Brad Adams, Berry College
Paper or Plastic?
Paper or Plastic? reimagines assignments ranging from introductory studio classes like 2-D Design, to intermediate courses such as Figure Drawing, through the capstone experience in a liberal arts institution. The motivation is the desire to keep course content—and the way it is delivered—engaging, particularly as we work with a new generation of learners with specific traits, interests, and motivations. iGen, as noted by San Diego State University psychologist Jean M. Twenge, possesses a short attention span and seeks reassurance. Having a better work ethic overall than Millennials, they welcome discussion but seek direct and concrete outcomes. Given this context, what are the ways that successful assignments can be tailored to better meet the needs of this group? Paper or Plastic? proposes more beneficial ways to organize time in the classroom. New approaches to different phases of the creative process are repurposed, such as ideation and how information is processed, particularly through a smart phone. The structure and method of critiques is rethought to be less confrontational while being impactful. Adams ultimately readdresses to iGen the function and effectiveness of the dichotomy often at the heart of the studio classroom, process or product?

Eston Adams, University of Louisville
New Observations Toward an Interpretation of Michelangelo’s Sistine Chapel Ceiling Frescoes
This paper focuses on establishing the subject matter of the nine Genesis panels lining the long axis of Michelangelo’s fresco cycle on the Sistine Chapel ceiling. This sequence of scenes is the focal point of the entire design and it is therefore of prime importance to correctly identify these narratives prior to any more probing analysis of the ceiling frescoes’ meaning. Of these nine panels, Adams contends that the currently standard, academically accepted identification of two scenes is mistaken. The subject of the seventh scene, which most modern scholars identify as the Sacrifice of Noah, is identified first by Ascanio Condivi and then by Giorgio Vasari (both Michelangelo’s contemporaries) as the Sacrifice of Cain and Abel. Adams argues that the scene definitely portrays the latter. Along with the evidence of the historical record, this paper includes a close reading of the biblical accounts of the two sacrifices and a thorough examination of Michelangelo’s composition and iconography. That the seventh scene pertains
to Cain and Abel rather than Noah establishes the purely chronological progression of the nine Genesis panels, allowing the further conclusion that the third Genesis panel must be God Bringing Forth Life from the Waters.

Melissa Airy, University of Iowa
Pilgrimage and the Power in Sharing Our Journey
The action and tradition of pilgrimage, in any faith, is the accumulation of many small steps over a great distance leading to a sacred destination. Pilgrimage is a way of letting the outward journey of our bodies enrich and enable the inner journeys of our hearts and minds. As artists, we are similarly called to share the intimacies of our unique personal journeys with a diverse audience in order to promote acceptance, understanding, and community. It is how we choose to share our journeys with an honest and open truth that breeds and promotes similar responses from our viewers. The reciprocity between artist and viewer creates a cyclical sense of empowerment for each to own their journeys and accompanying stories. This presentation explores how experimental art forms can be used as tools of visual communication to share our journeys with sincerity and vulnerability.

Lindsay Alberts, Savannah College of Art and Design
Royal Inspiration: Francesco de’ Medici and the Pantheon of the Kings
In 1562, the crown prince of Tuscany, Francesco de’ Medici, arrived in Madrid. For the next 18 months Francesco lived at the Hapsburg court, officially representing the Duchy of Tuscany as a sort of early modern capstone project in his own political education. His presence at the court of Philip II, one of Spain’s most momentous kings, changed Francesco as a prince and patron by planting a seed in the young prince’s mind that would blossom, decades later, into the Medici dynasty’s signature visual statement of authority. Francesco’s Spanish sojourn coincided with the construction of El Escorial, Philip II’s monastery-palace. Central to El Escorial’s function as a political space was the Pantheon of the Kings—a chapel, decorated floor to ceiling in expensive hardstones, which houses the bodies of every Spanish monarch since Charles V. This paper explores how Francesco de’ Medici borrowed the visual and political meanings of the Pantheon of the Kings, carrying this model for communicating authority back to Florence. Alberts argues that Francesco’s exposure to the Pantheon of the Kings at El Escorial began a process of artistic and political appropriation that resulted in the Medici dynasty’s own funerary chapel, the Cappella dei Principi.

Becky Alley, University of Kentucky
Embodied Data: Materializing Statistics as Feminist Gesture
Alley gives an artist talk about her recent work addressing the politically charged topic of war as an entry point into deeper conversations about power, gender, and the sacred. Specifically, she transforms data of the war dead into memorials. What began as a gesture to better understand abstract statistics evolved into a complex investigation of the gendered nature of patriotism, monuments, and data visualization. In Data Feminism (D’Ignazio & Klein, MIT Press Open, 2018), the authors assert a false dichotomy between emotion and rationale, challenging the long-held value of neutrality in data visualization as a highly gendered notion. Furthermore, they promote legitimizing “affect and embodiment in data visualization ... moving emotion to
the center of visualization design, and ... imagining data experiences for whole human bodies in all of their glorious, situated, uncontainable excesses” as a Feminist strategy. Since 2016 Alley has worked on an ongoing series of war memorials that invite the viewer to viscerally experience the obscene human cost of war while attempting to behold and digest the staggering scale of innocent lives lost. Through the use of evocative materials and evident accumulations in the work, the data is transformed into something tangible and human.

Kasie Alt, Georgia Southern University
Mediating the Mind and the Garden: Humphry Repton’s Conservatory at Wimpole
In 1809, Philip Yorke, 3rd Earl of Hardwicke, commissioned the landscape gardener Humphrey Repton to design and build a conservatory at Wimpole Estate in Cambridgeshire. This commission came only seven years after Repton had suggested and implemented improvements for the landscape gardens, which were designed in the 18th century as a manifestation of the 2nd Earl of Hardwicke’s antiquarian interests. Designed by Repton and his son, Joseph Adey Repton, with the assistance of John Nash, the conservatory was added to the existing library. The placement and design of the conservatory exemplifies Repton’s emphasis on transitional spaces between the architectural and the natural. This transitional quality is demonstrated in the proposal drawings, which depict the interior of the library proceeding directly into the openness of the conservatory. As an interior space made primarily out of glass and filled with plants that also provides direct access from the library to the landscape, the greenhouse acts as a physical link between the interior and the exterior. This presentation demonstrates that the design and placement of the conservatory also manifests a generative and transitional space between the imaginative and scholarly pursuits of the library with their physical manifestations in the landscape garden.

Marisa Andropolis, The University of Mississippi
Active Images Seen Through the Case of Antonio Rinaldeschi
This lecture examines criminal prosecution through the use of defaming imagery during 1500s Renaissance Florence. In 1501, a Florentine man named Antonio Rinaldeschi was executed for defaming a Madonna de’ Ricci fresco. To record his punishment and to forever mark him a criminal, Filipo Dolciati painted The History of Antonio Rinaldeschi in 1502. These defaming images were a way to publicly remind what happens to individuals who disobey the law. It was also a way to unite spectators, forming a shared performance through the punishments of the criminals and their visual representations, as seen in this painting. Florentines were encouraged to defame the painting of Antonio. They believed that whatever happened to the image happened to the figure portrayed. Because Antonio was punished for defaming a religious image and in turn was painted to be defamed, this lecture is structured on the juxtaposition of religious images and defaming images and the power associated with them both through the case of Antonio. Through our understanding of criminal prosecutions like Antonio’s, this painting allows us to better understand Florence as a culture and the power of imagery in this extreme case of punishment by pictures.

Sarah Archino, Furman University
American Art in 1910s New York
This paper presents an overview and introduction to Archino’s book project on American Modernism and New York Dada, which received the generous support of the Levin Award in 2016. Archino discusses the origins and progress of this manuscript, along with a few case studies of collaboration and intersection between the various avant-gardes active in New York during the 1910s.

Viola Arduini, University of New Mexico

Ananke (Nina’s Story): Practices for Embodied Storytelling against the Anthropocene

Ananke (Nina’s Story) investigates the relationships formed by humans, animals, and technology to create a space for dialogue about extinction and human intervention. Arduini uses DNA—the language of life, which is present with the same mechanisms in any living being and whose universality embodies the idea of making kin—as a concept, medium, and process. The project involves computer science, photography, and biology to translate images into the genome of living bacteria, and it pivots around the story of Nina. Captured in the Durango desert in 1978, Nina was for a long time the only living female wolf in the US breeding program, the body everyone looked upon with expectations, the Eve of her own species. Nina’s story is one that talks of bodies, ecological annihilation, generation, loss, and exploitation. It is a story of lost genetic information, a story of the survival of an entire species. Mixing practices from art, science, and poetry, Arduini creates empathy and awareness through a specific embodied story, one that offers space for questioning the current situation and for promoting dialogue and change over the current ecological crisis.

James Arendt, Coastal Carolina University

Punch Up Programing: Confronting Institutional Fear

Fear is the quiet voice of doubt that haunts curators’ and gallery directors’ dreams. However, fear is also a good indicator that you are doing your best work. Learn about managing institutional fears, audience fears, and your own fears in the face of challenging works through stories from the Rebecca Randall Bryan Art Gallery. Learn strategies to program fearlessly through case studies of recent exhibitions, such as “Kate Kretz: #brute,” which addressed rape culture, gun violence, and other sensitive subjects. Learn ways to distract cowardly bureaucrats with shiny objects in order to give marginalized people a voice in the heart of institutions. Learn how audiences respond to works that tackle privilege and confront your own fears of losing your job for doing the right thing.

Jeremiah Ariaz, Louisiana State University

TUCUMCARI

Tucumcari, NM, was once a prominent stop on the mythological “Mother Road,” Route 66. The first interstate highways, including Highway 54 and Route 66, were completed in the 1930s and crossed in Tucumcari. Businesses were built along these roads primarily to serve people traveling. In 1981 Interstate 40 was established, rushing people past the edge of the town, no longer requiring them to stop in Tucumcari. In 1985 Route 66 was decommissioned and taken off the maps. Recent developments in Tucumcari have been scarce and concentrated along the interstate. Many of the town’s independent establishments have been abandoned or bulldozed, sometimes leaving their once iconic neon signs standing like tombstones over empty
lots. The phenomenon of dislocation and depopulation is common in towns across America, but in Tucumcari the loss is particularly acute. The town’s centennial occurred in 2008, coinciding with the largest economic downturn since the Great Depression. Since then Ariaz has returned annually to photograph the town, its residents, and the surrounding landscape. Though the centennial passed uncelebrated, Ariaz felt it an appropriate time to consider this distinctly American place caught between a vanishing past and an uncertain future.

Olivia Armandroff, Winterthur Program in American Material Culture
Anne Ryan and Her Collages: An Artist with a Layered Biography
It may be the result of the brief six-year time span in which Anne Ryan produced her over four hundred collages, between when she first encountered Kurt Schwitter’s work and before her death, that she has largely been omitted from the historical record of abstract artists working in the second half of the 20th century. While her daughter, Elizabeth McFadden, kept her mother’s name alive by donating works to notable museums, allowing Ryan’s collages to have recently been exhibited at the Metropolitan Museum of Art, MoMA, and the Yale University Art Gallery, Ryan’s work remains largely unknown. This paper seeks to extend her biography, noting how her most well-known collaged works fit into her longer career as a print artist, including her time spent in Stanley Hayter’s Atelier 17, and as a writer, composing poetry and travel notes. Armandroff describes how Ryan was part of the larger artistic world, discussing her intellectual community in Greenwich Village and her collaborations with others such as papermaker Douglas Morse Howell. Because Ryan’s work was frequently exhibited in her lifetime, including at the Betty Parsons Gallery, the paper discusses contemporaneous responses to her work and juxtaposes them with Ryan’s legacy today.

Elissa Armstrong, VCUarts Virginia Commonwealth University
Educating the “Safe” Generation: iGen Pitfalls and Challenges in College and the Studio Classroom
Today’s college students, the iGen generation, have a definition of safety that is not what we have seen in the past, dramatically impacting college art education. Safety is not just understood as physical safety, but also extends to emotional safety and safety from ideas that are uncomfortable or potentially triggering. Parents and institutions are, in many ways, both fostering and coddling this student approach to the world and education, raising significant issues for arts educators. It is our job to introduce new ideas, new ways of thinking and making that will be uncomfortable and thought-provoking. Without this how can learning occur? This paper examines iGen characteristics that are contributing to this issue, as well as presents analysis and ideas of how to move forward in the current educational climate. Case studies focusing on the art and design freshman year, from both a teaching and administrative perspective, are also explored.

H.C. Arnold, The University of California, Riverside
Transforming Traffic: Michael Brewster’s Local Pickup, and How Noise Was Turned into Sculpture
Traffic noise is a problem. Often, high retaining walls are built along highways to muffle it, and car manufacturers are continuing to increase their production of quieter vehicles. While
theorists such as Branden LaBelle analyze its impact on society, there is a lack in considering its aesthetic capacity. This paper presents the work of Michael Brewster as a test case for this question. Specifically, it examines his sculpture *Local Pickup*, which was installed at the Three Rivers Arts Festival’s “Sculpture at the Point” exhibition. The work was constructed along a pedestrian footpath beneath Highway 270. Designed as a site-specific sonic environment, it used contacts mics to sample the traffic noise from the roadway to create fields of standing waves that pedestrians passed through. Relying on immersion and participation, *Local Pickup* transformed a nuisance into a work of art. From this, Arnold connects Brewster’s work with the theories of Christoph Cox. Using his idea of a sound being a continuous flux, Arnold argues that *Local Pickup* creates a relationship between pedestrians and traffic resulting in an intersubjective awareness. By presenting traffic noise anew, *Local Pickup* demonstrates how everyday sounds can reveal deeper relationships with the world at large.

Leslie Maria Pilar Arnold, East Tennessee State University

**Queen Esther: A New Image of an Intercessor in Art History**
The biblical figure of Queen Esther has been viewed as a dutiful wife and heroine of the Jewish people for her bravery in confronting her husband, King Ahasuerus, to save her people from genocide, as seen in artwork from medieval manuscripts through the Renaissance. However, a dramatic change took place illustrating the idea that Esther was more than heroine. She was intercessor for an entire people ordained by God. The writings of Lucrezia Tornabuoni in the late 1400s and the addition of six passages into the Book of Esther by the Council of Trent in 1546 changed the artistic image of Queen Esther. Previously, she was portrayed as a strong dutiful wife appearing before a stern King Ahasuerus. These texts transformed Esther into an intercessor weakened by prayer and fasting, spiritually softening the King’s hardness through his love for her. Several artists depicted this moment, but Artemisia Gentileschi created the perfect representation of Esther as intercessor, using these writings with such authority that the viewer is drawn into the specific details of the drama. Her painting *Esther before Ahasuerus* epitomizes the transformation of Esther into the ideal of an intercessor ordained by God for an entire people.

Eric Asboe, City of Chattanooga

**The City as Residency: Chattanooga City Artist Program**

Building on long-term collaboration on specific projects and strategic initiatives, Public Art Chattanooga and the Chattanooga Department of Transportation (CDOT) have launched the Chattanooga City Artist, an artist-in-residence program that embeds an artist within the City of Chattanooga to incorporate artistic skills, knowledge, and creativity far upstream in city projects and processes. The City Artist is inspired by artist-in-residence programs in other city and state governments and rooted in the lessons learned from local artist and city-staff working groups. The City Artist program is a two-year, half-time residency working from and within CDOT that provides artist salary, funds for community engagement and project implementation, time for individual artistic practice, opportunities for professional development with city staff, access to city tools, and mentorship with a nationally renowned artist. During this session, city staff and the City Artist explore how the City Artist program will expand to multiple city departments, deepen individual artists’ practice, open opportunities for
artists across the region, prepare artists for city-scale public art opportunities, and magnify the City of Chattanooga’s efforts to contribute to and foster the arts ecosystem of the Southeast.

**Thomas Asmuth, University of West Florida**

**Eco-Art and Sciences in an Age of Cynicism**

In the report “How fast are the oceans warming?” (Cheng et al., 2019), the authors present compelling and disheartening evidence that the world’s seas are warming up to 40% faster than suggested by a study five years earlier. In the face of this, Asmuth and Gevirtz are two artists who continue to explore the boundaries of transdisciplinary investigation and creativity in the face of overwhelming crises. In the past five years, Asmuth and Gevirtz have produced many installations through their project Turbidity Paintings, using fieldwork as a merger of the arts and sciences. The partners use these activities as raw materials to create objects which simultaneously exist as artifact and data measurement. Instead of merely displaying data points as abstractions on graphs, the team takes images and materials (photographs and water samples, among others) from the actual locations of their water studies to bring directly to interact with the viewer. They adapt pedagogies and expression historically based on wonder and discovery to function in the age of crisis, cynicism, and uncertain ecological futures. They are compelled as artists and citizen-scientists to educate, communicate, and inspire in the shadow of overwhelming climatic upheavals.

**Myat Aung, University of Iowa**

**Artifice and Nature at the Villa San Marco in Stabiae, Italy**

Land ownership was closely associated with social status in the Roman world, and by the first century BCE, villa patrons throughout Italy were cultivating nature to express their social identity. Each luxurious seaside villa crowding the Bay of Naples featured multiple interior gardens complete with pools, cascades, and fountains. This paper focuses on one artistic water display in one villa—the semicircular nymphaeum at the Villa San Marco in Stabiae—to demonstrate how Romans conceptualized art, nature, and architecture as an indivisible unit in residential architecture. This monumental fountain was designed in the mid-first century CE and occupied one entire side of the villa’s main interior garden. It features many elements that allude to the natural world, including a water staircase imitating a waterfall and a cryptoporticus, or a vaulted passage, mimicking a natural grotto. This paper argues that the combination of water, architecture, and wall paintings of the nymphaeum and its related cryptoporticus create a unique microenvironment within the garden that can help us understand how control over nature was perceived and valued in the Roman world.

**Amy Babinec, South Suburban College**

**Creating Shared Studio Community: Contemporary Art and Foundations Courses**

One of Babinec’s goals as a teaching artist is introducing her foundations students to the contemporary community of artists and reinforcing their part in it. This short presentation describes a cross-disciplinary assignment in her drawing and painting classes in which students learn from a contemporary artist and present the artist’s work to the class. The student becomes the ambassador and interpreter of the artist’s work for the rest of the semester. Babinec has witnessed the technical and conceptual impact of these contemporary artists on
her students, as role models, rock stars, and technical instructors. She describes her painting and drawing students’ interaction with contemporary artists at South Suburban College, a community college in a diverse area south of Chicago. She shares assignments and student work demonstrating lessons drawn from contemporary artists.

Evan Baden, Oregon State University  
The Open Road—Photography and the Roadtrip
Photography has had a long tradition with the open road. The idea of getting into a car and driving is compelling, not knowing what one may find or what the result of the travel may be. This is an experience that many students lack. Over the weeklong spring break in 2019, Evan Baden led a group of eighteen photography students across the desert of the west in two vans with the idea that there was subject matter out there to be photographed, but that subject matter was unknown. The students were required to photograph images that fit into the idea of “journey,” “people,” and “place.” The students were confronted with the uncomfortable situation of meeting, interacting, and beginning conversations with strangers. Along with creating photographic work and journaling their experiences, students were assigned readings, films, and podcasts to begin a discussion America’s relationship with the rural highway. Once the trip was concluded, students had a month to organize the content they had generated into a project, which culminated in a final critique and exhibition encapsulating their experience with the open road.

Jamie Badoud, The Hambidge Center  
Craig Drennen, Georgia State University  
The History of The Hambidge Center
This paper presents the programs and history of The Hambidge Center.

Ava Baghestani, Henderson State University  
Princess Qajar and the Role of Beauty Standards
A common way that information is spread across the internet today is through the “meme,” which is an image combined with humorous, though frequently inaccurate, text. Often, memes act as commentary on popular culture, but there is a subset of memes with a historical element. One example of this type of meme features two photographs identified as “Princess Qajar,” accompanied by a caption describing her as a symbol of beauty in Qajar Persia, so much so that “thirteen young men killed themselves” because of her rejection. In reality, the photographs depict two different women: the princesses Fatimah Khanoom ‘Ismat al-Dawlah (c. 1855/56–1905) and Zahra Khanoom Taj al-Saltanah (1884–1936). Both were avid supporters of women’s rights and rejected the societal norms imposed upon them, though there is no evidence of either woman rejecting thirteen men. The meme presents itself as a humorous take on Qajar Persian culture, but in fact misrepresents history and perpetuates a harmful dialogue surrounding non-Western beauty standards. In this paper, Baghestani places these photographs back into their original context in order to separate the lived experiences of these women from the modern stereotypes associated with Western ideals of beauty that memes such as this perpetuate.
Chris Balaschak, Flagler College

Tracing Toxicity: Masumi Hayashi’s EPA Superfund Site Photocollages

Between 1990 and 1992, Ohio-based photographer Masumi Hayashi made several large-scale photo-collages of Superfund sites across the state. This paper argues that Hayashi’s work provokes a need to understand how federal agencies document and depict sites that contain invisible toxins. Inspired by Rachel Carson’s *Silent Spring*, Hayashi’s photo-collages challenge the notion of visibility when documenting toxicity. The seams, folds, and separations between the dozen or more photographs Hayashi tiles together catalyze this concern of visibility as insufficient in documenting harm. Hayashi’s photo-collages were produced in an analog manner (in a wet darkroom), yet, in the years to follow, American photography would witness the rise of digital printing processes and photographers interested in large-scale landscape photographs. In particular, Edward Burtynsky and Richard Misrach would depict what has been called the “toxic sublime.” Hayashi’s work on environmental injustice has been largely erased in this history but is more nuanced than that of her peers. As T.J. Demos has said of Burtynsky, the work tends to “naturalize petrocapitalism,” whereas, Balaschak argues, Hayashi asks us to consider the limits of image production in the face of “slow violence” (Rob Nixon) and toxic invisibilities.

Adrian Banning, Drexel University, Physician Assistant Department
William Perthes, Barnes Foundation

(Art+Med)CoLAB: Arts-Integrated Medical Education

Research indicates that medical student empathy declines and burnout symptoms can begin over the course of medical training. Engaging with art has been suggested as a way to cultivate empathy in students, promote self-care, and reduce provider burnout. Research measuring the effects of arts-based curriculum integration in physician assistant (PA) education is lacking. To address the dire need to better prepare students for a demanding profession, an innovative collaboration between the Drexel PA Program and the Barnes Foundation was initiated and a series of art centered, gallery-based experiences conducted at the Barnes Foundation was created. These exercises focus on skill development relevant to medical clinicians and are facilitated by the Director of Adult Education at the Barnes Foundation and Drexel PA Program faculty. This innovative, interdisciplinary project aims to elevate physician assistant student empathy and personal well-being.

Terry Barrett, Ohio State University

Interactive Crits: Getting Them Started and Keeping Them Going

One day, all art and design students will leave school and no longer have instructors providing them with motivation and inspiration to continue to produce good work. Traditional critiques that are dependent on instructors tend to reinforce dependency on external authority rather than moving students toward critical independence and self-motivation when making and responding to work. Interactive critiques place responsibility for meaningful critiques on both students and instructors. Crits that actively engage students in reflective communal considerations of their work can help students develop healthy independent strategies for critical thinking as well as skills in communicating about art and design throughout their lives. However, for interactive critiques to work, students must be actively involved in careful
speaking and listening. Both students and instructors have acknowledged the challenges of getting sufficient interaction among all participants during group critiques. This session is an exploratory presentation about strategies for successful group critiques based on research and practice contained in the presenter’s book, *CRITS: A Student Manual* (London: Bloomsbury, 2019). The session offers practical strategies for involving students in active, engaged, and reflective critiques at all levels, beginning and advanced.

**Faith Barringer, University of Alabama**

**The Progression of Masculinity in Catherine Leroy’s “Corpsman in Anguish”**

In 2005, Vernon Wike, a Marine corpsman in the Vietnam War, told the photographer Catherine Leroy that her photographs had haunted him for the past 30 years. The photographs he referenced are Leroy’s photo series *Corpsman in Anguish*, which are four photographs depicting Wike’s attempts to revive a fallen soldier only to realize that he had died. In this paper Barringer argues that Wike was “haunted” by these images because they are a documentation of his emasculation. His masculinity is eroded in the images through his role as a military nurse, and through his depiction outside of the typical John Wayne persona seen in many other photojournalist representations of Vietnam soldiers. Lastly, Catherine Leroy’s own presentation of masculinity during wartime further aided in the feminization of Wike. Barringer also argues that an attempt is made to reestablish Wike’s masculinity through the rarely seen fourth image of the series and the later 2005 portrait of Wike. She uses research on gender and war by Kara Dixon Vuic, Richard Slotkin, and Heather Marie Stur to support her argument.

**Roann Barris, Radford University**

**The “Feminine Rising”: The New Art History of Contemporary Women Artists**

Reviewing syllabi from more than a decade of teaching courses on women in art history to studio art majors, Barris finds that her readings, her artists, and her core questions have changed. Ten years ago one of Barris’s core questions concerned the theme of female imagery, media, and essences, and Linda Nochlin’s “Why?” article was their first reading. This year we started with her own response to how things have changed. We also had a new core question: are spaces and exhibitions and courses with a focus on women only still necessary? One of Barris’s students said, “not until everyone can take the NMWA challenge and name 5 women artists.” Would a medievalist colleague and Barris answer this question in the same way? To be sure, the spate of recent exhibitions of women artists has an important influence on how Barris’s class is structured, but questions about censorship, about the #meToo movement, and about new media are likely to be even more influential in making decisions about which artists to study. Changes in her syllabi may illuminate some of the changes taking place in teaching and exhibiting the history of contemporary women artists.

**Kristin Barry, Ball State University**

**Embracing the Manifesto in Art and Architecture History: Self-Discovery and Analysis through Critical Theory**

Architectural and art history education has been dominated by precedent: read, regurgitate, repeat. Yet the discourse is ever expanding, presenting students and educators with new ways to understand and examine accounts, trends, problems, and solutions throughout history.
Using the manifesto as the unifying agent in the education of history, and as a replacement for the canonical text, emphasizes primary source research and reveals the advocacies and influences of individual players, and how their ideas manifest into policies, practices, and projects. In an introductory history course, design students were asked to address history through a study of manifestos by prominent theorists, including Wright, Sant-Elia, Loos, Speer, Malevich, as inspiration in developing their own visual and written manifesto. In writing as theorists of today, students were encouraged to effectively dictate their position and describe how design is manifested in relation to truth, representation, and/or history. The course approaches manifestos as a context for the past, proposing that in creating an individual manifesto, students formulate the avant-garde and construct a new context for the zeitgeist. This paper addresses role of assigned reading and the agency of engaged research, actively involving students in the study and creation of history.

Jessamine Batario, Lunder Institute for American Art, Colby College
From Academy to Academic: Interrogating History in Francis Alÿs’s The Fabiola Project
In 1863, Edouard Manet’s infamously shocking exhibition of Le déjeuner sur l’herbe initiated the definition of modernism as a break with traditional style. This convention led the canon to overlook such academic artists as Jean-Jacques Henner—who quietly showed that same year for the first time at the traditional Salon—in favor of his Impressionist and Post-Impressionist contemporaries. Yet as contemporary artist Francis Alÿs has discovered, Henner’s work remained particularly relevant in the realm of popular consumption. Since 1992, Alÿs has collected hand-made copies of Henner’s portrait of Saint Fabiola; trips to flea markets and yard sales in three continents have yielded more than 500 versions of Henner’s portrait, often by anonymous amateurs. This paper uses Alÿs’s The Fabiola Project to draw two trajectories of modernism since 1863. Alÿs’s Salon-style installations in unconventional spaces such as monasteries and domestic spaces emphasize the tradition of Henner’s academic style. In turn, the academicism resists the now-prevalent narrative that equates modernism with continuous innovation. Confronting The Fabiola Project in all its traditional sameness forces a self-reckoning about the accumulative nature of the histories we produce. At what point did modernism become academic?

Jennifer Bates Ehlert, Salve Regina University
Drawn in the Semi-Mystical Manner: Sarah Wyman Whitman’s Praise and Use of Edward Burne-Jones’s Windows
Nineteenth-century American artist and designer Sarah Wyman Whitman embodied the ethos of the Pre-Raphaelites such as Burne-Jones and William Morris. A firm believer in the medieval aesthetic, she found her muse in the colors, arches, and tracery of Gothic French cathedrals. Along with her adoration for the French, Whitman also praised her contemporaries such as Edward Burne-Jones. Whitman, who worked extensively (though without credit) on Boston’s Trinity Church interior design, experienced great beauty in Burne-Jones’s window David’s Charge to Solomon. She particularly praised his respect of the medieval manner and his “semi-mystical faces.” This paper examines how Whitman, a stained glass designer, though largely influenced by John LaFarge, may have been influenced by Burne-Jones, especially in the appearance of her angels, which often have placid faces imbued with a sense of spirituality.
Similar to William Morris, Whitman, an early advocate for the Arts and Crafts movement, championed handicrafts and work done for service and virtue. Best known for her book designs, which were heavily influenced by Dante Gabriel Rossetti, Whitman clearly looked to the Pre-Raphaelites for inspiration. It is likely then that this inspiration helped form her stained glass designs.

**Douglas Baulos, The University of Alabama at Birmingham**  
**The Wounded Deer Leaps Highest, "Queering" Site Specific Installations**

The history of animal bodies in contemporary art is well documented—from the horses in Kounellis’s work to the sharks in Hirst’s vitrines. This presentation looks at symbolic or representative function and how we might conceive of groups of animals as queer ecology and identity. Baulos is interested in the concept of animal and pattern repetition as a means of refinement and instilling awe or Mono no aware (the pathos of things) into large-scale object and fiber installations that question strict classification of animals. Mono no aware is about the hidden corners of things, the deeper meanings and reactions we might have to something that affects or instills awe in us. The Yatagaru, Inari, and Mitsumine shrines in Japan formally and emotionally investigate the abstraction of narrative with the physicality of things. How does animal-themed installation work seek to simultaneously link the outer experience of nature with inner experience? What is the psychological effect of these modes of questioning both in nature and in the museum? Baulos explores how public Japanese shrine groupings of animals construct social meaning and how queer struggle combines and joins together as abstraction to speak for an inner self.

**Sarah Beetham, Pennsylvania Academy of the Fine Arts**  
**Competing Histories: Frederick Douglass and the Courthouse Lawn in Easton, Maryland**

On the courthouse lawn in Easton, Maryland, a portrait statue of Frederick Douglass stands opposite the Talbot County Confederate Monument. Unveiled in 2011, the statue by Jay Hall Carpenter depicts Douglass in the midst of delivering a speech. It recognizes Douglass’s ties to a community where he was born into enslavement, and it stands near the county jail, where he was once imprisoned for attempting to escape to freedom. In light of the statue’s proximity to the local Confederate monument, a viewer might understand it as an attempt to recontextualize the earlier work. Indeed, in the recent national debate over the future of Confederate monuments, one suggestion has been to “balance” them with new works of public art, such as portrait statues of African American leaders or plaques relating aspects of civil rights history. But does this actually work? And should images of Frederick Douglass and other civil rights leaders be used in this way? This paper looks closely at the history of the Douglass commission in Easton in order to illuminate the contemporary conversation surrounding public art dedicated to the African American experience, both on its own terms and within the wider memorial landscape.

**Kris Belden-Adams, University of Mississippi**  
**“Queering” the Archive, or Archiving “Queer-ness”?: Interpreting Cisgender Performance and “Homosociality” in George Whitney’s Fin-de-Siècle Photo Albums**

The upper-class, Victorian-era practice of women crafting albums has been well-explored in our
histories as expressions of fulfilling gender-dictated destinies. Masculine counterpart practices are rare, but did exist, and also have stories to tell. Whitney’s series of college albums provides richly adorned accounts of a bustling social life involving courting many women at once, bonding with classmates, participating in “masculine” activities such as sports, and upholding his family’s social expectations as a “Whitney.” He would have been a fine prospect for marriage for many women at nearby all-female collages, which encouraged their students to become dutiful wives and mothers who supported their husbands and tended the family’s social profile. Only at a closer look does this narrative falter. Whitney’s snapshots in casual, familiar poses with male classmates—some of whom are photographed in bed—suggest his engagement in “homosocial/sexual” relationships. Perhaps Whitney, who never married or had children, did not conform to the cisgender expectations of men in his social caste. This paper rebuilds his narrative, and it examines Whitney’s struggle to conform to norms, while also addressing the risks inherent in hindsight readings of queerness into the albums.

Jim Benedict, Jacksonville University

Ambitious Goals on Tiny Budgets

Ten years ago, Benedict was hired at Jacksonville University to start a sculpture program on a shoestring budget. Since that time, the studio space has more than tripled in size and Jacksonville University has equipped its new facility with commercial-grade equipment and a full assortment of hand and power tools. The sculpture budget was small and did not accommodate ambitious goals, so Benedict had to get creative. His background in public art helped Benedict seek commission projects to build with his students. He began searching for community partners to help fund the sculpture program. The program has completed several large-scale projects and provided invaluable educational opportunities for students. What many private university art programs lack in funding they gain in freedom. This allows small programs to stretch funds, take on a DIY attitude, and build facilities. Giving students a hands-on view of facility development provides a sense of connection and community. Budgetary restrictions put a higher emphasis on collaboration and creative problem solving that money just cannot buy.

Eric Benson, University of Illinois

Miriam Salah, University of Illinois

Ethics of a Designer in a Global Economy: A Required Ethics Course for the Generation Z Designer

The effort to establish ethics for the graphic design field is an important quest. Conversations on “how-to” should not only be held among our field of practitioners, but also in the graphic design classroom. At the University of Illinois at Urbana-Champaign, the faculty not only agree but go further to require that students read, discuss, and make around the topic of ethics. This is accomplished through a core class entitled Ethics of a Designer in a Global Economy (EDGE). This presentation focuses on five pedagogical components important to the development of the course: the curricular process on how the Illinois faculty developed EDGE; the reasoning behind the final structure of the course (personal, community, global); the vetting of readings on ethics; the rationale for student projects to be interdisciplinary and live outside of the classroom; and a reflection on the course outcomes. Sharing this pedagogical research assists in the advancement of the discussion of ethics and more conscious practice of design starting
through education in the college classroom. The EDGE course framework and outcomes hope to encourage and inspire other colleges and universities to also require ethics in their graphic design curricula.

Anthony Bingham, Miles College
Ethnic Notions Revisited
Over 30 years ago, the groundbreaking documentary *Ethnic Notions* revealed how negative images of African Americans permeated American popular culture, perpetuating painful and false stereotypes. Today, artists of many ethnicities have reclaimed such preconceived and racially charged imagery and incorporated it into their work to dismantle the old stereotypes and create new narratives. Kara Walker, for example, uses plantation imagery, and Native American artist Larry McNeil incorporates historic photos of the Lone Ranger and Tonto. Who has the right to use these images? What challenges have they presented to artists, arts institutions, and the public? This paper discusses the ways in which derogatory stereotypical images are used in artistic and curatorial practices.

Katina Bitsicas, University of Missouri
Exploring Projected Augmented Reality as an Exposure Technique for Trauma
The presenter’s newest research utilizes Projected Augmented Reality (PAR) as a healing method for individuals who have faced trauma or are recently bereaved. First, Bitsicas conducts a feasibility study testing the PAR exposure technique utilizing her own personal traumas by filming footage and creating site-specific experiences. This project integrates the new technology of PAR into her creative works and is on the cutting edge of interdisciplinary research between the worlds of art and science. Bitsicas utilizes video installation to create an environment for the viewer, or alternatively she projects maps onto buildings and spaces, making them come to life. The themes of her work include trauma, death, and mental illness and how architecture can be used as a way to digest these themes. Bitsicas collaborates with the School of Medicine in research involving the use of these artistic and storytelling methods. In this, they conduct digital storytelling workshops with participants who are recently bereaved. The participants create their own digital stories to help them heal and make meaning from their loss. Through this research, Bitsicas sees direct results with the participants through the power of storytelling and art—mediums that she also uses to process her own traumas.

Jeremy Blair, Tennessee Tech University
Experiential Practicum: Utilizing Game Systems for Designing Field Experiences in Art Education
The Art Education program at Tennessee Tech University (TTU) annually implements two practicum courses that are designed to prepare pre-service students for residency teaching through 60 hours of K-12 field experience. TTU Art Education practicum courses feature partnerships with specific schools, educators, and administrators and introduce students to an original experiential learning system called the Practicum Quest. The Practicum Quest is a video game–inspired framework that encourages pre-service students to confidently complete classroom observations, educational tasks, and semester-long quests that engage pre-service students at practicum schools. The Practicum Quest experientially introduces students to a
variety of approaches to classroom management, curriculum development, and learning environments. Through this system, practicum students observe classes, build relationships with teachers and administrators, and work one-on-one with young learners weekly. In this session, Blair presents the basic framework for the Practicum Quest and shares student experiences and significant discoveries. Lastly, he shares essential resources for practicum courses, including how faculty members can reinterpret simple game design theories and game mechanics that can engage pre-service students in the journey of becoming an impactful educator.

Sam Blanchard, Virginia Tech

**Source Form**

In 2016, artist Sam Blanchard developed a rudimentary workflow to generate forms through images in his *Crowd Sourced Sculpture Series*. Blanchard hand-picked tourist photos culled from Google Image search results for “Venus de Milo,” “Michelangelo David” and “Rodin Thinker.” Flawed and incomplete likenesses were then stitched together via commercially available photogrammetry software, rendered, and 3D printed. The resulting jagged and mottled figures spoke to focal points and perspectives frequently captured by visitors to these icons of western sculpture. While these sculptures illustrate outcomes generated from a crowd-sourced information set, they required Blanchard’s decision making in image selection, contrast shifting and masking to generate printable models. This subjective process left room for development of a more refined and objective workflow. *Source Form* is a project co-developed by Blanchard, Dr. Christopher Williams (Mechanical Engineering) and Dr. Jia-Bin Huang (Computer Engineering) as a stand-alone machine capable of collecting crowdsourced images of a user-defined object, stitching together available visual data (e.g., photos tagged with search term) through photogrammetry, and orienting and 3D printing a physical form without human intervention. It is a porthole through which the immense breadth and growth of the collective internet image database is democratically translated into form and object.

Lanette Blankenship, Lawson State Community College

**Art Isn’t Just for Artists**

Art appreciation is seen as an irrelevant foray into one’s college education. Am I going to use what I learn in my daily life? This general question, applied by students to a gamut of their required coursework, serves as a challenge for just about any instructor. Unique for us is the very tactile nature of our craft. That’s our bonus, our way in. In her art appreciation classes, Blankenship utilizes tactile learning by bringing toned-down studio concepts and art speak into a general student population. She bridges gaps by breaking up lectures with studio exercises, educational videos, and group activities. Instead of giving a traditional final exam or slide identification, Blankenship gives a final three-part group project: creating a piece of artwork, writing a research paper, and a presentation. At Lawson State, she does an excellent job in requiring all students in ART100 to visit the local metropolitan museum. Afterwards, she challenges students to share their experience in a paper utilizing art speak: elements and design principles. Bridging the gap ultimately hinges on an instructor’s ability to engage the student, understand their learning methods, and incorporate them into coursework in a fluidic and ever-changing nature.
Steven Bleicher, Coastal Carolina University  
**Roadscapes**  
Bleicher’s work is about parts of the landscape, especially old roads such as in his ongoing Route 66 Series, the “Mother Road,” which have a rich history and are celebrations of the American zeal for exploration, expansion, and travel. His current series, “The Kings Highway,” which can be considered the “Father Road,” is about the route dating back to the rule of King George III and will be exhibited at the North Charleston Gallery and Mobile University. Bleicher’s body of work is about being on the move. Migration is at the heart and soul of our American psyche, culture, and history. It is influenced by the iconic coastal landscape and roadside attractions both past and present. He regularly returns to cruise the highway and has become one of the landscape’s nomadic residents. The graphite renderings in his work are developed from site sketches and photographs, which are evocative of the sense of place and of the local industry. The images are combined with maps—a metaphor for the journey—and found objects from the area. The multi-dimensional elements form a complex layer with the rendered images. Within a unified space they provide an editorial or narrative component.

Bryna Bobick, University of Memphis  
**Civic Engagement and Art Education at an Urban University**  
In recent years, universities and colleges are including civic engagement in their mission statements. University administrators increasingly encourage faculty and students to participate in civic engagement both on and off campus. Various stakeholders should be part of this conversation in order to create a setting for learning that reflects the mission of the university or college. It is important to discuss how civic engagement can occur in different ways with university students and faculty. It may be voluntary or mandatory, included in a university course, and may or may not involve reflection. This presentation highlights various civic engagement experiences involving a university faculty member in the area of art education and university students. Strengths and challenges of each experience are discussed.

Janine Yorimoto Boldt, American Philosophical Society  
**Viewing Art in an Early American Contact Zone**  
This paper examines the ca. 1680 English portrait of colonial Virginian William Byrd II (1674–1744). Through close investigation of the portrait’s iconography, which includes an antique costume, spear, chained dog, waterfall, and pine trees, Boldt argues that the portrait was intended to be seen by a diverse audience. Painted in England, the portrait originally hung in the Byrd family’s home on the colonial Virginia frontier. The house functioned as a trading post, where the Byrds traded with Southeastern Indians and sold and purchased enslaved Indians and Africans. At first glance, the portrait appears to follow English Baroque fashions. However, a closer look reveals that it actively engages in trans-cultural imagery. Archival evidence from the Byrd family and their associates reveals that many of the symbols deployed in the portrait had allegorical significance to local Indians. This paper considers how the painting may have been interpreted in the Virginia contact zone not only by Anglo-Virginians, but also by the Southeastern Indians who regularly passed through the Byrd home as trading partners, allies, enemies, and enslaved laborers. This approach highlights how non-European peoples in the
early colonial period affected English cultural practices, in this case portraiture, and shaped American art.

Barb Bondy, Auburn University
Art and Cognitive Neuroscience: Does Learning to Draw Change the Brain?
This paper recounts a collaborative, interdisciplinary study funded by an NEA Research: Artworks grant (2018). It brings together the perspectives of a visual artist and cognitive neuroscientist to examine, through the use of fMRI technology, the effects that training in observational drawing has on behavioral and neural changes in the brain (brain plasticity) over one semester. This study expands on previous studies to broaden knowledge of the relations between skills acquired when learning to draw and the impact on an individual’s brain and cognitive processes. In this study, two MRI scanning sessions were conducted for each participant at two separate points in the semester, one in the first week and one in the last week of classes. A control group of participants was also included. Data from the first week was compared to the last week within and across the two groups of participants. Additionally, qualitative data was collected during the drawing classes to gather more information about a student’s experience of learning to draw. If brain plasticity developed through an observational drawing class can be identified, then future research can explore the potential for wider application for the purpose of stimulating neural plasticity through drawing.

Michael Borowski, Virginia Tech
Through the Swift, Black Night
In this paper, Borowski discusses his recent work imagining Appalachian science fiction and questioning how emerging technologies will impact the region. “Through the Swift, Black Night” documents the rural landscape through computer vision. The digital images are point clouds generated from 360-degree LIDAR scanning. These images initially appear to be photographs taken at night, but the tonal range is a measurement of proximity to the scanner. This computational process challenges the formal and material expectations of a photograph. It also questions how machines perceive the material world. It is estimated that over the next five years there will be a 220% increase in cameras globally. Most of these will be integrated into smart devices, engaging computer vision, machine learning, and artificial intelligence. The title of this project comes from a description of a night raid in Homer’s Iliad. Susan Stewart highlights this chapter’s inversion of familiar perception: “In the darkness all territory is without bound or name, all lines are crossed, all acts are improvisational....” Borowski believes this is a productive metaphor for these point cloud images and for thinking through the ways that autonomous devices “see.”

Lynette M. F. Bosch, SUNY, Geneseo
Mysticism and Design: A Burne-Jones and William Morris Window at St. Michael’s, Geneseo, New York
On 20 September 1875, Edward Burne-Jones and William Morris completed and were paid for a window intended to decorate the Church of St. Michael’s in Geneseo, New York. The window was commissioned by William W. and Emmeline A. Wadsworth in memory of their son Livingston Wadsworth, who died on 27 October 1865. The window was made by Morris,
Marshall, Faulkner and Co., which was in business from 1861 to 1875. The St. Michael’s window was part of the international Arts & Crafts Movement and belonged within a patronage pattern characteristic of the Geneseo Wadsworths, who were attuned to international, intellectual, and artistic currents to which they connected through informed patronage.

John Bowles, University of North Carolina at Chapel Hill
Amy Sherald’s Portrait of Michelle Obama: Black Diaspora Culture and Institutional Critique
The popularity of Amy Sherald’s portrait of Michelle Obama is evidence that the artist created something in which its record-setting audience finds resonance. Sherald enacts a project of institutional critique by enlisting what Jacqueline Francis calls a “black diasporic constituency” that, “however alienated from the Eurocentrism of Western visual culture ... challenges its authority.” Sherald does this in two ways: first, she represents the critical blackness of Obama’s style, so integral to her role as First Lady, by painting her dress as a modernist abstraction inspired by the vernacular modernism of Gee's Bend quilts and Piet Mondrian’s engagement with black culture. Thus, Sherald employs the diasporic strategy of engaging critically with what Michele Wallace calls modernism’s “intertextuality” to provoke viewers to reflect on how modernism has historically enabled artists to appropriate black culture while rendering black people invisible. Second, Sherald protectively painted Obama’s skin monochromatically, provoking reflection on the politics of representing skin color in American art. In Edward Savage’s Washington Family, an enslaved servant is reduced to objecthood by being represented with almost monochromatic skin. Sherald mimics this ironically, following Kerry James Marshall and Titus Kaphar, who painted black skin monochromatically in portraits that address Washington’s relationship to slavery.

James Bowling, Travel to Learn, Learning to Travel: Creating Meaningful Teaching and Learning Experiences during Short-Term Travel Courses
see: Amy Johnson

Marc Boyson, Southern Adventist University
Vector Trace of the Commute Dérive
Influenced by Michel de Certeau’s ideas of the everyday, Boyson committed himself to record his daily commute with a smartphone GPS app on the last day of the first month of 2012. This vector log, a diary of lines, has continued to the present. The roads and highway systems that he traverses—be it a grocery run, a wander through the countryside, or moonlighting with a ride-hailing service—become a part of his visual practice. These GPS traces bound by a Sol Lewitt square, where a short drive takes up a larger area, and a long drive inverts to a squiggling line—accumulate line over line into a dense scribble field layer. Each year shifts in shape and accumulation according to daily habits and driving demands. All the while this art practice is to turn something that is considered tedious—the commute—into the beautiful.

Carlee Bradbury, Radford University
The “Feminine Rising”: The New Art History of Medieval Women Artists
Bradbury and Courtney Weida, two art historians in a studio-based Art Department, both teach classes on “Women in Art”—one with a focus on the pre-modern while the other focuses on
contemporary. While they both still lay a foundation of feminist theory, questioning the canon of “why” has become an important part of the pre-modern class. Were there ever any “great” medieval artists to begin with? Isolated female names in illuminated manuscripts can be tempting and Hildegard of Bingen will always be compelling, but do these lone females fit into the established narrative of this feminist art history? Medieval studies have changed as well; more studies on topics such as monster theory and material culture have caused important shifts away from one single narrative of medieval art. Can these changes in our discipline change the way we teach both contemporary and pre-modern women in art?

Lorinda Roorda Bradley, University of Missouri
The Weather Score Project: Climate Change Articulated through Craft and Musical Composition
Over the last several years, calls to prevent and reverse the effects of climate change have become increasingly urgent as experts, politicians, and activists warn of the destructive influence of rising global temperatures and as the public continues to witness devastating storms and natural disasters impacting communities around the world. While Americans remain largely complacent on climate action, Nathalie Miebach activates scientific data through woven sculptures and artistic collaborations. The Weather Score Project is predicated on Miebach’s accumulation of vast amounts of numerical data on weather patterns, which she transforms into a musical score that guides her meticulously constructed sculptures and that can be interpreted by composers and performed by musicians. Her work lies at the discursive center of art, craft, science, and music; weather phenomena such as those that produced Hurricane Sandy are given potency through the use of colorful configurations of reed, wood, and bamboo in forms that evoke the playful twists and turns of carnival rides while staying true to the data points on which their forms are based. This paper examines how Miebach’s work transforms traditional craft media through contact with science and music to generate visual, audible, and tactile understandings of environmental concerns.

Taylor Bradley, The University of Texas at Austin
Xerox, Verifax, Offset, and Halftone
This paper considers the critical emphasis placed on painting and sculpture as primary art mediums and the idea that photographic media in contemporary art signals a rejection of visual art. Challenging Rosalind Krauss’s notion of the post-medium condition, Bradley argues that artists Ed Ruscha, Mel Bochner, Robert Smithson, and Douglas Huebler used contemporary modes of photography. In the 1960s, xerox, verifax, offset lithography, and halftone processes pushed against notions of art-photography, still tethered to imitations of painting. Photography reemerged more firmly as a medium of reproduction by way of conceptual curators, who reevaluated modes of production and distribution of art, and artists who looked to their immediate environment for source material. Moreover, the kaleidoscopic applications of photography have chipped away at deterministic theories of photography. The artists’ sculptural and performative engagements with various modes of photography have demonstrated that each process exhibits a unique aesthetic syntax and imposes unique circumstances on the photographer.
Isabel Ruth Braybrook Brady, Pennsylvania State University

A Look to Die For: A Valuation System for Norse–Anglo-Saxon Burial Ornament

Discovered a few days before the outbreak of World War II, the riches hidden in the Sutton Hoo ship-burial shocked the world. Why would one bury such wealth in a grave? What is the difference between gold that goes into a grave or gold that goes into a cache-hoard, to be dug up later? To determine the value of the ornamentation placed by the funeral-goers on the riches of Sutton Hoo, this paper begins with a review of the past literature and predominant theories surrounding Sutton Hoo. The paper then presents a comparative case study of previously interred objects, including the contemporaneous graves from Vendel and Valsgärde. The paper also examines other non-gravegood burials, with the Staffordshire Hoard used as an example, to differentiate between wealth that was interred to be retrieved later versus wealth that was interred to “die.” By utilizing this comparative approach, the paper reframes early Anglo-Saxon–Norse relations in light of widespread contact and incorporation in the Viking diaspora. Brady concludes that the valuation process of Sutton Hoo’s richest metalworks can be understood as falling under three categories: the preciosity, the ancient, and the exotic.

Alyssa Bralower, University of Illinois at Urbana-Champaign

The Work of Gender in Ellen Auerbach’s Short Films and Collages, 1931–1933

The interwar photographer Ellen Auerbach might be best known as one half of the Berlin commercial studio Foto ringl+pit. Auerbach and her early collaborator, Grete Stern, produced modernist advertisements of women’s products that incorporated their Bauhaus training into the commercial realm. Their images both operate within and push against the conventions of typical representations of the “new woman,” fashionable, androgynous female consumers who emerged in the interwar period. Lesser known, however, are the non-commercial short films and collages that Auerbach made in this era. Bralower argues that two works by Auerbach, a 1931 scrapbook, Die ringlpitis, and the short film Gretchen Hat Ausgang, consider the political and social entanglements of women’s work. Die ringlpitis is a collage-based album made by Auerbach for Stern that weaves together a surreal narrative about their everyday lives, fusing their leisure time with their work as photographers. Gretchen Hat Ausgang tells the story of a young domestic worker and her encounters during an afternoon break. The nature of work in each project reveals the slipperiness of gender roles at this time, as well as the gendered dimension of labor. Ultimately, these works demonstrate the potentials and limitations of women’s agency and liberation in Weimar.

Mary Brantl, St. Edward’s University

Road Trips and Pilgrims: Venturing through the Liminal

Based in extensive research on pilgrimage theory and diverse materials (ranging from late medieval pilgrims to contemporary game designers) drawn together in creating an art history course on Artistic Journeying, this paper seeks the intersection of road tripper and pilgrim and finds it in the liminality through which each passes. While the pilgrim is then on route to consummation (keeping with Victor Turner’s classic terminology), the road tripper—less focused and less directed—remains suspended in the liminal in-between. Yet for each, the liminal offers a transformative potential. What differentiates liminality for road tripper and pilgrim is time. The pilgrim’s eventual goal, despite passing beyond the margins (limen), is
static; the road-tripper’s goal, as Geoff Dyer wrote of Robert Frank’s *The Americans*, is “a place to be seen from a car,” maybe even to be photographed from a car, “and even then we are always being urged on.” We aren’t going somewhere; we’re going. This paper, anchored in Frank’s iconic *Americans* road trip and Annie Leibovitz’s 2011 *Pilgrimage*, explores the applicability both of Turner’s framework and of Dyer’s “ongoing moment” not only to the trips undertaken but to the photographic imagery each venture produced.

**Pamela Merrill Brekka, University of South Florida**  
**The Antwerp Polyglot “Hebrew-Indian” Map as a Reflection of Empire**  
The Antwerp Polyglot Bible (1570), sponsored by Philip II of Spain, includes a double-hemispheric world map showing the migration of early Hebrews to the New World, highlighting notions of empire which form the ideological framework of the Polyglot’s extensive visual program. This world map is best viewed in the tradition of late medieval T–O Shem/Japheth/Ham maps, but updated in two hemispheres. The map’s legends include numbered Noachic family groups situated in both the Old and New Worlds. Significantly, the map’s ancient Hebrew settlements in the New World are found only in locations under Spanish control, a manifestation of Philip’s vision of Mexico as the new Jerusalem. The Polyglot frontispiece dedicated to Philip as the new Josiah (king of Judah, c. 600 BCE, who restored the book of the law), when examined in conjunction with its facing illustration, the *Authority of the Pentateuch*, shows Philip presenting the Polyglot to the children of Israel. The New World natives were thus conceptualized as ethnically Hebrew, requiring baptism rather than extinction, and validating Philip’s colonial policy of proselytization. The Polyglot’s unusual full-page illustration, the *Baptism of Christ*, supports this connection.

