo of a multi-assignment semester. For this panel, Yes presents a concept for an art foundations course that is both a sincere proposal and a thought experiment. This course/intensive, inspired by her own unconventional undergraduate education in the Honors Program at the University of Alabama at Birmingham, asks students to create just one major project during the semester: a short movie. As students progress through the stages of movie production, they will need to create storyboards, props, sets, costumes, etc., to refine and

complete their projects. Yes argues that this structure removes unnecessary roadblocks for the students, provides more time in the semester to demonstrate and implement comparative fabrication methods, and instills in the students an interdisciplinary perspective that values both craftsmanship and experimentation.

Leanne Zalewski, Central Connecticut State University

Late 19th-Century Art from a Woman's Point of View

Women have long supported the visual arts, but women writing about the arts increased dramatically by the late 19th century. One key area of this support for the arts regards art histories. Women such as Clara Stranahan and Clara Erskine Clement penned art histories and in the process created canons of art for the general public as well as for students. These art histories were extremely influential in their time and well-regarded tools for increasing general knowledge about art in the United States. They attempted through writing to build cultural capital in America. However, these histories have been long overlooked or only lightly consulted. Why? This paper examines the content of Stranahan's *History of French Art* (1888) and Clement's and Laurence Hutton's *Artists of the Nineteenth Century and Their Works* (1879) to propose an answer to that question.

Einav Zamir, University of Texas at Austin

"In the pretense of young brides": The Distaffs of Ephesus

Excavations of Terrace Houses 1 and 2 at Ephesus have uncovered a wealth of material, including ceramics, glassware, coins, and furniture, as well as a group of 4th century CE distaffs (tools used during the spinning of thread). In this paper, Zamir examines distaffs from Ephesus in order to better understand the visual and cultural context for such objects in Asia Minor. Roman ritual activities associate the role of a wife with the practice of spinning. During the *deductio* ceremony, the bride was required to approach her husband's house with a spindle and distaff in hand, attended by three children. Pliny attributes this custom to Tanaquil, the legendary Etruscan Queen whom he credits with weaving the first straight tunic, later worn by newly married women. Elite Ephesian brides, if they maintained the Roman tradition, might have wanted to emulate her contributions to family and society. As such, important occasions might warrant the use of elaborately decorated ritual objects, gifted to the bride before her wedding day. It is Zamir's contention that the distaffs from Ephesus originally served such a purpose, carried by brides during the wedding procession and later put on display in the home.

Valerie Zimany, Clemson University

Even Monkeys Fall from Trees: Accepting Fallibility as an Educator

"Even monkeys fall from trees" is an expression of fallibility in Japanese, signifying that even the certain expert must fail sometimes. In this presentation Zimany examines some of the "trees" from which she has tumbled professionally and in the classroom.

Devon Zimmerman, The University of Maryland, College Park

Pattern as Model: De Stijl, Abstraction, and the Decorative Arts

The literature on the avant-garde group De Stijl has been driven largely by two central tenets of modernist historiography: the privileging of the fine arts, particularly painting, and the

teleological emplotment of abstract art's development. Yet, in these studies, it is frequently overlooked that Piet Mondrian was the only artist in the group who was principally educated as a painter. In fact, both Bart van der Leek and Vilmos Huszár were initially trained in the decorative arts. They, along with Theo van Doesburg, asserted the decorative arts as essential to their realization of a new, universal aesthetic, one capable of unifying the arts into a future *Gesamtkunstwerk*. For these artists, the patterns of geometric forms and abstracted motifs, explored through their projects in tile mosaics, stained glass, and wall painting, served as important models for the creation of their universal aesthetic. This paper argues that De Stijl's early experiments in abstract painting were shaped by concepts of optical perception and patterning explored through their study of and projects in the decorative arts. By viewing De Stijl's painting through the lens of the decorative arts, Zimmerman seeks to invert the established mode of interpretation through which both topics are understood.