**Noah Breuer, Auburn University**  
**Rubbing Workshops: Authorship, Appropriation, and Labor**  
For several years, Breuer’s studio practice has been dominated by making prints, books, and installations which all use as primary source material his Jewish family’s former textile business in Austro-Hungary. In the past two years Breuer has hosted five “Rubbing Workshops” in which participants are invited to collaborate with him and produce new artworks inspired by his research into his family’s textile factory in Bohemia. Participants use the laser-engraved surfaces of custom-built table-tops to make wax rubbings on vellum. Utilizing a variety of original designs from the Czech factory, attendees become collaborators who work together to reanimate an assembly-line style production and imbue it with a sense of improvisation and play. Breuer has organized workshops in five states in a range of different venues including university art museums, printshops, non-profit spaces, and a commercial gallery. In this presentation he discusses the ways in which hosting these collaborative workshops has affected both his research and studio art practice, and he examines the questions these workshops raise about authorship, appropriation, and labor.

**Lily Brooks, Southeastern Louisiana University**  
**We Have to Count the Clouds**  
In the ongoing series *We Have to Count the Clouds*, photographs function as evidence of the ways in which we comprehend, negotiate, and mediate our relationship to both daily weather
and our changing climate. In looking closely at the marks that are made—in the prediction of weather, the tracking of meteorological data, as well as on the landscape and human body itself—the work presents visual remnants of often-invisible forces. Brooks seeks out permanent traces of what is sometimes hard to see, wondering what proof might look like. At weather stations she looks for mark-making, in the form of a graph, newspaper weather map, or handwritten climatological record. The landscape shows evidence as well—cracked earth, flood debris, charred trees, erosion. Other indicators, immediate and temporary, like sunburn or goose bumps, appear on the human body. Promising protection, the built environment becomes a monument to our vulnerability. As personal as it is political, the work addresses Brooks’s own wonder and fear as it points to the fragility and hubris inherent in this tenuous relationship. She generates a dialogue that examines our place in the Anthropocene and the way that understanding might shape our future interactions with the natural world.

Crystal Brown, West Virginia Wesleyan College
Jackie of All Trades

As an artist, mother, academic, homeschool teacher, and gallery director, Brown’s life is very full, so how does she manage it all? Brown presents on all of her trials, failures, and successes. She currently works as an adjunct professor and gallery director; she works closely with a small group of liberal arts students and often bring her kids along to school events and office hours. Brown is invested in living a life of meaning that holistically blends her studio practice with her daily life. Her commitment to blending her personal life and professional life has not come without challenges. Brown was told she could not walk during her MFA commencements because she was wearing her sleeping nursing baby under her graduation gown. She was rejected from an artist residency because she wanted to bring her son along. These things led Brown to create The Hown’s Den: A Nomadic + Domestic Exhibition Space as a response to a community of artists that were not family friendly and inclusive. As such Brown presents her work as a way to discuss the challenges of “balancing” it all in a world that is not always supportive of parents/artists/academics.

Peter Scott Brown, University of North Florida
The Salt and Its Savour: Iconographies and Social Functions of Medieval and Renaissance Salts

Salts or saltcellars (Fr. Salière; It. saliera) were ubiquitous furnishings both in the church and on the tables of the wealthy and powerful in medieval and early modern society. Salt itself, valuable and scarce, was equally associated with purity and pleasure, at once an agent of exorcism and a seasoning that stimulated carnal appetites. Medieval and Renaissance salts are often elaborate works of art, diverse in form and iconographic content. Though the famed Cellini saltcellar made for Francis I is well known to art historians, the salt and its social and symbolic significance as an art form are little studied problems. The variety of pictorial, decorative, and epigraphic themes on medieval and early modern salts offers a wealth of unexamined evidence for social customs and the symbolic space of the table. The early modern salt in particular reflects moral and social concepts of masculinity, carnality, and desire linked to the sensuality and intimacy of the table and the pleasures of the body shared by men and women. Hercules and Deianira, beasts, Venus, and the Power of Women are among the numerous themes examined in this study of the forms, functions, and symbolism of medieval
Connecting from the Margins: Creating Travel-Based Professional Experiences in the MFA

Robert Bubp, Wichita State University

Professional practices courses may be necessary for a wide variety of visual art programs, but in an MFA program geographically distant from cultural centers, these courses offer opportunities to extend beyond the typical content of CV organization and finding exhibition and funding opportunities. What would a professional development requirement look like in this kind of course? In a program that needs to connect its students to cultural networks that may be hundreds of miles away, an artist’s residency can offer significant opportunities for development and connections. An artist’s residency in a cultural center itself might be even more constructive; there, multiple models of “professionalism” and “career” can be examined in person. Offering financial support and curriculum credit for international travel and short residencies may be the best of all worlds. This paper looks at experimental attempts to create mini–artist residencies, travel to cultural centers, and international experiences within existing graduate curricula as a way to enhance graduate student research, broaden experiences, develop connections, and explore a wide variety of career models and options.

Architectural History Outside of the Classroom: Supplementing the Lecture-Format Architectural History Course with Scavenger Hunts, Role-Playing, and Other Projects

Sarah Buck, Florida State University

As an art-history instructor teaching in an architecture and engineering program, Buck has discovered that assigning active-learning exercises helps her overcome the limitations of teaching architectural history as a lecture-format class and helps her students engage actively with architectural works and themes. Every semester, Buck asks students to create three “portfolios” of projects that illustrate course concepts, which they submit online as multi-slide PowerPoint presentations. The individual projects vary in terms of methodology, premise, and directive. Some projects are architectural-element scavenger hunts that encourage roaming across campus or through the city. More in-depth exercises ask students to role-play as architectural patrons such as Roman “emperors” commissioning civic works or Renaissance “popes” initiating ambitious programs to glorify their papacy. Other projects are tailored specifically to architecture students: one, for example, involves fabricating a French formal garden containing parterres de broderie, allées, and topiaries, while another asks that they create an English landscape garden with meandering paths, natural plantings, and ha-has (livestock optional). This paper discusses the evolution of these “Architectural History Portfolios,” outlines how these assignments complement the traditional lecture component of the courses and provides proof of an overall enthusiastic and positive student response.

From Whore to Heroine: Schneemann in the 1990s

Sherry Buckberrough, University of Hartford

A typed line in Carolee Schneemann’s Vulva’s Morphia (c. 1995) reads: “Vulva decodes feminist constructivist semiotics and realizes she has no authentic feelings at all; even her erotic sensations are constructed by patriarchal projections, impositions, and conditioning....” Set below a lineup of reproduced images of vulvas or vulva-like forms, it launches a humorous
retort to the school of feminist criticism often thought to have dominated the 1980s and that rejected the blatant female body imagery and overt sexuality of her work. The images speak the written message, a tactic Schneemann used frequently. They spoke to feminists, but as much to a new wave as to the targets of her jibe. Third wave feminism, emerging in a new context of sexual debates, broke away from earlier directions in critical thinking, often adopting the moniker “pro-sex feminism,” and opened the way to a new, approving feminist reading of Schneemann’s work. Wishing to reclaim the heritage of 1970s feminists, they tried to strengthen relationships between young and older female artists. Critical texts from new voices of the decade followed Schneemann’s long-standing lead in forging a public space for female sexual desire in both text and image. Schneemann, the “whore,” became Schneemann, the “heroine.”

Sarah Bulger, Old Dominion University

Gardens of the Gods: Roman Domestic Worship and Pompeian Garden Wall Paintings

Private gardens were central to elite Pompeian homes, not only as places of escape and repose from the city, but also for domestic worship. Cult activity occurred in the garden as evidenced by household altars, *lararia* in Latin, with statuettes of household gods. Wall paintings of flowers that also appear in the garden have remained unconnected to household religion. Although scholars, such as Kumbaric and Caneva (2014) or Rüpke (2011), have recognized the importance of gardens and cult activity to Pompeian domesticity separately, they have overlooked the reflexive relationship between these two institutions. Through a combination of Classical texts, modern floral morphologies, and a quantification of the depictions of specific flowers in Pompeian homes near or in *lararia*, Bulger identifies the flowers painted in Pompeian gardens and their significance to certain gods and goddesses for domestic worship. The flowers painted on garden walls in Pompeii are not simply decorations, but invocations of gods and goddesses into the garden. Bulger’s analysis of the floral iconography in Pompeii, albeit an esoteric dataset, indicates that Venus, Adonis, Bacchus, and Iris were central to domestic worship in the city’s elite homes.

Rachel Epp Buller, Bethel College

Beyond Balance: Artist-Designed Strategies for Change

The elusive concept of “work-life balance” pervades both popular and scholarly discussions of women (and occasionally men) in the workplace. Publications such as *Mama, Ph.D.*; *Academic Motherhood*; and *Do Babies Matter?* critique disparate gendered workplace expectations, specifically in academia, that make such balance difficult to achieve. So how can we do things differently? In the seven years since her first book, *Reconciling Art and Mothering*, Buller has been thrilled to witness the ways that artists are increasingly rejecting the neoliberal idea that the individual must strive to achieve her own form of balance, and instead advocating for collective and creative strategies to re-envision systems that might make a true work-life balance achievable. This presentation highlights U.S. museum interventions by Christa Donner and Selina Trepp; strategies for institutional change enacted by U.K. collectives MotherHouse and Enemies of Good Art; collaborative projects initiated by Indian artist Ruchika Wason Singh; and a selection of recent artist-run conferences and exhibitions (in the U.S., Canada, U.K., Netherlands, and Denmark) that strategically reimagined ways of working and being together.
Lana Burgess, McKissick Museum, University of South Carolina  
Relationship Built and Knowledge Shared: The Legacy of Charles R. (Randy) Mack at the University of South Carolina  
It is widely known that Dr. Charles “Randy” Mack was a distinguished Renaissance professor and scholar, but to those students, faculty, and staff who interacted with him at the University of South Carolina, he was an enthusiastic lecturer, a gifted mentor, and an attentive listener. His interest in museum curation led to several exhibitions at the University’s McKissick Museum based on personal, private, and public collections. The one for which he was most known was *Talking with the Turners: Conversations with Folk Potters*, a project twenty-five-plus years in the making. However, when he was not rummaging through Italian archives or interviewing potters, Randy was thinking about his students. He was in regular dialogue with colleagues about research topics on which his students could work. McKissick Museum benefited greatly from his connecting students to collectors, scholars, and collections. This session highlights some of the work produced by Randy for the McKissick Museum, but it also features work by some of his students to demonstrate and honor the scope of his knowledge base in preparing today’s generation of art historians and curators.

Jessica Burke, University of North Carolina at Charlotte  
Created Spaces  
As she develops projects for foundations level drawing and design classes, Burke tries to build in as much preliminary work, progress designations, and even levels of tedium to encourage and even mandate that students fully embrace the creative process and engage with the concept of a strong studio practice. Unfortunately, Burke has found that if she doesn’t actually build these things into the project formally, they do not get done or they do not get done well. The project Burke presents is from a beginning drawing curriculum that allows her to introduce elements of landscape/cityscape that cannot usually be covered otherwise. It is called “Created Spaces” and asks students to do visual research based on a list of “settings” like Ancient Civilization, Fairy Tale Village, Futuristic City, etc. Students then have to make a drawing, using multiple references, that illustrates, in a believable way, their “Created Space.” Burke presents on the project parameters, resources, and evaluation methods and shows a range of student work.

Ruth K. Burke, Bowling Green State University  
A Susurrus of Multispecies Intimacy  
Like humans, animals use touch to create and maintain inter- and intraspecies bonds. In this artist presentation, Burke discusses *Susurrus* (2019), an installation at Mantle Artspace in San Antonio, Texas. The installation, born of a long-term interspecies research project, is structured around an ongoing photography series that documents the visual residue of allogrooming (Sato, Tarumizu, Hatae, 1993). The debut of this archive takes form as large-scale vinyl application and digital c-prints, formally and conceptually complemented by sculptures and performative video. This poetic research narrative of inter/intraspecies vulnerability and care is supported by theoretical frameworks presented by ecofeminists Donna Haraway, Lori Gruen, and Traci Warkentin. *Susurrus* intends to be a larger meditation on quiet and patient kinship—at the

**Tori Burke, Meredith College**

**Made in the Image of All That is Sacred: Reliquaries in the Medieval Catholic Church**

Reliquaries, ornamental containers used by the Catholic Church to protect relics of the saints, are part of a complex system of religious iconography. They take on many different appearances and forms, yet they share the same insistent desire to reflect outward what they hold inside. Going far beyond the for-use nature of a secular container, reliquaries often serve as a visual representation of the saint’s restored body and redeemed soul for the viewer. Intriguingly, many reliquaries mirror the architectural vocabulary of the churches they reside within. Looking to the writings of William Durandus on the symbolism of the Catholic Church, and Tertullian’s *De Carnis Resurrectione*, Burke explores the construction of reliquary designs as a part of the Catholic approach to navigating the gap between physical and spiritual. With a focus on communication between relics and their churches, she argues that reliquaries promote the physical identification of the bodies of the saints with the “body” of the church, as it is often referred to within medieval Christian literature. This connection would facilitate the worshipper’s internalized realization of their own bodily presence, placing reliquaries as crucial intercessors in the Catholic Church’s promotion of individual salvation.

**Charles Burroughs, SUNY Geneseo**

**Cyclops in the Landscape: From the Renaissance Imaginary to Olmsted Parks**

Notably, as depicted in Carracci’s frescoes *The Loves of the Gods*, the Cyclops is a creature of contrasts—a rough figure of primitive, pre-social humanity, pathetic denizen of the pastoral landscape, rejected lover of the nymph Galatea, and his rival’s killer. But also, beneath smoking mountains, Cyclopes labor in the forges of Vulcan. Ranging across distinct modes of response to and exploitation of natural resources, Cyclopes embody a linking of normally separate values occasionally expressed in art and, later, in practices of landscape design that, instead of exclusion, encompassed recognition of the industrial processes on which the green world depended.

**Ashley Busby, Nicholls State University**

**Feeding Change: Public Performance and Food as Political Discourse**

In her text *The Art of Eating*, food writer M.F.K. Fisher notes, “First we eat, then we do everything else.” The space of a meal is often one where ideas are bandied about both in the dishes served and the conversations that ensue. When presented with food, we eat, but what exactly are the possibilities for the “everything else” that Fisher references? The performance genre often assaults a viewer’s sensibilities or prescribes a reaction, leaving little space for translation and consideration, no time to “chew” it over. However, the public performances and shared dining spaces created by artists Michael Rakowitz, José Torres-Tama, and duo Jon Rubin and Dawn Weleski all take food and a shared meal as the start for positive change. Their projects serve as a springboard for larger discussions that go far beyond the table as they challenge their viewers and diners to consider the politics of immigration, international
relations, and xenophobia. These artists seek to educate, and, by extension, to foment change through the performative context of dining. This paper highlights the performative and activist possibilities of food, examining and comparing Rakowitz’s Enemy Kitchen, Torres-Tama’s Taco Truck Theater, and Rubin and Weleski’s Conflict Kitchen.

Kaylan Buteyn, Artist/Mother Podcast
Artist/Mother Podcast Interview Presentation
This panel presents interviews with working artists who are also mothers, making visible the hidden realities and practical ways they “make it work”—how they manage the tangle of the artistic and maternal. In a linear art world where the present professional structures support the limited few, more conversations are needed that collapse the artificial binaries that exist. We interrogate the mash-up of the personal and professional, exploring ways in which the identity of an Artist/Mother remains fluid as we move through different spaces and fulfill multiple roles. There is no monolithic Artist/Mother experience; rather, there is a whole range of experiences within the constellation of Artist/Mother-hood. Through affirming dialogue we can celebrate the synergy of this messy yet generative practice.

Charlotte Caldwell, Stove Works
Stove Works: The Long Short
This presentation examines codified behaviors and professionalism in residency contexts, Top-Down and Bottom-Up. The discussion toggles between the perspectives of developing and administering residency communities as well as inhabiting and participating in them. Presenters speculate on possible alternatives while emphasizing the counterintuitive but vital inversion of traditional process-objectives: the rechanneling of Trying Harder into Trying Less. They discuss the obvious pitfalls, as arts professionals speaking at an academic conference, by eating our own words, effectively admitting to the impossibility of such self-dissolution, and promoting process and becoming in lieu of achievement and destination. How does the residency destabilize traditional systems of valuation and exercise self-critique through interrogating a culture of monetized friendships? How do you make a living, we’ll all ask ourselves, and witness whether the answer is preceded by a dollar sign.

Lauren Cantrell, Independent
Cultural Crossings: An Evaluation of a Self-Taught Artist as American Artist
In his works, St. EOM, born Eddie Owens Martin, shows a dedication to cultures other than his own. Most notable, though, are the steps he took to further understand these cultures in hopes to connect them. The artist’s works were creations of the time and place of art history, archaeology, and anthropology, both negative and positive. The ability to observe the impact and influence of American culture within Pasaquan skews common beliefs within the field of self-taught art—the idea that folk and self-taught artists are outsiders to mainstream culture, shut-ins, and the result of divine genius. EOM’s works fit into the traditional concept of the “outsider artist” because he did not attend an art institution, but with this comes a narrative of seclusion and ignorance. However, evidence shows that EOM did not fit within this description; he may have been a marginalized person but was part of a larger community. Through this study of St. EOM, it is possible to revisit the romantic view of self-taught, visionary, and folk art
through a critical lens. EOM is one of many artists throughout the early-to-mid-20th century who shows the impact of the Orientalist Aesthetic on American material and visual culture.

Lauren Cardenas, University of Mississippi  
**Interdisciplinary Print Play**  
In this presentation, Cardenas discusses the print play practices within her methodology. She addresses three projects that specifically deal with collaboration, interdisciplinary practices, and interactivity through performance. These three aspects try to tap into a broader audience and bridge the gap between art and other studies. The first project is an interactive installation entitled *An Ampule a Day*, elaborating on the idea of the fortune cookie; the participants must break the glass ampule to read the message. This interactive piece reflects on our overly medicated society and how we cope with issues. The second project was an artist and literary magazine called PIECRUST. It was a collaborative publication that gave artists and writers a forum. The final project is the most recent book project, called *Things You See in the Dark*, an interactive artist book collaboration between poet Daniel Enrique Perez and DJ David Kirkland, published by the Black Rock Press at University Nevada, Reno. It is through these significant projects that Cardenas attempts to inspire her students and push the mediums of print.

Jennie Carlisle, Appalachian State University  
**Para-Institution: Reflections on the Curatorial Activism of a University Gallery**  
For the past three years, the Smith Gallery, a non-collecting, teaching gallery operated by the Art Department at Appalachian State, has hosted a programming series that provides a community forum for deepening engagement with contemporary political concerns. The most recent project in this series, “Stacey L. Kirby: Civil Presence,” brought activist/artist Stacey Kirby to campus to create a site-specific installation, “The Department of Civil Presence,” which embedded a corridor of administrative offices for an imaginary governmental agency into a classroom building at the university. The department, loosely based on the United States Citizenship and Immigration Services agency, was activated through participatory performances with students and community members that centered around issues of state power and bureaucratic processes of governance. This talk situates the project within the gallery’s larger strategies of pedagogical collaboration and antagonism as a para-institution that operates within and sometimes against the larger institutional host of the university. It also provides a discussion of the ways the project brought students into broader conversations on immigration and civil rights happening at the levels of local, state, and national politics.

Kara Carmack, Misericordia University  
**Picturing Potassa de Lafayette**  
In January 1977, Potassa de Lafayette visited Andy Warhol’s studio wearing a black velvet and taffeta evening gown. Sporting dramatic makeup and a low chignon, the Dominican model sat for a series of photographs taken by Warhol and two sketches by visiting artist Jamie Wyeth. The photographs, which operate both as portraits of Potassa and as documentation of her visit, reveal the sequence by which Potassa eventually raised her skirt and lowered her stockings to reveal her male sex organs—a scene Wyeth rendered in graphite. This paper explores Potassa’s strategies of self-presentation through close readings of the sketches and photographs. Far
from the shaming Warhol’s Factory delivered to the Puerto Rican genderbender Mario Montez in the 1960s, Potassa demonstrates self-possession and pleasure. Hers is an identity not predicated on a gendered body, but on a visual sensibility—as one who “loves beautiful things,” she claimed. This love propelled Potassa through New York’s high art and fashion scenes: the atelier of Zandra Rhodes, the dining table of Salvador Dali, and the dance floor of Studio 54. Contextualizing Potassa within her creative milieu, this study returns her to the center of a narrative from which she has been separated.

Maria Beatriz H. Carrion, The Graduate Center, CUNY
Before-and-After Portraiture: Photography, Native Americans, and Western Historical Time
The Native American boarding schools founded in the post-bellum era presented a viable alternative to governmental practices of indigenous extermination and removal. As a colonial project meant to assimilate indigenous peoples to Euro-American culture by destroying their heritage, these institutions documented their students’ metamorphosis from “idle and savage” outsiders into “productive and civilized” citizens. The Carlisle Indian Industrial School produced an intriguing visual register of the supposed evolutionary effects of boarding education. A series of before-and-after portraits show the indigenous students’ transformation from dark-skinned, traditionally dressed individuals into white-washed members of Western society. Beyond the racism and genocidal implications of this subject matter, the before-and-after format incorporated indigenous bodies and cultures into the timeline and not only the spaces of Western history. This paper’s postcolonial questioning of such a format unveils and denaturalizes photography’s role as an invisible agent of Western historical time that positioned Native Americans as anachronistic entities by denying their contemporaneity with U.S. modernity. Furthermore, when compared to their South American counterparts and to Carrie Mae Weems’s appropriations of 19th-century Native American imagery, the before-and-after portraits of Carlisle students elucidate the politics of Western historical time, the asymmetrical dynamics of colonizer-colonized, and questions of indigenous agency.

Jenny Carson, Maryland Institute College of Art
Brooch of an African: What the Biography of One Object May Reveal about Changing Attitudes towards Race from the Colonial Period to the Late 19th Century
This talk provides a biographical analysis of a 2-inch-high figurine of a shackled African slave now in the collection of The Walters Art Museum. Made in the early 18th century, the head and arms of Brooch of an African are composed of black enameled silver, while the tunic and turban are formed from large baroque pearls. Carson traces its life, from the pearl fisheries in the Americas where slaves were forced to dive for the gems, to its place as a luxury object in a German treasury. Her primary focus is its return to North America in the late 19th century, when a bale was attached to its back and a pearl fringe was added to the tunic’s hemline. Thus, it was transformed into a piece of jewelry, evoking even more disturbing associations as an item of personal adornment. Carson traces how this shackled figure’s alterations represent changing attitudes about race from the colonial period to the 19th century, examining the pendant in the context of contemporaneous American visual culture. Interestingly, The Walters recently restored the figure to its original form, in some ways erasing its racist performance in the Jim Crow era.
Wendy Castenell, The University of Alabama

Word is Bond: The Visual Weight of the Treaty in *The Invaders*

The plot of *The Invaders* opens by staging the signing of a treaty between the United States government and the Sioux, granting the Sioux legal rights to the land. This sequence calls the audience’s attention to the performance of the recognition of Native sovereignty by the U.S. government. Yet this is immediately undermined by the disavowal of the treaty in favor of the advancement of the railroad into Sioux territory. The first half of *The Invaders* is preoccupied with diplomacy, as U.S. officials work with members of the Sioux Nation to legally and peacefully determine property rights. The second half of the film uses violent action to contradict the ideals previously established in the beginning of the film. This paper argues that *The Invaders* utilizes the image of the treaty, which appears five times throughout the film, along with the discourse of action visualized in the action sequences, as a means to uphold the hegemonic power of the European American majority.

Paul Catanese, Columbia College Chicago

The Evolving MFA

Professional practices are a cornerstone of the Fine Arts MFA at Columbia College Chicago. In this degree, sixteen of sixty credits are focused on professional practices. This MFA emerges from the reorganization of several graduate programs in the Art and Art History Department at Columbia College. In the new MFA degree, launched in 2019, the faculty developed strategic partnerships with colleagues in the Department of Business and Entrepreneurship to require a range of professional practice courses taught by experts in business, law, project management, and related fields, alongside those taught by practicing artists. This presentation shares the details of how Columbia College faculty structured the professional practices area of their curriculum; the reasoning for these specific choices driven by their findings from the past ten years; and illustrates how these curricular innovations respond to the range of career pathways for MFA graduates that have evolved during this time.

Kevin Cates, UA Little Rock

The Worst and Worster of Graphic Design Education

During the course of his 13-year career as a tenured professor of graphic design at UA Little Rock, Cates has experienced the best and worst of students and their work. In developing the session in which he also presents, Cates faced those “worst” situations and pulled on those experiences. Whether they be student altercations, inappropriate work, creatively missed deadlines, or disappearing acts, these have always, unfortunately, had a greater effect on Cates than the “best” situations. Perhaps facing these situations is Cates facing his own inadequacies manifested in someone else and their graphic design work. Who’s to say? The unfortunate outcome is that the good design research by the good students gets overshadowed, which is horribly unfair. This session faces some of those demons and shows how Cates as a mentor and educator attempts to change the behavior of students, successfully and unsuccessfully.

Adera Causey, Hunter Museum of American Art

Re-Inventing the Institution: New Models for the Next Generation
Just as curators and scholars are looking to open up dialogues and present exhibits that interrogate authority and relocate the center, museums as a whole are at a time of groundswell change and redefinition. Decolonization has been a hot topic in museums nationwide as public spaces are seeking ways to change their relationship with their communities. This has changed museum bylaws, sponsorship ethics, staff recruitment and training, and methods of programming and assessment. These all underpin who actually enters the museum and sees the exhibits being discussed by the panelists and in turn informs how future exhibits are developed, interpreted, and presented.

Lauren Cesiro, Fairfield University

Convergent Transformations: The Body and Donatello’s Penitent Mary Magdalene

Art historians have seen Donatello’s Penitent Mary Magdalene as emaciated and weak. Alternatively, she is viewed as muscular and thin, melting and steadfast, grounded and transcendent, and lustful and chaste. The multiple descriptors of Mary Magdalene and Donatello’s wooden sculpture are often based on bodily experiences. This paper focuses on the entanglements between bodies, embodiments, and the Penitent Mary Magdalene. Recent research situates Donatello’s sculpture within the Cistercian convent Santa Maria Maddalena di Cestello in Florence, Italy.¹ A closer look at how the body and the senses were specifically constructed by the Cistercian nuns and women who lived and worked at the convertitie produces encounters not previously considered. How might the lived experiences of the women at the Cestello engage with Mary Magdalene? What might she feel like within the Order of the Cistercians? What roles do bodies and senses have in shaping these interactions? This paper addresses the complexities of the Penitent Mary Magdalene both materially and phenomenologically.


Stephanie Chadwick, Lamar University

Distortions and Decadence: Pictorialism, Late Romanticism, and the Symbolist Aesthetic in Fin de Siècle Photography

Rejecting the vision of photography as a mere recorder of images, fin de siècle pictorialists heightened their engagement with romantic, dramatic, and erotic imagery while experimenting with painterly effects. In stark contrast to the pseudoscientific practices of criminal, psychiatric, and ethnographic photography documenting the so-called “primitive” and “degenerate” of society, pictorialists such as Robert Demachy, Fred Holland Day, and Edward J. Steichen looked to the sensual marks, romanticized landscapes, and eroticized figures of symbolism—art representing a retreat from modernity and the expression of the artist’s subjectivity as the supreme artistic raison d’être. The coupling of pictorialism and symbolism at the conclusion of the 19th century represented the end of an era and the final round of 19th-century debates about what mechanical reproduction—and art itself—should be. This paper considers the comingling of the painterly and the photographic, the romantic and the brash, the eerie and the beautiful that characterized turn-of-the-century pictorialism—a symbolist-inspired encore of Romanticism in an emphatically modern medium.
Chung-Fan Chang, Stockton University

Writing Texture
Drawing is a means to describe the texture and form of everyday objects, challenge students to attend to details, and train students to relax yet observe deeply in the process. It encourages students to perceive, express, imagine, and interpret the outside world. This presentation focuses on two projects—(1) Daily Object and (2) Brush Drawing—that address drawing in flux for art and non-art majors. The Daily Object project explores drawing in gallery settings using color ball-point pens and drawing directly on dry walls. The project involves students in video recording and documenting the drawing process and listening to the sound of drawing while investigating state of mind through abstract compositions. The Brush Drawing project allows students to explore the fluidity of the line and line weight created by varied brushes on mulberry (rice) paper and to focus on texture building, including writing and dotting for creative experimentation with traditional ink techniques. Contemporary ink artists and drawing practices will be examined as a reflection of Chang’s teaching pedagogy.

Gary Chapman, The University of Alabama at Birmingham

Process Begets Skill Begets Confidence Begets Exploration Begets Creativity
Chapman’s talk is heavily illustrated with successful student work. First, from his Beginning Painting class, which focuses upon seeing and translating to canvas, he shows a series of assignments with clear objectives that build upon each other and establish strong skill sets. This provides the perfect springboard to more creative assignments in three different Intermediate Painting classes. Chapman details a series of conceptual assignments designed to stimulate students to think through personal and creative solutions.

Ashley Kenneth Chavis, Northwest Mississippi Community College

Drawings from Marnay sur Seine
This presentation highlights drawing explorations from the botanical gardens at Le Maison Verte, Marnay sur Seine, France, following a one-month residency in June 2019. At this juncture in his career, Chavis is excited by some cross-disciplinary artistic growth in drawing and mixed media and looks forward to how he can further merge nature and symbolic objects into a visual language. Many of his past works allude to an abstract landscape that has tools, patterns, and textures growing from the “surface.” The botanical gardens and surrounding landscape at La Maison Verte and Marnay sur Seine are exciting subjects for drawing and watercolor that will work well with the idea of “surface” in a botanical visual language. Chavis utilizes observational studies on paper with drawing media and watercolor to collect “visual data” to inform his work as it relates to the region’s natural setting. Although some studies will be documented through observational drawing, the comprehensive body of work will denote the garden experiences abstractly.

Dennis Cheatham, Miami University

Learning Ethics Firsthand through Design Research Methods
Products, services, and systems that are incongruent with peoples’ abilities, needs, and values devalue their experiences. For example, non-scalable typography in a smartphone app interface can isolate people with low vision, or advertising campaigns can misappropriate a community’s
cultural heritage. Designers are ethically responsible for their design decisions. Infractions often occur when these decisions are based on assumptions instead of examining peoples’ unique characteristics and backgrounds firsthand. In 2017, Design Research Methods courses were implemented as the first design courses learners complete in the Communication Design BFA and Experience Design MFA at Miami University. These courses emphasize field research such as observations and interviews to develop designers who consider ways design affects people’s well-being instead of considering them as an audience to be “targeted.” This presentation shares how the curriculum challenges learners to involve diverse people groups in the design process. It shares how ethical design practices are stressed via primary research and human subjects research training. Examples of project work across a wide range of topics are detailed. These courses are delivered face-to-face and online and discoveries from this approach are shared. Learning outcomes, workshop activities, rubrics and program-wide assessment that measures learner growth throughout their degree is addressed.

Amanda K. Chen, University of Maryland, College Park
Priapus on the Threshold: Spatial Ambiguity and Ithyphallic Representations in Ancient Roman Art
Images of the Roman deity Priapus have been variously categorized as humorous, obscene, and monstrous. As a guardian deity Priapus is portrayed as ithyphallic in literature and art, often with an outrageously large phallus directed at the viewer. While the gender of the god is made clear in these representations, the spaces in which his images appear in preserved Roman cities are themselves ambiguous, transitional, and often fraught with tension. Chief among these spaces are the entryways into houses and other structures, which were considered vulnerable locales of physical and spiritual ambiguity by the ancient Romans. In this paper Chen considers the significance of ithyphallic images in context and the protective nature of such images to explore the nexus between gender and spatial ambiguity in the Roman world. By examining the experience of ithyphallic and gendered images in their critical contexts, and drawing on studies of Roman humor, apotropaic imagery, spatial anxiety, and representations of gender, Chen offers an exploration of the ancient Roman correlation between gendered display and ambiguous space as a means to better understand both ancient Roman spatial sensibilities and conceptions of gender.

Liana Cheney, Independent Scholar
Edward Burne-Jones’s Light and Glory: The Stained Glass Windows at Harris Manchester College in Oxford, U.K.
The chapel of Harris Manchester College in Oxford is a manifestation of the Arts and Crafts movement. The congregation welcomed all faiths as part of their Unitarian denomination and the college’s affiliation with the General Assembly of the Unitarian and Free Christian Churches. A motto inscribed in the stained glass windows of the north wall, Elargissez Dieu (“Set God free” or “Broaden your concept of God”), proclaims the mission of the College Committee of donors and members of the congregation. For the Chapel of Harris Manchester College, Burne-Jones created beautiful cartoons with the personifications of the virtues of Faith, Justice, Humility, Generosity, Courage, Charity, Mercy, and Devotion, reflecting the radiance of Unitarian faith. In this chapel, Burne-Jones and William Morris composed a heavenly world with
brilliant color and iridescent light, recalling the decorative tradition and visual splendor of Gothic churches’ stained glass windows. This study offers an iconographical interpretation of the symbolism of the stained glass windows in this chapel through Burne-Jones’s and Morris’s mastery of stain glass decoration and brilliant light effects. The essay is divided in three parts: 1) history of the commission, 2) iconography of the stained glass windows, and 3) symbolism of the windows imagery.

Letha Ch’ien, Sonoma State University
Dusting off the Medieval Art History Class and Putting It in Student Hands
An object-based learning approach applied to the medieval art history course reduces overreliance on canonical works of art, teaches students immediately-applicable research skills, and empowers students to make sense of challenging objects in complex historical contexts. In the upper-division course, “Post-Millennial Issues in Medieval Art,” that Ch’ien developed for spring 2018, six in-class assignments have students work collaboratively in small groups to make sense of objects by utilizing information they have just studied in readings and lectures. The purpose of these assignments is to challenge a master narrative of medieval art history by allowing all objects to be part of history, teach students that research is a process by practicing early-stage research in a supportive environment with others, and help students learn a variety of research methodologies and questions. In-class assignments include curating an imaginary small exhibit of reliquaries, analysis of objects materially vs. iconographically, and presentations of illuminated books accessed from digitized rare book libraries. Ch’ien encourages students to bring laptops to the classroom, where they practice research skills together to find nontraditional resources, analyze validity of sources, and, most important, accept that early stage research is messy and incomplete.

Hyunjin Cho, Boston University
Making History Real: Roles of Blood in 19th-Century Illustrated Manuscripts of Firdausi’s Shahnama
Historically, scenes of battles and executions have intrigued artists illustrating Firdausi’s Shahnama, an epic poem narrating both the mythical and historical achievements and challenges of ancient Persian kings and heroes up to the Arab conquest of Iran in the early 7th century. Scholars have long understood these manuscript paintings as expressions of royal power and legitimacy. However, the specific visual roles of blood in these violent and tragic encounters have not yet been discussed. This paper first explores representations of blood in a series of royal-commissioned Shahnama manuscript paintings from early 19th-century Qajar Iran. The paper then addresses why such depictions of blood became increasingly visible in the 19th century. To answer this question, it specifically examines contemporaneous court chronicles that narrate hostile encounters between the ruling Qajar dynasty (1789–1925) and its domestic and international rivals. By mapping the bloody Shahnama imagery onto 19th-century writings about Iran’s internal and external struggles, this paper defines prominent representations of blood as deliberate visual tools that not only provided shocking immediacy and a sense of realism to stories from a distant past but also allowed 19th-century artists and patrons to document and process their own turbulent and fragile political situations.
Cassandra Christ, University of Arkansas at Little Rock
William Hogarth’s The Four Stages of Cruelty depicts the fictional narrative of Tom Nero, who participates in acts of cruelty that increase in severity until he is ultimately hanged for his crimes in 18th-century London. It begins with a young Tom and other children torturing small animals, continues with Tom as an adult and others torturing large animals, shifts when Tom murders his lover, and ends with Tom’s hanged corpse being dissected during an anatomy lesson. Animals serve as a connection to violent entertainment in London during this time and illustrate Tom’s developing experiences with cruelty. Christ contends that through the use of calculated imagery of iconographical significance in William Hogarth’s series The Four Stages of Cruelty, he asserts his principled agenda regarding animal cruelty among the London lower class in the 18th century. She first analyzes the acts of cruelty within each of the prints, then discusses an iconological study of each of the prints in the series, and, finally, argues that the animals represented in this series take on metaphoric meaning in order to make commentary on class in London at the time.

Katherine Chudy, New Mexico State University
Invisible Disability
Chudy’s artwork considers the hidden experiences associated with having an invisible disability and originates from her personal experiences as a disabled person and the consequences of living with this label and identity. The sick self is the private self, the hidden self. In this age of identity affirmation, it is the last area of the self that is still private and intentionally concealed. It is still only acceptable to discuss the particulars of a sick experience or disease process with doctors and the other mediators of the medical world. It is difficult to talk about the fact of one’s own subjectivity, vulnerability, fragility, and mortality. Chudy’s work seeks to break this barrier down by confronting the viewer with visual representations of invisible illnesses and disabilities and revealing the hidden experiences of moving through an impersonal and dehumanizing medical system. She uses beauty and craft to draw the viewer in before they realize that what they are looking at is a representation of something repulsive. Juxtaposing the abject and the beautiful, the work can elicit feelings of empathy in the viewer, providing a starting point for conversations about uncomfortable subjects.

Nogin Chung, Bloomsburg University
The 2016 Candlelight Revolution in South Korea and the Art of Memento Mori
From October 29, 2016, to April 29, 2017, 16 million South Koreans took to the street every Saturday and participated in 23 candlelight vigils. Now called the 2016 Candlelight Revolution, the peaceful protests that lasted over six months resulted in an impeachment of the sitting president, a presidential election, and a subsequent transfer of power. The people’s protest was ignited by the government’s inaction over a shipwreck that killed 304 passengers, most of whom were high school students, and was later intensified by President Park’s media censorship and corruption scandal. At the center of the candlelight vigils were various performances organized and participated in by activists and ordinary citizens, all commemorating those who lost their lives in the shipwreck. This paper examines political
backgrounds and social implications of the participatory performance pieces and argues that the public art allowed protesters to directly interact with each other and remember the dead in a communal manner. It further contends that through the art of memento mori, participants of the Candlelight Revolution were able to voice their demands for political change more collectively and powerfully.

April Claggett, Independent
Representing the Void: The “Oriental” Carpet in Western Painting
Claggett analyzes the production of space vis-a-vis the “oriental” carpet in Western painting from its regular early appearances in religious paintings (van Eyck) through to the 20th century (Matisse). Her angle is to hold aloft the possibility, conscious or not, of a fundamentally non-Western conception of space that instances of the oriental carpet both symbolize and embody. In its original purpose as Muslim prayer rug, the non-representational carpet uses the language of the infinite universe to provide a sacred “unreal” space unpopulated by objects that ensnare the mind (Sayed). By contrast, the Western development of linear perspective privileged objects—their size and placement—as descriptors of a purely rationalized space (Panofsky). Claggett’s survey includes discussion of the oriental carpet as both space and object, both surface and form, both inherently abstract and inherently real—in Bellini, Lotto, Holbein, Vermeer, Ingres, and Eakins, among others. Of particular interest are the opportunities of exaggerated, disruptive and/or dissonant space that the oriental carpet provides mimetic painters.

Emily Clark, Elon University
Visualizing Spatial Narratives: A Deep Map of the Sarajevo Haggadah and Catalan Atlas
This paper foregrounds a new, open-ended approach to mapping the relationships between physical and conceptual spaces in the Sarajevo Haggadah and Catalan Atlas. Using the digital platform MapHub, Clark began a “deep map,” tracing the places and spaces the manuscripts depict. Cliff McLucas characterizes deep maps as big, slow, open, unfinished, fragile, and temporary. They are conversations, seeking neither authority nor objectivity (McLucas, 39). Applying this contemporary mapping method to medieval objects enables imaginative, unassuming, liminal, and ongoing approaches to space. We remember these objects are never trapped in the past nor only about their places of origin. The map uses open and broad categories such as “Influential Manuscripts” and “Ancient Biblical Sites” to draw connections across space and time. In doing so, the iconographies of the Haggadah and Atlas are mapped alongside their intended and unintended uses, various locations, displacements, and places of display, illustrating the resilient, fluid, and evolving stories of these objects. Reading the Catalan Atlas in parallel with the Sarajevo Haggadah through a deep-mapping process illuminates how global cycles of place-based influence are manifested in single objects. It emphasizes the value of the spatial relationships between place and people in medieval Jewish art and identity.

Charles Clary, Coastal Carolina University
Who Has Time: A Juggling Act
Let’s face it; life as an artist is hard. Life in general is hard. Life as an academic is hard. Combine all three into one and it seems insurmountable. But day in, day out, we manage and at times
thrive in this multifaceted environment. Clary is at once both a professor and a professional artist. These two things have become symbiotically linked so much so that one cannot function without the other. But in this overlap true immersion occurs. Art becomes life and in turn life becomes art. In this presentation Clary codifies how he manages the juggling act of both professions and how one feeds the hopes, desires, and expectations of the other and at the same time benefits the pursuits of his students.

Nancy Sayavong Elijah Cohen, University of California, Berkeley
Queering Conventional

Cohen has been told that “people like me” don’t become artists and aren’t able to be taken seriously in teaching higher education because of the way they look. The reasoning and absurdity of these distasteful statements are common to some of us, yet very defunct and outdated in today’s society of academia and contemporary art practices. Unapologetically identifying herself as a queer and Jewish Laotian American woman, Cohen has witnessed challenges and at times trauma going into the creative fields chosen to sustain her life as an artist. By sharing her personal journey through her career, Cohen hopes to express the many current ideologies that exist around her, both no-brainers and progressive ones, in order to challenge and reconstruct better models in academia and contemporary art practices that may disrupt many conventional aspects in education that have been trapped in between the fabric of many universities and art schools around the U.S. This essay shows factors in addressing some of the social problems we face in our world. Representations of artists and advisors who inspired and moved through society alongside Cohen will expose and invite contemporary ideologies into the arts and higher education.

Vittorio Colaizzi, Old Dominion University
Hackneyed Recapitulations: Abstract Painting after Minimalism and for the Long Haul

Abstract painting is little more than a negotiation between innovation and tradition, particularly due to its historical claims to have culminated the medium and pointed to the future. Despite lost utopias, the supposed retrenchments from absolutes that allow painters to keep painting are not aberrations, but simply evidence of the limitations of theoretical models to circumscribe human desire and experience. In the wake of the 1960s (although not always chronologically later to them), when ambitious artists sought to affirm what seemed to be the essentials of their art, numerous painters such as Lee Lozano, Jack Whitten, and Ralph Humphrey re-admitted proscribed elements of space, facture, and association in order to re-complicate the possibilities for experience. More recently, 1970s abstraction appears to act as a model for younger painters such as Patrick Brennan, Ariel Dill, and Stacy Fisher, who are eager to re-invest the plane with discursive and affective potential even as it interacts with spatial and social contexts. These two waves of re-engaged tradition add to an understanding of late-20th- and early-21st-century abstract painting that is already in a process of enrichment but that still can be fleshed out with underexamined connections and trajectories.

Casey Collier, Independent Consultant for LIFEWTR/PepsiCo
Artist Incubation Center

LIFEWTR is a premium bottled water produced by PepsiCo. The brand was created to showcase
sources of creativity by collaborating with artists in label design. In 2017, LIFEWTR hired Collier as a consultant to develop an Artist Advancement Program. The vision of the program was to foster the LIFEWTR artists and support them in realizing their dreams and professional development. During an interview process with the artists, Collier found the following issues:

- Artists are unhappy with their digital presence.
- Many artists are not represented by a gallery.
- Artists do not have business skills in marketing, finance, legal, and strategic planning.
- Artists expressed a need to network with curators, collectors, and brands.
- Artists expressed a lack of resources such as studio space.

With findings from his work with LIFEWTR, Collier is developing an incubation center for artists. This program provides an unparalleled platform that would encourage and support artists in their artistic journeys. The incubation would provide artists with resources, business/marketing training, access to brands, and a community of artist peers. Collier is in the process of developing this idea to launch in Birmingham, Alabama.

Dylan Collins, West Virginia University School of Art and Design
Pixel to Hand (and Back Again)
This paper explores the intersection of traditional fabrication processes (like casting and mold-making) with digital fabrication processes (such as 3D printing) in the context of a sculpture program. As emerging technologies have become more accessible in terms of cost and ease of use, Collins integrated this particular avenue of investigation into his studio practice. In turn, his students are now delving into this confluence of handmade and virtual approaches, as their digitally generated parts are transformed into components made from iron, bronze, aluminum, rubber, plastic, and a variety of other materials. This mode of working has positively altered student outcomes and opened up new creative possibilities, while underscoring the mutually generative aspects of teaching and art-making.

Flint Collins, Spalding University
Purposive Perturbations: Art and Eco-Horror in the (Petro-)Capitalocene
In response to the increasing severity of global threats posed by petrocapitalist ecocide and catastrophic climate change, a number of contemporary eco-artists have produced works that prominently feature horrific imagery or horror-themed elements. Correspondingly, the critical assessments of such artwork and the philosophical discourse that informs them are often tinged with the language of horror. These recurring patterns of graphic and discursive intensification with regard to the grim realities of environmental devastation are representative of the hybrid genre of eco-horror, concerned with inciting potent feelings of fear, shock, or disgust toward humankind’s infliction of harm on one another, non-human organisms, and their physical surroundings. This paper examines the representational structure and ethical implications of specific examples of eco-horror-themed art and considers how they connect with other related forms of visual culture and pertinent scholarship about ecological degradation, global climate change, and environmental injustice. It argues that eco-horror art uses disturbing propositional content to elicit moral concern, prompting a kind of purposive perturbation that involves visual recognition of human causality, proximity, and irresponsibility regarding the harm-producing assemblages of the (Petro-)Capitalocene.
Carlos Colón, Savannah College of Art and Design
An Art Education for the 21st Century: Taking Stock + Proposal
This paper takes a quick look at bfmaphd.com and at the written manifestos of Ruby Lerner, founder of Creative-Capital.org, and Deborah Obalil, President of AICAD, as published in Ruby’s essay “The Art School of the Future” and Deborah’s response making a case for how Ruby’s vision already exists. Colón then considers a working proposal for art education that empowers students and artists to define their own measures of success as they pursue fulfilling careers.

Dina Comisarenco, Instituto Nacional de Bellas Artes y Literatura (INBAL)
Painting to the Sound of Concha Michel’s Voice: “The Deepest Root of Solidarity” in the Work of Frida Kahlo and Aurora Reyes
The folklorist peasant organizer and essayist Concha Michel was a leading figure in the artistic and political milieu of post-revolutionary Mexico. Her innovative ideas about the original solidarity of the sexes, the distinctive value of motherhood, and the denunciation of war and violence against women are some of the themes for which Concha fought throughout her life and which she articulated theoretically in several of her writings. Starting off from the assumption that she and two of her friends, the renowned visual artists Frida Kahlo and Aurora Reyes, constituted an intellectual circle with distinctive characteristics on its own, this paper studies these concepts as the interpretive basis for approaching both the affective and cognitive tools characteristic of women artists close to the so-called Mexican Renaissance during the 1930s. It also studies some of the works produced by these creators around that time.

Karen Cordero, Universidad Iberoamericana Mexico City
Textuality as a Feminist Strategy in the Work of Mónica Mayer
A key aspect of the feminist movement of the 1970s and 1980s was the opening up of possibilities—in consciousness raising groups, visual and verbal creation, and public acts—for giving voice and representation to women’s subjectivity and experience. As Mónica Mayer (b. 1954, Mexico City) came of age as a feminist artist in this period, in parallel to her involvement in the feminist movement, writing became a key part of her artistic production, through journals, the integration of text into visual and performative works, her involvement with various communicational media, the beginnings of her archival practice, as well as the publication of articles and essays. The recent compilation of her writings, as well as careful attention to the incorporation of textuality into her drawings and installations, allows us to explore the different ways in which Mayer uses language, ranging from poetic and symbolic to colloquial and strategic. This paper analyzes these diverse dynamics between the visual, the verbal, the spatial, and the social in Mayer’s production, in order to suggest some conclusions about the roles of writing in her work and their dialogue with other processes in the feminist movement and the work of other artists.

Gabe Cortese, University of Central Florida
The Male Body and Sexual Identity: Queering the Male Image
This study examines queer artists and how their use of subject matter mirrors their identity.
Cortese defines the term “queer art” and investigates how this term came to be by using examples of artists predating the movement’s beginning. In this study, he examines Francis Bacon and Robert Mapplethorpe and contrasts the two artists to see how their approaches to representing sexual identity are similar and different. By researching queer artists and analyzing their work, Cortese applies it to his own work and sees how their influence has affected his practice, in both form and content.

David Court, The University of Tennessee at Chattanooga
When Objects Become Form
Considering legacies of the readymade, the minimalist object, and institutional critique, Court discusses practices that hone in on contemporary sociopolitical concerns through the display of objects. Drawing on theoretical perspectives including Juliane Rebentisch’s aesthetic theory of installation art and Joshua Simon’s neomaterialism, Court considers frameworks for understanding the exhibited object at the intersection of the narrative display of artifacts and the poetics of aesthetic understanding as these conventions operate in contemporary exhibition-making. Focusing on implications for critical practice, this approach foregrounds how contemporary artists engage with objects on aesthetic, materialist, or forensic terms, as evidence or traces of the social, political, and material realities through which they are produced, circulated, and encountered.

Jennifer E. Courts, The University of Southern Mississippi
Agnès Sorel and the Politics of Sex, Skin, and Sanctity
Agnès Sorel (1422–1450), mistress to the French king Charles VII, was notorious for her lavish and scandalous choices in fashion that featured dresses opened in the front to reveal the entirety of her breasts. Jean Fouquet’s famous painting of the Virgin in the Melun Diptych is reportedly took inspiration from the royal favorite and her bared torso. Although Agnès was the subject of scandal within the royal court, this paper argues that she sought to redress her reputation for carnal immorality through devotion to holy women who blended sexuality and sanctity, including Mary Magdalene and Susanna. Her untimely death at the age of twenty-eight immediately caused speculation that the royal favorite was the victim of poisoning. This project explores visual evidence of a quasi-religious cult to her memory, in the decades after her death, that celebrated Agnès Sorel’s blend of sensation and spirituality as the driving force in the political and economic recovery of France after the Hundred Years’ War.

Caroline Covington, Pellissippi State Community College
Mind Diagraming: Visually Rendering Characters in Conflict
Mind Diagraming describes a body of work developed from direct collaborations with English faculty members. The work combines psychological and organizational techniques such as mind maps, memory palaces, and trigger objects to realize visual renderings of the inner states of famous characters from literature. This collaboration picks up where literary analysis stops. Literary analysis often looks at a character—his/her dynamism or static character, flatness or roundness, his/her potential for change—and this series translates that analysis of the mental state of characters in midst of conflict into sculptural objects. What’s interesting about a character in these moments of conflict is how the character reacts to the conflict. Do characters
change as a result of that conflict, or, despite what we expect, remain stalwart in their positions? The visual renderings represent a broad snapshot of the character’s inner state just as he/she encounters or engages in external or internal conflict. These are often the most dramatic and most human moments that become a part of our larger cultural lexicon, and we often look to these characters as examples of what to do, or not to do, in our own lives.

Laura Coyle, National Museum of African American History and Culture
A Photograph Album and Black Waterbury, Connecticut, 1890–1910: A Case Study
The people in thirty photographs in an album at the National Museum of African American History and Culture (2009.31.1-31) invite a close look at their portraits and rediscovery of Waterbury, Connecticut’s, black community around 1890–1910. To understand the album, the community it represents, and the role and meaning of photography for African Americans, Coyle’s approach combines historical research, creative storytelling, visual analysis, and awareness of how photography functioned as a social practice. This presentation is a case study that considers the images and biographies of sitters and their families who had strong ties to Waterbury, Connecticut. The album, however, is more than the sum of its parts. Viewers would have savored the images, which the owner would have presented with stories grounded in specificity that weave together biography, family history, the church, social life, education, and work. Martha Langston calls this characteristic of photograph albums the “orality of albums.” African Americans also used photography to seize control of their images and create their own narratives, challenging stereotypes and demonstrating to themselves and others who they were and aspired to be. This album, therefore, is a vehicle for storytelling, preserving history, creating identity, challenging prejudice, and promoting values.

Arden Craft, The University of Tennessee at Chattanooga
Constructions of Personhood: An Exploration into Artist James Luna’s Work, The Artifact Piece (1986)
This paper explores artist James Luna’s 1986 performance, The Artifact Piece, in relation to the appropriation of traditional Native American customs in mainstream culture. In the piece Luna used his body as an installation in a display case filled with various “Indian artifacts,” with a strip of leather cloth covering his genitals. Visitors to the museum were then invited to come speculate at a “real American Indian.” By analyzing the pop culturalization of Native American ritual and bodies, Craft considers how Luna perceives misconstrued personhood in an academic environment, along with how Native peoples institutionally are presented as artifacts of history as opposed to members of contemporary society. Craft begins by examining the satirical use of images taken from Native culture displayed in The Artifact Piece and Luna’s multifaceted work, 2 Worlds (1990) to formulate the argument that the mass misappropriation of Native livelihood in society created a space that allowed Luna to perform The Artifact Piece seamlessly. Craft concludes that the body of a living man was taken without question as a visual artifact of history, displaying ethnic difference as a result of the normalization and romanticization of Native practices in institutional and cultural circles.

Vanessa Cruz, University of North Florida
Opening Golden Doors: The Challenges and Opportunities of Creative Collaborations
What are the magic ingredients for a successful collaboration? This panel explores the experiences of two colleagues—a Fine Artist and a Digital Media Designer—that started a conversation three years ago and continues to feel inspired by creating several collaborative projects. As they experienced creative times trying to figure when “one started and the other ended,” they opened the boundaries and experimented with each other’s medium. They felt they were both learning a new language, as each one was confronted with an unfamiliar medium—and sometimes some of the dialogue got lost in translation. As they stumbled over each other trying to learn and adapt to the fluency level of their partner, they learned much about each other’s talents. At the same time, they understood what their students might feel when entering their classroom with the expectation to learn a new visual language as they are expected to create innovative work. Four projects and several exhibitions later this collaborative journey continues.

Jeffry Cudlin, Maryland Institute College of Art, Curatorial Practice MFA

Uninvited Guests: Community Engagement, Social Practice, and the Locked Gallery Door

Following the rapid institutionalization of social practice over the past decade, art schools have increasingly encouraged students to work off-campus in urban neighborhoods. Yet the resulting artworks, programs, and documentation are typically displayed in college galleries, far from the sites of their creation. This paper examines strategies for educators guiding students through collaborative work in communities that results in exhibitions that—no matter how well-intentioned or accessibly framed—end up speaking largely to specialized audiences in academic spaces. Several curatorial projects created within the city of Baltimore by students from Maryland Institute College of Art’s (MICA) Curatorial Practice MFA program are offered as examples of attempts to balance the needs of community partners, the learning outcomes of academic programs, and the culture of display in traditional white-walled galleries. Ultimately, while asking students unfamiliar with a city to create relationships with its long-term residents in the name of art and education can be fraught, the process echoes existing problems within social practice, community art, and placemaking exhibitions generally.

Jeremy Culler, University of South Carolina Aiken

Livio Orazio Valentini and Alberto Satolli: A Multi-Genre Study of Orvieto, Italy, and its Art and Architecture

When the modern artist Livio Orazio Valentini returned to Orvieto, Italy, after a residency in Rome, he turned his attention to the site-specific work of Fra Angelico, Benozzo Gozzoli, Lorenzo Maitani, Lippo Memmi, Andrea Orcagna, Andrea Pisano, Ippolito Scalza, and Luca Signorelli. Valentini’s exploration of their contributions to Orvieto’s rich artistic heritage led to a lifelong pursuit of cultural awareness, self-reflexive discovery, and sense of belonging. While Valentini’s retooled focus of the spatial, cultural, architectural, and artistic heritage of the city led to approximately 50 years of renderings of its spaces, surface textures, geological formations, historical sedimentary strata, and art and architecture, his relationship with the Umbrian architect and urban theorist Alberto Satolli developed. In this paper, Culler addresses how the relationship between Valentini and Satolli connected them to their urban environment—one comprised of historical layers from antiquity to the late 20th century—and led to a multi-genre collaboration and hybrid study of the city. Culler then covers specific
features of this study, *Orvieto: progetto per città utopica*, connecting the prints and paintings by Valentini and the urban theories and architectural designs by Satolli to the art and architecture of Orvieto.

Lucy Curzon, The University of Alabama
**Living in Queer Time: The Photographs of Del LaGrace Volcano**
This paper examines the photographs of the intersex artist Del LaGrace Volcano as a context for exploring the temporality of queer lives. Volcano’s images capture significant life events, including Volcano’s own coming out, their entrance into parenthood as a “MaPa,” and even the effects of aging on the queer body. Positioning themselves as neither male nor female, husband nor wife, mother nor father, Volcano documents their life “outside the borders usually imposed by obedience to the binary gender system that only validates the existence of male and female.” Using Volcano’s images, this paper questions the idea of temporality as a natural phenomenon. Biography is conventionally charted from babyhood to youth, youth to adulthood, marriage to child rearing, old age, and death. Yet this is not the case for queer people. Our temporalities can be complicated—first and foremost—by marriage and reproduction. Marriage equality is not universal, and reproduction can never be guaranteed. Yet the fact that what J. Jack Halberstam has called “queer temporality” diverges from mainstream (i.e., heteronormative) experiences of time nonetheless remains largely invisible. But Volcano’s images, Curzon argues, make queer time evident; they powerfully re-define temporality as a socially contingent, queer-able phenomenon.

G. James Daichendt, Point Loma Nazarene University
**What’s in a Title? The Developing Role of an Artist-Critic in the University**
Identity is incredibly important for the university arts professional because it’s how we perceive and express ourselves within and outside the university environment. Often we are limited to what we create and what we teach but it’s not necessarily in that order nor is it accurate. Dual roles across departments, the changing role of the arts professor, and non-traditional positions have challenged the notion of the studio arts instructor and whether institutional expectations are the best way to think about the future of the arts in higher education. As a veteran arts professor, dean, art historian, art critic, and artist, Daichendt’s role is not as straightforward as he originally thought it might be as an undergrad studio arts major. Through a series of significant streams in his education and personal life, including successes and failures in the academic and professional art world, a new identity emerged that is not represented in search profiles, academic departments, or administrative positions. This presentation addresses the importance of re-thinking 21st century arts instruction while simultaneously sharing the presenter’s construction of a new identity.

Jessica Dandona, Minneapolis College of Art and Design
**The (Re)birth of the Nation: Medicine, Maternity, and Regeneration in Fin-de-Siècle France**
“Finis Galliæ! It’s the end of the Gauls!” Dr. Jacques Bertillon exclaimed passionately on the front page of the French daily *Le Temps* in February of 1897. Relying on a statistical analysis of France’s declining birthrate, Bertillon sounded the alarm concerning the country’s future as an economic, political, and even intellectual power. Drawing on Neo-Lamarckian theories
regarding the impact of environment on living organisms, reformers such as Bertillon and Adolphe Pinard, France’s most celebrated obstetrician, would focus their efforts on regenerating the French “race” by regulating conception, birth, and early childhood. At the center of these overlapping discourses of nationalism, pro-natalism, and Republicanism was the French mother. Subject to ever-increasing regimes of surveillance, discipline, and coercion, the maternal body was understood as both a potential source of degeneration and as a site of regenerative promise. In this paper, Dandona explores the mapping of the female reproductive body in the visual culture of fin-de-siècle medicine. Through an analysis of anatomical models, “flap anatomies,” teaching “manikins,” and published illustrations, she considers the ways in which the layered, fragmented, and disarticulated representations of the female form that proliferated in this period parallel and even foreground developments in the material practice of medicine.

Stephanie Danker, Miami University
Civic Engagement through Myaamia Culture and Imagery Curriculum Development and Implementation
The Myaamia Center exists on campus at Miami University to advance the Miami Tribe of Oklahoma’s language and cultural revitalization efforts; it is the research arm of the Tribe. The Myaamia Center is open to partnering with faculty on projects related to the mission of the Center. There is need for art education students to engage in strategies for teaching about a culture other than their own. In a junior-level Art Across the Curriculum methods course, art education majors learned directly from Myaamia Center staff and Tribe members about significant representative parts of their culture and imagery. Students collaborated to create a sequence of lessons to address 4th grade social studies and art standards. They implemented their curriculum, teaching every 4th grader in the local school district. Reflection and consultation with the Myaamia Center continued throughout the semester. Several students expanded on their interest in Myaamia culture by attending the Miami Tribe Winter Gathering in Miami, Oklahoma, in January 2019. This presentation discusses evolution of research surrounding curriculum development and student impact of learning and teaching about Myaamia culture and imagery. Relationship building is emphasized as key to creating an effective multidisciplinary partnership within a community.

Kimberly Datchuk, University of Iowa
The Effect of Female Leadership on Inclusive Exhibition Practices at Academic Museums in the 1970s
Representation matters. Taking the University of Iowa Stanley Museum of Art as a case study, Datchuk analyzes the effects the first female director had on exhibition decisions at the institution in the 1970s. This decade was an exceptional time in the museum’s history for showcasing the work of female and minority artists. From 1973 to 1977 in particular, the proportion of one-person and group exhibitions featuring only works by these traditionally under-represented demographics reached thirty percent, a percentage that unfortunately remains high by today’s standards. Perhaps unsurprisingly, a female director and a female curator of collections steered the museum during these years. Despite the Stanley’s inclusive exhibition roster in the 1970s, the high ratio of exhibitions featuring women and minority
artists dropped sharply in the 1980s. By comparing the Stanley’s exhibition history and leadership to that of similar institutions during the same period, Datchuk argues that the 1970s was a sympathetic time for women and minorities at the Stanley because two women led the institution.

**Bill Davis, Western Michigan University**  
**No Dark in Sight: Light and the Night It Transforms**  
Warning: “Artificial light causes cancer, dementia, and diabetes. Ask your doctor before using light. Is natural darkness the right treatment for your community and you?”—This message paid for by everyone. When night looks like day, we have a problem. Davis makes artwork to prove it. Funded to create “No Dark in Sight,” a photographic project to exhibit light pollution and skylow—from Perú to Vegas to Chicago and beyond—Davis treks through snow banks, casinos, stadiums, wind farms, rain forests, sacred valleys, and more to convey why the troposphere is overly lit, the biosphere glows, and night earth is too bright. In this session, he shares photographs that convey how artificial light manages and betrays society. Davis has stepped out of the studio and into his community to ask, “Is the Anthropocene our next epoch or last? Could Van Gogh paint ‘Starry Night’ today?” Artificial light draws us closer to the sixth (and human) extinction. “No Dark in Sight” seeks to slow this downward spiral. Davis was trained to write with the light he now defines as a frenemy. We need artificial light, but not if it blinds us from its effects.

**Courtney Davis, Utah Valley University**  
**Cultivating Excellence, Ambition, & Optimism through the Roots of Knowledge**  
The Guardian called it “the most impressive and significant project in the last 100 years.” CNN heralded it as “inspirational” and “a work which embodies the nation’s best qualities: excellence, entrepreneurship, ambition and optimism.” The work is the Roots of Knowledge (2016), a 10’ x 200’ stained glass panorama installed at the Fulton Library at Utah Valley University, which chronicles the history of human knowledge and progress. Comprised of 60,000 individual pieces of glass (as well as additions of rock, fossils, coins, meteorite, and petrified wood), the project was overseen by creator Todd Holdman and lead artist Cameron Oscarson, who were assisted by 40+ artists, 350 students, and 26 UVU professors. This presentation focuses on the sources, development, and completion of the Roots of Knowledge windows, a collaborative and cross-temporal masterwork that exists on a variety of platforms from physical to digital. The author considers the complex relationships related to viewership, cultural appropriation, and university identity, as well as the power (or even the obligation) of this magnum opus to transform, legitimize, enlighten, and educate within the context of higher and community education.

**Victoria DeBlasio, Masters in Art History at Florida State University**  
**See-Through Structures: George Fred Keck’s Archetypes of New Domestic Modernism**  
 Constructed for the 1939 Chicago World’s Fair, George Fred Keck’s entries The House of Tomorrow and Crystal House are essential case studies for understanding shifts in design of domestic architecture. This paper addresses the rise in new forms of architectural design that serviced contemporary needs of interwar and postwar audiences. Historians of architecture
touch upon shifts in utilitarianism of domestic spaces during this period. DeBlasio argues that Keck’s homes are archetypes for discussion of functionalism and formalism, mirroring this shift. To the extent to which both structures succeed in the wake of innovative architectural components, DeBlasio discusses that Keck constructed inventive living spaces for modern families, situating Keck’s influence through both formal and theoretical analyses of the structures. She addresses Keck’s use of prefabricated materials and elements of European-inspired design as facilitators of a vanguard approach to constructions of American domestic space. Treatment of material and efficient use of space correlate to innovative models of the New Bauhaus in Chicago, to which Keck had involvement as lecturer of architecture. DeBlasio argues that Keck, through both exposure of his structures and career at the New Bauhaus, influenced a new generation of architects, perpetuating a legacy of experimental design of domestic spaces.

Meaghan Dee, Virginia Tech
Making Virtual Reality a Reality: Applying Augmented and Virtual Reality Technologies to Real-World Projects
Dee showcases several projects that demonstrate how design can be integrated across augmented, immersive, and virtual environments—and their relationship to education and research. She starts by sharing her university’s augmented reality solution for the NASA SUITS (Spacesuit User Interface Technologies for Students) Design Challenge. For this a team of faculty and students designed a space suit information display within an AR environment. The intention of the display is to aid astronauts in performing spacewalk tasks. Dee explains their process for developing this project and what the team learned about UI/UX for AR environments. Another project Dee presents is Poe’s Shadows, which is an immersive theatrical installation drawing from the works of Edgar Allan Poe. For this project, the team of designers, creative technologists, and performing artists examined the concept of “shadow” through text, image, and sound. The project uses 360-degree video projection and spatial sound across 140 loudspeakers. They worked with a team of students who recorded the audio pieces that were played back in this immersive environment. They engaged with software and cutting-edge technologies, but the focus was on the project itself. However, these events would not be possible without engaging with new tools.

Lorene Delany-Ullman, Saved: Objects of the Dead, A Collaborative Photography and Prose Project
see: Jody Servon

Annie Dell’Aria, Miami University
Image, Text, Place: Public Sculptures of Words in the Age of Social Media
Texts often occupy or accompany images of places. From the map legend to the travel book caption, texts on or near images of places delineate boundaries, claim territories, render power visible, or geographically orient viewers. In the age of Instagram, Snapchat, and other social media platforms, texts now also increasingly sit on top of photographic images of place, superimposing the caption’s descriptive power with the photograph’s depth of space. Arising concurrently with this screen-based collapse of text and place on images at the scale of the
screen, public sculptures of free-floating texts have proliferated, often inspired by Robert Indiana’s signature LOVE sculptures from the 1960s and popularized through social media. This paper explores the phenomenon of text-based public sculpture in the age of social media in order to situate these artworks within a body of public art practice that imagines the city as an image. In doing so, Dell’Aria argues that three-dimensional lived space is not only flattened into an image, but the city is rendered into a mere background for individual consumption. This paper also considers the text-based public art practices of artists like Martin Creed and Lawrence Weiner as counterexamples to this neoliberal, tourist-driven trend.

**Jenevieve DeLosSantos, Rutgers University**

**Digital Pedagogy in the Analogue Classroom: A Case Study in Using Digital Tools to Replace the Survey Textbook**

The object as the center of art historical inquiry has long been at the core of our field. The needs of the large survey course, however, have traditionally relied on the use of a massive chronological text that literally flattens the objects we teach into off-scale reproductions accompanied by passages of dense, descriptive text. This paper explores the possibilities of what moving away from the survey textbook and toward digital platforms enables in the classroom. In both theoretical terms and through a pragmatic discussion of her own course as a case study, DeLosSantos discusses the myriad ways using open-access materials and digital tools can open up new pedagogical pathways. Considering both the layout and the content delivery of traditional survey textbooks, she explores how replacing this resource can encourage students to tap into different modes of learning. DeLosSantos shares specific strategies she employed during class sessions and discusses the ways in which they were activated using a variety of online resources in lieu of traditional textbook readings. More theoretically, she explores the increased potential for encouraging object-based study and close looking skills via the use of videos, interactive sites, and in-class response systems.

**Wendy DesChene, Auburn University**

**Please BUG Me!**

Termites and insects of all types make our planet healthy. Without them there would be no pollination, waste would pile up, the food chain would disappear, and the planet as we know it would cease to function in ways that support life. One of the largest problems of climate change and other issues of the Anthropocene is the fact that there are so many systems linked together in our environment that we don’t understand. We are destroying delicate systems and cannot begin to comprehend the consequences. This paper examines ways that artists can use their skills and methodologies to connect humans back to the systems that support them.

**Dylan DeWitt, University of Arkansas School of Art**

**The Multiple Overlapping Essences of Drawing**

Trained as a student in representational drawing, DeWitt’s artwork evolved to focus on site-specific installation and experiential forms of art. But in 2014 he was asked to develop curriculum and lead a Drawing program at the University of Arkansas School of Art within a nominally interdisciplinary degree program alongside other medium-specific disciplines such as Painting, Printmaking, and Ceramics. Since then DeWitt has sought to develop an identity for
this program that can justify its name “Drawing,” while at the same time remaining expansive, porous, and open to creative forms involving performance, installation, or social interaction. His guiding principle has been to conceive of drawing not as a rigid category but as an archetype—a way of thinking we tend to slip into when we recognize cues of “drawing-ness.” These cues are not exclusive and singular, but inclusive and manifold—we may recognize drawing-ness by use of line, for instance, or transparency, monochromacy, or by use of paper. The list goes on. This presentation details DeWitt’s efforts to establish a drawing program by these principles, shares student work, and relates how developing this program has in turn influenced his own artwork.

Elizabeth Di Donna, Florida State University

There and Back Again: Helping Students Preview Their Future Professional Selves

In order to ready students for a highly competitive job market, colleges and universities are steadily identifying the need to expand professional development offerings for students. Research has shown that there are often large gaps between what students are prepared for and what successful career pathways require. Faculty are recognizing that it is not enough for career advisors to assist students, but that student support must be integrated into the academic experience itself. Courses within the art curriculum allow faculty to work directly with students to discover their interests, strengths, and weaknesses, and provide the necessary guidance and support. To bridge the gap, the Department of Art at Florida State University created a one-hour course, Success Strategies, which introduces professional practices early in the curriculum. This course helps beginning students establish a direction by identifying values, practicing goal setting strategies, exploring career options, and introducing networking skills. By introducing professional practices in the first year, students feel more confident in their choices and gain skills to move forward with their career goals. This paper reflects on the progression of the Success Strategies course, what has been learned since its launch, and what changes could be made in the future.

Brooks Dierdorff, University of Central Florida

Notes from the Field: Combating Empty Images through Sculptural Form

Dierdorff’s research pursues ideas related to photography, ecology, and landscape. Thinking critically about the production, consumption, and distribution of images is absolutely crucial in understanding our current historical moment and understanding our relationship to a planet in crisis. Specifically, Dierdorff is interested in images of nature to which we have become visually immune. This numbness to images is the catalyst for his work. Dierdorff’s artwork most often takes the form of an installation, staging unexpected encounters with the images that push against the interpretation of a photograph as fact, offering up each work to conceptual consideration through sculptural treatment. Through this intersection of photography and sculpture he highlights the image’s materiality and activates the viewer’s awareness of these materials and of their own processes of perceiving. At its core, Dierdorff’s work brings form to the vacancy that empty images have left and investigates the photograph’s hold on how we perceive, and interact with, the world around us.

Sara Dismukes, Troy University

One Class, One Rubric
Several years ago Dismukes developed a course rubric for a junior level design course that she teaches. The rubric is introduced at the beginning of the semester, and it is used to evaluate each project. The criteria it covers include: grid, type, image, concept, research, and craftsmanship. Dismukes continually references this rubric during her engagement with students as they are developing projects, and it serves as a checklist as they are working independently. It has been invaluable in streamlining her grading process as well as providing useful feedback to students about their successes and shortcomings within each graded project.

Angela Dittmar, Southeast Center for Education in the Arts at The University of Tennessee at Chattanooga

The Art of Balance: Caring for Physician and Patient, a Partnership among the University of Tennessee College of Medicine, Hunter Museum of American Art, and the Southeast Center for Education in the Arts

Developed in partnership among The University of Tennessee College of Medicine, the Hunter Museum of American Art, and the Southeast Center for Education in the Arts, The Art of Balance: Caring for Physician and Patient is designed to build physician resiliency through the arts and programmatic focuses on reflection, teamwork, and empathy with the end goal of overcoming physician burnout. Sessions are comprised of two to three main sections: engagement with a work of art in the collection of the museum that allows for individual reflection around prompts that connect themes of the artwork to themes in a clinical setting as well as discussion in both small groups and as a whole; a transitional activity that may involve drama-based strategies, individual exploration of the museum, or small group activity; and time to collaborate on a creative prompt in the museum studio. Throughout, students are invited to reflect, record, and share impressions, which allows for the medical and arts facilitators to continually refine the sessions to best meet student needs. This presentation unpacks a sample session of this teaching project and how the program supports varying needs related to physician burnout and overall social-emotional well-being of medical students through the arts.

Hamlett Dobbins, University of Memphis

Collaboration in the Classroom

Collaboration has long been a model for artists, from Warhol and Basquiat to Tim Rollins and K.O.S. In “Collaboration in the Classroom,” Dobbins discusses the methods of hardwiring the collaborative process into the workings of his drawing classes. He has done this as Special Topics classes where the students worked collaboratively for the entire semester as well as in short collaborative sessions worked into the larger semester experience. Dobbins also discusses the ways that collaboration fits into his own practice.

Matthew Donaldson, University of South Carolina Upstate

From the Ground Up: Organizing an Effective Web Design Course

The need for designers to understand basic web design fundamentals is becoming more and more prevalent, as evidenced by the significant number of job postings that now list this very skillset as a requirement. However, the realm of web design is quite vast and often proves difficult for beginners to traverse. Donaldson attempts to simplify this process by combining a
modified bootstrap grid system and basic HTML and CSS to ensure that students are capable of building a responsive website from the ground up by the end of a single semester. Each student is given the tools to be able to leave the classroom and confidently state “knowledge of HTML and CSS” on a resume.

Lisa Dorrill, Dickinson College
Highway Mania: Paintings and Prints of Cars and Car Accidents in the 1930s
During the 1930s, an alarming number of Americans were involved in car accidents, with 37,000 deaths in 1935 alone. Through editorial cartoons, tabloid news, insurance manuals, and educational films and cartoons, Americans became aware of this tragedy, and they increasingly favored regulation over freedom. New traffic safety centers advocated rigorous motor laws and driver education, as well as improved road designs and traffic signals. Artists explored this car crash crisis through a range of paintings and prints, from rural scenes (Grant Wood, Death on Ridge Road) to urban views (Benton Spruance, Highway Holiday). Through images of mangled cars and bodies, reckless drivers, pedestrians mowed down by automobiles, and the skeletal figure of Death at the wheel, artists illustrated the fear and anxiety felt by many Americans toward driving. In contrast, advertisements and expositions presented driving as modern and safe. At the World’s Fair of 1939–1940, GM’s popular Futurama exhibit envisioned cars gliding along an elaborate highway system, while Ford’s Road to Tomorrow exhibit allowed fairgoers to ride on a sleek clover leaf ramp. This paper examines images of cars and car accidents as manifestations of changing attitudes toward both cars and the act of driving in the 1930s.

Craig Drennen, The History of The Hambidge Center
see: Jamie Badoud

Laura Drey, From Houston to Chicago; Rethinking Sustainable Art Practices as Mother Artists
see: Jessica Mueller

Evin Dubois, Paducah School of Art and Design at West Kentucky Community and Technical College
Handling Others: Bravado, Body, and Feathers...
Through intense confrontations of materials, process, and form, Dubois’s practice has fixed itself on the deconstruction and narrative of the often-brash behavior that is masculinity. Confronting the tension between the body and identity, his work utilizes a series of symbiotic structures of attachment such as adornments, dress, and excessive ornamentation. This bricolage process and grotesque surface builds up a body, and the figures he creates are able to semiotically develop their sexuality while flirting their way through queer culture and existence. Invested in gestures, portraiture, and the figure, these macho representations are caught between a unique moment of aggression and fulfillment, and display the exchanges of marks, material, and our physical friction. What emerges from this is an intimate and revealing look at this conflated identity, the search for belonging and brotherhood, and the possibilities of an exhausted body. By adorning this sensibility, a bravado is built up and broken down as a new form to gaze upon emerges, allowing us the opportunity to experience an other’s presence. This presentation interrogates this unsolved potential, fractured function, and the desire for
conclusion from angels that fall and fail again and again.

Isaac Duncan III, Duncan Sculpture and Services
The Artist Perspective in Public Spaces
The artist perspective must always be included when looking at how and why public artwork is criticized or discussed. It is Duncan’s view that “art in public places” is as important as “public art” and should not be looked down upon for its services to a community. Artworks add to the visual fabric of communities, they create areas for strangers to dialogue, and they give alternative pathways for one’s routine. The artist has the responsibility to ignite conversation and play a role in the community that they decide to exhibit in. It is Duncan’s intent to add to the overall panel with the perspective of an artist who believes in the power of the arts and community.

Christian Dunn, Jacksonville State University
Grade Expectations: Specific Grading Criteria Increases Quality While Decreasing Anxiety
With piles of ungraded projects, papers, and/or quizzes stacked up, and students needing feedback on their work, the process of grading, and the mental (and often emotional) effort it requires, is daunting—even when using a rubric. This is a familiar struggle for many educators. Using a traditional rubric, the process of grading is still a challenge and somewhat subjective. Dunn posits that a solution is to adopt and implement a system of specification grading across design courses. Dunn juxtaposes his old rubric and grading system with specification grading and discuss the pros and cons of each as he has implemented them in an upper-level graphic design course. Dunn also presents student responses to this method as opposed to a more “traditional” way of grading.

Erin Dunn, Telfair Museums
The Open Road is Under Construction: Female Photographers and the Road Trip
Aperture Foundation’s 2016 exhibition The Open Road: Photography and the American Road Trip featured photographs by 19 national and international photographers working from the mid-20th century to the present day. The exhibition presented the road trip as a genre in photography and displayed bodies of work inspired by journeys across America. As the lead curator for the presentation of the traveling exhibition at Telfair Museums in 2018, Dunn became acutely aware of the lack of diversity in terms of the representation of women and artists of color in the exhibition, which in many cases was not as much an intentional omission as it was a testament to the fact that the road trip, while seemingly open and available to all, was historically and culturally reserved for white men. In this paper, Dunn examines the social circumstances that denied female artists the same literal and metaphorical freedom of traveling unfettered as their male counterparts. The paper also explores several female photographers not included in The Open Road, but who also utilized the road trip as their subject matter, including Elaine Mayes’s Autolandsapes (1971) and Joan Liftin’s Drive-Ins (2004) series, among others.

Jonathan Durham, Auburn University
Sculpture, 3D Spatiality, and Digital Disorientation
This presentation examines the utilization of 3D technologies in teaching beginning and advanced courses in sculpture as well as its usefulness in the understanding of contemporary theories of bodily orientation and identity construction. The presentation moves through the processes of working with 3D object files in tandem with more time-honored subtractive carving methods in wood and plaster. Carved objects are scanned with photogrammetry software and 3D printing is employed at regular intervals to generate plastic prototypes for hands-on inspection and problem-solving. The presentation explores the power of CAD tools for CNC cutting/milling to create unique and complex contours sourced from 3D object meshes. The processing of an object into slices for printing is discussed in terms of layering, sculptural syntax, and the understanding of space as not just a “container” for objects but the primary material for the sculptor to manipulate. A conceptual supplement to the physical and virtual studio is introduced in the context of recent phenomenologically based theories in feminist critique that explore orientation vs. disorientation and the queering of bodies and objects in terms of what is oblique, off-line, or destabilized from a “normative” space.

Carrie A. Dyer, High Point University

**Process Particles: Embracing Voice and Abstract Thinking in Design Education**

*Process Particles* are experiments, micro studio art, and design techniques involving process and investigation. Embracing a spectrum of studio outcomes that stimulate voice and abstract thinking helps students develop critical portfolio proficiencies. This trajectory connects directly to practical, real-world design and studio problems. While *Process Particles* are small in relation to the whole, they affect the greater experience and quality of a student’s visual aesthetic. Dyer is a designer whose practice crosses over into the studio art, illustrative, expressive, and non-traditional territories of design. Since she started teaching graphic design in higher education in 2005, Dyer found it natural to embrace studio art strategies that challenge the purely digital realm of design education and practice. Within this presentation, Dyer shares meaningful studio art assignments that cross over into design practice, self-directed topics, visual language as voice, and areas of student success within these practices. Samples of assignments discussed include the following: *Layered Poetic Phrase, 40 Page Expressive Book, Making Collection Cycle*, and installation-based approaches to studio practice and design. These projects open students’ minds and allow their work to expand into less traveled areas of the visual arts field.

Dominik Eckel, German Center for Art History Paris (DFK Paris)

**Considering Abstract Expressionism as Dance**

Several painters of the postwar era have laid the canvas on the floor in order to create a new expressiveness. Within this approach, the whole body was determined as the body of dancer by acting and moving on the canvas and now dance floor. This talk considers these processes of abstract painting to be strongly infiltrated by choreographic knowledge. Spontaneity has been deconstructed many times for gestural abstract paintings, but art historians have never gone so far as to consider these paintings as the leftovers of a danced painting process. However, striking parallels can be discovered by looking at canonical questions of dance studies: How can movements be described that do not have a functional purpose but an aesthetic one? Which relation exists in choreographical writings between the flat (book) page, the canvas and dance floor, and the acting body? These questions are raised while examining works and photographs.
of Jackson Pollock and the Gutai artist Kazuo Shiraga. While Picasso, Oskar Schlemmer, and other artists collaborated with theaters for set designs that then showed their formal approach to painting on stage, this talk focuses on the influence and exchange of choreographic knowledge between dance and painting.

Tracey Eckersley, Jefferson Community and Technical College
Splendor in the Vines: Images of Wine-Making and Alfresco Drinking on Roman North African Mosaics
While vintage scenes were depicted in a variety of mediums throughout the Roman Empire, nowhere were they more popular than in Africa Proconsularis and Mauretania (modern Tunisia and Algeria). Archaeologists have uncovered twenty mosaics that portray images of putti or men harvesting and treading grapes. Many of these pavements feature Dionysiac figures, the presence of which has frequently limited modern interpretations to mythological and religious frameworks. The botanical iconography, however, suggests that patrons also considered agrarian economics and social customs of outdoor dining when decorating villas and public baths. Despite ancient descriptions about wine production in the African provinces, scholars have generally considered their industry to be relatively small and locally focused. Recent research by archaeologists Andrew Wilson and Mathew S. Hobson suggests otherwise—that an extensive wine trade generated wealth for the Roman African elite. Detailed depictions of grape-harvesting activities and vineyards, reserved for villa decoration, underscore the important role vintage activities played for affluent homeowners. In contrast, putti picking grapes from ornate, stylized trellises were used to decorate frigidaria and mimic the outdoor settings in which moneyed Romans enjoyed al fresco banquets.

Mary D. Edwards, Pratt Institute
The Vitruvian Man as Christ
This focus of this talk is the Vitruvian Man as interpreted in the Renaissance by Leonardo da Vinci and Cesare Cesariano. At first glance, each artist appears only to illustrate, albeit in different ways, the passage in Book III of Vitruvius’s treatise De architectura where he describes how a man with perfect proportions will fit within both a circle and a square. Even though da Vinci portrays a “mutant man” with one head and one torso to which are attached two sets of arms and legs in a single drawing, while Cesariano depicts two anatomically correct men, each in his own separate field, Edwards argues that via symbolic means, each artist simultaneously portrayed not just an ideal man but Christ himself. The texts that Edwards cites in support of her argument include those by the authors of the books of the Old and New Testaments, Aristotle, the Fathers of the Church, and Brunetto Latini, among others.

Tess Elliot, University of Oklahoma
Art, Information, and Instagram
In a world of algorithms and the burgeoning “internet of things,” our histories, preferences, decisions, even our private domestic conversations are quantified as information bits, creating targetable digital shadow-selves owned by tech giants Google, Facebook, and Amazon without our explicit consent. This constitutes the backbone of our Age of Information, where everything is transformed from the messy real world into exploitable big data. Instagram is the most
powerful platform for image sharing. The uploading of art documentation is popular among artists and art spaces, to gain exposure, to find followers and audiences. What happens to the intrinsic value of a painting when it becomes image information “curated” into a stream of images, juxtaposed between your cousin’s newest selfie and an ad for disposable razors? Has whatever scant trace that was left of the aura of the work of art in the age of mechanical reproduction degraded completely in the age of digital reproduction? Are all forms of communication forms of information transference? Can art, a most subjective form of communication, make a stand in opposition to the onslaught of big data collection? Is the democratization of images as information “good” or “bad” for art? This paper expands on these ideas.

Jarred Elrod, University of Florida
Developing Creative Performers in the Design Classroom
Elrod’s intention is to assist students in cultivating healthy and purposeful relationships between themselves and their work. For students that increasingly self-identify as Generation Z, art direction from a teacher supporting an outcome via a brief is not conducive to sincere follow-through. To move away from art direction, we should create project frameworks that shift students’ primary focus from future outcomes to in-the-moment processes. Removing outcome emphasis makes room for students’ experience of process to inform their own outcomes—shifting the teacher’s role from art director to mentor and the student’s role from production artist to creative director. In order to create these more flexible frameworks, Elrod collaborates with a performance psychologist to incorporate mindfulness-based strategies and other mental skills training techniques into his assignments. He has found that his students are responsive to this approach in a variety of ways. Benefits discusses further include:
1. Alleviation of anxiety from creative blocks associated with mental fatigue, deadlines, concerns about authenticity of ideas (stinkin’ thinkin’), etc.
2. Creation of alternative approaches to ideation via mindfulness as a companion to methodologies such as design thinking or speculative design.
3. Greater diversity of content and media platforms explored on projects.

Ashley Elston, Berea College
Space and Presence in Italian Multimedia Ensembles
A glance at a standard textbook of late medieval or early modern Italian art reveals how the discipline organizes visual culture into a limited number of categories. The recent expanded focus on materiality has offered beneficial new avenues for inquiry but still often relies upon discrete taxonomies—painting, sculpture, architecture. Scholars have long acknowledged that this approach does not fully align with the sacred visual environment of the period. Cases abound to demonstrate that meaningful layering of types of art was far from exceptional. Examples include the tabernacle for the miraculous image of Impruneta, the high altar of Siena cathedral, and Luca Signorelli and Francesco di Giorgio Martini’s Pala Bichi, to name just a few cases in which painting and sculpture were displayed together as constituent parts of a unified project. Juxtaposition of two- and three-dimensional media presented viewers with a disruptively contradictory, yet devotionally productive, spatial relationship with the holy figures depicted. This research considers the ways in which installations of disparate media were
intended to cross-pollinate in late medieval and early modern Italy and explores the utility of multimedia ensembles even decades after the widespread development of effective illusionistic perspectival compositions.

Janalee Emmer, Brigham Young University Museum of Art
Picturesque and Charming: Daniel Ridgway Knight’s Idyllic Countryside
One of the most beloved paintings in the BYU Museum of Art’s permanent collection is Daniel Ridgway Knight’s Premier Chagrin (First Grief) (1892) which depicts two peasant girls sitting in the fields beyond their small village on a cool autumn afternoon, as one young friend gently consoles her companion in her sorrow. The painting—a blend of narrative, nostalgia, and “simple” peasant life—won many awards and was featured in the prestigious Paris Salon of 1892. Knight studied first at the Pennsylvania Academy of Fine Art and then later in Paris. His peaceful and charming scenes provided a sense of calm and security in the wake of both the Civil War (in which he fought) and the Paris Commune. Knight wholeheartedly embraced popular taste and repeatedly produced images that provide a kind of cathartic emotional experience for viewers, who remember similar feelings of sorrow, joy, or friendship. Using Premier Chagrin as a case study, this paper analyzes the critical response to Knight’s sentimental work and the reasons that critics and viewers alike embraced his escapist, picturesque worlds, as well as why this work continues to delight our current visiting public.

Kerry English, Junior Warriors: Creating Community through Terracotta
see: Greg Skaggs

Travis English, Frostburg State University, Maryland
The Past Weighs Like a Magenta Blob: Neo Rauch and the (Im)possibility of Painting History Today
The contemporary German painter Neo Rauch’s work dwells in in-between spaces and times, finding its impetus in the interstices of dominant modes of thought and artistic production, between figuration and abstraction, past and present, and hauntingly personal memory and collective historical awareness. Neo Rauch paints a world brimming with willful and determined individuals who, lost in solipsistic activities (even when their actions are collective) both mysterious and suspiciously mundane, deny the confusion that surrounds them. In Rauch’s fractured space, where landscape, interior space, and flat swatches of color collide without transition, these characters coincide with myriad objects, from banal, if at times obsolete, utensils and tools to strange flows and piles of unidentifiable, often brightly-colored matter. At the foundation of Rauch’s pictorial strategy is an effort to put into play a seemingly endless variety of oppositional tensions, the kind that can only be (or at least best be) mobilized in the realm of painting. By examining the layered legacies employed by Neo Rauch, from romanticism and surrealism to East German public art and visual culture, this presentation considers how history can be painted in the present.

James Enos, University of Georgia
Integrating Network Methodologies
At a time shaped by representational strategies forever in service of impact, benefaction, and
audience beyond art school, this presentation explores how artist-educators build institutional and cultural forms of contextualization. Just how do we frame practical discussions stemming from our understandings of place, the self, and the role of the other early on in art/design studios? To begin fusing such concepts, beyond those traditionally deemed foundational, this presentation shares introductory coursework based upon the uses of classroom gaming and conversational cueing. Further, working towards building generative practices and thoughtful interlocution, Enos shares student examples that evidence initial attempts to voice HyperCultural identities. Finally, highlighting UGA’s progress in piloting “ARST: 2020—Ideation & Methodologies” as a bridging mechanism for engaging making and meaning in concert, Enos welcomes discussion from other programs desirous to introduce more conceptual and relational artist frameworks as part of their generalized knowledge bases, experimenting broadly with spatial politics, locative performance, and alternative processes that source narrative in parallel with experiential learning and project self-direction exercises.

Cyndy Epps, Georgia Southern University

Goals – Surviving What Comes Next

Have you ever looked back and realized that achieving your goals was actually the easy part and that surviving what comes next may actually be the greater challenge? We’ve all set goals and we’ve all achieved them, or we wouldn’t be standing here with our MFA. It wasn’t an easy path; we all had those moments of questioning whether it was worth the price we were paying. But looking ahead to the benefits we thought we would enjoy once we reached those goals and had that MFA, we powered through to finish strong. Only, when we started applying to those dream jobs, we realized that they were still out of reach. Surviving what comes after the MFA seems even more of a challenge—like the carrot just got moved down the road. Although Epps continues to seek that dream job, and in the meantime pays her dues, she is happy to share her successes and failures, her survival tactics and her lucky breaks as she continues navigating what comes next.

Rachel Erwin, University of Alabama Huntsville

Palladio in Venice: Rethinking Architectural Relationships

Palladio’s architectural endeavors in the Veneto region largely consist of countryside villas or grandiose marble churches in Venice proper. Smaller commissions he undertook receive far less attention from scholars. In this paper Erwin examines one such project—his little-known facade of the Scuola dei Mercanti in the Canareggio sestiere of Venice. This particular project, though not lauded or discussed, reveals an alternate approach to the majestic architecture for which Palladio is known. By studying the spatial relationship to its surrounding architecture and in relation to Palladio’s other work, Erwin offers a new perspective rooted in the significant influence of the social, political, and religious climate of the city itself.

Ariel Evans, The University of Texas

“A Certain Shell Game, a Certain Dance, Even a Certain Politics”: Martha Rosler’s Feminist Photography

This paper addresses the history of feminists challenging modernist understandings of authorship within institutions devoted to documentary and fine-art photography. Looking at
Martha Rosler’s 1978–1980 slide lectures, essays, and activist projects in the Society for Photographic Education, Evans shows how Rosler sought to expose the Society’s emphasis on the photographer’s expression (authorship) as exclusionary. Rosler’s works suggested that men’s physical and photographic approaches to female bodies posed women as objects. By deploying this argument within a professional organization that materially rewarded active subjects, she suggested that authorship limited women’s ability to secure recognition as artists. Yet even though Rosler geared her comments about photography’s instrumental effects toward other photographers, her critiques came to play a central role in the larger art world’s Barthes-inspired embrace of photography as a paradigmatically postmodern medium at the 1980s’ turn. Recovering the original rhetorics and social networks of Rosler’s challenge to modernist representation, Evans analyzes how her attempt to adapt traditional photographic practice—to “reinvent documentary”—translated into American art institutions not explicitly devoted to the medium. In so doing, Evans grounds a transformative moment in modernism’s history within the working lives of artists struggling for institutional inclusion and change.

McLean Fahnestock, Austin Peay State University
Digital Fabrication in Foundations
Introducing students to the tools and technologies of digital fabrication in the Foundations series of classes empowers them with the knowledge of materials and techniques that they can then apply throughout their time in the university and into their creative lives. The Foundations year is a time of exploration, which makes it an ideal site for digital tools to be introduced. Students can learn how to integrate traditional and digital technologies into their workflows in an environment that is already experimental and low risk. This presentation covers laser paper cutting, 3D modeling, 3D printing, and how these are utilized in Foundations assignments. By demystifying digital fabrication tools, programs, and machines through the language and assignments of foundational art and design learning, we can encourage students to continue to explore these technologies as they develop more complex and personal projects in their upper-division courses.

Naomi J. Falk, University of South Carolina
Brainstorming Our Beliefs: Making Connections for Meaningful Work
(alternate title: Brainstorming Our Beliefs: Cultural Symbolism, Patriotism, and Responsibility in Student Art-making) In an effort to help students connect their interests to their art-making, Falk’s project prompts, readings, and discussions often uncover strong cultural, political, and personal beliefs. At its best, difficult but fruitful conversations ensue, leading to compelling artwork. At its worst, misunderstandings and deflections occur. Falk presents examples of successful connections, unfortunate misses, and learned insights that both she and her students encountered through these pedagogical experiments. Personal, political, open-ended, and poetic projects are discussed, such as the chosen phrase combinations from The List, the collaborative PSA Puppet Show, and the inherent undercurrents exposed in the Wake Up questions and Bogost and Schaberg’s “Object Lessons” essays.

Callie Farmer, Fayetteville Technical Community College
Teaching Art Online—It is Possible
Teaching art online is difficult for many reasons. Being the art instructor for face-to-face courses versus online has forced Farmer to change her teaching style for the digital classroom setting. Technology has been a great tool to bring the classroom to life and help students gain a deep appreciation for art and history. In previous semesters, what made teaching art history difficult was not being able to physically show the students exactly what she was lecturing about. Many of the disciplines, techniques, and artworks require a visual aid in order to fully understand what is being discussed. Not having some of these resources forced the online students into writing papers and taking quizzes that they were not fully prepared for, resulting in frustration and failure. Realizing this issue, Farmer approached the current semester with new ideas to help students succeed, such as online video lectures that could be downloaded to a universal ADA-compliant format for all computer programs. By combining PowerPoint lectures with art-influenced videos to help visually explain disciplines such as printmaking or metal casting, Farmer increased the success of her online students from a 64% grade average.

Parisa Farmoudehyamcheh, Georgia Southern University
Improving Online Shopping Experience
E-commerce is one of the most common ways of shopping for clothes. Elizabeth Segran, in her article “Your Online Shopping Has a Startling Hidden Cost,” states that “27% of apparel sales are made online,” and 40% of these online purchases are returned. Inaccuracies of size charts, color, or quality of products leads to the significant rates of returns. This process of shipping and returning creates a great deal of waste and eventually generates issues for the environment. How might we find a way to make this experience more accurate for the consumer and reduce the impact on the environment at the same time? In this project, Farmoudehyamcheh looks into these issues and explores possible solutions through different design methods. She looks at ways to collect more detailed information about online shoppers’ sizes and preferences through website interface design. She also investigates traditional shopping to see what aspects might improve online shoppers’ experiences. As part of this project, she proposes a more advanced user experience and user interface by redesigning a popular e-commerce website. This project deals with using a variety of qualitative and quantitative research methods such as interviews, online reviews, case studies, and experience mapping.

Carey E. Fee, Florida State University
Feasting Upon the Body and Blood of Christ in the Chiarito Tabernacle (c. 1340)
Consuming the Corpus Christi is rarely considered as direct feasting in literature. Yet, in the Chiarito Tabernacle (c. 1340; J. Paul Getty Museum, Los Angeles), Pacino di Bonaguida (active c. 1300–c. 1347) represents the Apostles consuming the body and blood of Christ through channels connecting the mouths of the Apostles straight to Christ’s abdomen. In addition to this unique Communion of the Apostles, depicted in gilt relief on the triptych’s center panel, is a pseudo-predella representing three additional miraculous moments of consuming the body and blood of Christ. Panels on either side further narrate scenes of Christ’s Passion and portray a Throne of Grace that drips blood upon a congregation below. Although previous studies of the Chiarito Tabernacle focus on attribution and iconography, this paper considers its devotional possibilities, focusing especially on the combination of varied media and representations of the
Eucharist to investigate the rich material and tactile nature of this triptych in the lives of the Florentine all-female religious community of Santa Maria Regina Coeli. Ultimately, this paper highlights the active role the tabernacle played in the lives of the women feasting on the body and blood of Christ in its presence.

Amy Feger, University of Montevallo

Living in “The Information Age,” Making Art about “The Anthropocene”

Feger’s life and art practice are situated on the cusp of “The Information Age” and “The Anthropocene,” conceptual dichotomies that inform her visual culture and influence her perception of humanity’s relationship to the landscape. To Feger, a concerned environmentalist and someone who observes and practices regularly in the actual landscape, the un-natural and un-humanized landscape of the internet is abject in its uncanny representations of our world. Her paintings deconstruct the mediated landscapes created by Google Earth software designers, who employ satellite data and algorithms to represent the world in real time. Anamorphs and glitches discovered in Google Earth reveal where gaps in data or human coding errors present otherworldly phenomenological potentials in future landscapes. Each of Feger’s paintings is a discourse regarding access to an imperfect and mediated reality as granted by technology, raising questions about the landscapes of humanity’s future. The contemporary mash-up of visual cultures in a single image provides a place for the viewer to experience a sublime meditation and to channel a response to this time and place.

Amy Fidler, Bowling Green State University

How Does Faculty Ego Suppress Student Creativity and Experimentation?

In order to allow students to realize their fullest potential as young designers, they need to be empowered in the classroom to try, fail, grow, and succeed (sometimes in that order, and oftentimes not!). When student visual design outcomes become a measure of their faculty member’s success as a professor, toxic conditions exist whereby faculty may feel compelled to heavily art direct their student’s solution so as to minimize damage to their own reputations. In these situations, it’s implied that a student’s failure is the faculty member’s failure (and, conversely, that student successes are also the faculty’s successes). In order to truly teach and mentor effectively, faculty egos must be separated from the outcomes of student-generated work in order to teach and mentor creative thinkers and problem solvers. How can faculty extract themselves from these toxic conditions enough to celebrate student achievements without taking personal accountability for them? How can we change the culture of academia to do that same?

Jessica Fife, Austin Peay State University

Seeking and Driving the Individual

In her Studio classes, Fife has students fill out an “About You” page. Her questions are: Who are your favorite artists? What style of art do you like? What medium do you like to work with and what would you like to learn in this class? Oftentimes, students will be transparent and Fife gets a chance to understand what they have going on and how that may affect their work. She does tend to give her non-art majors more attention at times, but Fife still challenges her art majors with individual attention and also online comments on their work. She takes time outside of
class to meet with her art majors to discuss their work and how to move forward. Fife’s biggest challenge is to get her non-art majors to be more thoughtful in their assignments and what they choose to create. Introducing them to different artists and encouraging their process has created breakthrough with this. Fife makes a point not to highlight her more advanced students over students who are still learning. She hangs everyone’s work, not just the best examples of the assignment. She always critiques, challenges, encourages, and compliments when due.

Julia Finch, Morehead State University
Determining Value and Defining Identities of Campus Art Spaces

Students at Morehead State University have three distinct, formal spaces for viewing art: the Golding-Yang Art Gallery, featuring regional contemporary art exhibitions as well as student work; the Camden-Carroll Library, with its collection of plaster casts from the Metropolitan Museum of Art; and the Kentucky Folk Art Center, which houses the work of regional untrained artists and is the only museum dedicated to art in eastern Kentucky. Each of these spaces reflects specific issues in the relationship between Morehead State University and the visual arts, which is not unique in the institutional model of American universities. Administrators have scrutinized each space in terms of its spatial footprint, operational costs, and governance, in order to determine its academic and institutional value, which often takes precedence over its artistic value. As an art historian, Finch is obliged to demonstrate how these spaces positively impact undergraduates in a region recently described by one of her students as a “cultural desert.” This paper outlines the ways in which Finch’s students actively engage with visual art in these distinct spaces, in an effort to demonstrate their value to the university, the city of Morehead, and more broadly to the residents of Appalachian eastern Kentucky.

Matthew Finn, William Paterson University
Real World Clients, Real World Challenges, Real World Rewards: Exploring Client Based Projects in the Classroom

A key component in Finn’s teaching philosophy is bringing real world projects into the classroom. For over eight years he has succeeded in bringing numerous real projects into the classroom. He has also taught classes specifically dedicated to mimicking a studio setting where students work on multiple projects, for multiple clients, with various deadlines. Projects and classes such as this bring a totally new element to the classroom, nuances only a client can bring to the project. This presentation focuses on student-designed client projects, highlighting the work they created and also discussing the highs and lows and twists and turns the projects presented. Finn’s students have designed a children’s book series, a series of children’s workbooks and a kid-friendly character, multiple performance posters for an on-campus theater, a poster series for campus security, promotional materials for a university research event, a 24-page booklet for the English department, and numerous logos for multiple clients. For each project students presented their work to the client, navigated client changes and handled the client’s specific deadlines. Client projects are a great learning opportunity for students; Finn hope this presentation will encourage others to incorporate them into their classroom.

Joshua Fisher, Arkansas Tech University
Only Room for One Boat: The Two Row Wampum as Metaphor and Landscape

The Two Row Wampum belt documents a treaty supposedly agreed to by the Iroquois Confederacy and the Dutch in 1613 near present-day Albany. Historians have sometimes doubted its authenticity, but to the Iroquois, it is proof that the treaty is real and still binding. The belt features two parallel rows of purple beads against a white background, representing the paths of two boats traveling on the same river but not getting in each other’s way. The composition is a metaphor for the passage of history, but the history of Euro-Indian relations in New York is anything but a pair of straight, parallel lines, both in the way it played out and in the way it has been documented. This paper explores two points of interest regarding the Two Row Wampum: the conflict perpetuated by different means of recording history (visual versus written), and the eerily literal way in which the order represented by the wampum has broken down in the riverine landscape of New York State. This is a history of art that treats an art object not as a central focal point, but as only the beginning of a historical tale made up of many twisted and tangled threads.

Patrick Fitzgerald, A Conversational Interface for Distance Learning
see: Russell Flinchum

Russell Flinchum, North Carolina State University College of Design
Patrick Fitzgerald, North Carolina State University College of Design

A Conversational Interface for Distance Learning

The presenters discuss a conceptual prototype called “The Conversational Interface for Distance Learning” that utilizes concepts in the (VR, AR, XR) landscape including “spatial computing” to create a distance learning platform that has potential to be used for the development and enhancement of art and design history courses. It includes: the use of “mind-maps” as a guide and structure for the conveyance of a body of related learning material; the strategy of multiple recording of content (via the content expert) at different learning levels and categories (novice, journeyman, expert, FAQ, etc.); the creation of an interactive interface that allows users to select video explanations in real-time; and the use of 360-degree space that allows interactive virtual tours of museum spaces with an expert human guide. By integrating a content specialist with extensive exposure to differing audiences (the one discussed spent many years while in graduate school in New York leading tours at The Museum of Modern Art), creators can rapidly identify appropriate content for each of these learning levels. This could be an approach in which teams working in primary, secondary, and college-level education programs could collaborate to create a more seamless transition through these stages of learning.

Audrey Florey, University of Missouri–Columbia

Helen Torr and the Gendered Rhetoric of American Modernism

Patriarchal structures within American society have limited the mobility of women artists throughout the history of art. Modernism in 20th-century New York is a paradigm of this exclusion. Alfred Stieglitz, the movement’s ringleader and prominent gallery owner, constructed the identities of his stable of artists, including Georgia O’Keeffe. The establishment of O’Keeffe eclipsed all other women artists from participating in Stieglitz’s circle and thus
modernism. Helen Torr is one among several women artists who have been relegated to the periphery due to her nonconformity to modernism’s gendered rhetoric and the identity of the woman artist established in O’Keeffe. In 1972, the Heckscher Museum in Huntington, New York, resurrected Torr’s work posthumously. Still-lifes, manipulated landscapes, and portraiture display the formal values of the modernism era and further demonstrate her prolific career: over two-hundred paintings and works on paper. This essay examines the structures that marginalized Torr, which can be attributed to the ascendency of Stieglitz’s circle and the gendered artistic identities established in his close-knit group. Torr was an accomplished artist in her own right, developing her own modern visual idiom, but she was debilitated in her identity as a woman.

Carrie Fonder, University of West Florida
Sometimes You Eat the Goat...
As ubiquitous as animals are becoming in our daily media streams—from cat memes to goat yoga—our relationship to animals and their representation is a fascinating (albeit at times troubling) reflection of our cultural proclivities. What does our use and consumption of animal imagery say about us culturally? Fonder’s two-dimensional, video, and sculptural works have returned to the use of animals over the arc of many years. In her work, animals are often a stand-in for humans. They are hybrid creatures that speak to our strained relationship to objectification and power. From poodles with bikini waxes to quasi-cannibalizing goats, the animals Fonder employs become a humorous and sometimes uncomfortable mirror through which to view ourselves. Exploiting our relationship and identification with animals, Fonder investigates human themes of power. Through the use of an animal-as-human proxy, the work’s metanarrative ironically reveals our objectification of animals who could easily be either our intimate living partners or our meals.

Isabel Fontbona-Mola, University of Girona
Beyond the Duality of Gender: Destroying the Female Stereotype through Sweat and Muscle
Fontbona-Mola presents a peculiar approach to escaping from the dual gender conception. She not only shows a reflection in line with doctoral research, but also provides a basis for this through the sports activity experienced in one’s own skin in the bodybuilding field. She documents some of the performances carried out. Also, she is able to give a performative-conference. The main focus lies in shattering the gender stereotype by means of the body modification carried out through bodybuilding, being critical of the suffocating regulations that these bodies have to meet when they are assessed on stage. She focuses on the context of art through female artists or transgender artists who have used this discipline to modify their bodies and, by doing so, have managed to give a stronger message than in the field of competition. Some of them are Cassils (Canada-USA), Francesca Steele (UK), and the author of this proposal, Isa Fontbona (Spain).

Nicole Foran, Middle Tennessee State University
A Responsibility to Connect
Instructors today face greater challenges to meet the needs of a diverse student body with disparate life experiences, educational expectations, and professional goals. As the number of
immigrants to the U.S. continues to increase, campuses around the country are witnessing the diversification of the ethnic, cultural, socio-economic, and linguistic landscapes. As a result, instructors will increasingly work with English as a Second Language (ESL) students. Institutional resources are limited, and it frequently falls on faculty to ensure that their content areas are accessible. Given the lack of institutional oversight in most classrooms, there has traditionally been an erratic implementation of best practices for engaging ESL students which may lead to inconsistency and inequity. The development of partnerships within a studio art setting, as students collaboratively tackle new techniques, fosters community and social identity. Students are increasingly able to relate to one another through shared experience by contributing their own expertise, receiving acknowledgment of its capital, and through recognition of the value in their partner’s input. This paper discusses how studio art classes have the potential to function as an ideal environment for growing dialogue and community. Techniques and strategies to facilitate increased engagement and inclusivity are examined.

**Michael Anthony Fowler, East Tennessee State University**

**Unsavory Sights: Cannibalism in Greek Art**

Scenes involving the breaking or outright inversion of culinary and (com)mensal norms are frequent in Greek art of the Archaic and Classical periods. The most discussed group of such images involves the uncivilized act of binge drinking unmixed wine and, as a result, losing control of one’s mind and body. Far less studied from an iconographic perspective are scenes related to cannibalism, the most extreme and unsettling of all Greek culinary taboos. This paper defines the iconography and meaning of cannibalism in Greek art through an exploration of the individual and shared compositional features of anthropophage scenes and their visual relationship to normative images of meat consumption. Analytical attention is also given to the objects on which these scenes appear and the relationship between the scenes and any other decorative content. Of particular interest is the way in which the iconography reflects cannibalism’s association with other serious normative violations, such as infanticide (e.g., Prokne slaying her son Itys) and inhospitality (the Egyptian pharaoh Bousiris attempting to sacrifice his guest-friend Herakles).

**Amy Frederick, Centre College**

**Capturing the Soul of Second Street: Race and Photography in Danville, KY**

From the 1920s through the 1970s, Second Street was the heartbeat of the African American community in segregated Danville, Kentucky. African Americans built a thriving network of economic, religious, and social gathering spaces that fostered entrepreneurial success and social cohesion. Unfortunately, the benefits that Second Street brought to the broader community were not enough to save it from a wave of urban renewal during the early 1970s. Today, knowledge of this tight-knit community is preserved only in photographs and in the memories of the remaining community members. Many students at Centre College, located in the heart of Danville, are unaware of the rich history of Second Street. In an art history course, students met Michael Hughes of the Danville/Boyle County African American Historical Society, who has collected over 3,000 photographs of the African American community. Since 2016, the relationship between Centre College and the DBCAAHS has continued to grow, dissolving traditional city-college boundaries. Students have participated in the Soul of Second Street

Festival each August, and they have partnered to produce a brochure highlighting historical African American sites in Boyle County. Students continue to use “public art history” to reconstruct the narrative of Second Street through photographs.

Jennifer Freeman, Strategy + Creative: Cross-Disciplinary Collaboration
see: Kathy Mueller

Billy Friebele, Loyola University Maryland
The Experience is The Text: Collaborative Learning through Public Art
This presentation explores strategies for collaborative project-based learning and community engagement in higher education. The goal is to examine the role that student artists, teaching artists, and community leaders play in establishing a dialogue between disparate communities through the lens of public art. A service-learning course that Friebele currently teaches, entitled Public Art, serves as a primary case study. In this course, students work with community partners in an underserved neighborhood in Baltimore to build artworks which engage in environmental stewardship. Within the context of this class, Friebele discuss ways in which the role of student artists engaged in project-based learning can shift from individualized producers to socially-conscious facilitators. How can we utilize these unique experiences to better understand our neighbors, and in the process realize our own biases and assumptions? Communal interdisciplinary projects are successful only when one is open to new ideas; reflection on this process is vital. The theoretical context of relational aesthetics, community-based art practices, and new tactics for public art are woven into this discussion. Through this presentation, Friebele delves into the challenges and benefits of a project-based approach to learning in a public art context.

Leslie Friedman, Louisiana State University
Yaddah Yaddah Yaddah: Print and Performance
Friedman’s interdisciplinary studio practice, firmly based in printmaking, has always incorporated art disciplines. In particular, her work has been very installation and sculpturally based, with forays into animation, video, and sound art. Lately, she has been working on a project that goes a step further. Yaddah Yaddah Yaddah is an interactive and performance-based body of work that utilizes the dissemination aspect of printmaking to its advantage. The work centers around a fictional all-female, all-Jewish biker gang wherein one need not be female or Jewish to join. The use of the multiple, from digitally embroidered patches and jackets to wanted posters to sculptures made up of similar-but-different components, speaks to this overarching concern: How do we at once celebrate difference, but also cross boundaries both created by us and for us? Many of us know the power of feeling included in something bigger than ourselves. In a time for movements, how do we come together to create our chorus of shared voices (rather than a unified voice)? Friedman talks about this project and connects it to others, both inside and outside the printshop, to underscore how print can be a home base for such interdisciplinary work.

Clayton Funk, The Ohio State University
A Lion in a Matchbox: Artistic Identity and Cracking the Professional Code in American Higher
Education

Professions exist to uphold high standards, but they also hold orthodoxy in place. Professions can also delimit institutionalized definitions, identities, and, sometimes, the kinds of behaviors and even idioms of visual forms that are considered “professional art.” The earmarks of a profession can be described in three aspects: Professionals set their own professional standards, form their own theories, and work in specialized spaces. The historian Burton Bledstein (1976) cracks the code of what he calls the “culture of professionalism” by analyzing the specialized spaces (e.g., studios, classrooms, galleries) in which professionals research and practice, and the words (e.g., discourse, terminology, evaluation) that distinguish professionals from their clientele. While this can build professional autonomy it can also become a silo. Funk “un-defines” the uneasy fit of academic professional frameworks in the academy with three questions: What theories and practices are most important? Who decides what of these are most important? And who decides who has access to the profession? He discusses examples from his teaching to show that a degree of freedom and even working out of bounds in the academy is possible, depending on how students are taught to decode professional frameworks.

Izabel Galliera, McDaniel College
Acts of Resistance in Hungary’s Orban Era
Since 2010, cultural institutions in Hungary have become increasingly centralized under FIDESZ, the nationalist right-wing party led by president Viktor Orban. This has been exemplified by the legalization of the Hungarian Art Academy (MMA), which monopolizes the distribution of grants by the National Cultural Fund, and the Liget Budapest project, currently under construction, which will unify various museums under state control, such as the Museum of Fine Arts, the Hungarian National Gallery, and The Museum of Ethnography. In this nationalist and authoritarian context, which reflects a global trend towards “soft dictatorships,” organizations such as the Studio of Young Artists take on a renewed and vital importance. Part of the Artists Union during socialism, the Studio was founded in 1958 as the venue for young and emerging artists. Despite going through multiple changes in recent decades, the Studio continues to maintain its original socialist mandate of supporting its more than 500 members with exhibition and studio space as well as project development and art sales. Galliera argues that the Studio enacts and maintains an instance of civil society through its horizontal leadership and its recent attempts to circumvent the state’s control.

Antje Gamble, Murray State University
Not Just Pots: Ceramic Production by Italian Sculptors After WWII
A number of the most well-known Italian sculptors of the postwar period engaged in formal experiments with the ceramic medium. As the most recent show at the Met Breuer highlighted, even the greats like Lucio Fontana worked extensively in the medium, which has been often relegated to discussions of non-art craft. The roots of the use of the ceramic medium by sculptors can be traced back to the interwar period, with a rich interdisciplinary and intermedial history before the fall of fascism. Sculptors both engaged in a kind of avant-garde desire to make art that had a deeper engagement with life and also in a search for new forms for art after the fascist legacy. For example, Fausto Melotti’s use of clay to make both figurative
teatrini (or “little theaters”) and also impractical bowls points to a rejection of his earlier search for pure abstraction, which had been coopted by the fascist regime. At the same time, the impossibly thick sheets of ceramic lend to a reading of delicacy and fragility, perhaps connecting to a broader sentiment of the moment of the atomic age.

Dilmar Mauricio Gamero Santos, Tyler School of Art-Temple University, Philadelphia, PA

Altarpieces, Retablos, “Demandas,” and Rituality in the “Mamacha Carmen” Festival, Paucartambo, Peru

If you only pray, you pray once; if you pray and sing, you pray twice; but if you pray, sing and dance, you pray three times.

(Paucartambo saying)
Every July in the Peruvian Andes the village of Paucartambo celebrates its miracle mother Mamacha Carmen (Lady of Mount Carmel). For over 300 years nineteen groups of masked dancers have gathered to celebrate their devotion to the Mamacha by singing, dancing, and praying using traditional costuming and ornamentation. During the procession the devotees carry spiritual altarpieces, demandas, that contain the sacred figure of the Mamacha Carmen. These demandas preserve the sense of community and identity that integrates Catholic tradition with Andean rituality. Gamero Santos constructed five boxes based upon those demandas that represent the figure of the Mamacha Carmen and her dancers. They are a culmination of personal photographs, alternative processes, and costume embroidery from the celebration. Each box contains one volume of a photobook describing the history and story of the festival. After twelve years of participating in this ritual, he discovered that the real miracle of Mamacha Carmen is how it spiritually and physically engages everyone with color, movement, and the devotion of the dancers and their families.

Joanna Gardner-Huggett, DePaul University

Pinnacle Pirouettes: Julia Thecla (1896–1973), Ballet, and the Dance Community of Chicago

During the 1940s and early 1950s there was a dynamic community of artists, ballet dancers, choreographers, and writers who collaborated on exhibitions and performances in Chicago. This paper examines the efforts of this community through the work of one of its key participants, Julia Thecla (1896–1973). During the late 1930s, Thecla started painting surreal scenes of ballet dancers, which dance critic Anne Barzel described as women “dreamed out of a free unshackled imagination … not a bit self-conscious about pivoting on a spire or gliding on a tight-rope.” In the 1940s Thecla created designs for choreographers, such as Bernice Holmes and Romola James, translating her whimsical and magical painted scenes into sets and costumes. Thecla extended her commitment to dance by curating two exhibitions entitled “Ballet Art” at the Mandel Brothers Department Store Gallery in 1950 and 1951. The shows also featured a series of talks, poetry readings, and performances centered on ballet history, illuminating a vital community of exchange that has not been fully explored in art historical accounts of Chicago.

Recovering Memory: Photography Albums and African American Lives
At Smithsonian NMAAHC, we are collecting and interpreting photography albums of people whose interior lives might otherwise have remained hidden to us. For instance, the photography album of Captain William Prickitt, 25th Regiment, USCT, allows us to see the meaning of not only a single man’s service in the Civil War but also the meaning of its legacy for his family generations later. Captain Prickitt’s descendants handed over a very personal family treasure to share its meaning and memory through a national public collection. This paper examines the Prickitt Album along with two other collections at NMAAHC, the Photograph Album of Emily Howland (1864), abolitionist and educator, and the Photograph Collection of Dr. A.M. Townsend, Sr. (late 19th to early 20th century), medical doctor and educator in Nashville, Tennessee. Each study explores the roles of identity-making and memory-building in creating and sharing albums. Together these albums demonstrate an approach that considers the social use of photography for the album creators and their audiences decades later. In a project to “recover memory,” collecting photograph albums is a useful interpretive tool in our quest to better understand the experiences of African Americans whose lives might otherwise have been overlooked.

Melissa Geiger, East Stroudsburg University of Pennsylvania
An Effective Active Learning Project for the Art History Classroom
Art history is the perfect discipline for incorporating active learning techniques. After teaching art history at the undergraduate level, collaborating with colleagues from other disciplines, working on writing across the curriculum committees, and experimenting with a wide range of assignments, Geiger developed effective writing strategies that implement contemporary pedagogical trends in active learning. One assignment in particular has been especially successful—a role-play project whereby the student becomes the professor tasked with teaching one artwork to the class. Geiger collaborates with the student on each step to ensure that key points are addressed, so that their presentation will supplement her course material. Students actively engage in each other’s work because it’s fair game for the exam. The step-by-step process allows students to easily achieve goals and make the assignment’s guidelines clear. This project fosters students’ critical thinking and writing skills, teaches scholarly research methods and citation, and develops verbal communication/public presentation skills. Students fulfill the essential components of an active learning pedagogy when they analyze artwork, synthesize ideas, and evaluate the significance of the piece to art’s history. Geiger has implemented this project several times and found it to be quite successful for all class levels.

Mercedes Gertz, Plastic Artist
“The Hierarchy Sweaters,” from Drawings into Wool and a Need to Inhabit a Space
This project started by drawing dreams that Gertz found difficult to reconcile. These dreams included feelings of displacement, rejection, and trauma. She tried to visualize four drawings and settled upon four sources of power: the image of a female dressed in priest’s, noble’s, and judge’s garments contrasting a single nude. This image dealt with the confrontation between sociopolitical power and the female form, which are often portrayed as opposite ends of a spectrum. It is often the case that the patriarchy (represented by the priest, noble, and judge) has treated the female form as an object of desire, consumption, control, judgment, and
punish. Gertz ran with this idea and worked with the feminist knitting collective Stitching Borders to create these garments; she wore them at the 2017 Women’s March of Los Angeles. After that Gertz wore the sweaters in public, and later women that she knew personally expressed interest in wearing the sweaters out of curiosity, similar to an inquiry or investigation. This is when Gertz learned from other women the common relationship we shared with these sources of power. This common experience formed a narrative from confrontation, as we each reconciled our place in these power dynamics.

Sara Gevurtz, Eco-Art and Sciences in an Age of Cynicism
see: Thomas Asmuth

Sara Gevurtz, Hastings College
From Coast to Coast: My Journey to Tenure Track
Life after receiving her MFA from San Jose State University in Digital Media Art in 2012 was anything but linear for Gevurtz. After three moves in four and a half years, she landed a tenure-track job at a small liberal arts college in the Midwest. Gevurtz’s path to landing this tenure-track job required the willingness to get up and move across the country with only a carload of her possessions to an adjunct position in Florida, to create collaborations so that her research could continue with limited time and resources, and finally to move back halfway across the country to a small town. It required a strong network of people who were willing to help and support her, as well as capitalizing on opportunities.

Nikhil Ghodke, Auburn University at Montgomery
Enriching Software Demos
Software demos are an integral part of classroom instruction especially when preparing the students for the future. But with the prevalence of online training platforms and free material on YouTube, how does the instructor navigate his course design to the best outcomes? This paper looks at this current phenomenon and discusses an experience where historical art references were interwoven in a contemporary graphic design course. The course design encouraged students to seek inspiration beyond popular culture like YouTube, advance their understanding of symbolism, and value their core courses in a bachelor’s program. This approach resulted in students able to produce conceptually stronger, original graphics. Ghodke presents evidence of this in the form of course material and student work.

Maria Gindhart, Georgia State University
Depicting Animals as Commodities at the 1931 International Colonial Exposition in Paris
Depictions of the natural world, especially as a source of resources to be exploited, were prominent at the 1931 International Colonial Exposition in Paris. Alfred Janniot’s giant bas-relief for the exterior of the Musée des Colonies highlighted the natural riches of the French colonies in Africa, Asia, Oceania, and the Americas as contributions to the metropole. Similarly, Émile Pinchon’s series of bas-reliefs for the covered outdoor galleries of the Cité des Informations illustrated the “extraction of colonial products.” In several instances, the commodities in question were animals, including elephants killed for their tusks, birds raised for their feathers, and elephant seals hunted for their skins. At a time of growing international calls to protect
non-human animals, both Janniot and Pinchon used decorative compositions to obscure the violence of their subject matter—the abuse and destruction of animals to serve the luxury goods industry. This paper explores the ways in which the trope of natural abundance in the colonies justified environmental exploitation. It also utilizes approaches drawn from critical animal studies to explore the place of animals in both the colonial imaginary and the colonial economy.

Barbara Giorgio-Booher, Ball State University

Art Immersive Project: Conservation Tales

Community engagement describes the collaboration between higher education and their larger communities for a mutually beneficial exchange of knowledge. Immersive learning pulls together collaborative student teams to address challenges with community partners. Conservation Tales has been offered on a regular basis since 2016. The result is a children’s book series that enhances the community with a lasting impact. Spring 2019 included a partnership with the Midwest Museum of Natural History in Sycamore, Illinois. Professional practices included setting up the exhibit about Conservation Tales and a Community Day, which provided conservation information and activities for children and families. Resources at the Midwest Museum were used for the next series of books about giraffes and elephants. Connecting students with researchers in the development of the series also involved partnership with the Indianapolis Zoo and Cincinnati Zoo. Students met with researchers for content, photographs, and site-specific drawings. Additional content consultants included Giraffe Conservation International and Wildlife Conservation Society. Engagement with the community is an important part of the student experience that has included First Thursday Artswalks, Living Lightly Fair, and United Way Literacy Campaign. The Conservation Tales book series is now held in the Special Collections at Bracken Library at Ball State University.

Parme Giuntini, Otis College of Art and Design, University of North Texas

Active Learning Pedagogies for an Online Virtual Classroom

Not all online courses are created equal. Teaching in a virtual classroom is the newest innovation in online instruction and a proving ground for active learning pedagogy. Accessed through teleconferencing software like Zoom, virtual classrooms are as “high touch” as being face-to-face. However, they only function effectively if students are continually engaged in active learning activities. No one wants to listen to someone lecture on screen during class—that’s a killer. Teaching in a virtual classroom requires designing weekly learning activities that align with specific learning objectives and get students talking and working immediately. Virtual classrooms are by definition flipped classrooms. Teleconferencing options such as polling, breakout rooms, and screen sharing enable students to participate in a range of activities, everything from independent and collaborative in-class research to debates and role-playing scenarios. Polling has emerged as a key adaptive technology to generate discussion, to chart changing positions, to assess student learning, and gain immediate feedback on active learning pedagogies. Teaching in a virtual classroom requires a renovated pedagogical tool kit, but in a globalized world where virtual meetings and collaboration in a variety of fields is increasingly the norm, it is a good toolkit for art historians to have.
Georgina Gluzman, Consejo Nacional de Investigaciones Científicas y Técnicas

In 1995, Latin American Women Artists 1915–1995 opened at the Milwaukee Art Museum. It was the first survey exhibition of art produced by women artists of Latin America presented in the United States of America. Curated by Geraldine Pollack Biller, the show included works by 35 women artists active in eleven Latin American countries. The aim of this paper is twofold: first, it explores the analytical categories that were developed in this exhibition (“women,” “Latin American art,” “Latin American women artists”); second, it examines the inclusions and exclusions of the show, comparing the selection and understanding of the artists with the groundbreaking exhibition Radical Women: Latin American Art, 1960–1985, curated by Andrea Giunta and Cecilia Fajardo-Hill. Gluzman asks and answers the following questions: which artists were presented in Latin American Women Artists 1915–1995?; what were the implications of the selection?; and, finally, did they reinforce certain stereotypes associated with Latin America and its art? She argues that the focus on women artists did not radically alter the label “fantastic,” often applied to Latin American art.

Lindsay Godin, University of Nevada Reno
Interactive Alcohol Abuse Awareness

In today’s campus culture, colleges and universities throughout the U.S. are confronted with the ongoing societal problem of alcohol abuse. Some say college-aged alcohol consumption is a rite of passage, or a normative way of enjoying college life. Others caution that such behavior can be the start of a life-long tragedy of addiction and destructiveness. For decades, institutions of higher education have developed best practices for addressing alcohol consumption through attempts to change perceived cultural norms permissive of alcohol use and binge-drinking. “Social marketing,” which is the use of commercial advertising principles in promoting healthy behaviors, has been a common approach. However, the prevention efforts within professional disciplines of the social-behavioral sciences (i.e., public health, psychology, social work, and addiction prevention) have tended to intervene within a siloed perspective. This presentation encapsulates an interdisciplinary effort between the Office of Student Life and the Department of Art and Design at the University of Iowa. We designed an interactive infographic that combines studio-lit photographs showcasing the visual allure of drinking with hand-drawn vector illustrations to show the dangerous statistics and factual content. Undergraduates are alerted to the damaging effects of binge-drinking through visual and vital alcohol awareness.

Maja Godlewska, University of North Carolina Charlotte
Self-Gaze Tourists and Instagrammable Sublime

This paper examines the ways a landscape attracts and serves today’s self-gaze tourists as they consume the natural world through the lens of their electronic devices. Selfies taken in pristine natural places become tourist-made digital souvenirs to be both broadcast in real-time and stored online indefinitely. In the attention economy, searching for the Instagrammable wilderness, travelers are “doubling”—gauging sublime experiences based on the level of online response their images receive. In turn, this activity drives global tourism; what is popular on social media, posted with exact coordinates, becomes an ever-more visited destination. The
remoteness is challenged. Godlewska is interested in contemporary notions of the sublime and its role as a glamorized backdrop. She depicts tourists in desirable destinations; she has followed them from tropical Mauritius to the fiords of Greenland to U.S. National Parks. She also analyzes the intermingled history of travel, the tourist’s gaze, and idealized depictions of exotic lands in the works of Gauguin and Rousseau, “traveler artists” from the Phelps de Cisneros collection, contemporary painters Peter Doig and Jules de Balincourt, and creatives like Dubossarsky/Vinogradov and Penelope Umbrico, who mine social media to comment on the banality of the sublime when depicted ad infinitum.

Kurt Gohde, Unlearn Fear + Hate
see: Kremena Todorova

Cheryl Goldsleger, Augusta University

Vast Scale – Intimate Space
How individuals perceive space and how it is understood conceptually are two very different ideas that have fascinated artists throughout time. Advances in technology continue to challenge our ideas and perceptions of space, evolving the way we “see” and encouraging us to rethink our assumptions about “space.” The complexity and simplicity of space have been constant sources of inspiration to Goldsleger as an artist. Juxtaposing perceptual visions with conceptual notions of space are two of the underlying ideas in her work that eventually led to the union of 2D and 3D technologies in many of her pieces. Yet is “space” enough? How does one build on the idea of “space” in one’s work and encompass broader issues? Referencing specific and imagined locations, Goldsleger’s paintings attempt to speak to current global issues while offering a way to think about one’s own place in an increasingly global, interconnected society. This presentation focuses on how she combines abstract mark making and geometric and diagrammatic imagery with the tools and drafting skills of mapmakers to create real and imagined locations that address the relationship individuals and societies have with place, location, boundaries, and space.

Sheila Goloborotko, University of North Florida

Multiple Ones: Contemporary Perspectives in Printmedia
This presentation is of works of contemporary printmakers less concerned with printing editions and more interested in multiple originalities. They have removed the artificial boundaries around printmaking to really understand the process and have contextualized printmaking also as a participatory rather than only a democratic process. This porous technique can act as a sculpture and inhabit three dimensions; it can mimic a painted mural as it sprawls across a wall. What’s more, its materiality is astounding. Prints are on porcelain, recycled wood, and melting ice; they live in the toxic residue left by the contaminated water of Flint, Michigan, inked onto good old-fashioned paper—only sideways, on the paper’s less-than-millimeter thick bleeding edge. They hang frameless, flexible, folded, and are built like a puzzle or planted as a garden. Ethereal, unearthly, or oxidized—created by the oxygen we breathe. Some are architectural; others are biological. Some occupy the physical space, others a limited state or temporal transition. Every work originated from one or more printing elements, either physical matrixes or digital vectors. Prints were manipulated—cut, folded, burnt, fired,
mounted, recorded, or pasted. All these actions reveal the innate familiarity printmakers have with matters of time, space, gravity, and pressure.

Emily Goodman, Transylvania University
Adding More to the Conversation, or How to Decolonize a Syllabus of Art by Dead White Men
In recent years, there has been a considerable push for art historians to “decolonize” the art world. This call has resonated across a variety of avenues and has forced us as art educators to reconsider how we approach our subject matter. While this decolonization can be done through teaching courses on non-Western art, how can we engage in this process in introductory Western survey courses, which focus primarily on the work of European men? Goodman argues that the first step to decolonizing the survey is through abandoning the survey textbook. She asserts that the confines of the text and its singular authorial voice further exacerbate the Euro-centric, heterosexist, and patriarchal tensions that have long permeated the telling of the history of Western art. Moreover, drawing on her own experiences restructuring such courses over the past two years, Goodman maintains that it is not simply enough to replace the survey text with alternative scholarship. To truly decolonize the survey of art history, educators must work to increase the presence of women and people of color on our syllabi, and we must foreground colonialism and the implications thereof within the entire narrative of Western art history.

Daniel Guernsey, Florida International University
Universal History and Degeneration in Paul Chenavard’s “Social Palingenesis”
This paper contends that Paul Chenavard’s aborted mural for the Pantheon, Social Palingenesis, or The Philosophy of History, found its motivation in the secular, civic function of the building during the Second Republic (1848–51). It argues that Chenavard’s program was embroiled in the competing interpretations of Protestantism’s civilizing role in the modern world. His scheme, which looks forward to a post-Christian “religion of humanity,” celebrates the religious, philosophical, and political freedoms inaugurated by the Reformation and the Enlightenment. Although Chenavard based his title on Pierre-Simon Ballanche’s Essais de Palingénésie sociale (1830), he reversed its Catholic content to propagate instead humanitarian unity through an archaeological critique of Christianity. However, Chenavard’s faith in progress was undermined by a deep pessimistic strain. The excised bottom portion of the work contained a prophetic vision of social fragmentation and decline under the reign of capitalism. Chenavard legitimized this vision by linking it to palingenetetic “germ” theories in science as an eternal process of bud, bloom, decay, and rebirth. In this way, Chenavard viewed material progress under capitalism as an outer symptom of an underlying spiritual decay in which humanity slowly regresses to an animal condition in the civilizing process.

Naghmeh Hachempour, Georgia Southern University
Form Follows Communication
The architect’s responsibility is to erect a building on a secure ground that is durable and lasting, both in terms of materials and construction as well as aesthetic quality—a building that in a broader sense is materially and culturally sustainable. But however stable and durable a building may be as a whole, it also communicates. This paper discusses the element of
Architecture as User Interface in order to argue how buildings talk to transfer their messages to their users. Buildings engage a variety of elements such as light, volume of space, material, and calligraphy to communicate the reason of their creation and how they are still alive. As an example, Hagia Sophia is a domed monument originally built as a cathedral in Istanbul, Turkey, which was transformed to a mosque later in history by adding and modifying a few elements. The influence of technological advances and new digital opportunities are factors that have been added to the element of architecture and have influenced their ways of communication. By comparing the effective use of elements of architecture in historic and contemporary structures, we find out how successful these buildings were in transferring their messages to their users.

Belinda Haikes, The College of New Jersey
Oversight: Strategies for Design Education and Collaboration
Graphic design education differs significantly from fine arts education in that the postgraduate field demands that our students be prepared for collaboration. Collaboration in the classroom enables a robust community of learners to engage deeply with diverse content and build communication across disciplines. Haikes presents strategies that she uses to enable for a collaborative practice that has allowed her students to create more thoughtful and engaged ideas within the wider liberal arts context while also enabling student leadership development. The strategies that Haikes presents suggest that a pedagogy of faculty oversight, but not over-involvement, is key to creating not just great design, but also great leadership skills in the students. She argues that it is necessary for art faculty to direct less, to be the guide at the side in order to create a culture of learning that facilitates design leadership skills, collaboration skills, and deeply thought-out ideas and well-designed work.

Morgan Hamilton, Florida State University
From Studio to Studyin’
After receiving his MFA, Hamilton was awarded a curatorial fellowship at The Delaware Contemporary. When not there, he taught new media courses to college sophomores. As part of the fellowship, Hamilton had a free studio. His life was charmed after graduating; however, his practice suffered for it. He was focused on student artists and exhibiting artists in his day job, and he had little left for himself when it came time to get into the studio. After two years of the “charmed life,” Hamilton’s studio was seldom used and he effectively killed his practice. It took a lot of soul-searching and coming to terms with what he actually wanted from his need to create. From that, Hamilton discovered he should work on his ideas and theory behind creating, moving away from object making and more into world-building and self-critique. This saved his practice and gave him the flexibility to work a fulltime job in non-art academia while feeling free to create in new ways, at his own pace, without feeling left behind.

Hollis Hammonds, St. Edward’s University
Building, Destroying, and Re-Configuring through Installation
In his critical film essay “White Elephant Art and Termite Art,” Manny Farber sums up what he believes the best termite art to be: a “buglike immersion in a small area without point or aim, and overall, concentration on nailing down one moment without glamorizing it, but forgetting
this accomplishment as soon as it has been passed; the feeling that all is expendable, that it can be chopped up and flung down in any arrangement without ruin.” In her own practice Hammonds has spent more time teaching than making, and as a result has spent all of her studio time focused on personal themes and ephemeral constructions. She has established a non-traditional art practice through the use of found materials, installation, and travel that is ever changing, being built, destroyed, and re-configured for each new exhibit or artist residency. As an active artist and academic it is impossible to forget the art world, art history, the great masterworks, and the academy, but Hammonds aspires to be like Farber’s termite artist, who is immersed in their small sphere, disregarding the conventions of those institutions, and able to make, destroy, and remake as need be, even if at a bug’s pace.

Margo Handwerker, Texas State University
Art/Work: The Systems-Oriented Artist Expert
This paper examines the pivotal but neglected Systems art movement of the late 1960s and early 1970s and its impact on contemporary social practice. The Systems artists’ ability to make their art nearly indistinguishable from the systems that they sought to interrogate established a mode of expertise that “social practice” artists would later inherit. However, as social practice gained momentum in the mid-1980s with the rise of neoliberalism, it brought with it from Systems art a murky conflation of the activist-artists’ expertise and their capacity to deliver service, the consequences of which we see now in contemporary art criticism, arts funding, and art making. By examining Systems art, we discover not only how this “ethical turn” in social practice emerged, but also how to reframe the social practice movement, moving away from its emphasis on deliverables and, instead, toward a particular kind of artistic expertise. The emphasis within Systems art was not on creating a more holistic artist who has expertise in multiple fields; rather, it was on being an artist who functions, as an expert, within a whole system of other fields of expertise that might work together.

Emily G. Hanna, Birmingham Museum of Art
Ethnic Notions Re-Revisited
Wendy Red Star, Jason Garcia, and Larry McNeil are contemporary Native American artists whose work interrogates traditional stereotypes of Native American people and culture. McNeil, who is Tlingit, engages the historic photographs of Edward Sheriff Curtis, whose staged images of a “vanishing race” perpetuated romanticized views of Native people as frozen in time and tragically facing the twilight of their existence. McNeil’s Native Americans talk back to Curtis in hilarious imagined dialogues. His reframing of scenes from the Lone Ranger present Tonto’s imagined thoughts to absurd situations. Wendy Red Star also uses photography to compose scenes of Native people that refer both to historic images and clichés and to contemporary Native life and experience. Both artists use humor and irony to interrogate longstanding cultural narratives that have been crafted by non-Native people. Garcia, from Santa Clara Pueblo, presents scenes of traditional Tewa ceremonies in contemporary communities, with television antennae emerging from adobe dwellings and selfie-taking girls in Corn Maiden regalia. His Tewa Tales of Suspense examine the Pueblo Revolt against the Spanish, depicting the heroic Pueblo victory in comic-book style. All three artists confront ethnic stereotypes, forcing the viewer to re-examine assumptions about Native American
identities and experiences.

**Ben Hannam, Elon University**

**Contextualizing & Developing Course Rubrics: Rethinking Grading**

Like many design educators, Hannam has wrestled with grade inflation, rubrics, student evaluations, and course syllabi for over a decade. He has looked at examples from other faculty, tested and tweaked his rubrics and course syllabi, paid attention to grade distributions, and pored over learning outcomes until he developed a system that complements his teaching style. A rubric is a critical component for clarifying expectations, assessment, and learning outcomes, and it has the potential to provide a structure for tertiary project goals. Other documents, like project introductions, scaffolding exercises, peer-critiques, and explicit deliverables, can be used in conjunction with a well-designed rubric to minimize complaints, reduce grade inflation, and deepen learning objectives. This session explores strategies for developing one’s own system to expedite grading, increase clarity, evaluate student work, and reduce grade inflation. This presentation invites other faculty members to share their own personal approaches and perspectives in a collegial manner.

**Katie Hargrave, The University of Tennessee at Chattanooga**

**Works Well with Others**

As educators, we want to create the best experiences for our students, often through developing innovative projects. However, when we utilize university resources, we must consider the impact our assignments have on those resources. This paper explores the University of Tennessee at Chattanooga’s collaboration between the Expanded Drawing Course and the Library’s Studio for the assignment “Animated Drawing.” Hargrave discusses the evolving collaboration and solutions they have developed together to address learning outcomes as well as citizenship (helping students to understand the ethics of working with partners).

**Melissa Harshman, University of Georgia**

**Material Encounters: Printmaking and Sewing in Contemporary Practice**

Printmaking and Fabric Arts have a long history of intersection, especially in the field of textiles. Both areas incorporate block printing, screen printing, and other transfer methods. In this presentation, Harshman discusses the use of traditional printmaking methods such as relief, letterpress, and screen printing with processes more associated with textiles, such as crochet and sewing. She discusses how this confluence creates a new narrative for the viewer. All of the artists discussed employ the strategy of installation work as well as more traditional 2D pieces in their studio practice. Harshman presents the work of five artists: Melissa Harshman, who incorporates sewing to change the tactility and scale of her work; Hannah March Sanders and Blake Sanders, who comment on sustainability through their installations; textile artist Johanna Norry, who uses sewing and printing in a room size installation to comment on personal history; and Sandra Fernandez, who incorporates sewing into her works related to social commentary.

**Michael Hartman, University of Delaware**

**Dancing through Light and Mechanical Locomotion: Harry C. Ellis’s Photographs of Loïe Fuller**
and the Early 20th-Century Parisian Cityscape
This paper examines the relationship between Harry C. Ellis, the self-proclaimed “American Flashlight Photographer,” and American expatriate dancer Loïe Fuller that developed through their shared fascination with light, mechanized machinery, and electricity in early 20th-century Paris. Ellis’s manipulation of camera apertures; use of gas, electric, and magnesium flash apparatuses; and experiments with extended and doubled exposures mirrored Fuller’s obsession with inventing lighting devices and patenting stage sets. Transforming her body into a billowing white screen, Fuller projected multicolored lights onto her dancing body to create a proto-cinematic experience. Likewise, Ellis’s photographs blurred Fuller’s body by controlling lighting effects and using the latest in flash technology to posit her continued movement through space and time. His most technical photographs of Fuller suggest her continued motion beyond the photographic frame through his use of double exposures and the sequenced arrangement of photographs to communicate her movement across time. Rendering her body against a dark background like that of the stage, Ellis bowed to Fuller’s own understanding of her body as a mechanical object manipulating, reflecting, and absorbing electric light. Ellis’s photographs reflect the creative interchange and synergy between photographer and dancer that arose within an electrified, mechanized, and illuminated turn-of-the-century Paris.

Kenneth Hartvigsen, Brigham Young University Museum of Art

Maynard Dixon, Searching for a Home: Painted and Poetic Imagination in the American West
Maynard Dixon has long been celebrated for his dramatic western landscape paintings full of towering mountainous cloud formations and colorful geometric explorations of desert bluff and brush. What has not been fully considered, however, is his literary output, as Dixon wrote poetry throughout his life and early in his career produced verse that rivaled if not surpassed his canvases in beauty. This presentation not only examines Dixon’s verse on its own merit, but also explores how his poetic output can be used as a key for finding greater symbolic significance in the artist’s beloved visions of the silent desert.

Benjamin Harvey, Mississippi State University

The Critic as Copyist: Fry after Cézanne
Roger Fry is remembered for his advocacy of Paul Cézanne, as well as for the criticism he wrote about the artist. This paper explores a lesser-known aspect of the relationship between the critic and the artist: Fry’s copies after Cézanne. Two survive. One is an extremely meticulous copy, in oils, of the National Gallery’s Self-Portrait (1880–81); the other is more of a “translation” and recasts the Barnes Foundation’s Still-Life with Skull (1896–98) as a lithograph. Both are intimately connected to the critic’s groundbreaking monograph, Cézanne. A Study of His Development (1927): the self-portrait because Fry analyzed the work in the book, and the still-life because the lithograph served as its cover. By replacing Fry’s copy, his cover version, with original Cézannes, reprints of the monograph have obscured an essential aspect of the text. His book is a study in the artistic sense of the word, as well as the critical sense. The monograph, to use Wilde’s phrase, is a product of the “critic as artist.” “[B]ring the Cézanne here,” Fry once asked a friend, “so that I might have a good long look at it and perhaps copy it?—only I should be tempted to do a forgery....”
Muyuan He, University of South Dakota
How to Make Our Software Training Tasty (Fun), Chewy (Informative), and Spicy (Challenging)
We are constantly facing a group of students that have a variety of interests and skillsets. How can we keep all of them interested and engaged? Muyuan He has been designing her own tutorials and exercise files. For example, she starts the Photoshop demo with the brush tool and shape tool. Each of the students needs to illustrate different soup ingredients on different layers and make an animated gif of their soup recipe. For the Illustrator quiz, students are divided into groups to find 100 ways to make a heart-shaped over-easy egg in Illustrator. It is important to design exercises that students of various skill levels all enjoy. Incorporating problem-solving development in the exercise is also essential, since our technology is progressing at a high speed. It is more important for the students to learn how to learn than to learn certain tools in Adobe.

Erin Hein, University of Delaware
Surviving Caravaggio: Civic Legacy and Identity in the Burial of Saint Lucy (1608)
In 1608 Caravaggio received an important public commission from the Siracusan senate—the high altarpiece for the basilica of Santa Lucia al Sepolcro. The prestige of the commission was amplified by the strength of the cult of Saint Lucy, the patron saint of Siracusa, in the city. Because of this strong connection between altarpiece and local cult, previous scholarship has only considered how the iconography of the Burial of Saint Lucy is connected to Siracusian traditions. In this paper, Hein examines copies made after the Burial of Saint Lucy in the years following Caravaggio’s Sicilian sojourn. These span a wide variety of media and artistic contexts and demonstrate how the dissemination of Caravaggio’s composition inserted the altarpiece into the visual and cultural landscape of Siracusa. Although Caravaggio’s life and oeuvre are well-traversed scholarly territory, this painting remains understudied. Due to the dearth of documentary evidence from this period of the artist’s career, the Burial of Saint Lucy has only received basic analysis and has not been subjected to theoretical inquiry. By discussing the altarpiece’s long and rich afterlife, Hein illustrates the ability of religious objects to mold civic space and identity.

Corrine Helman, Furman University
Distinguishing Meaning and Purpose in Medieval Tapestries
The Le Viste family commissioned The Lady and the Unicorn tapestry series as a legitimizing cultural force in the highest social circle of France. Although these works are lavish, they are not as iconographically coherent as other tapestries made in the Middle Ages. Rather than creating a narrative, they are an assemblage of symbolism ubiquitous in other artworks commissioned by the French courts. While they recognized the significance of these symbols, the Le Viste family had not mastered the intricacies of court life enough to apply the symbols properly to this work. This paper reexamines the series from an iconological approach to underscore its intended purpose and to prove the triviality of the order as the key to its meaning. Scholars have tried resequencing the pieces to decode its message but haven’t seriously considered how it was used to propagandize family status. The correct order would have created a narrative only on an iconographic level. This bears no significance on the latent function because of the performative purpose of these symbols. This display of status is then amplified by the
unparalleled quality of craftsmanship. Visitors to the Le Viste estate would have felt the sociopolitical gravitas emitted by the series.

Dan Hernandez, University of Toledo
Engagement and Interactivity: A New Approach to Public Art in Toledo, Ohio
The City of Toledo established a 1% for art program in 1977. It was the first percent for art program in the state of Ohio and one of the first in the country. The program is administered by The Arts Commission, Toledo’s local arts advocacy agency, through its Art in Public Places Committee (APP). As a result of this program, Toledo is home to an impressive collection of public art. While there has been some diversity in the locations and types of projects throughout the 40-year history of this program, much of the collection consists of permanently sited sculptural works that are located in the downtown area. In recent years, APP has worked to more broadly engage with the population of the City of Toledo through its work in public art. This strategy has led to pursuing projects that 1) engage parts of the city that have been underserved by the program, 2) are interactive, or require engagement beyond simple observation, and 3) partner with, or engage, local artists/local artist groups. This presentation discusses three projects that have been executed through the APP program that exemplify this new approach to public art in Toledo.

Heather Hertel, Studio on the Go, How So?
see: Ann Kim

Robin Hill, University of California-Davis
Thought Bubbles
Hill’s work is engaged with the intersection of drawing, sculpture, and photography and has mined the possibilities for their conflation for over two decades in formally rigorous and conceptually driven projects. The pieces presented in Thought Bubbles consist of small-scale three-dimensional collages, presented as photographs, which extend the investigations embedded in Hill’s sculptural work, constructed upon on a repertoire of decommissioned laboratory equipment. In all disciplines, the activities of collecting and examining are preludes to understanding and knowledge. The Thought Bubbles can be thought of as indicators of what Hill’s studio is thinking. “Images and recollections are wholly sufficient unto themselves. They are made up of certain unknown acts that reside exclusively in the twilight realms of the mind. In order to attain completion, they do not need to emerge from this realm. Indeed, should they do so, their sparkle and durability would be imperiled, since the art of images, brusque and boisterous, contains all the inconsistencies of liberty, and the art of recollections, insidious and slow, prosily designs its fugues on the theme of time.” Henri Focillon, The Life of Forms in Art, 1934. For images visit: http://www.robin-hill.net/thought-bubbles

Dana Hogan, Duke University
Mimesis as a Form of Invenzione: A Reconsideration of Rivalry within an Artistic Lineage
In Quattrocento Florence, artists were challenged to master an imitation of nature while at the same time expressing an inherent invenzione. Three Master painters of the Florentine School are stylistically and biographically connected: Fra Filippo Lippi was the teacher of Sandro
Botticelli, who later was the instructor of Lippi’s son Filippino. This paper systematically groups narrative paintings produced by this artistic lineage to investigate the forces that shaped stylistic choices. Reviving a biographical approach with an emphasis on master-pupil emulation and rivalry, Hogan explores how each of these three artists created unique solutions to the artistic problem of realistically rendering the human and the divine. Using the subject of the Annunciation as a case study, each artist’s practice is analyzed for its mimesis, *invenzione*, and adherence to contemporary painting tradition. From the visual evidence of the comparative analysis of these Annunciation scenes and a review of Quattrocento Florentine workshop practice, Hogan concludes that there is a more complex story to tell than that of three generations of mere discipleship. She proposes that the mastery of mimesis made possible an expression of *invenzione* as the two elements of artistic technique intertwined and advanced each other.

**Kenyon Holder, Troy University**  
*Past as Prologue: Subverting History in Contemporary Ceramics*

Several ceramic artists working within the expanded field today show a keen awareness of the weight of the medium’s history. Rather than reinvent the wheel, these artists embrace that history, but with an eye towards critique and humor. While the preciousness of porcelain figures often reads as mere kitsch today, Chris Antemann has adopted the form in order to explore contemporary themes of gender and sexuality. Her work with Meissen borrows the forms, colors, and arrangements of 17th-century figural groups. But on closer inspection, the viewer becomes voyeur, privy to a world that upends the dominance of patriarchal desire. Artist Bouke de Vries not only alludes to the tradition of ceramic arts but incorporates fragments of the past in his sculptural installations. Taking the shards and fragments left over from his career as a conservator, de Vries emphasizes the signs of use and damage, transforming ceramic detritus into contemporary Vanitas. Both these artists posit a future for ceramics where tradition offers an opportunity to problematize the contemporary, offering hybrid visions of a ceramic future.

**Woody Holliman, Meredith College**  
*The School of Hard Knocks: A Role-Playing Game for Designers*

In preparing students for the so-called real world of professional design, it’s not enough to share our personal war stories about difficult clients or projects gone wrong; it’s equally important to analyze each situation to understand how it could have been prevented or rectified. Of course, Holliman can complain about difficult clients as bitterly as the next designer. But in the end, he agrees with Adrian Shaughnessy (*How To Be a Graphic Designer Without Losing Your Soul*), who claims it’s only a slight exaggeration to say “there are no bad clients, only clients turned into bad clients by bad designers.” Describe almost any nightmare scenario with a “bad” client, and a veteran designer can explain how a tighter creative brief, an additional contract provision, proper use of a change order, or adherence to some other standard business protocol would effectively prevent or resolve that issue. To bring this point home, Holliman invented a role-playing game for his students called *The School of Hard Knocks*, in which each group of students draws a card describing a difficult client scenario, and together they act out a scene in which they fix the problem with a minimum of pain and suffering.
Stacey Holloway, University of Alabama at Birmingham

The Lion and the Mouse

The form of the narrative has been used for centuries to entertain, to preserve culture, and to instill morals. Stories can be used to bridge cultures, languages, and age barriers. Similar to Aesop, Holloway’s interests lie in the animal realm and in using specific animal attributes to explore how our formative process makes up who we might become. Within the animal kingdom, strong societies are formed within herds, unusual interspecies friendships form and adaptation is required, pure instinctual capabilities are necessary for survival, and body language, sounds, and scents are used to declare disfavor, profess love, announce dominance, and express pain. Holloway’s most current work is a body of surreal installations that focus on interspecies bonds or altercations, as well as the outcasts, outsiders, and foreigners of a herd. Alienation, isolation, and longing are emotions that we have all felt at some point, whether it be true exile or of our own perspective. Sometimes, when we feel excluded from one group, we gravitate towards another. The acknowledgment of the various species’ differences can then be seen as a single herd of advantages. Through her research, Holloway has found that interspecies adoption and friendships have become common occurrences.

Jocelyn Holmes, Institute for Doctoral Studies in the Visual Arts

Absence as Presence: Redefining Cultural Narrative

The artwork of Ana Mendieta’s Silueta series conveys the artist’s presence through absence as it provides an alternative cultural narrative of a female diasporic immigrant’s experience living in the United States. Problematically, capitalistic and political entities exploit cultural and historical narratives through coded language and imagery propagating ideals of national pride, freedom, and individuality for consumeristic and political purposes rather than representing the plurality of the lived experiences of the population. What alternative can we offer to challenge these exploitive and consumerist-driven cultural narratives? To redefine these narratives, can art, produced from diverse perspectives, provide an alternative to coded and politically propagated narratives? Holmes argues that the artwork of Ana Mendieta’s site-specific Silueta series provides such an alternative cultural narrative. In context of both Gayatri Spivak and Jean Baudrillard’s philosophies, the implications of Mendieta’s identity-driven work documenting her presence in and relationship to the world provide a voice that challenges hegemonic cultural narratives.

Catherine Holochwost, La Salle University

(De)colonial Revival: Surface and Sympathy in the Transhistorical Imagination

This paper examines Jane Irish’s Antipodes (2018) and Karyn Olivier’s The Battle is Joined (2017), two public works that used materiality to decolonize the Colonial Revival. Irish used the historic mansion Lemon Hill to interrogate transhistoricism; her signature Tyvek walls buckled and swelled, blending references to the 18th-century China trade and the Vietnam War. Olivier’s Battle used mirrored acrylic to encase a monument to George Washington in Vernon Park where 80% of the residents are black, turning a monument to power into a (literal) reflection on identity and resilience. Both artists used sympathy and imagination, two sentimental and supposedly outmoded ideals, to comment on the connections and dislocations between
postmodernism and the long 19th century. Holochwost is particularly interested in how the two (women) artists employ surface, materiality, and affect—classic sentimental preoccupations—to produce a response in viewers. Such powerful explorations of beauty and justice are in keeping with sentimentalism’s legacy. Finally, although they seem like odd bedfellows, literary studies have linked postmodernism and 19th-century culture for some time, starting with Jay Clayton’s *Charles Dickens in Cyberspace* (2003). Art historians must do the same.

Sarah Marie Horne, Museum of Fine Arts, Houston
**Partnership or Pilfering? Unraveling Problems of Attribution in Design History**
A New York gallery recently discovered a forgotten silk textile by the prolific designer Joseph Urban. While Urban is most remembered for his set designs and architectural projects, he was also a well-known designer of furniture and interiors. Born in Vienna in 1872, Urban immigrated to the United States in 1911 to become the art director for the Boston Opera Company. He quickly became known as a master of scenic design and had a prodigious career until his death in 1933. However, Urban’s foray into textile design is virtually unknown. The modern, geometric character of this printed textile reveals Urban’s Viennese roots with its stylistic similarity to textiles fabricated by artists of the Wiener Werkstätte. In fact, the similarities are so striking that its attribution must be called into question. Urban submitted this design and others to a manufacturer who mass produced the designs as the *Franko Prints* series, but was Urban truly the designer? Horne investigates Urban’s collaboration with the Wiener Werkstätte and his establishment of the New York gallery Wiener Werkstätte America, Inc., to reveal the complex nature of artistic partnerships and persistent problems with attribution in the history of industrial design.

Amanda Horton, University of Central Oklahoma
**Design History Less Traveled**
Since its inception the heart of instruction in graphic design history has been based on limited resources. *Meggs’ History of Graphic Design* broke new ground when it was published in 1983 and has been largely adopted as “the textbook.” It has been noted that *Meggs’* takes a western approach to design history and limits information on women and minorities, but this book is not alone in its approach. In 1991 historian Martha Scotford began to analyze and question the formation of a canon in her article “Is There a Canon of Graphic Design History?” The result of her study has encouraged exploration of contributions outside the canon of western, male-dominated contributions, and historians are taking up the call to action. But movement in this area is slow and we must wait for research to be completed and published. This paper proposes a student-driven solution with a research project, “Design History Less Traveled,” where students are encouraged to conduct and present their own research into design history not found in textbooks. The project’s goal is to engage students in in-depth research, while also exploring new topics and ideas outside of the canon of design history.

Rocky Horton, Lipscomb University
**Living Objects: The Pro Wrestling Body and Baroque Sensibility**
This paper explores the baroque body of professional wrestling. This body is offered as materially expressive of the uber-dramatized theatre of wrestling. This hyper-body functions as
a site for larger than life sentimentality, narrative, and desire. It is a body functioning as an active sculpture—as an object. Horton examines the role of the body in pro wrestling and its relationship to the history of art and theory.

Andrew Hottle, Rowan University

Lost Works and Limited Archives: Researching the Feminist Founders of SOHO 20 Gallery

This paper addresses the challenges of researching the contributions of Joan Glueckman and Mary Ann Gillies, the two artist-founders of SOHO 20 Gallery (est. 1973), an expressly feminist organization and the second all-women cooperative exhibition venue in New York City. Glueckman’s entire archive is lost. Although some of Gillies’s professional papers have been preserved, documentation of her art is fragmentary. The majority of works by both artists have disappeared over the last forty years, in part because they drew inspiration from historically undervalued “women’s work,” such as needlepoint and woven fibers. The research limitations imposed by these unfortunate losses are instructive when considering the larger implications of preserving the archives of those who work outside the mainstream.

Elizabeth Howie, Coastal Carolina University

The Performing Bestiary: Peter’s Hugo’s The Hyena and Other Men

A persistent Western trope of the human/animal relationship is that of the animal tamer, interacting with exotic, dangerous but tamed predators, like lions or tigers. Photography’s seeming relationship to truth has been used to promote such performances. Less common are images of non-Westerners with tamed predators. Pieter Hugo’s The Hyena and Other Men (2007) challenges this convention, picturing traveling Nigerian street performers working with hyenas. The most unpopular of predators, hyenas are rare in zoos, much less performances, being notorious for their viciousness toward their own kind as well as their prey and humans. Not sitting obediently on platforms or performing, in Hugo’s photos the hyenas are hulking beasts interacting gently with their handlers. Absent are faux-exotic decorations or rhinestone collars; instead they wear handmade macramé muzzles attached to thick ropes. The unfamiliarity of the hyena-human relationship, coupled with the performances being street-based, rather than a circus or Vegas show, confronts the viewer with the complexity of the human-animal relationship. Hugo’s photographs, veering between documenting the troupe’s downtime and performances, return the tamed exotic predator to a novelty, while also engaging the barely believable quality of fairy tales and myths.

Robert Howsare, West Virginia Wesleyan College

Interdimensional Prints

Howsare discusses his recent print projects incorporating 4D elements that allow the viewer an opportunity to interact with the prints as they change over time. Through the use of this spectacle of movement, Howsare engages the viewer in ways unachievable through traditional prints.

Amy Huang, Boston University

Mimesis and Space in Site-Specific Landscape Paintings from 17th-century China

As Chinese landscape painting completed its “experiment towards mimesis” and went “beyond
representation” after the late Song, pursuing an illusionistic image of nature had ceased to be the primary goal of Chinese artists. While painters may not have focused on creating mimetic illusions of the physical world and the emphasis increasingly shifted towards imitating styles of the old masters, they continued to paint images of places that actually existed. In particular, the surge of images of famous sites in the late Ming brought about a sizable group of paintings that varied widely in the level of resemblance and identifiability to the sites portrayed. This issue is especially pertinent in the case of Nanjing, where some artists composed images with a greater sense of spatial depth than their contemporaries—James Cahill suggests that early Ming artists in Nanjing were interested in reviving visual qualities seen in Northern Song paintings. Michael Sullivan theorizes that they were inspired by European engravings introduced by Christian missionaries. This paper uses site-specific landscape images of Nanjing to re-examine the issue of mimesis, in particular, the relationship between mimesis and recognizability of the subject represented.

Courtney Hunt, The Ohio State University
Fashion & Fantasy: Exploring the Work of Jacqueline Marval
In 1912, Guillaume Apollinaire wrote in Le Petit Bleu critiquing several exhibitions by women artists in Paris. He notes the following on the work of Jacqueline Marval (1866–1932): “In her large canvas of odalisques, Mme. Marval has given the measure of her talent and achieved a work of importance for modern painting. This strong and sensual work, freely painted and wholly personal in composition, line, and coloring, deserves to survive.” The picture in question, Les odalisques (1902–03) is monumental, measuring 196.5 x 230.7 cm. Les odalisques presents five women in an interior setting with visual cues that are familiar to us: a slightly parted curtain and figures either nude or partially clad in orientalized dress, indicating a harem or similar environment. The angular and almond-shaped profiles of the women are striking. However, despite a 2008 catalogue raisonné, along with shows in the past 10-15 years highlighting Marval alongside some of her female peer artists (Suzanne Valadon, Emilie Charmy, Georgette Agutte), the artist’s oeuvre has been largely left out of contemporary discourse. This paper performs a close reading of Les odalisques in an attempt to begin to remedy this omission, as well as situate the work historically and aesthetically.

Raluca Iancu, Louisiana Tech University
Contemporary Printmaking: Above and Beyond 2D
Iancu’s work explores disaster, tragedy, memory, and vulnerability through different mediums, ranging from printmaking to performance, to fiber art and printed objects. She questions the way we look at tragedy as well as the way we deal with the aftermath. Although Iancu mainly works with printmaking, installation and sculpture are an essential part of her work. She believes that contemporary printmaking is not separate from other media. The multiple affords us, as printmakers, the flexibility to experiment with form and content in ways in which other media are limited. Some of Iancu’s recent projects include outdoor mural installations, using vinyl and relief print. Upcoming works will be using the printed element as a starting point for stop-motion animations, as well as pop-up books. This paper presents a survey of recent works by a variety of artists who push the boundaries of traditional printmaking. It also details the ways in which Iancu has used printmaking to “break out of the frame” (immersive installation,
wallpaper, sculptural prints, animation, pop-up books) in her own studio practice and how this is reflected in her teaching.

Dennis Ichiyama, Purdue University

I’m Retired

As faculty we carefully planned our careers by seeking professional advice from counselors, alumni, as well as friends and family. Organizations such as SECAC and CAA provide additional opportunities to share our research and discipline as we begin our academic climb. But as we contemplate retirement how prepared are we? Since mandatory retirement is not part of the normal process, the subject is placed “on hold.”

Chloe Irla, McDaniel College

Emo Ephemera: How Rock and Roll Graphics Influenced My Teaching Practice

In this paper, Irla describes how being mindful of the design of her course materials has engaged students in her classes. As a self-described “emo” teenager, Irla spent her paychecks on concert tickets, CDs, and rock and roll ephemera. Spending these formative years making art, listening to music, and collecting bands’ limited-edition paraphernalia greatly influenced Irla’s approach to designing course materials for her students. She distributes wearables like buttons to her classes in hope that students promote her courses to their peers by sporting them on their backpacks. Her course content is outlined in custom “sylla-zines” and her words of wisdom are shared through self-designed posters that hang in the classroom. Irla’s influences include design and writing rock stars like Lynda Barry, Austin Kleon, and Adam J. Kurtz as well as the Cranbrook Art Museum exhibition, “Too Fast to Live, Too Young to Die: Punk Graphics 1976–1986.” With this approach, Irla communicates a DIY mindset to students and encourages them to apply the technical skills learned in her classes to disseminate their own design projects in the real world.

Sarah Irvin, Self-Employed Artist

Time, Gender, and Care

This presentation explores gendered understandings of the passage of time in relation to caretaking. Irvin presents how her Rocking Chair Series, Carpet Transfer Series, and Infant Feeding Log depict individual experiences of time as simultaneously linear and cyclical, categories that are typically categorized as masculine and feminine respectively. She revisits these series in relation to the exploration of time and gender by Rosemary Betterton, Lisa Baraitser, Barbara Adam, and Karen Davies. Considered in this way, the works depict a family dynamic in which individual actions run counter to rigid societal categorizations of care as a feminine undertaking. By exploring these three series in relation to understandings of the passage of time, the presentation reveals caretaking of an infant as a blurring of the lines delineating what has been considered both masculine and feminine.

Mary Frances Ivey, University of Kansas

Framing Aging Femininity: Mary Cassatt’s Lady at the Tea Table

Mary Cassatt painted her mother’s elderly first cousin, Mary Dickinson Riddle, to thank her family for giving her the tea set on display in Lady at the Tea Table (1883–1885). The sitter
presides over the exquisite tea service and poises her right hand gracefully, ready to pour tea. Though she may not have posed for the portrait, for two years Cassatt envisioned Riddle’s features, all the while meditating on aging womanhood as she grappled with how to represent her relative. As Cassatt deliberated over the appropriate styling, setting, and affect for her sitter, she considered the various contemporary concerns associated with propriety for older women. By handling the paint that formed the sitter’s likeness, she grazed Riddle’s wrinkles, observed her loose jawline, and felt her thinning hair. Cassatt emphasized, not obscured, each sign of her cousin’s age, even to her extended family’s offense. As she chose to maintain, or even exaggerate, Riddle’s aged visage, Cassatt may have contemplated her own feelings about growing older. Ivey suggests that by insisting upon her sitter’s maturity and whatever physical manifestations it may have had on her face, Cassatt asserted that her subject’s aging appearance is worth painting and cementing for posterity.

Philip R. Jackson, The University of Mississippi
New-Master Painting Techniques
Among Jackson’s students, painting representationally has continuously been a topic of interest. With a resurgence of realism, he created a painting project that utilizes old master painting processes with new adaptive painting techniques. Realism has the ability to bring the viewer into a believable reality. In turn, it requires a critical eye for interpreting reference material and a deft hand to execute detail. This project encourages students to take on complex imagery while developing proficiency through a multilayered execution process. It also assists students in learning how to reinterpret reference material for the sake of the painting. In most representational paintings, reference material is heavily relied on; however, students are challenged to limit their dependency on it and in turn respond to the autonomy of the painting’s development. The heart of this technique relies on a strong under-painting, which is the core of old master paintings. As the under-painting is realized, the future layers of the painting are reactive to it and this initiates the act of discovery. In painting, discovery is key. While the confines of a painting formula produce specific results, this technique challenges students to think improvisationally.

Nicole James, Georgia Southern University
The Iron Wedding Collaboration
James was married in a collaborative interdisciplinary performance project presented at the International Conference on Contemporary Cast Iron Art, and the final outcome was something far more grand than she could ever have hoped to achieve on her own. Between sculptors, painters, printmakers, photographers, musicians, and dancers, the Iron Wedding project was formed through a wealth of creative experience and perspectives. The concept of a wedding ceremony was completely transformed through the inclusion of multiple creative ideas and opinions, skill sets and techniques, and this mesh of input led to a creation far more extraordinary than any singular source might have generated alone. Even an isolated group from a single discipline would likely lack the breadth of knowledge for such an achievement. James presents the Iron Wedding project—its story, development, components, and conclusion—as not only a success story, but one that will continue to be told through future generations. Coming from the role of the bride—one typically associated with a singular or
isolated control of the ceremony—James speaks to the value and importance of collaborations in creative endeavors and the magic created through the culmination of skills and ideas from a wide variety of individuals.

Sherry Jankiewicz, University of Tennessee, Knoxville

MFA Partnerships That Work: Community Engagement within Higher Education Curriculum Design

This paper presents one MFA program’s involvement with the surrounding community by utilizing printmaking to connect with shared values, traditions, and cultures throughout the city. Portland, Oregon, is active in protecting civic rights and preserving communities that are being marginalized from new urban development, financial hardship, and difficulty of accessing support. Pacific Northwest College of Art supports this mission and has created partnerships with non-profit groups such as Don’t Shoot PDX and Caldera youth groups to use printmaking as a means of providing individual voice. Other partnerships include one with the Mexican and Mexican-American communities in which they used print-installation approaches to celebrate the Day of the Dead. The Watershed Publishing program invites local and national artists to present and print work that increases PNCA’s connections to regional and national interests. As a recent graduate of Pacific Northwest College of Art’s Print Media program, Jankiewicz shares the experiences she was given as a student, how her program initiated and financed the partnerships, and how she plans on translating this knowledge to her new position in the Art Education program at the University of Tennessee to strengthen connections with the Knoxville community.

Sue Jenkins, Marywood University

Guiding Creativity through Assessment, Clarity, and Focus

Our primary role as design educators is to foster individual growth and creativity. Whereas an art director might tell a student exactly what to change, the educator leads students to engage in self-awareness by questioning each design decision in relation to the project goals. Part of maturing as a designer is taking ownership or agency over one’s choices. Thus, it is our feedback, not our personal vision of what’s “right,” that guides students to see their missteps, explore new directions, and hopefully arrive at effective and harmonious solutions. Ultimately it is up to the student to digest and comprehend what needs to be done. It is their job to clarify what needs to be done, to question, research, and create, and then assess, revise, and evaluate their own unique solutions. In this talk Jenkins shares some of the ways she has been able to guide student creativity by employing techniques that teach them to think, act, and work like design professionals. These include learning about the differences between assessment and evaluation, discovering some effective approaches to take a 360 view of projects, and employing methods of ensuring that the finished work reflects the client’s needs and addresses the project goals.

Jason John, University of North Florida

Painting as Mediated by New Ways

A few years ago, faculty involved in the University of North Florida’s painting program decided to insert a Painting 2 course into the curriculum. Up to that point, the program jumped from
Painting 1 to Advanced Painting. John decided to take over the development of the Painting 2 course to cultivate a systematic way of teaching this course for future colleagues and himself. He used a prior course he designed to help students gather technical research and use their research to recreate paintings from the past onto contemporary trends. Over the last five years, John has fine-tuned Painting 2 into its current iteration: “New Processes in Paint.” For this panel, John goes through the projects he designed to bridge the gap between a formal training in painting toward contemporary practices. He also explores how assigning students to write about their painting process helps them grow technically and conceptually.

Amy Johnson, Otterbein University
James Bowling, Otterbein University

Travel to Learn, Learning to Travel: Creating Meaningful Teaching and Learning Experiences during Short-Term Travel Courses

Faculty-led travel courses offer students the opportunity to engage in direct study of works of art and architecture; for art and design students, these experiences can significantly inspire and inform their creative work and development as artists. However, even the student who is most engaged in the campus classroom and studio can turn into a tourist, mindlessly snapping photographs, when traveling abroad. In the days of easy iPhone photography, teaching students how to see, learn, and create during travel courses has taken on new challenges, as even art students prefer to forego sketching in museums for drawing from photographs in the hotel. This paper discusses strategies for engaging students in meaningful study of not only artworks and monuments, but also the culture and heritage of the places they visit. Our goal is to teach not only art and art history while traveling abroad, but also cultural awareness and meaningful ways to travel. With multiple years of experience teaching short-term travel courses to art and art history students, we share some of the challenges of teaching while traveling abroad, and methods we have used to prepare and engage students in active learning before, during, and after their study abroad experience.

Courtney Adair Johnson, Tennessee State University

Rethinking Resources

As a reuse artist, Johnson looks for resources in all she does. What resources are available, what resources are going to waste, how to better utilize those resources? Creating collaborations and partnerships builds on your resources. Once you begin to look differently at your own resources, you can then understand your offerings to others, creating a valuable collaboration. When you look at resources differently, you challenge the student/artist to problem-solve more effectively, sustainably, and ethically. The lack of professional development or business-based knowledge in art programs has a history of being nonexistent in past curricula. This creates ways to add in real-life work skills that can translate into an artist’s practice once they move on from the university. This presents an opportunity to look at different ways that art making and producing can be monetized while also staying true to the work that you are interested in producing.

James Johnson, Jacksonville State University

Black Men Design
Racial diversity among graphic designers has been an issue for a very long time, especially among African American designers. The purpose of the Black Men Design website, created through HTML/CSS, is to explore opportunities for young African American males who are either interested in graphic design or who don’t have a clear idea of what they would like to do in their career paths. Through UI/UX knowledge, we examine everything that a young African American male needs to know in order to take his first step on the path of a career in graphic design. Black Men Design, an organization/website created by Johnson, uses interactive design in the website to explain what graphic design is, gives tutorials, provides colleges that hold graphic design as a major, offers classes provided by the organization, and shows career paths that these young men are wanting to pursue. By doing this, we will be one step closer to breaking barriers for more diversity in design for Corporate America.

Olga Johnson, Stony Brook University

Ut Pictura Poesis and the Aesthetics of Intelligibility: On the Project of Liberation during Modernism

Rensselaer Lee’s “Ut Pictura Poesis: The Humanistic Theory of Painting” reminds us that the comparison of painting and poetry concerns painting’s being a liberal science rather than a mere technical skill. Lee highlights painting’s conceptual commitment—encapsulated in the notion of “the learned painter”—explaining that narrative mimesis hindered its viability during Modernist, realist and abstract, artistic developments. Johnson focuses on the Modern art of Manet, not as a rejection of mimesis but as the comparative intellectual liberation constituted during the Renaissance by the invention of linear perspective. In support of Johnson’s claim, Panofsky’s idea of perspective as a meaningful form and Greenberg’s notion of formal revolution as a social revolution will also be interrelated as commensurate positions on mimesis. One correspondence, for example, is that scientific mimesis rejects the preordained religious conception of reality the same way that modernist art subverts the cultural norms for aesthetic quality. Ultimately, in reviving the Humanist liberation project during Modernism, the crisis of representational art will be revealed as the suppression of art’s intelligibility. Instead of cognitive content, significance will be given to the cognitive form of Modernist art in which mimesis furbishes sociopolitical and artistic freedoms.

Ron Johnson, Virginia Commonwealth University

Art and Athletics

In the past three years Johnson and Chris Clemmer created The Abstract Athlete. They work with veterans and current or former professional athlete artists with the goal of inspiring and showing the benefits of a creative practice on the body and mind. Both were high-level athletes and are now creatives—Johnson is a professor and artist; Clemmer is a designer who started two toy companies. Educationally, they launched a class at VCU called Art and Athletics. The research class focuses on understanding the benefits of an art or a daily creative practice on performance, examining the influence of concentration in an art setting and how it translates to the real world and athletic performance, and its effects on brain traumas (CTE, PTSD). The Abstract Athlete creates pop-up and gallery exhibits, workshops, and a journaling/sketching practice. Students have created multiple pop-up exhibits and workshops and currently work with the NHL’s Florida Panthers, with future partnerships with other professional, college, and
high school athletes and military personnel. This is also a culture hack that puts “dumb jocks” in a space with “dorky artists” and “nerdy scientists,” all creating work and having a conversation understanding each other.

Lillian Joyce, University of Alabama in Huntsville
It’s Not Grecophilia: Hadrian, Athens, and Rome
Hadrian’s Temple of Venus and Roma in Rome was located in the Roman Forum. It had a colonnade in the Greek style rather than a podium and a front porch like a Roman temple. Its colossal cult statues are often compared to the Athena Parthenos and Olympian Zeus in Athens. Scholars have explained these “Greek” features as examples of Hadrian’s well-known Grecophilia. They have not looked beyond these formal associations to consider more specific meanings of these appropriations. Unlike a Greek temple, the Venus and Roma temple had back-to-back cellae for its goddesses. This unusual design is found in the Julio-Claudian temple of Artemis at Sardis. There, one cella was for Artemis and the other for emperor worship with colossal images. Hadrian’s choice of Venus and Roma was also particularly Roman. Venus was the ancestress of the Romans, while Roma embodied the people and Empire and was typically paired with a colossal statue of the emperor in imperial cult. They function here as surrogates for emperor worship which could not occur while the emperor lived. Thus, the temple design is not simple Grecophilia; its appropriations are a sophisticated allusion to imperial cult.

Joseph Kameen, University of South Carolina Aiken
Physical Work, Digital Applications
While there are definite challenges to teaching and learning manual skills remotely, there are aspects of technology and online education that teachers need to embrace for our students to flourish. It is, of course, necessary to discuss what studio topics are best suited to F2F classrooms and which can be handled remotely. However, these discussions can sidestep the elephant in the room: for those of us living outside of metropolitan areas, even if our studio practice is physical, our professional practice exists online. We reach most of our audience online, we make sales online, we apply and are accepted or rejected based on digital images. The gatekeepers of today’s professional art world will judge our students based on their strengths in digital spaces, and online education gives us the opportunity to provide our students with a simulation of sorts of the digital aspects of a professional artist practice. This paper discusses ideas and techniques for a theoretical course of this nature, as well as ways that these ideas can be incorporated into traditional classrooms.

Lisa Kastello, Kennesaw State University
Art and Everything
Visual Thinking Strategies (VTS) is an effective teaching strategy for art and everything. VTS co-founders Abigail Housen and Philip Yenawine have developed this strategy over a period of more than 30 years, informed by ongoing research. Housen’s research has documented improved outcomes in math, science, and the language arts. Kastello’s introduction to this “method of seeing” came about when she volunteered in an art museum as a docent. Then she began employing this technique in her classrooms, first as a high school art teacher and now in higher education. The research and evidence of improved outcomes has opened doors for
professional development opportunities across the curriculum.

Julia Katz, Rutgers University
On Bernini’s Bed: Sex, Marriage, and Gender in the Borghese Sleeping Hermaphrodite

In 1619, Gianlorenzo Bernini was commissioned to fashion a mattress and pillow in marble as a base for a recently discovered ancient Roman statue of the Sleeping Hermaphrodite. Scholars have briefly addressed this “restoration,” but none has considered critically the reasons why Bernini might have added a mattress to the Hermaphrodite—and why at this particular moment. After a formal analysis of the ancient sculpture and its restoration, this paper investigates the mythological origins of the hermaphrodite and the theme’s relationship with marriage in Renaissance literature and art. Bernini’s restoration, for astute seicento viewers, would have been understood as an inventive reworking of these richly diverse intellectual and visual sources engaged with themes of hermaphroditism, and the related (but distinct) concept of cross-dressing. Bernini’s restoration of the Sleeping Hermaphrodite was actually rife with political messaging—one that can only be decoded in a particular moment and in a specific place, the home of his patron, the papal nephew and renowned collector of antiquities and modern works, Cardinal Scipione Borghese, who had purchased the statue in summer 1619. Bernini’s restoration, thus, appears to resonate as a sculptural representation of the complex relationship between nuptial and hermaphroditic iconography.

John Kelley, University of Tennessee
Reconstructing Noise

This paper explores the contemporary artist’s approach to sound via three iterations of noise: feedback, the noise spectrum, and proprietary media sounds. These broad categories include the piercing sound of a noise circuit, the hiss of tape, scratches and pops of vinyl, and the static of white noise. While traditionally regarded as a detriment to audio fidelity, when these phenomena are viewed as raw material they can be reconfigured to create soothing soundscape installations, ruminative performances, sleep aids, and may even have implications for learning and memory. Kelley illustrates the reclaiming of noise through popular culture, from the Beatles and Sonic Youth to contemporary sound artists like Maria Chavez and Adam Basanta, and through the legacy of Pauline Oliveros. Finally, he shares how these three noise iterations are critical in his own studio practice.

Zachary Kelley, Georgia Southern University
Hyper-Theatricality: Understanding Space through Information Overload

In this paper, Kelley discusses the activation of theatrical space using an overload of information. He begins by defining Michael Fried’s notion of theatricality as the activation of space between an art-object and a viewer, which creates a participatory experience as each informs the other. In Art and Objecthood, Michael Fried defines theatricality via Minimalism: art that is so devoid of information that it reminds the viewer they are looking at art, leading to the viewer’s acknowledgment of the space they are activating. While Kelley agrees with this notion of space activation, he believes lack of detail is not the only way to activate space. This paper argues that an overload of information leads to a heightened sense of theatricality, leading the viewer through a stronger participatory experience. While lack of information was the
launching point of understanding theatricality, Kelley maintains that a plethora of information given to viewers activates the whole space an artwork may reside within. Using his MFA thesis show, Neo Fluxus & Dragons, Kelley shows how an information-overloaded space leads to a participatory experience between the viewer and artwork.

Michael Kellner, The Ohio State University
Alexandra Robinson, St. Edward’s University
Drawing Out Checks and Balances
Since 2015, Checks and Balances has been an ongoing mail art project by Alexandra Robinson (Austin, TX) and Michael Kellner (Columbus, OH). Both Robinson and Kellner are artists and academics, married to people outside academia and the art world, and parents. The project developed as a way to address the multiple roles each plays in their respective lives and as a commitment to keep art-making an active part of their identity. The mailed works are on paper, each one approximately 8.5 inches by 11 inches. One side of the paper is a drawing while the other, a letter. The drawings address a wide variety of subject matter from abstract minimalism to realistic representations of Barbie dolls. The letters are often personal in nature, addressing the way their different identities cannot be neatly compartmentalized. At times, the works reflect this too, as the drawing bleeds through to the letter side, or the paper is perforated. This presentation showcases the artwork generated by this project, addresses the development of the idea, and highlights how it has given the artists a sense of agency and support as they negotiate their everyday lives.

Daren Kendall, University of Oklahoma
Out of Context
When Richard Serra’s Tilted Arc (1981–1989) was removed from Foley Federal Plaza in New York City, he declared the work destroyed. For the artist, context was everything. Which leads one to wonder, was the work actually destroyed or did the context simply change? In fact, was a new work created with the public debate and lawsuit that followed? Consider the following—the work and its story still exist in our imagination through images and texts. A narrative representation of the work provides a new context to consider artists and their role in society. For context-based artists today, the object and its event are often lost over time, leading artists to consider new forms of representation and recontextualization of the work itself. This paper and its performance draws from a selection of personal site-responsive sculptural installations and events to explore what it means to present images, artifacts, texts, and recordings out of context.

Kristina Keogh, Ringling College of Art and Design
Exuding Sanctity: Envisioning the Productive Relic Body
In 1608, the body of the mystic Suor Maria Maddalena de’ Pazzi (1566–1607) was disinterred. When her coffin was opened, though the clothes covering her form had disintegrated, the body itself—one year after her passing—was described as entirely intact and still pliable. Eight days later, the corpse, from below the knees, began to exude a liquid similar to oil, which was distributed to devotees to use for healing purposes. The substance reportedly continued to flow for twelve years. In the pre-modern period, themes of miraculous exuding appear in the
vitae of a number of holy figures and were particularly characteristic of female miracles. In some cases, this is tied to a feminine association with the succor of others. This paper specifically examines how a visual rhetoric of a porous and productive holy body offers an expanded lens for considering the pre-modern presentation and reception of the female relic body.

Emily Keown, University of Houston-Downtown
On Joshua Dudley Greer’s Somewhere Along the Line
When reflecting on iconic images of America and the values that America projects, you come across freedom, opportunity, independence, and space—all ideas that the American highway system tries to exemplify and amplify. The recently completed publication by photographer Joshua Dudley Greer, *Somewhere Along the Line*, published by Verlag, gives a unique glimpse into the stark reality behind these words and what is found on exit ramps, truck stops, and all those spaces in between within America. Greer spent 2011 to 2017 traveling over 100,000 miles by car across the America, capturing what it means to be on the highway system, showing the heavy loads, the shift in culture, the small moments of humanity. This work wouldn’t have been possible with a digital format, snapping drive-by pictures. Instead, it required a devotion to the road, a respect and reflection in each moment as he finds the shot and sets up his medium format camera, exposes film, and carefully takes it to the next stop. With thorough examination, Greer has produced a masterfully curated collection. Through it you can see a cross section of the country—the rural, urban, and suburban divides that are best exposed by slowing down and looking.

Gary Keown, Southeastern Louisiana University
Teaching on a Tightrope
During his thirty plus years of teaching, Keown has witnessed the tightening pressures that this session identifies. In 1987, he taught a course titled “Colloquium,” where the class identified and discussed various controversial topics. One such class included the watching of a new comic at that time, Andrew Dice Clay, during one of his monologues. A provocative discussion ensued on how far a comic can go without being too offensive. In today’s academic climate, this type of subject matter would probably not be successful. Cell phones have become a problem among students in how much the professor should allow. During a recent studio workday in one of Keown’s classes, a student sent a text with a picture of their project to get feedback from their parent. The parent’s responses were contrary to the objectives of the assignment. For Keown, this brought the meaning of “Helicopter Parent” to a whole new level. These days his academic teaching philosophy is to “think twice and speak once.” This paper explores his experiences in the classroom comparing the academic climate historically versus how difficult teaching judgment calls have become due to this contemporary academic environment.

Julia Kershaw, Florida State University
Using the Senses to Experience the Brazilian Pavilion at the 1939 New York World’s Fair
In 1939, Oscar Niemeyer and Lúcio Costa designed the Brazilian Pavilion for the New York World’s Fair. This collaboration portrayed Brazil as an independent nation that could stand on its own, free from the guise of foreign architectural models. In keeping with this goal, the
Pavilion employed an innovative style, conveying spatial fluidity, curves, and lightness. As such, the Brazilian Pavilion was an ideologically significant work, manifesting the country’s modernity, not only through its appearance but also through spatial immersion. This paper uses a sensorial framework to show how the Brazilian Pavilion mobilized sight, smell, taste, and sound to create an immersive space, while also reflecting “Espirito de Brasilidade” through architecture. Utilizing an unexplored multi-sensorial approach, Kershaw examines how visitors became active participants in a dynamic environment permeated by varying vistas and experiences. The space welcomed visitors to sample yerba matte tea, dance to the samba, and learn about Brazilian history through exhibits. It also contextualizes the pavilion with Niemeyer’s Pampulha Complex (1940–1943), helping to rebuild its layout, which now only exists through photographs. Connecting these structures suggests that the 1939 Pavilion influenced Niemeyer’s future commissions, and thus spurred a Brazilian Style that would be internationally recognized.

**Monika Keska, University of Granada**

**Francis Bacon Archive**

This paper focuses on a case study of the Francis Bacon Archive, consisting mainly of source material from the painter’s personal library and his studio, currently preserved at the Hugh Lane Gallery in Dublin. Bacon spent most of his life in London, except brief periods in Paris, Tangier, and Monaco. In the early 1960s he settled in a small apartment in a converted stable in South Kensington. After the painter’s death the contents of the studio were transferred to the Hugh Lane Gallery, where it was reconstructed and its contents were rigorously catalogued. In 2004 the Gallery received a further donation of 670 books belonging to the painter at the time of his death. The contents of Bacon’s personal library, catalogued in 2012 as part of a project carried out by the Hugh Lane Gallery in collaboration with Trinity College Dublin, revealed a wide range of visual and intellectual themes that fascinated and inspired Bacon, providing a new insight into his creative process. This paper discusses the challenges and opportunities offered by the cataloguing of archival source material and its impact on the critical studies of the painter’s works since it was made available to researchers.

**Rhonda Kessling, Kendall College of Art and Design of Ferris State University**

**Pamela Todoroff, University of Michigan, Dearborn**

**Design Thinking: Artists and Engineers Collaborate**

The authors developed two collaborative projects using the design thinking model to replicate real-world experiences for art or design students and engineering students attending separate institutions. Both projects required creative problem solving, teamwork, and most important, failure, reassessment and reiteration. Students identified the user’s experience, identified problems, ideated solutions, created a prototype and reiterated solutions. It was hard work, but learners drew upon higher order thinking skills that yielded deeper learning and sustained engagement. The authors believe that the designs of our projects and the technology used are practical and applicable to many disciplines and classroom settings. Participants will be able to identify ways of incorporating art and science collaborations into a single activity, a course, a program, or an entire curriculum.

**Miriam Kienle, University of Kentucky**
**Differing Data: Feminist Conceptualism’s Resistance to Self-Quantification**

This paper addresses the visualization of personal data and the politics of self-quantification in the works of three feminist conceptual artists from the early Information Age. By analyzing the works of Adrian Piper, Teresa Burga, and Mary Kelly, Kienle examines how feminist approaches to data visualization provide an important model for resisting and reimagining the quantification of one’s daily activity. Although the visualization of personal data today (via phone apps, fitbits, and social networking sites) often appears neutral and straightforward, these feminist projects remind us that, despite its “allure of objectivity” (as Ruha Benjamin characterizes it), data is drawn from and structured by hierarchical normative systems (based on gender, class, race, nationality, etc.). Against this allure, these three artists represent data in ways that expose its instability and non-neutrality. Countering the quantification of embodied experience into seemingly objective and all-encompassing datasets, Kienle argues that Piper, Burga, and Kelly each frame data from a feminist perspective, as tied to concrete bodies, localities, and temporalities, and visualize it in a manner that is incomplete, contingent, and constructed.

**Ximena Kilroe, City College of New York, CUNY**

**María Izquierdo: Self-Portrait, Gender, and Indigenismo in Modern Mexico, 1927–1935**

When Diego Rivera met María Izquierdo on the occasion of the student exhibition at the Galería de Arte Moderno in 1929, he singled her out as “the only one” whose work exemplified the indigenismo he had helped establish as the cultural narrative for post-revolutionary Mexico. He noted the importance of Izquierdo’s appearance, stating “Her personality and being is like her painting: classically Mexican,” establishing the assumption of her indigenism based on her appearance, and the imposition of this assumption onto her work, a conflation that has continued in scholarship on the artist. Despite the significance placed on Izquierdo’s appearance, her self-portraits, especially early works from the 1920s and 1930s, have remained largely overlooked. However, the tensions between the dichotomy of the modern and the traditional—and relatedly, the popular and the authentic—in Izquierdo’s early self-portraits speak to the artist’s intentional engagement with the discourses surrounding the intersections of such dichotomies with gender and race in modern Mexico. By considering her an active participant in these discourses, this paper considers her self-portraits as sites of a performative self-imagining that instrumentalized signifiers of modernity and tradition in order to criticize their established dichotomy within modern Mexican culture.

**Ann Kim, Indiana University East**

**Heather Hertel, Slippery Rock University**

**Studio on the Go, How So?**

Have the urge to travel? How do you move your oh-so-set-up art studio abroad for a short-term residency? These two professors each share their sabbatical research experiences including travel cross-continentally, unfolding into new studio environments, and producing art exhibitions along the way. The planning process, the packing and transport, and how to settle into a new place are just a few features of adapting to a new space. The art studio on the go must be supplied with the proper tools for one’s media. Locating new hardware stores, emporiums, and geographical settings can be a whole new adventure. Meeting, connecting,
and building relationships with new people fuels an artist to grow and expand. Each venue, gallery, museum, and public art project offers new perspectives in generating an art exhibition. Art practice, installation, and public interaction can differ greatly depending on the culture. Professor Kim shares her trek through Spain, Russia, and New Zealand, traversing and collating a connection through space and time. Hertel shares her travels to New Zealand, connecting with Maori and exhibiting at the New Zealand Maritime Museum, a non-traditional art venue.

Heejoo Kim, University of Connecticut
“Suum”: Virtual Reality Art Game
“Suum” is a virtual reality art game about mindfulness navigated by breathing. It is a virtual environment in which people can experience the basic human ability to be fully present via inhalation and exhalation. While the audience is wearing virtual reality headsets, they can view and interact with the 3D space, environmental elements, simulation, motion graphics, objects, and adaptive music. In order to take a step beyond the conventions of virtual reality, there is also a respiration belt set up to measure participants’ breathing. The virtual setting and sound are designed to create a lucid and relaxed environment that feels comfortable and can adapt the technology in order to focus on the user’s presence and surroundings. As a result, based on the length and strength of their breathing, users can experience the interaction between their respiration, the virtual atmosphere, and their own being.

Liz Kim, Texas Woman’s University
Coreen Spellman and Modernism in Texas
This paper examines one of the key women modernists based out of North Texas, Coreen Spellman. Teaching and practicing out of a modernist art department at Texas State College for Women, now known as Texas Woman’s University (TWU), together with her colleagues and her students Spellman fundamentally shaped the region’s outlook on art. As the professor of printmaking and painting at TWU from 1929 to 1974, she grappled with the notion of modernist form throughout her career, while educating and influencing the thousands of women who passed through her classroom. This paper examines the turn toward abstraction in Spellman’s late works, including her intellectual exchanges with visiting lecturers such as László Moholy-Nagy, and with her departmental colleagues Carlotta Corpron, Toni LaSelle, and Kenneth Loomis. Overall, Kim argues that Spellman was a methodical and experimental artist who expertly shaped various media to synthesize regional shapes with modernist forms. Through this endeavor, Kim poses the possibility of Spellman’s inclusion in the broader canons of postwar American art history.

Bridget Kirkland, University of South Carolina Upstate
Designing the Lake Effect
Experiential learning and global cultural awareness are key to students’ success today. The study of art and design outside of the university serves as the perfect vehicle to move students into the world beyond the classroom. Great design appears simple, but it is only through a deep understanding of people and cultures that great ideas are achieved. As an educator and graphic designer, Kirkland feels it is not only her job to teach students, but also to encourage students to pursue their creative intuition about their designing process with excursions. Writing,
sketching, photographing, laser cutting, filming, listening, storytelling, and most importantly traveling have all been helpful in expanding her process of visual thinking and teaching. In her current project, Kirkland uses a laser cutter to design a nine-panel series of designed glass/trash, titled *Mapping the Riches of a Paradox*. The work represented Kirkland’s first three-dimensional series and was presented in a local gallery as a solo show.

**Shana Klein, Kent State University**

**Pastoralizing the Hawaiian Pineapple: The Agrarian Ideal in Dole Advertisements**

In the early the 20th century, after the annexation of Hawaii by the American government, Harvard horticulturist James Dole established his first pineapple plantation in Honolulu, Hawaii. Advertising his product in photographs, prints, and world’s fair exhibits, Dole set out to mainstream the Hawaiian pineapple and sell consumers on Hawaii through images that communicated a pastoral ideal. This ideal was especially important to communicate in images of pineapple canneries, which industrialized pineapple production and conflicted with ideas about food purity and nostalgic methods of reaping the landscape. Even more controversial than images of the pineapple cannery were cannery workers—Asian immigrants—who also triggered anxieties over food purity and the contamination of American foodways at large. Dole’s advertising team employed a number of visual strategies to sanitize images of the Hawaiian pineapple and its immigrant workers, displaying Hawaii in the language of the “tropical picturesque.” This presentation examines ideas about the pastoral agrarian ideal in Dole Hawaiian pineapple advertisements, spotlighting a region of the country that has been vastly overlooked in scholarship yet was pivotal to America’s commercial expansion.

**Ranelle Knight-Lueth, Coe College**

**Those Who Went First: The AEF 8, Their Art, and the Problems They Faced**

As the U.S.’s first official combat artists, the eight men who served with the American Expeditionary Forces (AEF) in World War I faced tremendous challenges. Notably, they believed they were to produce a historical record of the war, only to discover that the War Department wanted propaganda. The correspondence between the AEF 8 (a nickname Knight-Lueth devised for the eight artists) and officials in the War Department uncovers the civil but churlish relationship between the two groups. The paintings, prints, and drawings also reveal how the artists responded to their conflicting orders, producing either visual documents of the war or sensationalized versions of it. While in Europe, the AEF 8 also encountered the military’s complex art censorship process and archival system. Furthermore, there were complications with transportation, access to art supplies, and communication regarding troop maneuvers and engagements. Back home, the artists were ridiculed for being mere illustrators as opposed to traditional easel painters, even though most of them were academically trained. The AEF 8 endured numerous hardships as America’s first combat artists, but their historic commission—and the artworks they produced—proves that the government considered art to be a powerful weapon in its wartime arsenal.

**Heidi Kolk, Sam Fox School of Design & Visual Arts, Washington University in St. Louis**

**The Material World of Modern Segregation: Engaging St. Louis and Its Traumatic Pasts**

“You university people would have been shot at by gang members if you stood here fifty years
ago,” a St. Louis activist declared from a spot just outside the urban forest that had grown up where Pruitt–Igoe once stood. He acknowledged the impossible distance that separated us from our subject—a distance not only of time and social difference but of moral understanding. This was not our past, nor was it properly past: people of color are still living with the harmful legacies of Pruitt–Igoe, including a massive new federal “renewal” project announced weeks after our visit. This paper considers what it means for “university people” to engage the racialized city, including its traumatic histories and ongoing struggles. What are the opportunities and risks of studying difficult subjects like lynching, slum clearance, and forced migration in local contexts? Can creative engagement with place, memory and culture bridge the distance our host named and foster a fuller imagination of the city? Kolk explores some of the profound ethical and interpretative challenges of this work by discussing a fieldwork course prioritizing intensive site-based study, work with local experts, and deep engagement with the long history of segregation in St. Louis.

Jennifer Kruglinski, Salisbury University

Eleanor Antin’s Activist King of Solana Beach

When Eleanor Antin created her persona, “The King of Solana Beach,” in a series of performance and video works, she devised The King as a response to both her position as a wife, artist, mother, and feminist in the 1970s, as well as to the incursion of corporate development interests in the Southern California town of Solana Beach, where she lived. Antin first embodied The King in the 1972 video of the same name, which recorded her exploration of masculine identities through her careful application and styling of facial hair. She then further explored The King through a series of live performances in which the exiled monarch confronted his erstwhile subjects, which she documented photographically. Throughout the performances, The King attempted to hold court over a loose-knit coalition of surfers and other beachside residents that were opposed to corporate development projects that slowly crept into Solana Beach, but, ultimately, The King failed to halt the momentum of corporate development. This paper examines the notions of success rooted in Antin’s activist response to contemporary events as well as the critique of capitalism and class embedded within the King’s performative attempts to reinstate a feudal economy in California during the 1970s.

Pierette Kulpa, Kutztown University of Pennsylvania

From Roman Mosaic to Modern Michelangelo: The Appropriation and Transformation of Artworks under the Barberini

Behind many Early Modern instances of appropriation is a wealthy patron. The Barberini, who grew from a modest Tuscan family to become one of the richest papal powers in 17th-century Rome, delighted in showing their status through art. They acquired works whose bold appropriation of earlier styles, compositions, and motifs presented the family as erudite to the learned viewer. Sometime around 1626, Cardinal Francesco Barberini acquired pieces of the Nile Mosaic, had them copied, and reinstalled them in the family palace in Palestrina. It is a fascinating case of double appropriation because the Nile Mosaic is probably based on a Greek original. The mosaic resided then, as it does today, in the palace that sits on the remains of the ancient Sanctuary of Fortuna Primigenia, recalling the Barberini’s occupation of this venerable site. Nearby at Santa Rosalia, the family installed another imitative work, a Michelangelesque
Pietà, in their family burial chapel. In recalling the ancients and Michelangelo, they aligned themselves with the legacy of patrons in Classical Rome and in the Cinquecento. This paper interrogates the role of the patron in the process of appropriation and the way in which they represented, “restored,” and redisplayed these pieces.

Lily Kuonen, Jacksonville University
**Intent & Purpose: The Drive of Creative Professionals**
Peter Fischili and David Weiss collaborated to produce screen prints of *How to Work Better* with ten simple directives. Sister Corita Kent and John Cage popularized the *Ten Rules for Students and Teachers*. These lists share the importance of acceptance and change in order to progress. We often call art *practice*, which can be like a rehearsal, or an ongoing improvisation, always working to improve. As creative professionals we work with our students to cultivate a drive that embodies their intent and purpose. Through the development of a Foundations Seminar course, a professional practices course at the sophomore level, students partner research methods to articulate concept and technique, explore a range of financial support opportunities, and investigate professional peripherals (website, promotion/marketing, inventory, documentation, grant writing, advocacy, etc.). It is often noted that every artist is a small business, and, like a “business plan,” the work of a creative professional requires vision, objectives, strategy, planning, direction, knowledge, inquiry, resources, adaptation, exchange, energy, effort, and fulfillment. In the Foundations Seminar we leverage resources, invite community partnerships, dialogue with arts advocates, collaborate with entrepreneurial courses, and establish best practices driving the growth and progress of our rising creative professionals.

Bonnie Kutbay, Mansfield University of Pennsylvania
**The Sacred Meal of Melchizedek in Sant’Apollinare in Classe, Ravenna**
Sacred food appears in a mosaic of Melchizedek, Abel, Abraham, and Isaac grouped around an altar. Located in the basilica of Sant’Apollinare in Classe, five miles from Ravenna, the mosaic dates originally from the 6th century CE. Melchizedek offers bread and wine, a sacrifice that ultimately signifies the Eucharist. On top of the altar cloth is a two-handled chalice flanked by two round loaves of leavened crown bread, one on each side. The crown bread was one of several types that were used for the Eucharist. Melchizedek was a priest of the Most High God. Known as the king of righteousness and king of peace, Melchizedek foreshadows the kingship and priesthood of Jesus Christ. Jesus was considered a priest in the order of Melchizedek. This paper explores the symbolism of the bread and wine as the sacred meal of Melchizedek in the mosaic in Sant’Apollinare in Classe and how it was perpetuated through Abraham to Jesus.

Lauren Lake, University of North Texas, Dept. of Studio Art
**Full Circle: Case Studies on Curriculum Revision**
This presentation is of a curricular overhaul, with case-studies focusing on faculty engagement, facilities needs, recruitment and retention, breaking down silos, assessment mechanisms, and the moment when it launches—registration day.

Justinne Lake-Jedzinak, Bryn Mawr College
Piety, Portraiture, and the Popish Plot: Catherine of Braganza as Saint Catherine of Alexandria

In the 1660s, Flemish portrait painter Jacob Huysmans depicted English queen consort Catherine of Braganza as Saint Catherine of Alexandria, the early Christian virgin martyr. Huysmans’s rival, Dutch artist Sir Peter Lely, also painted Barbara Villiers, the mistress of King Charles II (Catherine of Braganza’s husband), as Saint Catherine of Alexandria. As an openly Catholic consort in Restoration England, Catherine of Braganza was unpopular with her subjects and eventually became the central object of the fictitious Popish Plot conspiracy. Barbara Villiers, who was often referred to as the “Uncrowned Queen,” eventually converted to Catholicism, supposedly to consolidate her position with the King. The choice of superimposing both the queen consort’s image, as well as her main rival’s, over that of a beloved Catholic saint whose veneration was largely rejected by the Protestant populace, raises questions about political power, sanctity, and identity. This paper examines the religious implications and transgressive possibilities for both Catherine of Braganza and Barbara Villiers as they were portrayed as the early Christian virgin martyr, while simultaneously addressing the rivalry between the two men who painted their portraits.

Carolyn Lambert, The University of Tennessee at Chattanooga
Adjacent Futures

Scholars such as T. J. Demos, Donna Haraway, and Anna Tsing have questioned both the cost and utility of focusing on the naming and analysis of the current geological epoch. In Lambert’s ongoing video series, the Solastalgia Cycle, she explores the psychological and emotional weight of life under the parallel conditions of precarity and denial in the so-called Anthropocene. This series uses found footage—a combination of DIY tutorials, personal testimonies, and documentation of climate-science research—to examine the corporeal, physiological, and social aspects of learning to live in this new, precarious time through a feminist, posthumanist lens. In these videos, the various modes of imaging our unacknowledged present become a point of departure for thinking through an anthropocentric relationship our future.

Jessica Landau, University of Illinois at Urbana-Champaign and Midwest Museum of Natural History

Art and the Natural History Museum: Finding Mission-Driven and Community-Centered Collaborative Exhibitions at the Midwest Museum of Natural History

Despite being an art historian, Landau recently took on the role of Executive Director of the Midwest Museum of Natural History. Early on in tenure, she faced the challenge of a limited budget and a very small staff. Still committed to the goal of staging two temporary exhibitions a year, she decided to refocus the museum around its community-driven mission: “Encouraging our community’s appreciation of natural history using shared experiences through collections, exhibits, and education.” This focus on the community-centered mission has inspired a series of collaborative exhibitions that work to continue visitors’ connections to the natural world through multifaceted and creative presentations, often with a focus on art and material culture. These include collaborations with the Conservation Tales team of students and faculty from Ball State University, an exhibit on rogue taxidermy with a PhD candidate in Gender and Women’s studies from Lakehead University, a display on the Buffalo Clan with the Potawatomie Nation, and artwork from a class on animals and museums at Texas Christian University.
Mary Laube, The University of Tennessee
Motherland
Laube’s work addresses the relationship between material culture and memory making. Memory is a process that continually negotiates with loss; the presence of memory depends on the absence of its origin. While painting loss often feels like an impossible undertaking, the attempt to represent it is at the heart of her work. She writes this paper from the perspective of a Korean-American adoptee. Her identity is inherently connected to the history surrounding the establishment of international adoption. Laube’s goal is to trace a line from her particular experience as an individual raised in a transracial family in the United States, absent of Korean culture, to 20th-century Korean political history. In the summer of 2019 Laube embarked on her first trip back to Korea to conduct visual research for a new body of paintings. She worked at a number of sites including the archives at the National Museum of Korea, selected tombs of the Joseon Dynasty, and the Hanbok Museum’s collection of traditional clothing and textiles. This paper begins to process this new trajectory in her work as Laube finds ways to represent, through painting, the relationship between cultural memory and individual notions of identity.

Mia Laufer, Washington University in Saint Louis
The Perfect Foil: Jews, Americans, and the Battle for Impressionism
In 1885, the art critic Philippe Burty claimed that one was likely to encounter Impressionist paintings in “the mansion of an American or a young Israelite banker.” Many scholars have written about American collectors’ early interest in Impressionist painting, but few have considered the importance of Jewish collectors in the movement’s history. These Jewish collectors were predominantly recent immigrants to France and the heirs to newly wealthy international banking families. And they were well aware that Parisian art critics associated them with American collectors, viewing both groups as nouveaux riches foreigners with no claim to French cultural heritage. While many Jewish collectors did not acquire French citizenship and preferred to live in Paris as foreign nationals, they donated art to state museums (like the Louvre and the Luxembourg) at wildly disproportionate rates to their non-Jewish counterparts and made a point of doing so publicly. This paper argues that Jewish collectors used their American counterparts as a convenient foil against whom they could play the role of the protectors of French heritage who would buy paintings, donate them to state museums, and stop the exodus of art across the Atlantic.

Tiffany Leach, Jacksonville University
Connecting the Dots: Combining the Roles of Motherhood, Academic, and Artist as One
As a recently tenured faculty member with two small children, Leach intimately knows the struggles and benefits of being a mother in academics. She is the only female in her division with children and has learned to navigate the delicate balance of motherhood, academics, and a studio practice. With staggering statistics stacked against women in academics who have children, Leach is well aware of having “beat the odds” in our field. Motherhood certainly changes our perspective, as well as our mental, physical, and emotional state, but it does not lessen the value of our intellectual ability as an active faculty member. In fact, she would argue that she is a stronger multitasker in her studio practice and administrative roles and has a
deeper connection to the content of her current body of work, and the list continues. All of that is beneficial to her role as a faculty member. This paper and presentation supply a personal narrative of the struggles, successes, and in-betweens, as well as some advice to share that Leach has learned along the way.

William R. Levin, Centre College (Emeritus)
Art Answers Anguish: At-Risk Children and the 14th-Century Florentine Misericordia
Aided by archival records, early modern artworks impact viewers for the messages they convey. But when documentation is ambiguous, incomplete, or altogether lacking, artwork must transmit through its appearance alone whatever meaning and intention it had for its original audience. At the headquarters of the Misericordia confraternity in Florence, five reliably dated pieces from the 14th century, four of them still in situ, inform us of one of the charitable services provided by that association. But while documentation regarding prosaic matters such as patronage, expense, and placement exists for most of them, in no case does it explain the rationale for the image to which it refers, or justify its formal appearance, or connect that particular image to the others. Despite limitations in the written record, all but the latest of these several pieces share, in varied form, a single crucial iconographical element expressing visually what only belated archival notices, aided by that final artwork, establish in regard to what became one of the Misericordia’s chief philanthropic aims: providing support for the city’s abandoned children and orphans. Considered together, the items in question allow us to move back in time the moment when the Misericordia first performed that good work.

Qiuwen Li, Santa Clara University
Thinking Like a Web Developer: The Application of System Thinking in Web and Interface Design Courses
The challenge and limitation for web design is different than traditional graphic design; thus it requires distinct design thinking process. Learning coding languages (HTML, CSS, JavaScript, etc.) not only helps student understand how the web works, but also develops their system thinking and problem-solving skills. The presentation shares methods and challenges in teaching web design and interface design by using case studies. Taking a designer’s approach to teaching front-end web design, the presenter focuses on three sections: 1) Bring interactivity to your design to create dynamic experience by learning web languages; 2) Workflow of modern web design from wireframes to style guide; 3) Group work in web and interface design courses.

Vivian Liddell, University of North Georgia
In the Wild: Guiding and Evaluating Students on a Community-Based Project
As an exhibiting studio artist and muralist, it was a natural extension of Vivian Liddell’s studio practice to mentor her students in a community setting. However, community projects are collaborative by nature and the timelines for completion can be difficult to manage over the course of a semester. After receiving a LEAP (Liberal Education and America’s Promise—an initiative of the Association of American Colleges & Universities) award, Liddell used LEAP’s guidelines on High Impact Practices and essential learning outcomes to design two community-based projects that fostered critical thinking through real world experiences. In three separate senior-level courses, her students have created an exhibition at a local business as their final
project. In a Painting Materials & Techniques class, students worked together to plan, design, and execute a 40-foot mural on the exterior wall of a local restaurant. The students drove the projects from beginning to end, choosing which businesses they would work with and being responsible for all communications with community partners. In this presentation, Liddell describes these projects in detail and shares some practical tips for working with students “in the wild,” including how to manage student roles and evaluating intangible but desirable outcomes, such as teamwork.

Julia Lillie, Bard Graduate Center
Finding Neutral Ground: Netherlandish Protestant Engravers and Local Catholic Publishers in Early Modern Cologne
The history of print challenges the myth of the individual artist-as-genius, a narrative often identified by scholars as emerging in the Renaissance. Printmaking in that era was a collaborative venture, and book publishing even more so, with multiple actors filling roles such as draughtsman-designer, engraver or wood carver, author, typesetter, printer, publisher, and more. Engaging with the theme of migration in relation to collaboration, this paper investigates a network of Protestant engravers from the Netherlands who emigrated to the German city of Cologne in the late 16\textsuperscript{th} century, fleeing religious persecution. Among them are the publisher Frans Hogenberg and the little-known map engraver and author Matthias Quad. The group’s collaborations with each other led to innovation in the field of printed illustrated books, a genre still in its infancy. Further, the Protestant exiles frequently partnered with local Catholic publishers in their adopted city, focusing on the neutral subject of geography through maps and atlases. These unexpected collaborations alter established ideas of confessional divisions in post-Reformation Germany, and they show how unique aspects of engraving and book printing could facilitate the development of an unusually ecumenical and cross-national community.

Matthew Limb, University of California Santa Barbara
Spirit of the Earth: Appropriating Native Histories for a White Environmentalism
Using postcolonial and queer frameworks, this paper examines American potter Rick Dillingham’s ceramic globes and their relationship to power dynamics and histories of colonization in what is now the Southwestern United States. Dillingham worked closely with potters of the San Ildefonso Pueblo, Acoma, Laguna, and Mojave peoples, appropriating their techniques and relationship with the land while working towards an ethical ceramics practice in the face of the growing environmental crisis of the late 20\textsuperscript{th} century. In the wake of the political radicalism of the American Indian Movement and a growing discussion around the politics of decolonization, Dillingham’s work can be read as an appropriation of Native histories, techniques, and rituals to promote an environmental movement largely driven by the region’s colonizers. Using an object-oriented ontology, Limb examines the relationship between colonizers/natives and the land through the medium of clay and analyzes the complex history of the region’s artistic production, which has pitted settler art against native crafts.

Shannon Lindsey, University of Central Florida
Student Artist to Emerging Artists: Breaking Down Professional Development
Why is there a trend to delay professional development until the “senior capstone” or “senior
seminar” course? At what point do they shift from “student artists” to “emerging artists” and how do we inspire this shift? As an artist, educator, and gallery director at the University of Central Florida, Lindsey has recently assumed the BFA Senior Seminar course that focuses on professional development and planning/executing the bi-annual BFA exhibition. She has updated the course curriculum to focus on development of professional materials such as resumes, artist statements, digital portfolios, websites, seeking professional opportunities, and effective communication (written and verbal) skills. This process revealed a wide array of preparedness (or lack of preparedness) of students for professional practice. This presentation provides content on development of professional documents and encourages professional activity as vital to a healthy studio practice that can be applied to any studio art and/or senior seminar course.

Joseph Litts, University of Delaware
“Pictures of the Cherokee Chief”: The Many Lives of Francis Parsons’s Portrait of Cunne Shote
Francis Parsons painted Cherokee diplomat Cunne Shote in London as part of a broader visual response to his 1762 trip. A 1763 mezzotint and an 1830s miniature suggest the many political lives of his portrait. Cherokee and British identities overlap as Cunne Shote wears a gorget and colors important to Cherokee cosmology while mimicking British sartorial norms. Parsons’s painting is imperial power with a human as its object and a portrait whose subject conveys great sensitivity and depth. The mezzotint circulated widely, championing Colonial expansion, enabling inexpensive participation in Empire, and naturalizing diplomatic exchanges within domestic contexts. Executed during Indian Removal, the miniature adds complication to his portrait. Potentially part of the Cherokees’ historicizing their past or of an ethnographic collection documenting “noble savages,” the miniature resonates with the “peace” medals Cunne Shote wears; two were given to him and one was made of him. Parsons’s oil painting was a historical image of a historical figure with continued relevance as First Nations people and their objects engaged in continued transatlantic conversations. Retaining multiple narratives within these material objects helps recover Cherokee voices in these negotiations. These images reveal that Cherokee and Anglo-American politics were more contingent than cultural memory suggests.

Brittany Lockard, Wichita State University
No Tiny Dancer: Questioning Xu Hongfei’s Chubby Women and Their Western Reception
This paper examines the sculptures of Chinese artist Xu Hongfei, who has garnered a moderate amount of international attention for his depictions of “chubby women.” Often juxtaposing a fat woman with a slender male partner, the works depict fat women engaging in sports, dancing, riding bikes, and so forth. Although his original intentions for the work are somewhat opaque, as they gained recognition Xu developed a clear body-positive message, stating that his works “celebrate the beauty and sexiness of large women … [and] help change people’s perceptions.”1 Typical Western reviews of the works echo and expand upon this idea. Writers generally praise them as humorous, graceful, positive depictions of fat women. This paper interrogates the sculptures and their reception, asking: are the works inherently positive? Is this how they are perceived by fat audiences? Thin viewers? What makes the works humorous? Do they, as Xu suggests, speak for fat women by challenging stereotypes about them, or do they
mobilize those stereotypes to make audiences laugh at their subjects?


**Eddy López, Bucknell University**

**Under Our Skin: Contemporary Nicaraguan Artists Respond to Our Country’s Traumatic History**

In 1914, Ruben Darío wrote “Der Krieg,” a poem critical of the carnage machine that would become World War I. Over one hundred years later, many of the stanzas of Dario’s poem can be applied to the various uprisings, revolutions, and wars that have plagued his—and López’s—homeland of Nicaragua. This panel presents and analyzes the works of contemporary Nicaraguan visual artists as they respond to the war and ongoing conflicts of the last 40 years, including the recent uprisings of April 19, 2018. The artists discussed cover a variety of formal and conceptual approaches, from performance to printmaking, and an analysis of their artistic production explores how artists grapple with the challenges of living under dictatorial, neo-liberal, and oppressive regimes. As they channel the pained existence, history, and memory of a war-torn land, the artists nonetheless seek the transformative power of art to create, in the words of Darío, “songs of life and hope.”

**Austin Losada, Independent**

**Demand-ing Specificity: Sculptural Experience in Thomas Demand’s Curatorial Practices**

Thomas Demand is a leading German conceptual photographer who utilizes sculpture and photography to question photographic authenticity, documentary practices, and collective memory. In his career-defining practice, Demand meticulously reconstructs historical events using paper and cardboard, photographs the models, and then discards them. Critics and scholars writing about Demand’s work have focused their interpretation on representing the camera’s inability to authentically bear witness to history. This paper demonstrates that Demand’s rule-based process extends beyond the creation of his photographs. Analyzing the relationship between Demand’s process and curatorial practices shows how his most recent exhibitions, akin to his models, are treated as ephemeral sculpture. A detailed analysis of wall labels, installation photographs, and interviews highlights Demand’s interest in creating bodily encounters that inform a viewer’s perception on the historical events that are represented in his photographs.

**Dana Ezzell Lovelace, Meredith College**

**DIVING DEEPER: Grading Smarter, Not Harder in Graphic Design**

Over the past 17 years, Lovelace has approached evaluating student work from a variety of perspectives. However, she has found that some methods are much more effective than others. We could ask many questions…. What defines effective? Why is assessment important? How do we determine the value of a concept or idea? How can the rubric assess a student’s ideas? This presentation focuses on three primary areas to consider when establishing not only an effective
rubric, but one whose focus is communication: 1) the rubric as a communication tool, 2) the rubric as an assessment tool, and 3) the rubric as a learning tool.

Meredith Lynn, Florida State University
The Value of Multigenerational Makers Spaces
Research indicates that arts-related programming is most beneficial when it is multigenerational, but for museums and libraries affiliated with colleges and universities, it can be difficult to plan community-oriented events that draw a range of participants. Logistical issues, such as parking or navigating campus, and the inaccessibility of some types of academic discourse can lead to events that are either inwardly focused towards the university or planned for specific stakeholding groups, such as families or lifelong learners. One of the few types of programs that successfully engage cross-generational audiences are makers events. Not only are these activities attractive to a range of community members, they also have the potential to create social situations and opportunities for sharing and collective problem solving. In this paper, Lynn provides a case study outlining tactics for engagement that have been utilized at the Museum of Fine Arts at Florida State University.

Grace Lytle, University of Arkansas at Little Rock
Images of Empathy: Käthe Kollwitz’s Krieg Series
In her series of woodblock prints Krieg from 1923, German artist Käthe Kollwitz illustrated the horrors experienced by those left behind by soldiers who fought in the first World War. Kollwitz communicated this universal grief through stark black and white representations of suffering. In what she called the “unspeakably difficult years,” Kollwitz conveyed her own personal sorrow as well, after having lost her son to the war. She was no stranger to grief and injected her own emotion into the series. Kollwitz was known to be sympathetic to socialist causes and helped the underprivileged. This sense of caring is particularly visible in Krieg, considering Kollwitz’s personal experience losing her son. Lytle has deconstructed the visual evidence of Kollwitz’s empathy of The Widow I (Die Witwe I), The Widow II (Die Witwe II), and The Mothers (Die Mütter). Kollwitz’s previous representations of the same subject are comparable to this series. Lytle argues that Kollwitz’s motivation behind Krieg was to express the strong empathy she felt in response to her experience with the tragedy of World War I. Through her use of woodcut printing, and in her own personal understanding of grief, Kollwitz effectively epitomized empathy in these images.

Wade MacDonald, University of Alabama
Convention v. Invention: Digital Approaches, Inter- and Post-Disciplinary Movements in Ceramics
The ten thousand-plus-year history of ceramics involves practically every culture around the world. While the diverse forms and aesthetics of ceramics are based on those very cultures, the look of ceramics has also been greatly influenced by the source materials available and the technologies that continually evolved and changed them. In the midst of the 21st century, digital technology offers new possibilities for the artist, designer, engineer, and architect working with clay. At the same time, handcraft is being reconsidered; the potential of its effect on a growing culture consumed by virtual experience is too important to ignore. Along with the
growing ubiquity of digital tools and techniques, other noteworthy developments include an overwhelming embrace of interdisciplinary approaches to material consideration that enhances and supports content associated with the ceramic object. Additionally, the post-disciplinary or “sloppy craft” movement has given rise to a resurgence of artists working with the medium. The new accessibility to ceramic processes has redefined the aesthetics of contemporary ceramic sculpture. All three changes indicate an exciting and unexpected future for a medium whose transformation is long overdue.

Kaia L. Magnusen, University of Texas at Tyler

The Great Men of the Great War: Harvey Dunn’s Heroic American Soldier Males

During World War I, Harvey Dunn (1884–1952), one of eight professional artists recruited by the United States Army, served in the American Expeditionary Forces. As a combat artist, Dunn created exciting, idealized images of brave American soldiers in action. Although they capture the intensity of battle, the realism of these works is undermined by a distinct glorification of the overtly heroic masculinity of American troops. The physical brawn and stoic resolve of the American soldier male in the drawings The Machine Gunner (ca. 1918) and Street Fighting (1918) is contrasted with the lack of fortitude demonstrated by German troops. For instance, in contradistinction to the steely-eyed American in The Machine Gunner, the look of fear on the surrendering German soldier’s face in the oil painting The Sniper (1918) belies his weakness. In these and other works, including the drawings The Hand Grenade (1918) and Sept. 26, The Argonne (1918), Dunn elevates the heroism of American soldiers by highlighting their physical prowess and mental fortitude at the expense of German troops, often shown in defeat, in order to convey patriotic ideas about the superiority of American manhood, the might of the American military, and the righteousness of the Allied cause.

Robin Mandel, UMass Amherst

Frameworks and Series: Moving Students toward a Self-Directed Studio Practice

Every art student is familiar with the task of responding to an instructor’s assignment. But after they graduate, what then? If art students are to continue making art outside of an institutional context, it is critical that they develop studio strategies that are sustainable, self-generated (formulated by the students themselves), and self-generating (designed and assessed to encourage further exploration). This paper details a set of assignments that guide students toward working in series, asking them to formulate a framework that can support a group of related works. Before the studio work begins, students develop written frameworks that balance coherence and focus with open-endedness and exploration. Artist examples at this stage emphasize the idea of “productive limitations,” in concept, process, or material. The studio iterations begin urgently, as two-hour works—started and completed within one day’s class meeting—and are critiqued weekly, with a goal of finding what can be developed further in the next iteration. Later, frameworks are revised and the timeline extended to one completed work per week. By formulating their own questions and adhering to their own self-imposed restrictions, students learn what their studio practice can be, beyond the classroom.

Stephen Mandravelis, The University of Tennessee at Chattanooga

Playing with Pastoral: A Website of Undergraduate Explorations of the Commercial Agrarian
Ideal

In Spring 2019, fourteen undergraduate students from the University of Tennessee at Chattanooga participated in an upper-level seminar entitled “Pastoralism: Visual Culture and the Agrarian Ideal.” For their final project, these students wrote a series of essays exploring the multifaceted ways in which the pastoral mode has been utilized as a social, ideological, aspirational, political, and commercial tool from 1920 to today. These explorations now make up the WordPress site Playing with Pastoral. Highlighting a diverse range of unconventional examples from Farmville VR to Knoxville’s body farm, organic food survival kits to Fyre Festival, Playing with Pastoral pushes past the concept’s age-old definition of peaceful shepherds in idyllic landscapes by exploring how and why the mode is evoked, employed, and interrogated within a variety of American commercial contexts. In this talk, Mandavelis introduces Playing with Pastoral and shares some of the most compelling examples of this student research. He synthesizes the website’s major revelations, exposing the pervasiveness of the literary/aesthetic mode as a function of our own mythic imagination and cultural nostalgia. He concludes by positing a new definition for the term “pastoral,” refashioning it as a complex agent that obscures (rather than illuminates) the ideal human/nature relationship.

Jessie Mann, Virginia Tech

Memory Bank: Art and Neuroscience

Memory Bank merges the disciplines of creative technology, socially-engaged art and neuroscience. The project artistically interprets neuroscientific data to investigate how emotional memory is recalled and visually expressed by memory-holders, exploring the potential for empathy and human connectivity by emphasizing the signature brain patterns of love. Memory Bank uses the tools of neuroscientific research to collect, understand, and visually communicate data about the experience of emotional memory. The project is unique in that it engages the public through science, art, and the creative process and generates discourse around ideas about memory, emotion, and the commonalities and distinctions of the human experience. The diverse research team brings their respective areas of expertise to brain frequency data collection, analyzation, interpretation, visualization, and interaction with an interest in larger social implications of the collective mind. Specifically, the team uses workshopping; participatory design; cognitive neuroscience research tools; computational data visualization; and animation, to produce a large-scale interactive video installation, first screened at the Moss Arts Center at Virginia Tech on May 6, 2019. This project was made possible by VT’s Institute for Creativity and Technology. This paper was co-authored by Tacie Jones, Virginia Tech, and Vasia Ampatzi, Virginia Tech.

Madison Manning, Belmont University

Queer & Camp in The Classroom: Lies to Tell the Truth

In today’s classroom the influences of intersectional gender studies, cross-cultural and transnational inquiries are inescapable. Today’s politically active student is aware that their voice matters in and outside the classroom. They deserve educators who can both educate and empathize. As a lesbian teaching at a Christian university in Tennessee, Manning is often in flux between advocating for truth to her students while hiding from administration. She refuses to deny her students the opportunity to explore marginalized narratives and histories that have
been hidden from them. She refuses to deny her students the knowledge of contemporary artists. Her work and research are in dialogue with artists grappling with gendered, queer, social, racial issues in their work. Everett Hoffman and Zoe Schlacter reinvigorate craft mediums, jewelry & weaving respectively. Each investigates queer intersections of identity, gender, and intimacy. Monica Martinez-Diaz and Jose Villalobos photograph and perform what happens when your body or home are taken away from you, becomes a political talking point, or is used as another’s property. Each from El Paso/Juarez border, each directly challenges Mexican femininity and machismo in their work. Manning’s work is dedicated to educating, enlightening, and protesting. Her work is a lie that tells the truth.

Julia Marsh, Pennsylvania Academy of the Fine Arts
Looking at Lincoln: Pictures and Persuasions
Marsh’s paper explores the use of Abraham Lincoln’s portrait in works by contemporary artists. Lincoln’s image continues to be used as an icon of strength and resolve by politicians and devotees and is employed to shill for consumer goods. Since the 1970s, contemporary artists have also used Lincoln’s image to critique the system supporting the man and his legacy. Artists like Irina Botea Bucan (Romanian, b. 1971) have poked at his ubiquity, specifically in her work Impersonation (2014), which questions the authority of his image, whereas Moyra Davey (Canadian, b. 1958), in Pages from Copperheads (1990), affirms his quotidian presence. Other works, including Sherry Levine’s (American, b. 1947) Untitled (President: 4) (1979), have exploited his recognizability by overlaying his stability with fashion’s mutability. Using these works, along with Matthew Buckingham’s (American, b. 1963) The Truth About Abraham Lincoln (1992), and Krzysztof Wodiczko’s (Polish, b. 1943) Abraham Lincoln: War Veteran Projection (2012), Marsh examines how Lincoln’s image continues to be part of common visual parlance, while also analyzing how these works capitalize on this status and further our understanding of Lincoln and our relationship to both his power and iconography.

Floyd Martin, University of Arkansas at Little Rock
Almost at the Gates...
Depending on what day it is, sometimes it seems too soon to retire, and sometimes not soon enough. Maybe things were easier with earlier generations, when everyone had to retire at age 65 whether one wanted to or not. Reasons to retire include: my closest colleagues have retired in last few years; leaving will make room for someone younger and with more energy to take my position; giving up the less exciting committee work and day to day grind is appealing; a growing perception that higher education is changing in ways that leave me out; more awareness of health issues; and, finally, the knowledge that there are projects and activities, not necessarily art-related, that are out there for me. Some days, however, I think I should delay retirement. I still love the teaching; what will happen if I am not around to advocate for what has been built and supported; and, finally, I like the contact with committed, engaged students.

Trinity Martinez, The Graduate Center, City University of New York
Food, Feasting and Festivities: The Bacchanals of Bacchus and His Beasts
Renaissance images of Bacchanalia were long inspired by images from antiquity, as well as vivid
descriptions from ancient literature, like Ovid’s *Fasti* and *Metamorphoses*. This paper explores Italian Renaissance mythological works that feature hybrid beasts, specifically satyrs and centaurs, engaging in the frivolities and splendor of feasting. Bartolomeo di Giovanni’s *Wedding Feast of Peleus and Thetis*, Giulio Romano’s *Bacchanalia* from the Hall of Cupid and Psyche at the Palazzo del Te in Mantua, Taddeo Zuccaro’s *Bacchanalia* from the Villa Giulia in Rome, and *A Bacchanal*, by an unknown Ferrarese artist, illustrate how fantastic creatures partook in the gathering, presentation, and consumption of food and wine, as well as merrymaking through musical instruments like the lyre and Pan-pipes. The dual nature of satyrs and centaurs—being half-human and half-animal—and the connection between feasting, music, and carnal pleasures are explored here. This paper demonstrates that these beasts were similar to their human counterparts in that they were, at times, capable of engaging in civilized social gatherings; however, these creatures—when fueled by the intoxication of Bacchus’s wine—exhibited a loss of self-control wherein feasting turned into maddened revelry urged on by insatiable sexual appetites.

**Yohanna Martinez Roa, Universidad Iberoamericana México**

**Transverse Line: City and Body Writings**

This paper is about the work of five women artists of four different generations from Cali, Colombia. In their work emerges a line of art by women artists who focused on a production of character: feminist, political, involving radical positions between their bodies and the city, they challenged the image of women, artists, and citizens imposed on them in a city crossed by problems of drug trafficking, guerrillas, and the political decisions of the state. They delved into the social symbolic by altering the idea of women-citizens. In different ways this brought consequences in the neighborhood they inhabited and in the local art world. Maria Evelia Marmolejo (1959) worked her first performances with a menstrual period or with fetuses, next to the Cauca River, where the corpses from the war were traditionally thrown. Salome Rodríguez (1964) worked with detritus collected in the market, which was near her house, decomposing matter, just as she visualized the problems of social violence in the city. Janeth Blanco (1975) burned words on city walls with gunpowder. Carmen Espinosa (1971) buried her legs in cement in front of the facade of her house to refer to the impossibility of reacting to political and social events.

**Kimberly Mast, University of Arizona**

**The Art History Canon and the Art History Survey: Disrupting the Art History Textbook**

The objects studied by art history can engage critical thinking and generate new forms of knowledge. However, the pedagogical structure and content of art history survey textbooks do not always offer students the creative leeway to achieve this. Reliance on the textbook often encourages retreat to the methods and content that have been a part of the discipline since its inception in the late 19th century, with the professor as authority on the western canon of objects and the grand narrative that accompanies them. As university students become more ethnically and socially diverse, the objects covered in the survey continue to speak to a white, European audience that is no longer the only audience listening. While art history remains useful, the canon of objects illustrated by the textbook has become problematic, reinforcing the othering of the non-western world. This essay first examines how the modern canon/textbook
came to be by examining the history of the discipline and the theories and methods that developed alongside academic art history. It then takes a brief look at how modern theoretical concepts can provide a new framework to encourage more engaged pedagogy, global and interdisciplinary content, and meaningful connections.

James Matson, The Cooperstown Graduate Program
Adolph Gottlieb: Adjusting the Canon of Abstract Expressionism
As a professional painter, Adolph Gottlieb progressed between two distinct aesthetic styles over the course of his career. From the 1940s until the 1950s he worked in a fashion of painting known as his “pictographs,” segmented canvases containing imagined symbols and hieroglyphic imagery. By 1957, Gottlieb had completed his transition to producing work in his later style of “burst” paintings. These later paintings have traditionally been upheld by art historians as Gottlieb’s “mature” style and contribution to abstract expressionist painting. His “pictographs” are subsequently viewed as those works, inspired by “primitive art” and mythology, that, while bold and daring in their symbolism, pre-date Gottlieb’s development into an abstract expressionist. This academic bifurcation of Gottlieb’s career, in order to place him within the canon of the New York school of abstract expressionists, winds up contradicting itself at a few points. General history of the abstract expressionist art movement, when summarized in museum catalogues, has often referenced Adolph Gottlieb’s writings, public statements, and participation in artists’ protests during the 1940s as pinnacle moments in the establishment of this artists’ movement. However, the very work that Gottlieb was producing as a painter during this decade doesn’t fit into current definitions of abstract expressionism.

Kimiko Matsumura, Independent Scholar
Drawing on and Writing Over: Reimagining Anthropological Display with Chris Pappan
In 2016, the Field Museum of Natural History invited Native American artist Chris Pappan to install his art in the Native North American Hall as part of an initiative to bring more indigenous perspectives to the collection. The resulting exhibition, Drawing on Tradition, included sketches and collaborative video, but it was perhaps the vinyl decals affixed to the vitrines that were the most successful. Forcing the viewer to literally see through his work in order to encounter the ethnographic object, Pappan compelled the audience to engage with a Native viewpoint before they could access the original displays. This paper analyzes Drawing on Tradition to explore the way interdisciplinary practices might answer calls for diversity and inclusion across a range of institutions. Highlighting how the artist’s simple changes to the cases revealed the display’s inherent power dynamics, Matsumura shows how artistic methods for institutional critique might permit history and science museums to treat the halls themselves as historical documents. The Field has since announced a full reinstallation of this gallery, but by explaining collection issues to the public rather than other museum professionals, Pappan’s interventions pointed to fascinating possibilities for future development.

Martyna Matusiak, West Liberty University
Limitations as Push to Experiment
Matusiak works in diverse media, often combining printmaking with drawing to create larger installations. Variation and sequencing are major elements of her practice. Beyond printmaking...
techniques, she uses readily available materials: painter’s tape, magazine scraps, lightweight Sculpey, and Sharpie markers, which emphasize her artwork’s immediacy, commonality, and temporary nature. Not only is she adding more information to the resulting image through direct drawing, but she is also working reductively on the paper. She cuts into the prints and peels back layers of paper as well as physically erases parts of the printed image. Plate and print are equal parts of her process. Matusiak developed this attitude toward experimentation with different media because of the limitations she experienced. First, she had limited exposure to art. Her father was a miner in a small city; her mother was a social worker. Being an artist simply wasn’t in the common vocabulary. In the United States she really experimented with techniques, simply because she couldn’t afford expensive printmaking papers or art materials. She would draw on wallpaper or cardboard. Now Matusiak sees it is important to challenge herself with new environments, processes, and ideas.

Mary Mazurek, IDSVA-Columbia College
Can Noise Be Beautiful? Noise in Art and Music through Burke’s Empiricism
This paper poses the question of whether noise can be beautiful through the lens of Burke’s empiricism.

David McCarthy, Rhodes College
Homage on the Range: Nauman, Wiley, Westermann, and the Masculine Mythology of the American West
In April 1965, William T. Wiley and Bruce Nauman sent a postcard to H. C. Westermann, who responded with a letter drawing. It was the start of a five-year period of correspondence, homage, exchange, and inspiration that linked the three artists. Westermann figured in the work of both Nauman and Wiley in the 1960s and, in turn, Westermann produced objects that acknowledged their friendship. Additionally, Westermann and Wiley often exchanged work expressly conceived and produced for one another. A connecting theme in much of this work is the mythology of white American masculinity, particularly that linked with the storied history of the American West. For Nauman and Wiley, who shared an interest in wordplay and puns, Westermann was a western man. Deployed sincerely, if also ironically, this mythology allowed the three to ruminate on the status of artists and heroes, as well as artists as heroes, in a moment of profound transformation as the nation wrestled with the implications of the American Century, among them unprecedented industrial production, rampant consumerism, and imperialist adventurism.

Shannon McCarthy, Eastern Kentucky University
A Successful Failure: The Journey through the Rabbit Hole of Discovery
While students need to understand the perimeter of a project and the wants and needs of a client, they should always push for exploration and experimentation. In order to do so, ideation and the reiterative process are key to pushing themselves to gain higher levels of technical skills and convey deeper design meaning. In her classroom, McCarthy welcomes students to dive headfirst into the rabbit hole to see what they will find along their journey. Will the journey end with a tasty carrot of success? The sour taste of failure? Or become a successful failure? For this panel discussion, McCarthy discusses her approaches to help students drive creative ideas
through ideation binders and Instagram boards, and how she assesses that creativity when grading. These topics are combined with the importance of successful failure, a failure not brought on by laziness or disregard but by experimentation and exploration. As educators, we must change the stigma of the word failure for our students, showing and allowing the successful failure to be a part of the process, and instilling the idea in them that without the big bad F you will never be a big bad B.

Ross McClain, Furman University
Art Innovation and Entrepreneurship in the Liberal Arts
The art department at Furman has reconsidered the role of a BA degree in fine arts. McClain discusses the implications of this shift on the curriculum. He shares the process and outcome of Furman’s new approach, one that emphasizes critical thinking and problem solving as primary outcomes for studio majors, de-emphasizing product to focus more on process. They offer a wide variety of programming and mentoring to encourage the mindset of entrepreneurship and the business of the creative arts. They host a series of visiting artists and serial creative entrepreneurs; offer professional development, business strategy, and financial advising; create business of the arts courses; and invite working professionals who share both their career paths and insight, but also create a regional and national network for Furman’s students. Additionally, they bolster students by helping them recognize their strengths and incorporate appropriate goals for their pathways. As students witness the range of meaningful ways to deploy their creative skills, they build confidence and begin to push for bolder ideas and more ambitious innovation. These changes are shifting the conversation to engage with the entrepreneurial skills and innovation mindset that students will need for the post-graduate success.

Jodi Lynn McCoy, Indiana State University
The Virgin Diaries: Symbological Sanctity in Early Modern European Portraiture
The female body, throughout history, has been associated with sexual power, witchcraft, pleasure, and conversely shame, corruption, and promiscuity. Portraiture, in particular, has never been a mere depiction of the sitter but intended to convey a message, connecting the sitter with contemporary values, identities, and beliefs. While gender has always been a significant factor in portraiture, in Early Modern European painting, specifically in the Renaissance, Mannerist, and Baroque periods, the female body was strategically paired with well-known gendered symbols to express a woman’s piety and virginal attributes. Through meticulous analysis of prominent symbols utilized in Early Modern European portraiture, including pearls, flowers, the color white, dress, gaze, and posture, this paper explores their dependence on the female body to successfully convey a religious message of a woman’s piety, virginity, and submission. While not traditionally religious, Early Modern portraiture employed intentional symbology akin to portraits of Christ and the Virgin Martyrs to elevate the sanctity of everyday women and weave a religious, gendered narrative. The symbological motifs utilized in Early Modern portraits specifically draw connections from religious imagery to elevate the nature of ordinary portraiture and thus the female sitter.

Tess McCoy, University of New Mexico
Guarded Secrets: Ecological Textility in the Work of Sonya Kelliher-Combs
Using textiles traditional to her hometown, artist Sonya Kelliher-Combs (Iñupiaq, Athabascan, Irish, German) offers a unique challenge to the historical meaning of textiles. Following the theoretical idea of “ecological textility,” she creates art that abstractly depicts the connections among materials, the environment, and humans. Defining textility as the reading of art forward, from material to object, allows for the understanding that materials have their own flows and pathways that practitioners insert themselves into. In addition, McCoy utilizes the theory of ecological textility, that is the reading of material to object, with the understanding that the material’s inherent significance is related to other living things and its physical environment. This paper demonstrates how Sonya Kelliher-Combs uses these theories to explain the struggles of Native people. Considering the history of the textile within her indigenous heritage groups, Kelliher-Combs applies a material’s innate meaning to her works of art to bolster the work’s purpose. Skin plays an important role in many of her works of art. Whether that be a person’s own skin or the skin of an animal as clothing, these skins protect the internal from the external. Kelliher-Combs deploys a similar concept with walrus stomachs used in *Guarded Secrets*.

**Erin McCutcheon, Lycoming College**

**Cropped Out of the Frame: Reading for Artist-Women’s Radical Connectivity within Latin American Art’s Histories**

Whether or not they are given exhibitions, recorded in textbooks, or taught in classrooms, artist-women have always existed. Research continues to prove they have been visible components of the art world, often fundamentally shifting the dynamics and discourses of art and its histories. Despite their determined and active work, these artists remain, in many ways, unseen—or not quite fully seen. They are often framed by notions of their invisible, marginal, or radical status, and their works analyzed solely in terms of their attacking of norms and discourses. Feminist art historians have argued this approach distances artist-women from the wider contexts they are embedded within, perpetuating their existence as outside, or solely critical of, a centralized history of art. This paper considers the landmark exhibition, *Radical Women: Latin American Art, 1960-85*, in connection with this ongoing problem for feminist and Latin American historiographies. McCutcheon locates the exhibition in relation to concurrent narratives of Latin American “neo-vanguards” that continue to crop artist-women out of the frame. Using the histories of Mexican artists included in *Radical Women*, she offers strategies of reading for the radical connectivity of artist-women within Latin American art’s histories for the future.

**George McDonald, Independent**

**David Wojnarowicz—Cultural Warrior**

Students of late 19th century Parisian art will recognize the parallels to downtown New York in the ‘80s. The 1870s were an intense period of social and aesthetic upheaval, evidenced by the Paris Commune. This revolutionary defiance in the wake of the Franco-Prussian War brought many artists and writers together. The turmoil occurred simultaneously with the birth of Modernist painting, Symbolist poetry, and an acceleration of socially conscious literature. One hundred years later, there were similar cultural shifts in New York. In the late 1970s and ‘80s David Wojnarowicz, Jean-Michel Basquiat, Jenny Holzer, Lady Pink, Keith Haring, and other artists began to take their message to the streets in visual and linguistic form through stencils.
and graffiti art. This process stimulated a widening gyre of creative investigation into the subject of societal degeneration. The desolate urban landscape of Manhattan provided the canvas. Performance artists such as Karen Finley, filmmakers such as Richard Kern, and renaissance man David Wojnarowicz inspired a community of collaborators. These varied explorations resulted in a heightened awareness of relevance to sociopolitical issues such as class, race, gender, and lifestyle. The energies of that time and place are echoed through the culture wars that persist today.

Kathryn McFadden, Independent Scholar/Artist
Out of Eden: Empowered Bodies
The origin story of Adam and Eve’s Fall emphasizes the human inclination to endlessly control—and punish—the gendered unambiguous human body. In constructing a genealogical critique of how we might understand the so-called norms of sex, gender, and sexuality today, Foucault uses the term “anatomo-politics,” arising from 18th-century European regulatory apparatuses imposed on bodies as a strategy of capitalism. Yet historically the earliest subjugation of the body is recorded in Mesopotamian laws, which curtailed freedoms such as abortion and private property. Now in the 21st century we recognize gender as a bio-socio-political construct based on identifiable values within a culture. This framework is brilliantly contested by artists who destabilize the prescribed body through various means including technology and performance. Specific influencers include British-American Breyer P-Orridge and Pacific Islander Shigeyuki Kihara. Breyer P-Orridge deploys surgical interventions to blur the body’s physiological markers; Kihara performs Samoan fa’afine, or in-between gender, an indigenous practice predating colonization. This paper unpacks how these artists enact an “analytics of power”—an understanding of history that empowers the self as a productive force necessary for resistance and possibility.

Libby (Elizabeth) McFalls, Columbus State University
Getting Them to Care
How can first-year art field trips serve as an opportunity to (re)enforce the first-year experience? As her department’s foundation coordinator, McFalls has undertaken the task of annual field trips that aren’t necessarily “art-based.” Rather, she finds ways to address her university’s Value of Inclusion on Campus through annual trips. For example, in the fall of 2018, they toured The Legacy Museum and The National Memorial for Peace and Justice in Montgomery, AL, which allowed the first-year group to examine this country’s history of lynchings and race inequality. This opportunity also allowed students to discuss issues surrounding the idea of monuments/public art in memorable sites: their purpose, the artist’s role as a recorder/reporter of history, and the role of the viewer/visitor. The conversation was difficult, but it was a humbling site and a powerful opportunity to engage with students. Can the use of public sites and non-art-based readings be an opportunity to ignite curiosity, passion, and empathy in students? Is it possible by giving students an opportunity to engage without the pretense of “art” that we can get them to “care” about what’s happening in the classroom? Can tackling hard conversations be a pathway to engagement?

Michael McFalls, Columbus State University
The Chattahoochee Explorers
In the fall of 2018, Mark Dion and Michael McFalls developed a cross-disciplinary Honors/Art class that focused on the research process and the creation of an artwork. The students in this class were equally divided, eight art majors and eight non-major honor students. The non-majors were from various disciplines, such as Philosophy and Biology. The students, Dion, and McFalls took twenty-one field research excursions throughout the first half of the semester. They met with folklorists, scientists, outsider artists, ecologists, business leaders, and other stakeholders to discuss the Chattahoochee River and its impact on Columbus, GA. Each art major was teamed with a non-major, and they did more in-depth research in the areas and topics of interest, which led to the production of artworks that were shown in an exhibition at the end of the semester. Ultimately, those meetings, the field research, and the art making led to the creation of a Wunderkammer or Cabinet of Wonder, which is now part of the permanent collection of the Columbus Museum. In this presentation, McFalls discusses the creation of the class, the field research that was conducted, and presents the final works produced by the students, Mark Dion, and himself.

Alyson McGowan, The University of Tennessee at Chattanooga
A Psychoanalysis of Caravaggio
Michelangelo Merisi, better known simply Caravaggio, has been one of the most influential yet controversial artists of all time. His genius and his turbulent life were the raw material mixing with the elements to create a style unlike any other of the 16th century. However, little is known of this master artist of the Counter-Reformation. Just studying his biographies or his masterpieces, in this case, is not enough to understand the subject and his fiery personality. It is necessary to explore a complete psychological picture of the artist as it influenced both his life and genius. However, it is challenging to depict a plausible psychological portrait of the artist based solely on his biographies, due to the lack of testimonies of those closest to him. Caravaggio himself left future art historians with very little tangible documentation to draw upon for conclusions, and his biographers have been proven to be unreliable, some more than others. Therefore, to draw out a complete portrait of Caravaggio, an in-depth analysis must be conducted on what is perhaps his most crucial autobiography: his self-portraits.

Casey McGuire, University of West Georgia
Great Moon Hoax: Analogue Landscapes
Early astronomical photographic attempts at rendering visible yet unattainable objects on the moon’s surface led to sculptural renditions to explain what was “seen” on the moon. The quest to see these unattainable objects became a popular obsession after fantastical images depicting the moon were published with a series of articles in the New York Sun in 1835. These articles, later known as “The Great Moon Hoax,” all helped to expand scientific curiosity beyond the limits of human vision. These images, despite their reliance upon drawings or models for representation, played upon the popular belief that photographs have an undeniable authenticity and are representative of “the real.” The images depicted in this presentation were realized through the creation of three-dimensional sculptures for the purposes of making photographic prints, at times referencing lunar models and Apollo era images while re-contextualizing them and bringing them into a contemporary vernacular. The images are
presented using the historic salt print process, cyanotypes, and digital prints. The transformation of sculpture to prints provides a contextualization of photography’s ability to render convincing yet misleading scientific imagery. The images encourage the viewer to take a closer look at science and the imagery that represents it.

**Mary McGuire, Independent Scholar**  
**Theater Queers Art: A Judson Church Genealogy**  
While represented as distinct categories by their respective disciplines, theater’s influence on visual art includes both historical precedent and affective contingencies. The Brechtian theater casts a wide net over 20th-century avant-garde art practices, but few studies of the influence of explicitly queer theater on visual art exist. Michael Fried’s infamous opposition to the queer theatricality of minimalist art represents merely an instance of a much broader resistance to the commingling of forms in art criticism. At the Judson Church, the explicitly queer Judson Poets’ Theater contributed to debates about gay representation, radical politics, and camp in and around Greenwich Village at a crucial moment of increasing visibility. Presented alongside the groundbreaking work of dancers, musicians, and visual artists at Judson, the Poets’ Theater productions made explicit reference to gay culture informed by the experience of queer life in New York. Yvonne Rainer performed in an early Poets’ Theater production as did other visual artists, and the Church became a space of overlapping interests among artists who sought to queer the boundaries between the arts.

**Preston McLane, Florida State University**  
**Fiction by Intention: Alessandro Magnasco as Pícaro and James Hyde as Magnasco**  
Scholars have long conflated the Genoese baroque painter Alessandro Magnasco’s (1667–1749) images of soldiers, gypsies, washerwomen, galley slaves, and beggared noblemen with the Spanish picaresque literary genre. In 2018, James Hyde produced a suite of works under the title *Western Painting–Magnasco*—abstractions adapted from photographs of two of Magnasco’s paintings. This paper explores the real, the unreal, and the allusive elements in both Magnasco’s and Hyde’s paintings from the ideational perspective of contemporary literary criticism as applied to picaresque texts. In analyzing the potential fictitiousness of each artist’s work, McLane borrows from the critical theory of Thomas J. Roberts and Wolfgang Iser, under which operable “fictions” emerge when artists “overstep” reality. Imaginative texts like Magnasco’s *The Tame Magpie* (1708) and Hyde’s exploded detail of *Magpie* show formal and thematic properties that reveal the authors’ purport to make them “realistically particular” while at the same time “factually untrue”—the combination that in Roberts’s nomenclature equals “fiction by intention.” Hyperbolized representations—gypsy encampments under towering ruins for Magnasco, painterly fragments of ruined landscapes for Hyde—are, from the audience’s perspective, the product of an “unforeseen refashioning” by which they become fictionalized.

**Mark Mcleod, Middle Tennessee State University**  
**Creating Engagement through Proximity, Community, Relationships, and Expectations**  
Faculty are increasingly saddled with more responsibilities on campus while students are burdened with their own responsibilities at home. From full-time jobs and families to 6 / 5
teaching loads and numerous committees, students and faculty often have to develop creative ways to stay engaged. To actively engage students, and sometimes themselves, faculty must find ways to do more with less. Through block scheduling, office location, high expectations, events and relationships, the art program at Cleveland State Community College was able to triple enrollment and quadruple majors. Reflecting on ten years of community college teaching, this talk suggests how a studio classroom built on active engagement allowed for the development of passionate, dedicated students who not only persisted to graduation but who also produced more engaging works of art. How are students kept engaged with a reduction in resources and available time? How are students taught appropriate ways to encourage and challenge each other? How is a thriving community that provides encouragement for both students and their faculty established? This talk highlights ways to promote a studio environment that encourages students to do more, do it better, and do it with less.

Nicholas McMillan, Columbus State University
Success by Way of Community
While graphic designers often seek their own island of solitude to complete their work, we also thrive on being part of a larger community. We come together to discuss typefaces, colors, trends, and share our successes and failures. No matter an individual’s level of expertise, we understand that to survive in our industry we must be willing to learn from everyone and give everyone a seat at the table. It is what we learn in our community that sustains the forward movement of our industry. Is it not possible to apply the same fundamental idea to establish consistent success of graphic design programs? The graphic design program at CSU was created to replicate the rigor and expectations of the professional industry; however, it has been the establishment of a student design community that is defining the program. Students who are actively engaged invest more time in their work as they feed off each other’s successes. It is this investment that is imperative for a new program to succeed as students will want to uphold the rigor and expectations that defined their collective experience. No one professor can create a successful program; rather, it takes a community.

Christopher McNulty, Auburn University
Outside In
Over the last decade, McNulty’s artistic practice has critically examined the legacy of industrial pollutants on the body, the environmental consequences of everyday actions like driving, and Western philosophical conceptions that persist in construing the mind and individual as autonomous from their environment. The sculpture 30 Pieces, for example, is composed of 30 lead teeth and commemorates the mark left on our blood and bones by the 60-year period in which tetraethyl lead was added to gasoline. The Stain project confronts viewers with the damage that McNulty created, outside of his field of vision, as he drove over a calendar year. Newer projects in his Outside In series explore how space, while appearing to separate bodies, actually connects them in incredibly intimate ways. In these works, McNulty portrays how environmental space penetrates the body, creating relationships among individuals, species, and objects, and thereby radically challenging our imagined separateness from the world. In particular, these works represent the continuity of the respiratory system and the environment by inverting space and form: the forms of the sculptures represent the space within and
between bodies, while the space around the modeled forms implies the bodies’ absent anatomical forms. www.christophermcnulty.com.

Armon A. Means, Belmont University
Crossroads: Intersection of People, Place, and Self through Travel Portraiture
These bodies of work explore the intersection of people and place, as seen through the portrait, captured via traveling the highway system. One explores the idea of the relationship of self within a community as negotiated through minority biker culture, while the other navigates the dynamic of community and national identity as it utilizes the highway system as a device to examine the interconnected nature of people, their connection to place, and access as seen through the candid portrait. The first series is a response to Danny Lyon’s “Bikeriders.” These images stand contrary to that work and mark a significant shift in the contemporary society and an end to an increasingly popular portrayal as mediated through television and film presenting the role as outsider, violent, dangerous, above the law, and, often, Caucasian. The second utilizes the highway system and classic “road trip” to explore how viewpoints of one’s own identity, safety, security, and community alter over geographic, demographic, and cultural differences throughout North America. Though the same system interconnects, it creates a divide as expressed through ideas and conversations about gentrification, nationalism, and xenophobia—illustrating that the promise of the “American Dream” is not equally accessible.

Melissa Mednicov, Sam Houston State University
Absences in and of the Archive
This paper addresses the archival and historiographical challenges for scholarship on Jewish identity and Pop art. In the New York art world of the sixties, Jewish artists, collectors, gallerists, and critics were named as Jewish with relative frequency in various contemporary and later scholarship and writing. Mednicov’s paper comes from her larger project incorporating the historiography of Jewish identity in Pop art—the ways by which identity is named or silenced—to greater understand how Pop art made, or marked, different modes of identity and subjecthood in the sixties. As part of her research during the summer of 2018, Mednicov wrote to the Archives of the Roy Lichtenstein Estate to ask if there were any materials within the archives that would be of potential use and thus facilitate a visit; the answer was a no. How does absence provide a new way of approaching a theoretical framework for scholarship? Her paper examines how the archive, and the possible loss of one, can create new questions—how loss might provide a substantive answer for the art historian.

Hallie Meredith, Washington State University
Juxtaposing Process: Glass Art Installations from the 4th and 21st centuries
Whether focusing on 21st century “process art” or the virtually non-existent study of process in the 4th century AD, our understanding of both cultural contexts may profit from investigations into the other. Exploring the reciprocal contributions of cross-temporal approaches in art history, this paper investigates process in glass art installations from the 4th and 21st centuries. Juxtaposing an unparalleled 4th century opus sectile (“cut work”) glass art installation in an architectural space of uncertain function in Kenchreai, Greece, and two 21st-century glass art installations, this paper examines what can be gleaned about the glass installation at Kenchreai
by analyzing contemporary glass installations as counterparts. In dissimilar ways, Jeremy Langford’s Generations Centre by the Western Wall in Jerusalem, Israel, and Keiko Mukaide’s *Memory of Place* in St. Mary’s Church in York, England, each engages viewers as participants and co-creators. Concurrently, the divergent integration of architecture evident in both contemporary installations has the potential to raise issues concerning the architectural space missing from an analysis of the glass installation at Kenchreai today. This paper explores glass art installations cross-temporally as a means to unpack process as part of an integrated art historical study.

**Colleen Merrill, Bluegrass Community & Technical College**

**Mirroring: Affirming the Self as Parent, Artist, and Academic**

How do we reaffirm our sense of self as artist and academic after having children? The sudden disruption of becoming a parent engenders significant changes upon one’s body and mind. Mirroring plays a crucial role in the infant’s notion of self and, in absence, can impede a child’s development. As we mirror for our own children, how can artist-parent-academics mirror each other to sustain self-affirmation and growth within our various roles? The general lack of parental support among artist and academic institutions during the formative years contributes to an incessant cycle of artist-parent-academics coping with the very demands set forth by these institutions. Through the lens of her personal anecdotes and creative research, Merrill’s presentation examines how artist-parent-academics are supporting one another and setting examples for changing the status quo.

**Richard Metzgar, State University of New York at Oswego**

**From Concrete to Imaginary: Place as Generator for Projects Using Architectural Subject Matter and Methods in 3D Design and Mixed Media Drawing**

How can real places, both public and private, act as initiators to help students address complex spatial ideas? How may architectural drawing conventions of plan and elevation, as well as scaled models, aid students in crafting new realizations of space that both depict real-world particulars as well as provide structure to develop imaginary narratives? To bring students into dialogue with topics to test conceptual intent and core relationships of elements and principles of design through varied media, this presentation provides student samples that display use of architectural imagery. In 3D Design, after site-measuring two spaces and provided a third space by the instructor, students produce scaled drawings that repeat visible, concrete conditions as a driver to create a unified design, then translated as a model. For an upper division special topics course, students begin to study place by collecting personal data via photographing and site measuring their dwelling spaces. Settings are then rendered as plans, elevations, or isometric views, combined in mixed media compositions that merge topics of place, the body, and language. Concurrently, lectures provide historical contexts for how artists, designers, and architects have created depictions of place in response to the world in which they live.

**Larry Millard, The University of Georgia, Professor Emeritus**

**Artists Never Retire from Their Love**

The decision to retire from an academic position is filled with anxiety and unknowing. When one engages aspiring artists for nearly forty years, it is no simple task to walk away. Fortunately,
Millard taught as an adjunct for two years after retiring and started graduate studies in historic preservation. He was not seeking a degree, but rather an engagement on the “other” side of the room, asking others to share with him their vast knowledge, their love, and their passion. He has taken many courses for credit but mostly audits. Additionally, Millard continues to make his own work as a sculptor. He has been asked to serve on two boards of directors of organizations in the arts and approaches them with the same passion he has for teaching and for making art. These energy outlets keep him thinking, growing, changing, and embracing life, art, and communities that he never imagined as a professor. He admits the first two or three years were hard—the sense of exile one feels is haunting—but developing new relationships and nurturing old ones have beckoned him to reach beyond the academic life. It is wonderful!

Mary Melissa Miller, University of Arkansas at Little Rock

**Marriage Rituals in Renaissance Florence and the Significance of the Italian Cassone**

Patrician marriage rituals in the Renaissance were more like a business deal than what we are accustomed to today. We assume in today’s modern courtship and wedding ceremony that love and affection are main ingredients in the glorious day. It wasn’t always so in western cultures during the Renaissance. In Florence, brides and grooms of ruling families were likely betrothed to one another without having seen their intended. Marriage was about power and controlling resources and land during a time Italy was divided into smaller city-states. Marriage contracts could be lengthy and the ritual itself complex. The *cassone*, an Italian word for wedding chests, played a big part in displaying the wealth and status of a couple and their families during this period in history. In addition to making a political statement, these beautiful wedding chests were culturally, artistically, and practically significant to the new couple in their household.

Tami Miller, Krasl Art Center

**Sculpting Community: The Physical and Psychic Space of an Outdoor Sculpture Commission**

In 2018 the Krasl Art Center (KAC) unveiled *Sculpting Community*, the outdoor redesign of its grounds and a newly commissioned site-specific sculpture by artist Richard Hunt. The goal of the project was to activate the center’s property located along a scenic bluff overlooking Lake Michigan and positioned at the start of the cultural corridor leading to a downtown district. The KAC’s building, grounds, and outdoor sculpture collection were well manicured, lovely, and impressive. However, the overall austerity and lack of human-centered amenities also sent an unwelcoming message. Amplify this with the KAC’s prominent position in one of two side-by-side and significantly segregated cities, and this was a need that required addressing. This presentation uses Sculpting Community as a case study for analyzing spatial relationships, physical and psychic. It identifies why the need for the project existed, what was significant about it, and the relationships and collaboration required to bring it to fruition. This presentation is made by the KAC’s Deputy Director & Curator, who served as the Sculpting Community project manager for five years. The goal is to share pragmatic insights and reflections on the process and its outcomes from the perspective of a deeply enmeshed arts administrator and curator.

Jessica Mongeon, Arkansas Tech University
Transparent Forests
Mongeon’s recent series of ink drawings on transparent vellum highlights the impacts of climate change on forest ecology. Transparent drawings are layered to create a sense of atmospheric perspective. Physically rendering the landscape by hand, mark by mark, is a labor of meditation and remembrance. The image is transformed from a photograph—a factual depiction of an actual space—to a new image that both speaks to the issue and leaves space for contemplation. Mongeon focuses on trees because the health of our forests, to her, is an indication of humanity’s future survival. They are the silent witnesses and victims of climate change. Without the ability to uproot themselves and move, they must adapt to survive. She explores the connection between these drawings and other works that focus on landscape and atmospheric perspective, including Chinese brush painting and photographs by Ansel Adams.

Catherine A. Moore, Georgia Gwinnett College
Visual Literacy & Communication: An Interdisciplinary Approach
In 2018, the Georgia Board of Regents approved a new major at GGC entitled Cinema and Media Arts Production, which, while essentially a film major, incorporated the disciplines of film, digital media and technology, theater, visual art, music, philosophy, and social sciences. Collaborating with her colleagues in film, Moore’s contribution to this major was writing a course in Visual Literacy & Communication. In this course, students study, discuss, and write about issues related to psychology, sociology, visual analysis, and ethics, but also put visual communication into practice by creating visual projects related to the themes covered in the class. These visual projects allow students with a cursory background in art and design to examine systems of creative thinking, learn to visualize data, and apply principles of art and graphic design to visual communications. In this paper, Moore discusses the content and teaching methods of this course, shares feedback from her students on how this course contributed to their visual education, and shares her reflections on how this course helps students apply and translate their knowledge from a variety of disciplines to visual communication.

Dito Morales, University of Central Arkansas
A Jaguar, an Emu, and an Art Historian Walk into a Bar… (Aesthetics, Animal Iconography, and Pre-Columbian Painting in Brazil)
In the bestiary of pre-Columbian rock art in Brazil’s Nordeste region, a few animals are the object of significant artistic attention. This paper focuses on depictions of jaguars and emus in two regions of the Nordeste. While we can reasonably infer that this rock art was sometimes used for deeply important ritual purposes, we must also consider the potential that style—how these animals were painted—carried as much significance as the sacred iconography (what was painted). To engage this important possibility, we must define what we mean by “aesthetics” and then demonstrate how the aesthetic response played a role in these prehistoric painting traditions. Many of these images require us to acknowledge, first, that they aren’t just animals but paintings of animals—they exist both as an exemplary, visually affective icon of an important subject and as an exemplary, visually affective index of an important painter. This rock art was not just art; some of these painted compositions probably had the “to-be-looked-at-ness” Howard Risatti associates with fine art. If so, these pre-Columbian paintings carry the
dual aesthetic potency of deeply affective iconography and form we recognize of the greatest Western masterpieces.

Jonathan Morgan, Institute for Doctoral Studies in the Visual Arts
The Silent Space of the Vacuum
In this paper Morgan argues that a reimagining of the notion of silence as more than a sonic phenomenon is needed to address the dominant structural apparatuses of Western discourse. Silence as an existential medium is where Foucauldian apparatuses that power the status quo of the world operate. They forge connections between things like ideology and social organization, where one falls into the wake of the other and is shaped in a way that is nearly invisible to the passing glance. It is the indeterminacy within silence, as explored by John Cage, that allows this to happen, but it also opens the potential to have an active role in the shaping of these apparatuses toward a more beneficial and culturally aware form of society. Rosalind Krauss’s treatment of avant-garde originality acts as a prescriptive approach to penetrating such an alternative silence in order to accurately understand its nuances and implications. This is especially powerful when Giorgio Agamben’s work is treated as an intertextual explanation of Krauss’s methodology. This new approach is crucial in helping one learn to embrace the indeterminacy of life and the hazy relational structures that drive our existence and run counter to the hegemony of status-quo ideologies.

Mey-Yen Moriuchi, La Salle University
Multiculturalism, Modernism, and Myth in the Art of Tilsa Tsuchiya
Tilsa Tsuchiya is one of Peru’s most recognized modernists, yet she remains little known outside of Latin America. Her meditative, dreamlike works interweave fantasy and narrative, figuration and abstraction, European and Peruvian indigenous myths and legends. Like Frida Kahlo, Tsuchiya was linked to the Surrealists, but adamantly rejected the label, instead insisting that the myths she painted were her reality. This paper considers Tsuchiya’s experience as a female modernist artist working in Peru and Paris in the mid-20th century. Moriuchi unveils the trajectory of this neglected female artist’s experience and sheds light on her fascinating, fantastical oeuvre. In addition, she examines the various cultural influences—European, Peruvian, and Asian—present in Tsuchiya’s artworks. Tsuchiya came from a multicultural and interracial background. Her father, Yoshigoro Tsuchiya, was a Japanese doctor who immigrated to Peru in 1910, while her mother, María Luisa Castillo, was half-Peruvian and half-Chinese. Given the significant presence of Japanese and Chinese populations in Peru since the 19th century, Tsuchiya would have had personal and meaningful connections to these communities. Moriuchi explores the impact of Asian culture and aesthetics on Tsuchiya’s work, a subject that has not been previously addressed by scholars.

Margaret Morse, Augustana College
The Domestic Altar and Altarpiece in Renaissance Italy
This paper explores the dynamic structures and appearances of domestic altars and altarpieces in Italian Renaissance homes. Recent studies of the Renaissance domestic interior have demonstrated that households on the peninsula were the settings of a rich religious material culture. Many families owned images termed ancone—often identified as small-scale
altarpieces—and some homes contained *altarini*, or little private altars, while a select few even had separate chapels. But evidence from household inventories, particularly from Venice and Florence, indicates that often these *ancoane* were displayed in homes without altars, yet were accompanied by a host of accoutrements that conferred sacred status to the image. Likewise, domestic altars—whether consecrated structures or more makeshift in conception and appearance—did not always contain altarpieces, but a variety of often movable goods and images, from incense burners and candlesticks to holy dolls and paxes, that engaged in multisensory practices of piety. By considering the religious contents and spaces of the home and the multiplicity of formats they could take, along with practices of domestic devotions, this paper reexamines notions of the Renaissance altar and altarpiece as ecclesiastical, or even liturgical, in nature, finding them instead something more variable, sensorial, and dynamic.

**Jeffrey Morton, Covenant College**
**Unexpected Affinity: How the Visual Arts Connect with the Academic Conversation**
What role do the visual arts play in the larger conversation of a campus community, particularly the way the arts want to intersect with the disciplines in the social sciences, humanities, and natural sciences? Morton has asked this question since arriving at Covenant College, a liberal arts institution, about twenty years ago. To him, coming from a public university and teaching in a College of Visual and Performing Arts, the conversation, while not necessarily limited to a discussion between artists, seemed to feel that way. Because a BA degree is broader in scope, touching a variety of disciplines, we have sought ways to connect the artist with the sociologist, the painting student with the biology professor, and so on. This proposal explores how the prompt of connecting students to a broader academic audience for their senior thesis has created an unexpected affinity between the disciplines. One psychology professor suggested, “maybe we should look for a different form of cognition and start with your questions.”

**Michelle Moseley-Christian, Virginia Tech, School of Visual Arts**
**Eve as Glutton and Theories of Taste in Early Modern Northern European Imagery**
Food, hunger, and eating play an outsized role in theological and exegetical ruminations on the Fall of Man. Eve’s inability to refrain from the sole temptation of eating (forbidden) food defined, for many early Church Fathers, an everlasting burden from the appetites of woman. Despite a great deal of textual emphasis on Eve’s hungry body as a catalyst for humanity’s base corporeal desires, compelling evidence for her depiction as a glutton has rarely been drawn into the interpretive study of the Fall of Man theme in the visual arts. This paper asks how the epistemology of eating established visual conventions for the Fall of Man in Northern Europe, while facilitating an emerging discourse on “taste” and the pleasurable consumption of imagery. Moseley-Christian argues for a new interpretation of selected Early Modern Northern European paintings and prints that visualized Eve’s participation in the Fall of Man within a framework of theory that foregrounded food and appetite. Among artists that showcased the intertwined themes of Eve and gluttony within an aesthetic theory of taste are Hugo van der Goes, Jan van Eyck, and Rembrandt.

**Annie Moye, Pasaquan Preservation Society**
**A Renaissance for St. EOM and Self-Taught Art**
Eddie Owens Martin, or St. EOM as he called himself later in life, once estimated that one out of a thousand of his visitors came to see his colorful art environment, Pasaquan, located in rural Marion County, Georgia. Most, he said, came for the lucky numbers. Now, nearly 35 years since St. EOM’s death and three years since the completion of the Kohler Foundation’s generous restoration of Pasaquan, all of the visitors who come through the gates to the Land of Pasaquan are there for the vibrant “viberations” on site at Pasaquan. What’s changed? Has the canon of American art opened up to include often marginalized artists like St. EOM, Howard Finster, Thornton Dial, Joe Minter, Lonnie Holley, Mary T. Smith, and others? Are we witnessing a renaissance for self-taught art appreciation today in the wake of the Souls Grown Deep Foundation’s groundbreaking show at the Metropolitan Museum of Art in the summer of 2018? Moye believes that even though there is a clear history of self-taught art going in and out of style in America, this wave of recognition is different, and these artists are now here to stay.

Jessica Mueller, Independent Artist and Educator
Laura Drey, Independent Artist

From Houston to Chicago; Rethinking Sustainable Art Practices as Mother Artists

As individuals and as mothers, Houston-based artist Laura Drey and Chicago-based artist Jessica Mueller are continuously redefining the terms of their art practices, how family functions when mom is an artist and educator, and building partnerships and community, particularly when distance is a factor. Sharing a commitment to creating space, large or small, supporting one another throughout residencies, FaceTime chats, calls while waiting to pick the kids up from school, shared Google Docs to bounce ideas off one another/give feedback, and co-creating through collaborative initiatives such as the Mother Art: Revisited Collective (of which both are members). Having experienced the alternative learning space of the Low Residency MFA program at the School of the Art Institute of Chicago, Drey and Mueller are well versed in nurturing/fostering long-distance partnerships in the digital realm, while still engaging the intersections of poetics, education, art making, and daily life.

Kathy Mueller, Temple University
Jennifer Freeman, Temple University

Strategy + Creative: Cross-Disciplinary Collaboration

This presentation provides case studies for design educators to imagine collaborative inter-departmental projects with their colleagues in media, communication, and business. It includes an overview of project structure, process, and outcomes. The presentation also examines the advantages and drawbacks to the variety of approaches the presenting professors have taken to this collaboration. It illuminates the challenge of fulfilling the needs of two different student groups. Examples are pulled from seven years of collaboration between an Art Direction class and an Advertising Account Planning class. Projects were structured to simulate the working relationship between strategists and creatives—cultivating teamwork and mutual respect among students using experiential learning. Art Direction students learned the value of market research and strategy insights. Account Planning students gained an appreciation for the creative process. The professors have experimented with modifications to the assignment, to varying degrees of success. In addition to discussing collaboration techniques, this presentation examines learnings from teaching with a variety of client approaches— theoretical client
assignments; partnerships with student entrepreneur clients through a campus incubator; partnerships with external clients, such as Urban Outfitters Inc.; and, most recently, in partnership with a design studio specializing in the non-profit sector.

**Colleen Mullins, Independent Exposition**

The current spate of monument removals in the United States has focused primarily on Civil War era figures, whose depictions rose during the Jim Crow law era. However, Mullins’s research over the last year has focused on the removal of the statue of William McKinley in Arcata, California. President McKinley was a lifelong abolitionist and fought on the side of the Union in the Civil War. Sculpted by Armenian immigrant Haig Patigian, who went on to lead the notorious Bohemian Club, the statue of McKinley was removed from Arcata Plaza in 2019. It was the first presidential monument ever removed from public view. The statue has survived exceptional threats, such as near destruction at the hand of the 1906 San Francisco earthquake, but has spent more time as a mascot than a known entity. Interviews with area residents resulted in the knowledge that nobody knew who the statue was of, let alone the record of that figure, leading to its removal. Employing historic imagery, interviews, social histories, and her photographs, Mullins weaves together an examination of the issue of monument removal, with the Patigian portrait as a basis for examining the frequent absence of fact in an emotionally cause-driven era.

**Debra Murphy, University of North Florida**

**Seeking the Balance between Creative Freedom and Campus Security**

What is the balance between a student’s creative independence and maintaining security on campus? Over the past decade at the University of North Florida, well-meaning and interesting assignments have resulted in fears of terrorist threats on campus. In one case, the campus was placed on lockdown. In another instance, a student risked real harm to himself when his assigned project in creating a “body armor” was misconstrued as the dress of a jihadist. Obviously, professorial counseling and judgment are imperative in such cases. Students must consider the wider impact of their projects on the greater campus community. These cases and others, and how administration addressed them, are considered in relation to the session’s title, “Limits on Content: How Far Students Can Go in Studio Art Classrooms.”

**Danielle Muzina, Murray State University**

**Maudlin Careers: Recontextualizing Women’s Use of the Domestic Interior**

From subject matter to markmaking, art made by women is fraught with socially constructed expectations that police emotions and devalue the integrity of the work. Specifically, “genre” paintings of the domestic interior are still categorized as maudlin, cloying, and sometimes as a threat to feminist progress. By discussing contemporary work by women centered around the domestic world, Muzina challenges these notions and encourages dialogue about the significance of mining lived spaces for meaning. In work by contemporary artists Janine Antoni, Yayoi Kusama, Susan Lichtman, Ariel Lavery, Erin Raedeke, and others, domestic space is used as both metaphor and as a site of bottom-up history, loaded with evidence of the efforts of ordinary people living their lives. Home is simultaneously a sanctuary from contemporary chaos
and the battleground for some of our biggest struggles. By discussing a breadth of earnest work that uses the “sentimental” in a serious and intimate way, Muzina not only asks questions about who artwork is for but also advocates for diversity in visual communication about women’s contemporary narratives. Examining our direct environments and mending seams from the ground up will create broader, felt transformation and solidarity as we work towards empowerment.

Mallory Nanny, Florida State University
“Countering” the War Narrative: Chris Burden’s The Other Vietnam Memorial
Nine years following the controversial installation of Maya Lin’s Vietnam Veterans Memorial, Chris Burden produced The Other Vietnam Memorial to commemorate the three million Vietnamese people killed in the Vietnam War. The dialogic connection between the memorials continues to drive the scholarly narrative of Burden’s sculpture, as historians perceive it as reactionary to the absence of Vietnamese representation in Lin’s design. However, these accounts fail to consider that the victims’ names it commemorates are fabricated. What the fact and fiction underlying Burden’s work suggest about the politics of remembering the war’s impact begs for critical investigation. This study examines The Other Vietnam Memorial as a response to the controversy surrounding Lin’s design. Burden not only corrects the formal weaknesses suggested by Lin’s critics to legitimize the function of his memorial, but he also mimics the aspects deemed successful to expand the nationalist limits of the war’s remembrance. Drawing on Michel Foucault’s concept of counter-memory, Mallory Nanny argues that Burden’s work balances the scales of loss to suggest that war produces no victor. The compilation of artificial Vietnamese names highlights the namelessness of the war’s victims and the reality of forgetting those on both sides of enemy lines.

Alison Napier, College of William & Mary
The Art of Mourning: Hairwork, Sentimentality, and Bourgeois Social Status in the 19th Century
From a 21st-century perspective, one of the most interesting (and, for some people, most disturbing) practices of this sentimental 19th-century middle class was their creation of commemorative jewelry incorporating human hair. As material art objects made from a portion of a loved one’s body, portrait miniatures backed by hair and hairwork adornments openly demonstrated an individual’s inner sentiments of affection. Through their physical representations, these commemorative jewelry objects connoted past emotional states and provoked sentimental reflections on those experiences, linking the absent to the present. The personal labor of creating hairwork strengthened this association as the designer physically worked a loved one’s material remnants. In creating, holding, and wearing hairwork, individuals contemplated their relationships to those embodied in the hair and relived narratives of time spent together and personal connection. Hairwork created an opportunity for sincere and intimate connection in an increasingly impersonal capitalist system focused on the consumption of impersonal and generic market-produced goods. As a mode of remembrance, hairwork connected the living and the dead in the 19th-century middle class’s culture of sentimentality. Wearing these commemorative jewelry items also functioned as productive acts of power that established and reinforced their bourgeois social status.
Becky Nasadowski, The University of Tennessee at Chattanooga
Graphic Design: A Harmful Reduction or a Productive Expansion
Nasadowski examines text + image from two perspectives. First, as a process, collapsing text and image can result in a harmful reduction of complex social realities. Second, as a completed artifact to be examined, married text and image can be a tool for sociopolitical analysis. In the design process, language precedes the image. Project briefs often dictate through keywords in an attempt to succinctly encompass an idea: radical, urban, feminine, etc. These words may then be plugged into search engines like Google Image search, which reflect corporate interests and perpetuate representational violence on particular communities. Here, the oscillation between text and image is an act of translation and filtration, one that simplifies and flattens. Alternatively, design strategies may collapse media from competing ideological voices. Through both juxtaposition and proximity, these combinations serve to expose something otherwise absent when either form lives on its own. Consider, for example, Colin Kaepernick’s image as a semiotic stand-in for “Black Lives Matter,” then amended by “Just Do It,” recuperating this image as a marketing strategy. Nasadowski shares examples of design that utilize and exploit visual rhetoric on two accounts: to perform authority and solicit trust or to serve as a subversive disruption.

Jennifer Noonan, Caldwell University
Documentation as Activism: A Call and Response from the Creative Women’s Collective Graphics Workshop
In 1970, Jacqueline Skiles penned A Call to Artists. In it, she lobbied artists to work cooperatively to achieve peace, justice, and community. This became the manifesto for the newly founded (and little studied) Creative Women’s Collective and its subsidiary, Graphics Workshop/Feminist Graphics. They produced original prints and posters used in rallies. Between 1970 and 1980, they were an active and vital presence in the art world, working with the Women’s Interart Center, Women Artists in Revolution, and other organizations. In 1980, the Archives of American Art acquired the Collective’s papers and prints. A study of the front side of each poster and print indicates the revolutionary battles being waged, but a consideration of the verso reveals another subtler struggle, one found in handwritten notations on the back of each print. This paper argues that the notes suggest two things. First, the Collective labored to find their footing. It will also suggest the notes indicate the Collective’s need to curate their history. This presentation, therefore, shows how the Creative Women’s Collective activated the archive.

John Harlan Norris, Arkansas State University
Drawing: A Portrait by Other Means
This paper discusses the task of defining one’s work at a moment in which “drawing” has come to be defined in increasingly broad and multifaceted terms. As an artist working in the realms of perceptual painting, multimedia print, digital illustration, and animation, Norris finds that while drawing remains at the core of his practice, very little of it might be identified as such. Thus, he traces the progression of his work as being defined less by media and increasingly by his chosen genre of portraiture. He discusses how framing the work in this manner has allowed him to
maintain drawing as its fundamental characteristic in terms of form and process, yet allows fluidity in moving between media and maintaining visual and conceptual continuity. He also discusses how this reframing has influenced his teaching, encouraging him to regard realms such as 3D modeling, digital illustration, and animation as new avenues of drawing to be explored within the context of fundamental elements such as line, value, space, and so on. The notion of drawing being redefined as an underlying mode of thought and representation that transcends media, technology, and subject matter is the central theme throughout.

Andrew O’Brien, The University of Tennessee at Chattanooga

Drift Alignment

Drift Alignment is an ongoing body of work that engages with the complex and contested history of the U.S.-Mexico border through the practices of astrophotography and celestial navigation. The work is driven by an examination of the technical, material, and ideological conditions that led to the formation of the border, as well as its lasting relationship with colonialism and the tragic consequences of immigration enforcement. Throughout the series, works oscillate between attempts at precision and its inverse—both subjective experience and mathematical error. The work in the series emerges from a combination of archival information related to the border surveys during the mid-19th century, 16th-century Spanish missionary activity, and contemporary GIS data for immigrant deaths in Pima County, Arizona. Imagery is also drawn from extensive travel throughout southern Arizona, including sites tied to O’Brien’s own past experiences along the border, as well as historically significant locations that point to the shifting ways of perceiving and understanding of the lands of the American Southwest. These sometimes-disparate elements are woven together in an attempt to arrive at a more poetic understanding of the landscape and its inhabitants.

Kathleen O’Connell, Middle Tennessee State University

Book Arts is the THING!

Book arts is the ideal media to address and benefit the unique and common goals and needs of students and faculty in both Graphic Design and Studio Art curricula. The expectation of students to create and design thoughtful bodies of work, often across media, requires learning many technical skills from a wide range of courses—courses that students often do not have the ability to fit into schedules or financial aid packages. This presentation examines how a semester-long course in book arts provides students an unusual technical skill set and a unique understanding of how to control the user experience of any artwork. Through book arts, students learn to carry ideas from research and creative content development, to page design (print, drawing, photography, etc.), book structure (3D design, sculpture, etc.), and sequence (interactive design, video, etc.), all while considering tactile qualities, material choices, and book operation (user experience). Details are shared of specific book art projects that incorporate and expand the common and unique skill sets of both Graphic Design and Studio Art students, plus stories of related book art collaborations, student successes, and applications in the wider world.

Kristina Olson, West Virginia University

The Mainstreaming of Modernism: The Miller House and Columbus, Indiana
The architecture of few cities has been more controlled by a single person’s vision than that of Columbus, Indiana. It still surprises that J. Irwin Miller, chairman of Cummins heavy equipment corporation following World War II, encouraged his hometown to commission over 90 buildings and works of public art by such international architects as Eliel Saarinen, Eero Saarinen, Gunnar Birkerts, I. M. Pei, and César Pelli. (Columbus only now has a population of 46,000, yet the American Institute of Architects ranks it sixth in the nation for architectural innovation behind such powerhouses as New York and Chicago.) Miller hoped to transplant the civic-minded and utopian visions of these practitioners of the International Style—forged in the interwar period in Europe—to his midwestern company town. This paper considers the curious results of this aesthetic transplantation. The Millers’ own house (1953–1957), designed by the younger Saarinen with interiors by Alexander Girard and landscaping by Dan Kiley, serves as the focal point of analysis. The goal is to trace the evolution of modern architecture from the socialist visions of a battered Europe in the wake of World War II to become the dominant aesthetic of corporate and suburban America.

John O’Neill, University of Minnesota Duluth
Guiding Students to Inclusive Design
Since joining the graphic design faculty at the University of Minnesota Duluth in 2014, O’Neill has taught Graphic Design V every spring semester. For the past two years, he has assigned a semester-long project that explores inclusive design. The project asks students to design a solution that would address a barrier to inclusion of an underserved community. This project has enabled O’Neill to guide students as they make decisions throughout the design process to make their final solution more inclusive for the stakeholders involved. Through prototyping and trying new things until they meet their goal for the project, students learn that there are no right answers. This project has helped O’Neill identify as an instructor who guides students’ creativity rather than directs them. As a result, students are empowered to make decisions during the design process, have opportunities to make self-discoveries, and find their own work processes and methods. Students are often excited that they have the entire semester to explore new possibilities and improve their skills while testing their assumptions about design.

Andrea Ortuno, Bronx Community College, City University of New York
Fallen Women, Rising Career: William Welles Bosworth’s Early Work for New York City’s Magdalen Benevolent Society
In late 19th-century New York City, female reformatories grew in size and number, in part as a result of so-called incorrigible girl statutes, laws allowing family members and magistrates to commit “fallen” young women to private rehabilitative institutions. One such institution, the Magdalen Benevolent Society, afforded William Welles Bosworth (1869–1966) the opportunity to design its much-needed larger women’s asylum, which was completed in 1893 at 139th Street in upper Manhattan. This building, now demolished, has never been thoroughly studied. Scholarly works on Bosworth’s architecture focus primarily on his later commissions, which include New York City’s AT&T Building and the MIT campus in Cambridge, Massachusetts. The Magdalen Asylum, however, deserves further study, particularly because, in its rather ornate appearance, the building was a departure from other women’s reformatories in the city. Through an analysis of existing photographs and other primary sources, Ortuno proposes the
young architect not only designed an attractive, moralizing structure for the women who lived and worked in the asylum, but that the commission garnered the attention of prominent New York architects, making Bosworth’s little-known work for the Magdalen Benevolent Society far more consequential to his career than has ever been acknowledged.

Michel Otayek, Independent Scholar
Making Words Palatable: Grete Stern’s Dream Photomontages (1948–1951)
One of the projects within Grete Stern’s oeuvre that has generated more interest among scholars and institutions in recent years is the series of photomontages illustrating women’s dreams that she produced between 1948 and 1951 for the Buenos Aires–based weekly *Idilio*. Puzzled by the relationship between Stern’s arresting images and the condescending discourse on gender that framed them on the pages of this large circulation magazine, some scholars have argued that the series represents a subversive feminist intervention by the German-born, Bauhaus-trained photographer. In this discussion, Otayek takes a close look at the circumstances in which Stern produced the series. Highlighting the collaborative essence of Stern’s work for the magazine, he questions the adequacy of paradigms of individual authorship for enquiries about the meaning-making function of photographic images as artifacts in print circulation. As he harmonizes visual and textual analysis with consideration of production circumstances, Otayek proposes a nuanced assessment about the function of Stern’s photomontages that accounts for her collaborative position within a dense market of print culture.

Raoul Pacheco, Augusta University
Contemporary Ceramics: Raoul Pacheco
Experience and observation inform the issues Pacheco confronts in his work. He creates dialogues between image and object. The combination of two-dimensional imagery with three-dimensional sculpture allows him to consider a broad scope of ideas, both personal and social. His approach to making becomes a collaboration with made and subsisting materials, materials that have meaning for Pacheco. Often his projects incorporate both traditional and contemporary approaches to clay, while pursuing new ways to associate and shape the materials he is drawn to. Utilizing cutouts from outdated school texts and children’s books combined with ceramic sculpture allows him to transform a space into a psychologically charged visual idiom, a chapter of a continuous story that entices viewers to relate and become involved with the pieces. The combination of thrown and altered parts and materials have a clear purpose, a purpose that translates the human condition into a landscape of make-believe and fiction or a highly personal narrative that offers no clear conclusion and raises questions about relationships. The piece presents a sense of isolation and introspection and creates a sinister yet silly murmuru that reverberates through the work—work that questions what it means to be a human being.

Lauren Annalise Palmer, Centre College
Completely Modern: Cunningham and Reconceptualizing Dance
The term “modern” is most often applied to art, but it affects forms beyond those pieces that grace the halls of cultural institutions and history books; in fact, many other forms of art were
affected by the Modern movement. An example is the Modern Dance movement, which began in the early 20th century and grew alongside Modern Art. Unlike Modern Art, however, Modern Dance has only recently been integrated into the museum or gallery sphere and treated as an art form worthy of recognition from a cultural institution. This is because dance has always been forced into a very narrow corner that dictates its place as only being an aesthetically pleasing spectacle, rather than a performance that can develop into something that stretches beyond entertainment. Exploring the innovative and explorative choreography and collaborations of Merce Cunningham, one is able to see how dance has incorporated itself into the institutionalized field of art and how his work has opened up more opportunities for contemporary choreographers. The historical notions of experimentation and rebellion, combined with the abstract causes for creation, that is present throughout the evolution of both dance and visual art, forces viewers to redefine art.

Feifei Pang, Murray State University
From Classroom to Community: Redesigning the Graphic Design Curriculum on Community-Centered Pedagogy
Work experience is always viewed favorably by employers when graphic design students seek employment. However, it is challenging for design students to gain real-world experiences during their four-year college study, especially in rural under-resourced areas where creative job opportunities are very limited. To ensure advanced educational outcomes while also meeting industry workforce demands, the graphic design curriculum at Murray State University, a public university in southwestern Kentucky, is being redesigned with a significant transfer from a classroom-based to a community-based teaching practice. Reflecting on the foundation graphic design course, this presentation explores ways in which the service-learning component is implemented, connecting students to their local community in order to give them real-world experiences and help educators maximize available resources. As an interdisciplinary approach to both teaching and learning, this course offers students social design, experiential learning, community-based research, and collaborative study experiences in partnership with a local animal humane society. Furthermore, the presentation provides insightful perspectives on strategies to increase community engagement in the academic field of practice. Methods and processes of evaluation to measure impact on student learning and community setting are addressed as well. In closing, student-community engagement is central to connect design education to careers.

Eunyoung Park, Case Western Reserve University
Contemporaneity: Contemporary Art in South Korea
This paper explores the construction of contemporaneity in Korean art in the age of globalization. Although the idea of “contemporaneity” has been proposed as the major issue in art criticism of Chinese and Japanese art, discussion of contemporaneity in Korean art has been not much introduced in English-language scholarship. Opening national borders wider through a series of national events from the late 1980s, Korean society, art system, art institutions, and artists began to find a way for mutual conversation and cultural exchange with the outside worlds, overcoming temporal and spatial gaps between Korean and the international art scene. This led to an effort to construct “contemporary art” in Korea, and art criticism and several
curatorial projects since the 1990s played a significant role to generate the discussion of “contemporaneity” in Korean art. Through the exploration of major art critics, exhibitions, and artists, this paper investigates how Korean art constructs and defines its contemporaneity in relation to social, institutional, discursive, and artistic changes and how its discussion is related to and also different from the discussion of Chinese and Japanese art. This examination enhances mutual conversation on the idea of contemporaneity between East Asian countries.

Karine Parker, Jacksonville State University
How UI/UX Principles Can Be Applied to Non-Traditional Projects in an Academic-Centered Environment
Parker explores the use of UI/UX principles in an immersive experience through an escape room case study. This project explores user-centered design in an academic setting and how it could also be expanded to a working environment. Through UI/UX knowledge we examine everything from room design and setup, from concept to branding, creation, setup, and user testing. This interactive style project can be a great teaching tool and even be expanded to larger projects with different collaborating teams, in essence developing a UI/UX working environment which could be easily translated into the business world.

Louly Peacock, Brevard College
Black Mountain College Blues: Reverberations in the Mountains of North Carolina
Black Mountain College Blues examines the challenges of restaging the original 1952 Happening performed at the once-active Black Mountain College by John Cage, Merce Cunningham, and collaborators. Artist collectives, area musicians, and dancers, among many others, revisit this event at the annual Black Mountain College Museum’s “Rehappening,” which is held on the old campus in the Lake Eden valley. This paper addresses how groups such as the Peacock Party band, the student collective Glowspace, and Cilla Vee dance troupe interrogate the historical event with their work. Peacock describes accounts of the original event, much of which has been forgotten, and shows videos of current works at the “Rehappening.” Questions asked in this presentation are: what it means to perform the past; whether these performance piece dances can still be revolutionary; or are they inadvertently stuck in tradition by the very nature of looking back? What is the impact on the creators, performers, participants, and audience of these collaborations in this once-vibrant site, where such spectacles arose organically instead of being planned? And as a performer, can one channel the spontaneity and improvisation inherent in the work of what was Black Mountain College?

Steven Pearson, McDaniel College
Bridging the Gap between Art and Design: Four-Semester Advanced Studio at McDaniel College
In his fifteen years of teaching at McDaniel College, Pearson has witnessed how students pursuing the graphic design track have considered their studies as separate from the studio art major. In his foundation, intermediate, and especially his advanced studio courses, Pearson attempts to teach students to think about art and design as integrated categories. He adopts an open tactic to media experimentation, encourages interdisciplinarity that addresses art within a liberal arts curriculum, and bridges the gap between art and design. Students are encouraged
to explore any media that best expresses their ideas while expanding (in the words of the national honor society, Phi Beta Kappa) “knowledge, understanding, or appreciation of the natural and social world in which we live.” Some of the projects that students have completed include package designs for repurposed board games that focus on family and identity, posters, postcards, paintings, relief prints, interactive websites, and digital animations that explore the effects of sea level change on Maryland’s eastern shore. This paper focuses on student portfolios that showcase thoughtful intermedia work, reflecting the combined lessons learned in their courses of studio art and design.

Savannah Penven, Radford University
Conflicts between Artist Politics and Curatorial Politics: An Analysis of Nancy Spero: Paper Mirror
MoMA PS1 opens its exhibition Nancy Spero: Paper Mirror on March 31, the first major museum exhibition of Spero since her death in 2009. Spero is a “self-proclaimed radical feminist” artist who specifically focuses on the “universal woman” and the struggles women face in society. Penven investigates the MoMA’s creation of a major exhibition on Spero and examines the ways the museum chooses to display her art. PS1’s exhibition of Spero provides evidence of how the MoMA will decide to exhibit underrepresented artists—particularly women—in their new organization technique. Penven’s project evaluates how the MoMA decides to handle Spero’s message as a feminist artist. Examining how the MoMA chooses to display or ignore Spero’s feminist message, through curatorial methods, exhibition strategies, textual information provided, and the artworks shown, gives a key to what methods of curating are imperative to promoting and supporting equality within museums. The results of Penven’s analysis suggest MoMA’s commitment not just to under-represented groups but to sociopolitical messages in art.

Cindy Persinger, California University of Pennsylvania
Kunstgeschichte Horsegeschichte: Francis Henry Taylor and the Case for Socially Engaged Art History
As the director of the Metropolitan Museum of Art from 1940 to 1955, Francis Henry Taylor (1903–1957) sought to democratize the museum in postwar America. A showman and an innovator, Taylor was responsible for initiating much of what Thomas Hoving, the Metropolitan’s director from 1967 to 1977, has been given credit for accomplishing. Taylor believed that postwar America required museums that would serve as beacons of democracy, would be available to enlighten the greater population, and would not be at the service of an elite few. On the surface, these are all admirable goals; however, Taylor advanced populist and nationalist views that were shaped by postwar anxieties. In his book Babel’s Tower: The Dilemma of the Modern Museum (1945), Taylor expressed these ideas as well as openly opposed the theories and practices of Kunstwissenschaft, arguing that German art historical scholarship had led to the failure of museums in the U.S. Taylor’s adamant opposition to the German art historical tradition is summed up in his reportedly frequent phrase: “Kunstgeschichte Horsegeschichte.” Using Taylor as a foil, Persinger argues for the combined importance of art historical rigor and meaningful social engagement within today’s museum.
William Perthes, (Art+Med)CoLAB: Arts-Integrated Medical Education
see: Adrian Banning

Yvonne Petkus, Western Kentucky University
Proof of Existence: Artistic Processing as Strategy and Evidence
This paper discusses responses to war, trauma, struggle, and persistence, as explored in Petkus’s studio research and that of those she has studied and exhibited. Discussion includes work from a 2017 fellowship in Bosnia and Proof of Existence, a 2018 exhibition she curated of work by twelve contemporary Bosnian/Balkan artists. Additional insight comes from Kuma International, a conference in Sarajevo in 2019, where Petkus presented her work and further explored artists concerned with post-conflict trauma and memory studies, empathy, and reconciliation in their work. A range of strategies are presented, as well as investigation into the specific materials and processes that each artist has found conducive for their individual inquiries into the larger, most difficult, and most human of concerns. In her work, Petkus uses painting as a physical act of thinking, a search for meaning through the physical, visual processing of sources gathered, to address a larger struggle—not in an idealized world, but in this world. She has seen the power that artwork has to give voice, to challenge, and to connect and uses her work and work with other artists to provide the space, discourse, and material evidence of that power.

Millian Giang Pham, University of Alabama
Small Resourceful Steps
As more non-tenure track and part-time teaching positions bloom and research-supporting tenure-track positions shrink, the widespread challenge of being a practicing artist while earning a meager living as an educator is an unhealthy reality. Regardless of the difficulty and despite their busy lives, artist-educators have found ways of making work and advancing their research to pave way for better opportunities. As an artist and educator with a heavy workload and minimal institutional support, Pham has adopted the termite approach to making fiber art, small drawings, and site-specific performances that requires true resourcefulness. These small mounds of termite level works come together to form a mountain of stampeding elephants, which has helped advance her practice via art exhibitions and artist residencies. Termite art for the time- and resource-strapped art educator can help build momentum toward larger elephant-level grants, projects, and opportunities. This paper presents the results of Pham’s trial and error doing termite art as well as thoughts on structural issues that this approach does not negate nor excuse.

Danielle Powell, The University of Central Florida
Exploring Transcultural Identity through Visual Art: On Women Artists Creating Art about Cultural Plurality and Personal Identity in America
This paper examines how visual art is used by American immigrant women and the female descendants of American immigrants to explore, define, and come to terms with their personal identities. The contemporary studio art practices of Njideka Akunyili Crosby, Scherezade García, Cathy Lu, Nikkie To, and Danielle Powell are featured examples that depict common methods of visual research among artists that fall into (or between) multiple cultures at once. Powell
comparisons the formal decisions and symbols these artists use to engage with their identities in the context of their cultural histories and contemporary personas. She also discusses her own research and how the aforementioned artists have informed her art making.

John Powers, University of Tennessee–Knoxville
Creating Opportunity: Initiating and Sustaining an Artist-Run Curatorial Space
C for Courtside is an artist-run curatorial project space in Knoxville, Tennessee, founded in 2017. We organize monthly rotating exhibitions curated by artist members, provide studio space, and host events from local creative enterprises like dance groups. A regular topic in art school and among emerging artists is the pursuit of opportunity. This presentation discusses an alternative model, the creation of opportunity. As a co-founder and director of C for Courtside, Powers focuses on the challenges, rewards, and logistics of managing a venue for creative exploration while discussing a number of other artist-run spaces around the country that served as models and inspiration.

Leo Quirk, Independent
Gender Transcendence: Historical Patterns Influencing Contemporary Art
Since the beginning of time, my people have walked the earth, greeting beings and spirits alike. We are the sacred, spirited, the healers, seers, the shamans, oracles. Born between worlds—male and female—we form our identities settled in mystery and power. Patriarchal classed societies try to erase us—our presence, myths, and stories alike. Few people today know the vast histories affirming and supporting our presence. Other communities not only accept but honor us, our spirituality, and our ability to walk between worlds. Nude figures abound in classical painting and like genres, but few depict bodies outside societal norms of sex/gender. The primary institution supporting art through recent millennia also actively attempted to eradicate gender nonconformity. Gender-diverse people continue to resist, reclaim, revive, and imagine anew our stolen stories. Restoration and restoriation uncover and retrieve countless legends and histories, reaffirming our presence. Placing queer bodies in the landscape is an act of reclamation and creation in a world still often averse to queer art. Integration with the natural world contextualizes the figure not only in terms of art history and historical gender-bending patterns, but also in the natural existence of gender diversity.

Amy Rahn, Stony Brook University (SUNY)
Smoke Signals: On the Gendered Reception of Judy Chicago’s Pyrotechnics
“I did not believe in destroying the earth in order to make art. I believed in trying to bring my aesthetic into the environment and share it rather than impose it on anybody or anything,” as Judy Chicago explained the impetus for her 1960s fireworks pieces. Yet when in February 2019 Chicago ignited her site-specific installation, “A Purple Poem for Miami,” in Miami’s design district, sending plumes of purple, red, and blue smoke billowing into the sky, her work was met with a chorus of concern for the work’s environmental impact. As the commissioning body, the ICA Miami, seemingly ignored the environmental outcry, public speculation about the work’s environmental impact clouded discussions of its feminist content and success as an environmental artwork. This paper considers the work’s environmental ethos, perceived impact, and the institutional framework for Chicago’s Miami installation alongside...
pyrotechnical works like Cai Guo-Qiang’s 2014 firework and smoke display for his exhibition “The Ninth Wave,” which also engaged with issues of environmental precarity. The comparison suggests the public’s environmental outrage over Chicago’s piece was a smokescreen, abetted by institutional silence, for outrage at her transgressive use of a spectacular medium for an act of explicitly feminist space-taking.

Noah Randolph, Tyler School of Art, Temple University
Principles of the Cultural Transference of Venice: Between Quotation of Form and Plagiarism of Structure
Recent years have seen a rise in the architectural appropriation of entire cities. In this paper, a comparison is made between the nature of the eclecticism in historical Venetian architecture—notably the iconic Piazza San Marco—and how that nature has changed in the borrowings and appropriation of this urban center in order to understand what is at stake. Using Richard Brilliant’s concepts of *spolia is se* and *spolia in re* as well as theoretical models established by Stephen Greenblatt, this paper places acts of the appropriation of Venice in the late 20th and early 21st centuries in context. By looking at San Marco, revival architecture, and “recreations” of Venice, an attempt can be made to differentiate acts of appropriation, quotation, and plagiarism. Using Venice as a case study, this paper establishes how and in what ways appropriation operates differently across centuries and geographies with historical distance, and what that means for the object, structure, or civic entity that is subject to appropriation. Further, by analyzing the Italian Pavilion at EPCOT and the Venetian Las Vegas along with its sister resort in Macau, China, Randolph shows the latent homologies that exist between plunder and postmodern appropriation.

Michele Rattigan, Drexel University, Creative Arts Therapies Department
Artful Intentions: Arts-Based Interprofessional Collaboration
This presentation explores art therapy–informed practices and mindful, authentic expression that extends beyond traditional clinical practice and into educational, community, and professional development settings. It is an accepted notion that creative processes offer tangible communication and expression for consumers of healthcare. Therefore, why cannot guided, expressive art-making experiences among interdisciplinary teams provide a platform for a deeper understanding of shared cases, experiences, and one another? Intentional art making for healthcare providers, educators, and community advocates in a supportive environment can provide opportunities to strengthen working group/treatment team alliances, provide safe expression of intra- and interpersonal discord, utilize symbol and metaphor to find common ground, and break through exclusive discipline-specific jargon. Examples of arts-based interprofessional ventures are discussed to illuminate the application of art making for collaborative experiences across a variety of disciplines. Each example demonstrates the working interprofessional relationship of the facilitators who are also guiding a multidisciplinary audience of participants. This unique and layered perspective is unpacked with the assistance of case vignettes and images of participant-created art. Attendees are invited to envision creative collaborations relevant to their work, research, and scholarship through a small group experiential component of this presentation.
Arianna Ray, University of Texas at Austin
Rembrandt, Rivalry, and Reproductive Printmaking: The Etchings of Jan van Vliet
In the early years of the 1630s, the artist Rembrandt van Rijn briefly collaborated with several reproductive etchers to produce prints after his designs. Among these etchers was most prominently the printmaker Jan Joris van Vliet, a contemporary also hailing from Rembrandt’s hometown of Leiden. Their collaboration yielded over a dozen prints, ranging in subject from religious narrative to portrait to tronie. The unusual nature of this choice, given Rembrandt’s own immense skill as a printmaker and its positioning at the beginning of his career, raises questions as to his motivations. In this paper, Ray posits that Rembrandt deliberately employed reproductive printmakers as a marketing tool to equate himself with more established artists of international repute like Peter Paul Rubens. The creation of reproductive prints accorded a level of prestige and fame upon the original designer. Rembrandt, as a fledgling master, thus deliberately elevated his status in the production of these prints. Rembrandt moved to expand his market, drive up the prices of his works, and attract the attention of greater patrons who would be able to provide him with lucrative commissions. Rembrandt’s collaborative choice reflects his ambition and understanding of the art world from the beginning of his production.

Heather Read, Independent Scholar
The French Connection: Matisse’s Vence Chapel as Response to Postwar Americanization
Between 1947 and 1951, Henri Matisse embarked upon the creation of his self-proclaimed “masterpiece,” the Chapel of the Holy Rosary in Vence. A Dominican convent chapel was a curious choice of medium for Matisse, an avowed atheist, to summarize his life’s work. Odder still, unlike most convent chapels, the Vence Chapel was clearly designed to accommodate tourists. Indeed, as viewers exit the chapel through the museum and gift shop, they may wonder whether Matisse himself had been the object of devotion. In this paper, Read uses the Vence Chapel’s touristic dimension to frame it as a defensive measure intended to solidify Matisse’s connection to the Côte d’Azur. Over the last half century, redistribution through secondary markets put considerable distance between Matisse and the artworks that garnered him the title “King of the Fauves.” Therefore, to transcend the vulnerability of the artwork on canvas, Matisse sought to create a monument that would be public, permanent, and legally protected. Drawing upon archival letters and government documents to further substantiate her claim, Read demonstrates that Matisse sought take advantage of the protections afforded to art in historically significant churches under French law.

Sandra Reed, Marshall University
New Life
Public art commissions provide funding to create ambitious work with ample materials and guarantee that the work will reach a broad audience. These are reasons that Jonathan Cox refers to public art commissions as “honest work.” In 2015, Cox received multiple commissions for the Charleston Area Medical Center’s new Cancer Center in Charleston, WV. The largest of these, New Life, is situated in the Cancer Center’s Healing Garden and serves as foreground to the Cancer Center. New Life is comprised of three multipart sculptures made of stainless steel and white marble. The sculptures are engineered to move with a gentle breeze and, at the same time, to turn into a strong wind with minimal wind shear. The largest sculpture is sixteen
feet tall. Patronage, collaboration, scale models, and viewer perspective are integral to the history of art and to contemporary public art. This presentation addresses these topics, as well as material selection, problem solving, and human factors relative to fixed deadlines, in regard to the development of *New Life*.

**Nathan Rees, University of West Georgia**

*Queering Mormon Art: John Hafen and the Divine Feminine*

Researching the papers of two late 19th/early 20th-century Mormon artists at Brigham Young University’s L. Tom Perry Special Collections, Rees discovered that two male artists described their love for each other as far more intimate than mere friendship. While never explicitly stated as a romance, their journals and correspondence reveal their relationship as an example of the “continuum between homosocial and homosexual” (to quote Eve Kosofsky Sedgwick) that cannot simply be positioned relative to modern conceptions of sexual identity. Nonetheless, this archival evidence offers the opportunity to read these artists’ work from a queer perspective. Regardless of the unknowable specifics of their relationship, both understood gendered experience from outside hegemonic heteronormativity. Rees’s work focuses on John Hafen, whose illustrations of the Mormon hymn “O My Father” were distributed by the LDS Church in 1909 as proselytizing media. Hafen violated norms for Mormon art by directly representing the contested Mormon doctrine of a “Heavenly Mother.” The artist’s queerness as revealed in the archive offers an opportunity to reread his work as a sophisticated critique on his church’s evolving position relative to sexuality—imagining an expansive understanding of the divine countering tropes of “masculine” power then ascendant in early 20th-century Mormonism.

**Rachel Reese, Telfair Museums**

*Suzanne Jackson: Celebrating and Negotiating “Five Decades”*

*Suzanne Jackson: Five Decades* is the first full-career and most comprehensive survey for American artist Suzanne Jackson (b. 1944). Covering a career spanning over fifty years, the retrospective concentrates on Jackson’s visual art as well as her relationships to dance, theatre, costume design, music, and poetry. The exhibition features 42 signature works made between 1959–2018, alongside complementary ephemera and personal archival materials such as photographs, letters, periodicals and journals, sketchbooks, and early drawings. With over six decades of active studio practice, Jackson’s paintings have evolved through a variety of phases and stylistic shifts. What remains consistent is Jackson’s sensibility towards lyrical nonobjective paintings that push against any definitions to categorize, and instead rightly represent a unique artistic perspective developed over the course of her lifetime—a pursuit frequently explored at the expense of relationships and financial opportunities. Jackson meticulously cataloged all of her work and activities, and her archive indicates not only intentionality, including self-confidence, but interest in future institutionality. What is the responsibility of younger curators and scholars in “discovering” these underrecognized artists deserving of their moment of visibility late in life, and what are the expectations of interpreting their work within both historicized and contemporary contexts?

**Beth Reitmeyer, Frist Art Museum and Independent Artist**
Jack of All Trades, Wearer of Many Hats, and Keeper of the Plates in the Air

The world is changing. As an installation artist and teacher, Reitmeyer has been expanding her idea of what it means to be an artist and experimenting with ways to survive and thrive. Not only has she developed her artistic skills and ideologies, but she has diligently worked to identify key resources and opportunities. Her presentation focuses on resources that are key to her survival as an artist.

- Show up: go to art events and exhibitions that inspire you; support artist friends
- No fear: try stuff (and maybe fail!)
- Count the cost: don’t spend money on entry fees and residencies unless they are worth it (debt is a burden)
- Ask: apply for grants; ask for feedback; negotiate; identify who can help you and ask for help
- Time: don’t give it away; use it wisely; rest
- Artist residencies: great way to refuel and experience new places, people, and ideas (SpeakArt, ResArtis, TransArtists, social media)
- Money matters
  - Grants (local, state, foundations)
  - Teaching opportunities (university, K-12, libraries, workshops, museums)
  - Collaborative opportunities (cross discipline)
  - Exhibitions
  - Art as performance or event (stipends)
  - Other means of income
- Everything is connected

Rhonda Reymond, West Virginia University

Joseph E. Dodd: A Case Study in Excavating and Interpreting Voids in Archival Sources

One of West Virginia’s best trained artists, Joseph E. Dodd (1907–1945), graduated magna cum laude from West Virginia Collegiate Institute, attended the National Academy of Design in New York City, taught at Bluefield State College, and then took a leave of absence to continue his education at the School of Art at Yale University. While these statements are verifiably correct, the details are rather hazy. Dodd was an African American artist training in a white-majority system. He never gained fame and fortune, in part because he died before attaining his full potential due to the illness he contracted during his service in WWII. Because of his lack of name recognition, the vagaries of archival preservation, but also, Reymond argues, because of his race, documents that might give the researcher information about his education and career are fragmentary and scarce. Because of this dearth of material, Reymond teamed up with a distant family relation also seeking information to provide another means of conducting research. The oral histories and random documents remaining of Dodd’s life add to the picture of the artist and reveal new insights that are complemented by art historical inquiry and contextualization.

Adrian Rhodes, University of South Carolina

Reconsidering the Function of the Matrix When Printing Outside the Confines of the
Traditional Edition
The matrix is the heart of printmaking. Taking print outside the frame calls for a reconsideration of how the matrix, and thus the multiple image, functions within our practice. Rhodes experiments with multiplication of form, engaging the matrix as a modular base to create installation components. Using woodcut to create wallpaper and to work with prints in both flat and sculptural states, including geometric forms and sculptural bee prints, she explores how using elements in mass creates an immersive experience responsive to the particular qualities of the installation site. Further use of print as a collage element in mixed media work examines how connections are made between thematically similar works. Rhodes explores issues of inheritance and memory, so this use of the multiple image allows her to revisit and examine how images interact and “speak” to each other. In print, the work stands as both an original and one of a set of identical impressions. As Rhodes exhibits her artwork and teaches her students, she continues to ask and explore how the matrix is the root of what we do as printmakers—and how embracing the dual nature of unique impression and multiple image opens up possibilities within our work.

Jordan Rhodes, The University of Missouri
Marguerite’s Marginalia: Allusions to Food and Female Spirituality in Marguerite’s Hours
Marguerite’s Hours, a Book of Hours originating in France c. 1318–1325, was produced by the Church of St. Omer. Measuring 155 x 105 mm, it consists of 236 pages and contains texts and prayers in Latin and French as well as illuminations by artists of the Franco-Flemish school. It also contains a large amount of marginalia, which are remarkable for their depiction of an unusual number of human women, particularly pregnant women. Rhodes’s research examines the depictions of women in the margins of Marguerite’s Hours and asks the question: was the frequent portrayal of pregnant women in the margins created with female spirituality in mind? And if so, how would this be identified by the book’s medieval female owner? Drawing on the research of medievalists Caroline Walker Bynum and Michael Camille, as well as her own analyses of Marguerite’s Hours, Rhodes argues that, in order to relate to its female patron, the marginal depictions of women in Marguerite’s Hours deliberately present woman as (potential or actual) sources of literal food. This research provides a deeper understanding of marginalia and gender roles within medieval Christianity, specifically as pertains to positive models for female piety.

Jeffrey Richmond-Moll, University of Delaware
Holy Rollers: Religion and Modern Mobility in the Art of John Steuart Curry
In John Steuart Curry’s Baptism in Kansas (1928), seven Ford Model Ts encircle a makeshift farmyard ritual. Like other locomotive technologies that surface in works like Gospel Train (1929), these automobiles metaphorize the famously dynamic practices of contemporary evangelicalism. Yet Curry’s Baptism also suggests how new forms of transportation and migration reshaped Midwestern life and religion in this era. With the automobile’s increasing affordability, cars played a chief role in the decline of tens of thousands of old-fashioned, rural meetinghouses in the Midwest and the ensuing centralization of church communities in towns. Automobiles and Good Roads thus forced people to reorder their religious lives and rethink entirely where worship occurred. Richmond-Moll examines a series of religious-themed
paintings Curry produced in the late 1920s and 1930s, which reveal surprising intersections between technologized mobility and “old-time religion.” Curry’s paintings anticipate the work of Farm Security Administration photographers like Dorothea Lange, who showed religious faith as a sustaining and restabilizing force for dislocated Midwesterners. In a period of revolutionizing internal movements of communities and peoples, Curry’s pictures constructed a spiritual language for a Midwest in motion, demonstrating how religion could play a central role in—and give organized meaning to—modern American experience.

Michael Ridlen, Jacksonville State University

Does Liberty Have a Gender? Diana as Prud’hon’s Obscure Model for the French Revolution

The Roman goddess Diana offered to artists a lithe female body, whose physique contrasted with the other depictions of classical female figures that proliferated during at the end of the 18th century. Pierre-Paul Prud’hon’s depictions demonstrate the gender ambiguity of this classical model. He embraced classicism to reflect on the cultural developments of his time, often reusing figures from his sketches of Roman sculpture to suit new contexts. During Prud’hon’s time in Rome, he developed a graceful classicism, seen in his mature works, such as Diana Imploring Jupiter Not to Subject Her to the Laws of Matrimony. This depiction shows the goddess as an athletic woman. However, throughout his revolutionary career, he transposed the goddess into an allegory of Liberty. In his 1793 print, Liberty, his Herculean Liberty flexes her muscles, breaking the bondage of the French people and slaying the hydra of tyranny. In this depiction, the athletic becomes the masculine, the goddess an ungendered allegory. Then in The French Constitution (1799), Liberty is presented less violently, but she retains her enigmatic gender. This paper investigates the place of Diana in Prud’hon’s works as a classical source for gender ambiguity.

Kimberly Riner, Georgia Southern University

Approachability in Beginning Art Courses

Improving approachability of the instructor and the content will improve the overall experience non-majors have in art appreciation and introductory level studio courses and instill in them a lifelong love of the arts. Building rapport with students will increase their comfort level in the classroom and highly impact student learning. Making the subject matter more meaningful to other majors and recognizing the importance of their buy-in is significant in the non-major class. Investing in teaching strategies that create relevance in art to their career goals will increase student interest. There are several underutilized resources that most universities have available to improve approachability in the classroom. Experiences in beginning art courses can impact students today and artists tomorrow. In the future these students could be business leaders in our communities whose developed love of the arts will guide them to support the arts as community members. We could be educating future mayors, congresspeople, and foundation committee members of our communities. Don’t we want their experiences with art to be positive?

Rob Robbins, Miami University

Obstructions to Improvement: Why Art Has a Hard Time Making Headway in Academia

The arts have always been particularly aligned with the natural and applied sciences. Biology,
botany, geology, physics, and astronomy have had a close alliance with art, yet today they are seen as distinctly unrelated. While the observational sciences were forming during the Enlightenment, and the scientific method was requiring a new form of objectivity, there was a simultaneous recognition that our perception had limits. The questions of what we can see and sense, and if there are things we cannot see and sense, were critical ones born from close observation. As knowledge grew, the connection between art and the physical and applied sciences diminished. Geologists no longer needed to draw and sketch. They could take photos, and when photography became easy geologists no longer learned photography. But what have we lost when we stopped teaching scientists to look very closely through art? Miami University has two classes concerned with Color Theory, one in the Physics department and one in the Art department. What are the challenges to bringing these two courses together? They go deeper than one might think.

Breanne Robertson, Marine Corps History Division
The Iwo Jima Flag Raising as Modern “History Painting”: War Photography, Combat Art, and the American Art Canon
On February 23, 1945, Associated Press photographer Joe Rosenthal snapped a photograph of six Marines raising the American flag during the Battle of Iwo Jima. With its patriotic theme and compositional precision, the image soon superseded the historical event it depicted to inspire a war-weary nation. The photograph circulated in magazines and newspapers, became the signature image on war bond posters and postage stamps, and even received the Pulitzer Prize. After the war ended, Rosenthal’s photograph retained its iconic status through a continuous process of reproduction and satire. Few images approach the fame and treatment of the Iwo Jima flag raising in the history of American visual culture. Certainly, no work of combat art has received acclaim equal to Rosenthal’s iconic photograph. What accounts for this disparity, even among scholars of American art? What makes Rosenthal’s image worthy of inclusion in survey textbooks while soldier-artists like Richard Gibney, Michael Gish, and others are generally left out? This paper reflects upon the prevailing art historical canon, with particular emphasis on the omission of representational military art beyond the purview of the photojournalistic lens. It further considers the adverse effects this valuation has had upon the Marine Corps combat art program.

Bryan Robertson, Yavapai College
Tempera Emulsions in Early Modern Italian Painting
Did egg tempera reach its pinnacle in Quattrocento Florence or did its influence extend beyond the 15th century and well into the high Renaissance? There is ample evidence that artists like Titian used an egg tempera emulsion to model form in between layers of oil glaze. A 16th-century manuscript from the Biblioteca Marciana states, “mix one part thickly ground oil color with equal parts of tempera color; this tempera emulsion was ground stiffly in equal parts of water and egg yolk. Such a white becomes extraordinarily hard, and it is possible to use it very opaquely, used as scumble, however, it yields soft, veil-like tones, besides drying very quickly.” This paper explores the use of the mixed technique, in the Early Modern Italian Renaissance. Robertson in effect argues that oil paint was not the sole medium used during this period and that instead artists relied on an oscillation between layers of white tempera paint and oil color
glazes to achieve the brilliant luminosity of color and strong sfumato effect characteristic of works from this period.

**Alexandra Robinson, Drawing Out Checks and Balances**
see: Michael Kellner

**Leslie Robison, Flagler College**
**Students and Inmates: Connecting Across Privilege**
Over the last seven years, Robison has arranged a number of projects that bring her students together with young men detained and educated by the state of Florida. While her commitment to these interactions remains firm, almost every other factor has changed, making for a nebulous partnership. Populations of students and inmates flow through their respective educational systems, demands on Robison’s time to teach other courses shift, and the organizations hired to run the detention facility have changed. In spite of this flux, the impact of bringing these disparate groups of young people together and the lessons they learn from each other remain completely positive, cementing Robison’s sense of obligation to continue fostering this community. Projects at the detention facility have varied in length and scope. Sometimes there is a concrete end goal such as working together to paint a mural, while other projects have included longer connections that include phases of discussion, negotiation, and production. This presentation shares specific projects and discusses the different ways Robison has attempted to achieve her main goal of using art to create connections and transcend the power structures that dictate privilege on one side and disenfranchisement on the other.

**Paul Rodgers, University of Kentucky**
**Lenses and Metaphors**
Art is increasingly cross-disciplinary. In order to bridge the gap between disciplines, we facilitate an understanding that visual language does map onto other modes of understanding. How as visual thinkers can we discover these relationships? This inquiry is especially useful during the critique process, where students may be asked to follow a theme or, more specifically, to all look through the same “lens.” How would we view and decipher a particular work of art through the lens of the Archaeologist, or the Mathematician, or the Musician? In these examples we ask: How is visual language not unlike the written/spoken word? How can we use this metaphor to create better insight?

**Lars Roeder, Texas A&M University–Corpus Christi**
**Performing the Print**
In the past three years Roeder, who was trained as a printmaker, has cultivated a *printerdisciplinary* art practice with an emphasis on public performance and interactive installation. The medium is consistently used as a tool to facilitate a repeatable experience with a physical component. These acts have manifested in selling prints as a parody of fast food, giving away prints as a token for participation, live-printing as performance, and destroying prints in a paper-shredding ballot box. The projects are all centered on the relationship between art and the participant relative to the multitude of variables that contextualize that specific interaction (which range from their socioeconomic status, to their favorite restaurant,
to the last thing they saw on Instagram). Here the concept of the edition confronts the idea of a unique experience. Because of the relative sameness of a print edition, the variability of these art interactions is centered on the participant and what perspective they are bringing to the performance. In the *printerdisciplinary* context, the medium most righteously fulfills its original objective of dissemination. The practice of using a full edition for a single performance or installation gets more prints out of the flat file and into the world.

**Marisol Rojas Oliveros, Universidad Nacional Autónoma de México and Universidad Iberoamericana**

**Image and Word: The Female Portrait as a Strategy for Political Action**

The artwork formed from picture and text is a polemic conduct that makes visible gender violence in public spaces. The project *Mujeres Grabando Resistencias* (2014), the mural *Retrato de Silvia Elena* by Caledonia Curry (2008), and the series of *Voces de Mujeres* (2018) by Marisol Rojas represent three examples of art used as a vehicle for political action. These works use creative strategies that allow dialogue to be established between the audience and the work. In this way, they serve a plural communication means of gender demands in order to create paradigms regarding equality in Mexico through the public space.

**Key words:** public space, female portrait, gender, text, image.

**Virginia Rougon Chavis, The University of Mississippi**

**Double Deuces! Murder, Yes. But Never Divorce. The Promise We Made**

It was the shortest line at career day, but it’s the path of most resistance. Many creatives choose the path of art because they are passionate—about what they create, their outlook on life, the food they put into their bodies, and the music/podcasts to which they listen. Just to make things more challenging, “Why not also be an educator?” Academia allows creatives to pass along history, craftsmanship, and general passion for life. Or so they think.... After obtaining the sacred job, naiveté’s humanitarian spirit creeps in, and we think students aren’t enough—we want our own children. We think this will provide even more joy to life, and people will love us (including our single friends) for doing such a good deed for mankind. This was when one (or two) realizes that it is no longer about “we” or “I.” You are forever linked with the group of society that has an activity schedule. Virginia Rougon Chavis (The University of Mississippi) and her partner Ashley Chavis (Northwest Mississippi Community College) are parents of Irish twins who are eleven and twelve years old. They are survivors of graduate school, adjunct purgatory, community college, the tenure process, and chairmanship together.

**Jonathon Russell, Central Michigan University**

**Design Everything: Modeling Design Exploration through the Design of Everyday Course Materials**

Many design students generally don’t see opportunity when asked to provide a written assignment for a graphic design course; they see a writing assignment, and writing assignments are supposed to be twelve-point Times. Design is for design projects. Word is for everything else. It is a challenge to break students out of this mindset and help them understand that the principles of type, structure, and hierarchy are meant not only for editorial and identity design, but also simple, underappreciated things like project proposals and design briefs. Design is fun
and exciting! Modeling a spirit of exploration and experimentation in the design of everyday documents is critical for a faculty member trying to instill in students an understanding that design is everything, and everything should be designed. Three ways in which Russell models this belief is through the design of his syllabus and course materials, the annual BFA application deadline poster, and the office hours sign on his door. This paper presents examples of the different methods, materials, processes, and typographic explorations Russell employs in the design of everyday course materials in an effort to demonstrate ways in which “boring” design can be made dynamic, engaging, and fun.

Miriam Salah, Ethics of a Designer in a Global Economy: A Required Ethics Course for the Generation Z Designer
see: Eric Benson

Monica Salazar, University of North Texas
Against the Fixity of Place: Landscape in Contemporary Mexican Art
Between 1987 and 1990 Mexican artist Yishai Jusidman created El Astrónomo (The Astronomer), a series of landscape paintings on the surface of wooden spheroids. Using traditional materials, Jusidman’s paintings recreate a landscape by celebrated masters of Western art. Only occasionally does he disrupt the otherwise traditional paintings by randomly placing clean-lined circles and semicircles across the landscape. Besides the artist’s intent to inscribe his pieces into the metanarrative of Western art, their curved surface, which conforms to their giant lollipop shape, also responds to their sociopolitical context. El Astrónomo certainly explores the limits of painting as a traditional artistic practice by challenging its “assumed bidimensionality.” At the same time, the series’s defiance of the static flatness of painting also embodies the crisis of place that prevails in contemporary Mexico. Considering that throughout history landscapes have traditionally represented the permanence of the land, this work represents an attack on the stability of the genre and consequently of the physical territory it represents. In Jusidman’s pieces, landscapes leave the flatness of the wall to become containers of a volume, claiming a physical space that can at least symbolically provide them with the stability its territory no longer has.

Jennifer Saracino, Flagler College
Visualizing Indigenous Social Space in a 16th-Century Map of Mexico City
The Mapa Uppsala (c. 1540), the earliest known map of Mexico City painted after Spanish conquest, defies easy categorization. The map presents the urban plan of the island city and its environs, along with depictions of indigenous inhabitants and place glyphs. Given the unfortunate dearth of documentation, scholars have long regarded the map as a presentation piece for Charles V, King of Spain, and generally concur that it was made by indigenous artists. This paper argues that the map’s singular composition can be better understood through a discussion of power dynamics between the local indigenous population in Tlatelolco (the alleged site of the map’s production) and European friars and officials. Although scholars have long agreed on the indigenous identity of the map’s creators, this paper asserts that the map presents a distinctly Tlatelolcan perspective, providing a rare and important counterpoint to other known 16th-century representations of Mexico City centered on the adjacent
neighborhood of Mexico-Tenochtitlan. By highlighting the evidence for the authors’ Tlatelolcan identity, this paper offers a nuanced reconsideration of the identity of the authors beyond the monolithic and generalized attribution of “indigenous.”

Nick Satinover, Middle Tennessee State University
Analog Analog
Traditional printmaking practices are often contextualized as previous means of production for the collateral materials made by designers. A first step within a printmaking course is to point out the nexus of print culture and design objects: food takeout bags, the glut of campus flyers, band t-shirts and the various printed ephemera students bring to class. Quickly there is an understanding between disciplines. Printmakers draw stencils in binary systems, they craft images through discrete layers, they work with iteration and variation, they embrace craft and technological advancement as being vital to their work. It is thus natural to consider the traditional processes learned in the printshop as a true analog to the virtual spaces designers inhabit. As an artist-printmaker teaching mostly BFA design candidates, Satinover crafts projects which exploit, expand, and explore the anecdotal and historical relationships of printmaking processes to contemporary design output. They draw parallels between printmaking and familiar digital image-making tools and force exponential exploration. By focusing on acts of decision making, the creation of personal criteria, the necessity of improvisation within structure, and the understanding that we exist within a continuum of image culture, these projects offer uncomfortable conclusions and growth for artists and designers.

Heather Saunders, The Cleveland Museum of Art
Artist in Transit: 10 Years of Scholarly Blogging
Over the course of 10 years and starting in 2009, Saunders wrote a blog called Artist in Transit with the initial goal of promoting her fiber-based feminist work. It evolved into an intersectional exploration of social justice issues converging with feminism and art; as an example, the final post is an interview with gallerists Joyce Cronin and Louisa Bailey, who converted a women’s loo in a London, U.K., park into an exhibition space. In this presentation, Saunders addresses the increased perception of art blogging and academic blogging as credible and academically enriching modes of scholarship; highlights the ability of blogs to function as extended artist statements; describes ways to engage colleagues and students via blogging—from highlighting the accomplishments of one’s peers to modelling for students the preparation of texts such as annotated bibliographies—and recommends resources to get started.

Christina Schmid, University of Minnesota, Twin Cities
Another Story Vibrates Within: Endi Poskovic’s Uneasy Fiction
When Schmid first started writing about Endi Poskovic’s work, Kafka was never far from her mind. Imagine Schmid’s surprise when she learned that indeed Kafka was a major influence on Poskovic’s practice. A printmaker whose practice has led him from his native Bosnia to Norway, the United States, Italy, Poland, and China, Poskovic combines images with multilingual captions and titles. The effect: constellations of clues allow for unreliable emergent narratives that flicker in the spaces between word and image, denotative and connotative meanings, and
national versus deterritorialized languages. For this panel, Schmid shows how Poskovic sets up layered image-text constellations that converse with art history (especially German Romantic painters), popular culture, cinema, as well as personal narratives and cultural tropes. Part allegory, part palimpsest, Poskovic’s art not only mines thematic content but effectively translates the oblique literary strategies Deleuze and Guattari have theorized as “minor” literature into the work of visual art: “another story vibrates within” is how the philosophers describe Kafka’s prose. It is this act of translating literary technique and sensibility that most interests Schmid: Poskovic’s constellations conjure elusive, potential stories that stubbornly withhold closure and determinacy.

Jeff Schmuki, Georgia Southern University
Socially Engaged Ceramics?
Schmuki’s creative research concentrates on art as a form of education and activism. He has witnessed how the issues of environmental ethics addressed through ceramic art, audience, and intervention can link diverse ideas, tools, and collective action. Recent research also includes collaborations under the guise of PlantBot Genetics, with artist Wendy DesChene, Professor of Art at Auburn University, relying heavily on interdisciplinary civic engagement and espousing humor to engage those in public space with ecological topics. Being concerned with a broad range of environmental stressors and wasteful practices, Schmuki links a wide variety of ceramic processes and operations to green issues. Traditional techniques in throwing, hand-building, and slip-casting are frequently paired with relational aesthetics, an art practice emphasizing the active participation of the viewer in the physical or conceptual realization of artworks. This interactivity, when combined with art, horticulture, entomology, technology, and strategies from the “do-it-yourself” movement, advances innovations in the types of conversations audiences have on environmental topics through the ceramic medium.

Emily Schollenberger, Temple University, Tyler School of Art
Vulnerable Site-Specificity in Doris Salcedo’s Installations
Colombian artist Doris Salcedo is well known for works that evoke the history of political violence in Colombia by defamiliarizing domestic objects. Three of her installations from the early 21st century use space affectively to broaden her concerns with political violence to a global scale. This paper considers the multiple ways in which space functioned in Neither (2004), Abyss (2005), and Shibboleth (2007). Each installation altered a site of political or cultural power in Europe, undermining the supposed neutrality of the museum or gallery where it was located and introducing the specter of political oppression to privileged audiences. In addition to choosing potent sites for her installations, Salcedo intervened in the physical space of each location in ways that placed viewers in confined or insecure positions. The installations rendered viewers’ own space inhospitable by using chain-link fencing, a looming brick vault, and a fractured floor. The installations’ emptiness, their lack of imagery or objects, recalled the absence or invisibility of detained migrants and political prisoners. By creating evocative absences in the structuring of power, Neither, Abyss, and Shibboleth punctured viewers’ sense of security, placing them in positions of vulnerability and therefore empathizing with marginalized peoples across the globe.
Kimberly Schrimsher, Emory University
Guercino in Rome: Collaboration and Rivalry in the Making of a Papal Ceiling
In 1621 the Italian Baroque painter Guercino (1591–1666) was called from Bologna to Rome to work for Pope Gregory XV Ludovisi. The papal nephew, Ludovico Ludovisi, soon commissioned from the young painter an elaborate fresco cycle to decorate his recently purchased casino on the Quirinal hill. The resulting cycle spans three floors and depicts Aurora vanquishing night, the triumph of victory, and a series of whimsical landscapes, respectively. In the past, scholars have devoted much attention to Guercino’s iconographic program and how it embodied the political aspirations of the Ludovisi. However, what has not been adequately addressed are the artistic networks and collaborations that Guercino utilized to produce such a monumental cycle. This paper does not refute prior readings of the frescoes but shifts the discussion to explore the networks and collaborations Guercino utilized with Agostino Tassi, Caravaggio, and his chief rival Guido Reni to create a complex program that was simultaneously emulative and innovative.

Heath Schultz, The University of Tennessee at Chattanooga
Ethnic Notions, Art, and Solidarity
Schultz began teaching Marlon Riggs’s Ethnic Notions with a sense of urgency in the wake of the Ferguson uprising in 2014. The documentary has become an essential tool in historicizing representations of “the Other,” as well as formations of white supremacy, within a social and political context. Documentaries like Ethnic Notions give form to an important, constant question in Schultz’s work as a white artist and educator: how can his creative and pedagogical practices act in solidarity to antiracism? Schultz discusses this orientation through two personal examples. First, he shares his ongoing project entitled Typologies of Whiteness, a video project that looks at whiteness as a structural position of violence. Second, he discusses a course he developed entitled Constructions of Race in Visual Culture, which aims to arm students with a critique—firmly rooted in history—of white supremacy. It is only from this place of historically informed critique that we can begin to ask what art can offer an antiracist practice.

Jason Schwab, Flagler College
Jayne Struble, Kutztown University
If It Doesn’t Exist, Make It: Southern Exposure Project Space
What we need is space; space to show others the intellectual and physical labor we as artists conduct. It can be beneficial when money is exchanged for this labor, but for many artists the conversations facilitated from exhibiting their work is the exchange they seek. Artists who create ephemeral, participatory, experimental, or other work outside the boundaries of commercially viable forms often struggle to find spaces outside the traditional gallery system to exhibit. These are the artists Southern Exposure Project Space seeks to showcase. Schwab and Struble present the aspirations, connections, goals, and challenges created by transforming part of their home into a gallery space. Their location in the small city of St. Augustine, Florida, has presented them with a variety of challenges like attendance and scope, but they are also afforded unique advantages such as a relationship with Flagler College. This has allowed their mission to include providing the college as an additional venue for artists to give talks and affording select students gallery assistantships at their space. Their goal is to provide a venue
for the growth of artists, students, educators, community, and themselves.

Adrienne Schwarte, Maryville College
Passion, Perseverance, and Pride: The Tools to Developing and Maintaining a Small but Skillful Design Education Program within a Liberal Arts Curriculum
Although there are many Socratic methods that could be deployed to develop a small but robust graphic design program within a liberal arts curriculum, the method that Schwarte deployed was more pathos than anything else. Putting exhaustive efforts into demonstrating passion for the field of design, perseverance of educating students one-by-one about the importance of design discourse and practice in society today, and pride in celebrating their skillful work—in class, in community-engaged work, and in personal creative efforts—were the tools Schwarte employed to propel a design program from an emphasis area in visual communication in 2005 with 4 students to a program with 30-plus award-winning students majoring in design and two full-time tenure-track faculty in 2019. Utilizing the resources both within the institution and surrounding community to serve as the experience field for students, seeking unique streams of funding to support resources and technology needs, and embracing interdisciplinary pedagogy, the design program has become one of the fastest growing majors in Maryville’s liberal arts program. This paper discusses both the practical and mental approaches to developing a program as well as the challenges and impediments faced along the way.

Kylie R. J. Seltzer, University of Pittsburgh
Degenerate Urbanism: Racial Anxieties in Paris after 1871
In late 19th-century Paris, Haussmann’s new city, once touted as the capital of modernity, became the symbol of French anxieties about their potential racial degeneracy. A city scarred by the 1870–1871 Franco-Prussian War and Commune served as a reminder not only of France’s humiliating defeat, but also of how quickly civilization can dismantle itself. As French politicians, scholars, artists, and civilians questioned the French race’s, the rubble of famous French sites, such as the Palais des Tuileries, remained visible reminders of the perceived precariousness of civilization well into the 1880s. In an urban environment scarred by foreign and domestic invaders alike, Parisians, who had once prided themselves on their ability to “read” strangers, were now unsure of their enemy. While Haussmannization has long been a popular topic in 19th-century French studies, this analysis is the first to consider its longer history within the context of racial science, national concerns about decline, and the process of urban rebuilding. By weaving popular and scientific anxieties over racial degeneration within the context of the devastated built environment, this talk reveals how the capital functioned as both a warning of the consequences of degeneracy and as reassurance of continued French superiority.

Jody Servon, Appalachian State University
Lorene Delany-Ullman, University of California, Irvine
Saved: Objects of the Dead, A Collaborative Photography and Prose Project
In “Saved: Objects of the Dead,” Servon and Delany-Ullman explore the universality of how objects embody the otherwise abstract emotions of loss and memory. Pairing photography and
prose, they chronicle the lives, deaths, and relationships of individuals whose objects are imbued with emotional and physical senses, then kept by others as an affirmation of their former lives. This project is a collaborative work not only between the artist and author, but also between those who participate by lending their saved objects to be photographed and tell their intimate, provocative, and embarrassing stories about themselves and their departed loved ones. This presentation addresses how the project was conceived by the artist, how the collaboration has unfolded with the addition of the author, and how they work from different coasts as collaborators, both artistically and with a contributing public. While Art and Poetry may be a familiar collaboration, this project is a unique mixture of object, ethnography, and language combined with a sense of personal intimacy that addresses our human mortality. “Saved: Objects of the Dead” is an empathetic exploration of the human experience of life, death, and memory. Work samples are available upon request.

**Greg Shelnutt, University of Delaware**

**Zip Code Dependent: Rights in the Classroom in the Context of Place**

One of the more disturbing lines in Catherine J. Ross’s book, *Lessons in Censorship: How School and Courts Subvert Students’ First Amendment Rights*, occurs fairly early in the text on page 3: “Even when schools and courts agree about which Supreme Court decision governs a controversy, the law may depend on where the student lives if the Supreme Court has not resolved the particular question at the heart of the dispute and the appellate courts disagree about what the Constitution requires.” If, as Ross points out, “even judges sometimes seem a bit confused by the array of standards and exceptions,” how are educators without well-developed senses of jurisprudence to proceed? If one values, like the AAUP, “a campus that is free and open,” then one should follow their admonition that “no idea can be banned or forbidden. No viewpoint or message may be deemed so hateful or disturbing that it may not be expressed.” As an artist-educator and administrator who has taught in public universities for nearly 30 years—28 of them in the Deep South—Shelnutt explores these issues from the perspective of place, with a keen eye toward “measures that penalize conduct and behavior, rather than speech.”

**Louise Siddons, Oklahoma State University**

**Lesbian Invasion: Road Trips, Queer Freedom, and Settler Colonialism on the Navajo Nation**

In 1924, three women—Brenda Putnam, Elizabeth Forster, and photographer Laura Gilpin—drove from Colorado Springs through the Navajo Nation. Gilpin’s photographs of the month-long trip reveal the women luxuriating in open expressions of lesbian affection, queering our perception of the freedom of the open road. But early 20th-century road-paving circumnavigated Native reservations (Route 66, for example, was laid through the border town of Gallup, NM), and as Gilpin and her companions entered the Navajo Nation, paved roads disappeared. As they continued south through Gallup, after attending the newly-founded Inter-Tribal Indian Ceremonial, they were caught up in a flow of Native people leaving the city—“in broken-down [horse-drawn] wagons, on horse-back, and afoot.” The women were soon providing transportation for several Zuni men who unexpectedly appropriated the vehicle’s available passenger space. It was the first of many rides that Gilpin and Forster would give Native people across the Southwest, and also the beginning of Gilpin’s extended, thoughtful
photographic engagement with driving across the Navajo Nation, culminating in her 1968 book, *The Enduring Navaho*. Siddons situates Gilpin’s photographs within the fields of road trip photography and Navajo visual culture, queering the politics of settler colonialism on an indigenous nation.

**Julia Sienkewicz, Roanoke College**  
**Putting Students in the Spotlight: Looking and Thinking in Art History Classrooms**  
Students enter art history classrooms with little knowledge of the discipline or of its intellectual values. Unaccustomed to sustained and intellectual habits of looking, students can find it easy to relax into the soothing darkness of the art history classroom space and to enjoy the eye candy of its subjects without investing in the deep learning necessary to adopt the practices of critical viewing necessary to the discipline. In this paper, Sienkewicz examines specific techniques—developed across several levels of undergraduate teaching and learning—to assist students in becoming active, rather than passive, figures within the classroom space. In-depth assignments, such as class-long debates, group activities, discussions of readings, or fieldtrips, can become signature elements of a syllabus. Such assignments work best when accompanied by a classroom culture of active looking and participation. This paper focuses on these smaller learning moments—collaborative comparisons, brief in-class writing assignments, and group conversations—as ways to cultivate students’ agency and active presence in the classroom.

**Stephen Simmerman, University of Mount Olive**  
**The Religion of Best Practices: Stories from Millennials and Their Passion for Socially Responsible Design**  
Over the past 12 years Simmerman has developed design projects intended to engage students in doing pro bono work for a good cause: e.g., Friends of Moccasin Bend, Artists United for Haiti, Keep Macon Beautiful, Benefit for Sexual Abuse Victims. While millennials are stereotyped as entitled, unfocused, and unfiltered in working situations, they are often passionate about social causes. In 2017 Wes Gay, writing in *Fortune* magazine, observed: “As a whole, millennials tend to be generous with their time, money and influence. They freely use their social media platforms to raise awareness and money for causes important to them…. As corporate social responsibility programs expand, they are experiencing an interesting shift. Instead of focusing on the company, brands are now shifting the focus onto the individuals within the company. In other words, company executives are taking the lead from their employees when it comes to building and expanding a social responsibility program.” This paper explores case studies of ethical design projects, as well as defines some approaches to teaching socially responsible attributes to young design students.

**Anne Simpkins, Elon University**  
**Not Just Talk: Critique for the Introductory Studio**  
Elon University has very little scaffolding. Students take courses with little or no background in studio. Simpkins’s critique methods are tailored to helping these students develop vocabulary for critique, tolerance for public evaluation, and the incentive to use that evaluation to improve their work as well as their grades. To develop vocabulary, she writes the assignment and criteria in the hall outside her classroom. When we meet to critique, students put their work against
this same wall and begin by writing about the work of a peer. This provides the terms and phrases to describe their response. They are then ready to offer input for critique. To develop tolerance for public evaluation, Simpkins often asks students to discuss their work with a peer. She uses this method to critique a composition created for a painting or drawing and as a design method. Students create a contour drawing of the subject, then cut the forms into pieces and collage the pieces together while in dialogue with a peer. The finished composition then comes to the class for critique. Finally, Simpkins offers students grade incentives to revise after critique, class response, peer notes, and her written evaluation.

Christina Singer, The University of Tampa
Observing Non-Western Culture through Typography
This presentation shares experiences with teaching a project on non-Western typography in the classroom, as well as plans for guiding students through a faculty-led design travel course in a non-Western environment. The presentation unveils how a typography project with a simple parameter of utilizing non-Roman letterforms can quickly evolve into conversations of linguistics, religion, culture, and social issues in countries around the world. Specifically, the presentation provides an example of a Korean typography workshop that introduces the project, as well as student work from the project and observations of how the students embraced researching designed artifacts, semiotics, color, and the classifications, history, and evolution of letterforms from various alphabets.

Greg Skaggs, Troy University
Kerry English, Troy University
Junior Warriors: Creating Community through Terracotta
Troy University has three galleries that are run by two different entities—the Department of Art and Design and the International Arts Center (IAC). The IAC’s two galleries, one belonging to the Department of Art and Design and the other housing the university’s private collection and a rotating exhibition space. The IAC also maintains 200 terracotta warriors that were a gift from Xian, China, and an immersive experience room relating to the history of the warriors. These warriors, life-size replicas of those found in China, are beautifully displayed in a park on campus. The warriors have been a great entry point for many travelers who see the giant billboard outside of Troy that advertises the warriors and galleries. It is not uncommon for a bus of 40 or so senior citizens to show up requesting a tour for the warriors and galleries. Skaggs and English developed an educational program that targets both young students and the culturally curious outside of Troy’s community. They discuss the facility and organizational issues as well as programs they have developed (Junior Warriors Program, Workshops with the Artist, etc.) and how they have seized opportunities outside the community.

Kristin Skees, Christopher Newport University
Mother/Artist
The only thing Skees has ever known, without question, was that she wanted to be a mother. That fundamental truth of herself made its way into her artwork, perhaps subconsciously, even before she became a mother. When her oldest child was born almost 6 years ago, she quickly found that whatever preconceived notion she had of motherhood—good or bad—was absurdly
wrong. She was constantly needed, constantly occupied, and felt completely adrift in the universe. During that first year, every part of herself was broken down, peed on, and left in a disheveled heap of confusion and sleep deprivation. She has been slowly regenerating herself ever since, using whatever parts she can find lying around. Skees has made herself into a cyborg of sorts. Pieces of her old self twist with the new more resilient parts that can miraculously survive on exactly zero hours of sleep and catch puke with two hands without a second thought. “Mother/Artist” is a survey of how motherhood has shaped Skees’s art practice and evolved with her own personal parenting struggles, from coping with infertility, to surviving the forest of postpartum depression, to juggling life as a working mom.

Cayla Skillin-Brauchle, Reproductive Media
see: Danielle Wyckoff

Howard Skrill, St. Francis College
Whitewash: Robert E. Lee and the Hall of Fame for Great Americans
Whitewash: Robert E. Lee and the Hall of Fame for Great Americans examines the circumstances and rationale motivating the inclusion of a bust of Robert E. Lee, principal general of the Confederate States of America, into the Hall of Fame for Great Americans at the hall’s inception on the campus of New York University in the Bronx, which is now Bronx Community College. The work also explores the changing political landscape motivating the removal of the bust post–Charlottesville 2018 and how those controlling the disposition of public places use public art to influence public perceptions of historical individuals and the fate of such monuments when political control shifts.

Chris Slaby, College of William & Mary
Can a Road Play Indian? The Visual Culture of Scenic Tourism and Indigenous History on the Mohawk Trail
In 1909, a group of local boosters in northwestern Massachusetts had the idea to build a scenic road through their little corner of the Northeast. This attempt to attract tourists and revive the local economy with city-weary travelers from Boston and New York opened to the public as the Mohawk Trail in 1914. Promotional materials, souvenir guidebooks, postcards, photographs, and other visual material demonstrate the many ways that the Mohawk Trail defined itself in opposition to and also simultaneously as an extension of local Indigenous peoples and history, beginning with the claim that the road was built on an Indian trail. The 1920 souvenir guidebook of the photographer Charles Canedy is a good example of this. An Indigenous figure dominates the cover image, but he is divided from the scene of a car on the road. A white woman on the title page repeats the gesture of the Indigenous man, in reverse, thus visually tying Indians to the road while also keeping them separate from it. Building on Philip Deloria’s ideas of playing Indian and Jean O’Brien’s study of New England history-making, this paper shows how roads are critical sites for the articulation of place, history, and identity.

Mary Slavkin, Young Harris College
Writing Quizzes, Making Portraits, and Comparing Sculptural Concepts: Active Activities in Art History and Art Appreciation
In her Intro level classes, Slavkin usually dedicates one day a week to group work focusing on a single artwork or set of works; this presentation lays out three of these activities. After reading about masks created by the Kuba people, each group creates a series of multiple-choice questions for their classmates, writing questions that are neither obvious nor too difficult. This is especially important since they have to take the quiz in the next class period. One class period is devoted to portraits, so, after reading and discussion segments, students create four portraits of one person, using the four strategies utilized in the historical artworks. One work focuses on the sitter’s hopes, another emphasizes fears, while a third depicts a gift, and the fourth illustrates a phrase. Finally, Slavkin discusses a brief quiz that each student takes before they discuss idealism and distortion in sculpture. Students choose words that describe their preferred portrait, from options like: Youth/Strong contrasted with Wisdom/Old and Specific/Clothed or Universal/Nude. While discussing the range of choices made by specific artists, they continually refer back to their own preferences, to see the impact of their choices and the associations between certain concepts.

Naomi Slipp, Auburn University at Montgomery

Obsolescence and Nostalgia in Thomas Eakins’s Images of Shad Fisheries

This paper examines Thomas Eakins’s paintings, watercolors, and photographs of shad fishing along the Delaware River, made between 1881 and 1883. Adopting an eco-critical lens, Slipp argues that these works reflected widespread period interest in the shad fishing industry. By the 1860s, the industrialization of fisheries led to marked stock declines of staple fish like shad. In turn, this dramatically affected the maritime communities that depended upon such fish. In response to the crisis, the U.S. Congress founded the Commission on Fish and Fisheries in 1871, which spearheaded artificial propagation and planting efforts of Atlantic shad and other staple fish. U.S. government-sponsored artificial shad planting continued through 1881, even going so far as to introduce non-native Atlantic shad into Pacific waters. Eakins’s intensive artistic examination of the shad fishing industry over a period of three years—in the midst of this national effort—indicates both his interest in the fishing communities around the Delaware River and a sense of nostalgia over what soon might become a bygone way of life. This talk comes from a larger book project that explores the effects of international Atlantic fisheries politics on North American art making and material culture between 1870–1910.

Grayson Sloan, Furman University

Textiles of Southern Appalachia: Cultivating Cultural Identity through Craft

The practice of weaving textiles for function and ornamentation has long been an integral part of Southern Appalachia’s craft culture. Most accounts of the craft revival movement cite economic motivation as primary, yet this minimizes cultural significance and artistic merit, revealing an implicit bias that remains today. Although society has moved away from weaving as necessity, it remains significant to this part of the United States due to its relation to cultural identity and unique regional history. This paper traces the tradition of weaving from its heyday to current times. Sloan focuses most intently on the craft revival movement that took place in the late 19th and early 20th centuries, examining how the spirit of this revival remains relevant to Southern Appalachian culture. The majority of accounts are written from an outsider’s point of view, not a native crafts person’s. Therefore, these accounts are unable to provide a
comprehensive understanding of the craft revival movement and personal implications for those who were part of it. Through examining personal accounts, historical and familial ties to weaving, and the arts and crafts culture of the area, this paper sheds light on an underappreciated side of the craft revival, its arts, and its makers.

Zbynek “ZB” Smetana, Murray State University
Left Brain, Right Brain, One Brain: Unobstructed Synergy between Art and Science
In the 1970s, the distinction between the creative right brain and the analytical left brain was made popular. Since that time—with the advances of the fMRI, PET scan, CAT scan—we can “see” the brain functioning. More and more evidence points to a simple fact that the brain functions in a much more holistic fashion. New fields of study, namely neuroaesthetics, are pointing to a simple fact that the concept of the “Renaissance man” has become yet again a viable and necessary approach to the intersection between visual culture and STEM-H, particularly in education. After all, Leonardo da Vinci’s famous notebooks start with “Let no man who is not a mathematician read my work.” To move forward in the complex 21st-century world, the silo-ization of overspecialized academic and professional fields needs to embrace the systems thinking approach increasingly popular in sciences and business. A good model is the Critical Zone’s (CZO) inherently interdisciplinary and multidisciplinary approach to ecology. The presentation suggests the neurological and cognitive benefits to collaborative approaches crossing the boundaries between STEM-H disciplines and visual arts while raising the questions of future developments of higher education.

Elise Smith, Millsaps College
(Re)examining Race: The Mississippi Museum of Art and Social Justice
Smith presents the Mississippi Museum of Art as an example of the kind of move toward diversity and inclusion that has strengthened in notable ways since its move to a new building in 2007. With the decision to stay in downtown Jackson, despite white flight to suburban areas over the decades since the 1960s, the museum is newly committed to its role as the preeminent art museum in a state with a traumatic racial history. The director Betsy Bradley and the museum staff are in the process of completely reinstalling the permanent collection as they emphasize an array of programs oriented around issues of social justice: especially the Art and Civil Rights Initiative (a series of exhibitions, lectures, and workshops in collaboration with the historically black Tougaloo College) and a Teaching Fellows Program for undergraduates from four local colleges and universities (two historically black, two largely white). The museum’s goal, through its Center for Art & Public Exchange, is to focus on acquisitions, exhibitions, and education as a means to “(re)examine the concepts of race, identity, and equity in Mississippi” as they promote “diversity, equity, inclusiveness, and access.”

Jessica Smith, The University of West Alabama
From Possibility to Portfolio: Exploring Ideas and Printmaking in a Basic Design Course
The month-long printmaking portfolio project that is a part of West Alabama’s 2D/3D Design Studio is a perennial crowd favorite. They begin with the humble foam plate and cajole additional ideas out through investigations in intaglio, linoleum, and monotype. Finally, they round things out with a crash course in 3D printing. Smith also addresses the value of working
materials, the importance of a project’s duration, and the imperatives of working outside one’s comfort zone.

Mariana Smith, Stockton University
Academic Art/Science Collaborative Crossovers: Projects that Did Not Drive Us Mad
This presentation addresses several Stockton University interdisciplinary projects connecting art and sciences: curriculum adjustment, best formats, and lessons learned. For example, the 2019 project connected students from Printmaking, Oceanographic Methods, and Underwater Robotics classes during shared meetings at the marine field station and at the sustainability lab using 3D printers to develop matrices for collaborative print. Participants combined expertise in art as post-digital printmakers with observational methods and data visualization in marine science, computer science, and data analysis. Establishing a space where students from different disciplines worked to compare the observational approaches in art and science created a dynamic collaborative parallel curriculum. Zine workshops proved to be another effective platform where art-making activity was recontextualized as an interdisciplinary strategy of engagement. The examples include academic crossovers with political science, migration studies, disaster preparedness, and the community engagement during the workshops conducted in the USA, Germany, and Greece. Native to arts and humanities, such formats as portfolio exchanges, traveling exhibitions, and zine workshops offer a platform that can support scientific research and enrich presentations and grant applications. These flexible formats, departing from paper or in-class group assignments, are particularly effective in engaging students and promoting experiential learning.

Natalie F. Smith, University of Illinois
Slow Type: A Book Designer’s Intervention to Teaching Typographic Systems
In 1930 Beatrice Warde made a compelling argument that good typography should be invisible; this concept is still a vital part of typographic practice today. Understandably, invisible design presents a benefit for readers. But have we fully considered the challenge it presents for new graphic design students? How can we ask new students to recognize a system that they cannot yet see? How can we train students to recognize the subtleties of design that are invisible to the untrained eye? After 15 years as an award-winning book designer at the University of Chicago Press and Duke University Press, Smith left book design for graduate school. She began teaching typographic systems in the spring of 2017 and quickly realized the huge disconnect in how typography is taught and how typography is learned. One solution Smith has found is through a slow but heavy focus on book design. Why book design? Because it contains all the elements necessary as the foundation of typographic systems.

Tamara Smithers, Austin Peay State University
Raphael’s Fame, or “Second Life”
Upon Raphael’s premature death in 1520, the literati penned countless letters and poems celebrating his otherworldly creative capabilities. The veneration of Raphael centered on his memorial in the Pantheon and exhibited a new type of admiration for an artist, a near apotheosis. In the decades and centuries to follow, interment near the capomaestro and renovations made to his tomb solidified real or desired connections to Raphael’s artistic legacy.
as Rome’s “Pictorum Principis,” or First Painter. Further illustrating the power of proximity and physical association with the artist, members of the Accademia di San Luca lined up each year on the feast day of St. Luke to ceremoniously touch their brush to the most venerated relic in their possession: a skull believed to be Raphael’s. The cultlike commemoration of Raphael positioned him as a divine figurehead for the Roman Academy from its foundation in the late 16th century to his exhumation and reburial in 1833.

Astri Snodgrass, Boise State University
Write It All Down and Keep Everything
In the period immediately after completing the degree, a graduating MFA student is likely to feel at a loss for direction and feel a lack of control over both practice and career. Snodgrass discusses how to take back that sense of control and find a direction forward, focusing on two practices: seek out and record all the advice you can gather, and keep everything that might later be useful. Other than those two points, she doesn’t want to share her own advice, but rather the advice that she has gathered over the years from artists, professors, colleagues, peers, and writers. She shares how these two practices, of keeping track of advice she has received and of holding onto information and materials, impacted her own post-MFA trajectory into a teaching career, along with stories from friends. Snodgrass shares examples of how good advice helped in some cases, how good advice was sometimes unfortunately misinterpreted, and how one might discriminate between what advice is worthwhile and what isn’t.

Janet Snyder, West Virginia University
Gothic Spaces? Architecture as Sculpture; Sculpture as Architecture
Sculpture and the volumes enclosed by entry portals interlock at the first Gothic churches. This study reaches back from mid-12th-century architecture like Saint-Denis and Chartres to discover possible locations where the stonemasons who worked on church façades may have honed their craft. Focusing on the interaction of sculpture with architecture, new configurations from the early 12th century in south-central France are presented. Striking variations on the intrusion of the human form into the spectator’s space appeared as masons played with architectural space outside the monastic enclosure, defining the transition from the secular place of the town into the sacred zone of the church with barrel-vaulted porches. At Moissac, Beaulieu-sur-Dordogne, and Lagraulière, wall arcades of the embrasures compressed large narrative scenes, crisply carved in relief. The regular forms of these arcades encroach upon the irregular narrative reliefs. Peering through overlapping frames at stone participants in the scenes, the lay visitor becomes a living participant in the story. Architecture and sculpture combine to redefine one’s experience of space. The interacting sculpture and architecture of these entry-spaces created a legacy: the façades of Saint-Denis, Étampes, Chartres, and then church façades in northern France and England for a hundred years.

Jennifer Snyder, Austin Peay State University
Fostering Artistic Community: Introduction to Art and Non-Art Majors
In her 14 years of teaching Introduction to Art, Snyder has found that the challenge of teaching non-art majors with limited knowledge of the world of art often forces her out of her comfort zone. Majors come with an understanding of terminology and an ingrained love of imagery that
must be fostered in non-art majors right along with knowledge of art movements, artists, and cultural connections. Non-art majors’ knowledge of art and art history is often rudimentary at best. With this in mind, Snyder’s Introduction to Art class uses a variety of strategies to bridge the gap: art making combined with written work to foster basic hand skills and knowledge of academic language, attendance at artist lectures, the recreation of a masterwork, the creation of social infographics, and group presentations on contemporary artists. This is in addition to the more traditional class lectures and quizzes from their free source textbook which in itself is a compromise to an ever-changing student population. Projects are designed to foster an understanding of the ways in which art is influenced by community and how non-art majors are members of that community as viewers, makers, participants, and (hopefully) at the end, lovers of art.

Jillian Sokso, George Fox University

What Making Art in the Developing World Taught Me About Collaboration, Co-Authorship and Community

Sokso’s artistic practice, and that of those who have taught her in her lifetime, appears primarily autonomous. Paradigms of success seem framed largely in terms of personal exhibition and publication records and individualized economic gain. Even working in a discipline (printmaking) that lauds itself as democratic and collaborative, Sokso finds herself engaging fewer co-authored projects than she would like and struggling to keep her students pursuing work where ownership is ambiguous. In 2013 and 2019 she worked with an NGO based in Makeni, Sierra Leone, to teach workshops in papermaking. Through creative fundraising and support from the university where she teaches, two students were able to join the 2019 project. Though they were “there to help”—training six women living with disabilities to craft paper, journals, and social stationery from indigenous plant fibers—the “expertise” paradigm quickly shifted as they witnessed an incredible systemic ease of collaboration that the new artisans adopted. What Sokso has learned by being in community with people of a developing nation (70% of Sierra Leoneans live on $1 per day) has challenged her long-held perceptions about what it means to co-create, coauthor, and collaborate, giving her tools to help her students pursue stronger community.

Helman Alejandro Sosa, Williams College

¿Eres Paisa o Eres Pocho? Amalia Mesa-Bains and Identity through Altar

This essay examines Amalia Mesa-Bains’s Transparent Migrations (2001) as seen in LACMA’s Pacific Standard Time: LA/LA exhibition Home: So Different, So Appealing. Consistent with Mesa-Bains’s practice, this armoire-turned-altarpiece contains references to concepts endemic to Chicanx identity that present moments of introspection for viewers. Inclusions of scratched-out casta paintings on the mirror of the armoire and an amalgam of glass figures tied to religious imagery, colonial powers, and plant life craft a narrative around an altar whose performative aspect extends beyond contact with relics. Gatekeeping started in Spanish conquest of Mexico reified through casta paintings has evolved to include linguistic and cultural erasure. The title and objects speak to migration of lineage, of Latinx folks, of an identity caught like a border between North and South. For the formation of the Chicanx population, several migrations must occur, and they are reflected back to the viewer in a mirror—the site of
contact with self, past, and culture, lacking body to complete the ritual. Taking the usage of altar to remember a singular being or icon and transposing onto the self, Sosa argues that *Transparent Migrations* resonates as a temporally and geographically unstable identity of Chicanidad.

Kaylee Spencer, University of Wisconsin-River Falls  
Linnea Wren, Gustavus Adolphus College  
**Caching the Natural and Supernatural Worlds: An Analysis of a Maya Cache Vessel Lid**  
The ancient Maya practiced ritual activity to honor their ancestors, to locate themselves in the natural setting, and to visualize themselves in the supernatural world. This paper examines a carved ceramic cache vessel lid, which dates to CE 250–500. Incised on its surface is a depiction of the severed head of the Maize God resting on a shallow bowl. Surrounding the head is a trio of bloodletting implements, consisting of an obsidian blade, an eccentric flint blade, and a stingray spine. On the flared edges of the bowl are four glyphs diagramming the four directions of the cosmic sphere. This paper examines the image on the cache lid as a visualization of kingship as the central pivot of the visible natural world and as the living evocation of the sacrificed and reborn Maize God. This paper’s third co-author is Travis Nygard.

Sunny Spillane, University of North Carolina at Greensboro  
**Examining Failures of Whiteness in College Art Pedagogy**  
This presentation/discussion explores ways in which whiteness shapes college art pedagogy through taken-for-granted structures, spaces, and histories that inform our field’s tacit understandings of artist identities, creative practices, and cultural production. This presentation draws on Spillane’s 2015 article, “The Failure of Whiteness in Art Education: A Personal Narrative Informed by Critical Race Theory,” in the *Journal of Social Theory in Art Education*. The presentation is structured as a brief personal narrative highlighting salient personal failures of whiteness and Spillane’s learning from them as a white university art educator working with racially diverse students. The discussion could explore many generative notions of failure, including examining systemic inequities in college art pedagogy and their failure to serve students from marginalized communities; learning from personal failures of whiteness as a process of developing racial literacy; and sharing leadership with students through active listening and culturally responsive teaching. While this presentation/discussion begins with failure, it does not end there. Rather, failure is framed as an ongoing element in an iterative journey of racial learning and growth as a college art educator.

Jered Sprecher, University of Tennessee  
**As the World (Slow) Burns around Us: Our Images of Nature**  
Everything is going to “hell in a hand basket.” Our world, our environment is polluted, and the climate is changing. We watch it all unfold upon the glowing screens that permeate our lives. As artists and historians, what are we to do with this constant barrage of images seared into our minds? It is apocalyptic, revealing. Among the horrors of our time is there a place for beauty? This presentation looks at images of nature mediated through the screen of technology. From the perspective of an artist, Sprecher investigates how these images of nature play a role in their own fragile survival/extinction. As we mourn the loss of species and habitat, we
necessarily relate to the technologies that hold their images.

Albert Stabler, Appalachian State University
Sentimentalism and Race in 19th-Century American Visual Culture and Education
Ideas of sentimentalism influenced a wide swath of 19th-century American culture, from visual art and literature to social sciences, natural sciences, philanthropy, politics, and education. Stabler taught an interdisciplinary class in fall 2019 that focused on the role of sentimentalism generally, and on its racial ideas specifically, in examining the development of art education as an outgrowth of both scopophilic empathy and the invention of idealized modern childhood, making connections to contemporary notions and uses of art and pedagogy. Salvation narratives concerning the white orphan, the “savage” child, and the slave child were manifested visually, and had very real effects in the lives of children then and now. In this paper Stabler develops a visual-culture genealogy of childhood, race, and educational moral uplift that suggests important and possibly overlooked implications of the sentimentalist legacy.

Dafna Steinberg, Northern Virginia Community College/Independent
The Work of Art in the Age of Social Media: Walter Benjamin, Art, and Memes
This paper shows how first year art and art appreciation students are taught Walter Benjamin’s pivotal essay, “The Work of Art in the Age of Mechanical Reproduction,” and John Berger’s “Ways of Seeing,” through the story of the Mona Lisa and the repeated use of her image throughout art history. It also discusses how memes are used to teach students the idea of researching an image that has been repurposed and put out of context. It shows how, as an initial exercise, students are given tools needed to understand and break down visual ideas that they see in their everyday lives. It also shows how they use those skills to create their own memes.

Kerri Steinberg, Otis College of Art and Design
Art History Off the Wall
At Otis College of Art and Design, art history has come “off the wall” through active learning collaborations. For the past two years, foundation students studying Visual Culture have participated in curating a rotating exhibition of 55 global images spanning the pre-modern through postmodern worlds. Starting Week 1, students observe these images displayed gallery style, in chronological order. By Week 3, the order breaks apart as classes begin to curate the images. Beginning with topics like formalism and genre, the themes become increasingly complex to consider the gendered body, ideology, semiotics, technology, media, diversity, and intersectionality. Manipulating the images to teach others about their topic, students begin to appreciate how power and ideology are not “natural,” but rather are cultivated, composed, and learned. Last spring, Birth of the Modern classes contributed a pavilion to a World’s Fair project focusing on how a key concept of modernism, including industrialization, technology, capitalism, consumerism, primitivism/Orientalism, national identity, and gender was handled during a particular decade at World’s Fairs between 1850–1950. These “off the wall” activities encourage students to build bridges from the past to the present and, ultimately, to a more lasting and impactful understanding of art history and visual culture.
Rachel Stephens, The University of Alabama
“Reconsidering History’s Huts”: A Travelogue of Thirty Plantation Sites
Historic house museums fill a unique place among American museums as sites of education and tourism. While some places are expanding their perspective to include all of the property’s inhabitants, and others such as Whitney Plantation are making enslaved people the focus of the story, change has been slow to come to many sites. In the spring of 2004, Winterthur Portfolio published “Looking for History’s Huts,” by architectural historian Barbara Mooney. Mooney visited about thirty different sites and explored how slavery and slave quarters were being portrayed to everyday visitors. Looking to discern what museums were doing well with regard to interpreting slavery as well as areas for improvement, Mooney constructed a significant study. Having acquired grant funding, Stephens retraced Mooney’s steps and revisited each of her chosen sites (with her blessing). Given the current cultural climate, this project offers a valuable assessment of how far (or not) house museums have advanced in the last fifteen years, as well as how far they have to go. Offering an overview of her findings, Stephens’s presentation helps encourage institutional reinterpretation fifty-plus years after the Civil Rights era as well as evaluates public access information in a scholarly forum.

John Stephenson, Appalachian State University
Seeing-Feeling New Spaces in Late Roman Villas: Through the Cognitive Lens
Late Roman villas were the sites of intense competition through formal innovation—one of the most important areas of experiment in this era was in new curving domed and apsidal forms. Dining, reception, and other halls appeared, which broke out of the orthogonal mold to embrace, delight, and even intimidate viewers. These experiments in the shaping of internal space formed a heritage of design that passed down to later cultures, including Islam and early Christianity. What were the emotional, visual, and other bodily effects on visitor participants in such novel surroundings? Through newly developed methods of cognitive and evolutionary science, we can inquire and understand their effects with a new kind of specificity. Stephenson’s paper develops this argument with reference to recent cognitive and evolutionary approaches to architecture, which are illustrated through examples from villa architecture of the late Roman empire, chiefly in the Iberian Peninsula.

Sara Stepp, University of Kansas
Traces: Time in the Art of Hung Liu
Hung Liu was born in Manchuria in 1948 and came of age during China’s Cultural Revolution before immigrating to the United States in 1984. Her art often deals with the passage of time in its endeavor to remember and vivify forgotten subjects set decades in the historical past. In the 1990s, Liu began creating paintings that appropriate imagery from historical photographs of unknown people. She faithfully renders many of the details of the source photographs of these works. Dissolving these photo-realist passages are expanses of dripping paint that give the image the elusive quality of a half-forgotten memory. In addition to her thematic engagement with time, Liu’s style and technique contribute to an understanding of temporality. The painterly effect of her works acts as an index of her artistic practice: the rivulets of paint and ink register Liu’s past actions. Her gestural painting disrupts what Roland Barthes calls the “that-has-been” quality of the source photographs. The images no longer act as indices of the
depicted subjects, but of Liu. The dual temporalities of the photographic images and Liu’s gestures allow for new ways of thinking about the past and its relationship to the present.

Tracy Stonestreet, Virginia Commonwealth University
A De-Compartmentalized Mind: Effects on Teaching and Research
Familial responsibilities—whether parenthood, partnership, or intergenerational caretaking—affect a person’s identity as much as any other element of their person that situates them in a particular position within society. Our perspective, patience, empathy, emotional health, stress, sleep, cognitive focus—these each affect our ability to process ideas and are affected by the relationships in which we engage. Being a parent is a central part of Stonestreet’s situated experience in the world; there is no way to compartmentalize parenting away from work and research because being a parent affects who she is, how she processes information, and how she interacts with others. For this presentation, Stonestreet focuses on how parenthood has affected her approach to teaching and research beyond issues of time management. Looking closely at syllabi, methods of classroom management, and course evaluations over the past five years, Stonestreet considers how parenthood has helped her develop an engaged pedagogy that embraces generosity, horizontality, and social advocacy. These changes have occurred not through intentional applications of one type of thinking to another, but by actively lowering the expected barriers between academic and parental thought processes.

Amanda Strasik, Eastern Kentucky University
Minding the Romantic Child: Girodet’s Portraits of Benoît Trioson
The rise of pan-European Romanticism broadly explored the freedom of nature and individuality over social conformity and cultural constraint. In early 19th-century France, this philosophy was most effectively explored in portraiture, where artists aimed to capture the mind and body of the sitter. A portrait’s production, however, is rarely one-sided; rather, it is a collaborative process that negotiates between the artist, patron, and sitter. But what happens to this partnership when the painting’s sitter is a dependent child who cannot contribute to the construction of his or her own image? Strasik argues that children’s portraiture in France circa 1800 is not limited to the artist’s perspective; it is also shaped by parental ambitions as well as the cult of Romanticism and society’s redefinition of childhood. Anne-Louis Girodet’s series of “coming of age” portraits of his adoptive father’s son demonstrates how a complex network of viewpoints, motivations, and associations coexist in representations of a young boy transitioning into adulthood. Read episodically as pivotal moments during the boy’s formative years, these paintings communicate a dynamic dialogue between artistic innovations in Romantic portraiture and the patron’s embrace of modern child-rearing methods, which points to a new definition of fatherhood and family identity.

Jayne Struble, If It Doesn’t Exist, Make It: Southern Exposure Project Space
see: Jason Schwab

Wanda Sullivan, Spring Hill College
Does this Pretty Painting Make Climate Change Look Bad? Asking for the World
Sullivan’s paintings are conceptually based on a concern for climate change. Intellectually she
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 various apps on her iPad. By altering natural materials through the lens of technology, she mimics 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. Her paintings are intentionally beautiful, but the message is ominous. Although our world is still beautiful, all is not right. Climate change is often invisible, but it is very real.

**Alessandra Sulpy, Winona State University**

**The One-Man Band Studio Art Program: Reinventing to a Downsized Department**

“Welcome aboard! The university has decided to drop sculpture and ceramics, we can’t offer you many adjuncts, and you alone are now the Studio Art program.” This is the surprising situation Sulpy found herself in upon beginning her first tenure-track position in 2018. Instead of tipping her hat to the department and heading back on the job market, she saw an opportunity to reinvent a Studio Art curriculum from scratch and to tailor this program to the needs of today’s students. Within two years, they have created eight new courses, ended pyramided/stacked classes (before, up to four classes were taught at once), incorporated interdisciplinary practice, and now work more closely with the Design program. Digital literacy and skills are now integrated through curriculum and projects, as even artists practicing the “dirty arts” still live and work in the 21st century. Classes are more focused and concept driven, and they have new courses like Color and Composition, Contemporary Studio Practices, Abstraction/Representation, Anatomy for the Artist, and Digital Imaging. The new curriculum offers students a way to learn and experiment with traditional and contemporary 2D artistic practice within a small liberal arts Art and Design department.

**Shantanu Suman, Ball State University**

**Designing Visual Identities for Local Neighborhoods**

In a time when scholars have defined the meaning of outreach and community engagement within academia, Suman finds it essential for design programs not just to include this conversation within the curriculum but also make it part of teaching practice. At Ball State University, he teaches a graphic design studio class that is currently working with multiple neighborhoods within Muncie to develop visual identities for each individual neighborhood. The design studio assesses the community’s attributes, conducts research in order to identify challenges and opportunities, and, based on the findings, proposes design concepts that reflect the identity of the community. While a good identity design cannot substitute for the work that goes into making a neighborhood safe, it can change inaccurate perceptions about the neighborhood and attract potential residents. On the other hand, community-engaged learning promotes students’ opportunities to directly apply theory to practice as well as develop their civic and leadership skills. At the end of the day, a successful collaboration happens over time and by working with community partners. Suman presents his findings and some results from these collaborative projects that took place over the course of Spring and Fall 2019.
Doris Sung, The University of Alabama
Sirens: The Forgotten Women Artists of Contemporary Art in China
In 1998, four women artists—Li Hong, Yuan Yaomin, Feng Jiali, and Cui Xiuwen—formed the Sirens Art Studio in Beijing. As explained in the group’s manifesto, the name alludes to the seductresses in Greek mythology who captivated sailors with their enchanting songs and caused shipwrecks and drowning. The artists produced works that depict female bodies in highly sexualized poses. These bodies are often placed in enclosed settings such as bathrooms and bedrooms filled with symbols and visual puns that traditionally allude to female sexuality in Chinese culture. Sirens generated considerable controversy in the booming 1990s Beijing art world, in which works by male artists were championed. The artists constantly faced censorship and the group dissipated after about two years for lack of positive recognition. They continued to work independently but their goal of opening space to allow for the voice of feminism in the contemporary Chinese art world was eventually drowned out. Today, the group and many female artists from the period are rarely included in retrospective exhibitions, nor are they mentioned in the many volumes on contemporary Chinese art. Focusing on Sirens, this paper questions the erasure of feminist approaches in the canon of contemporary Chinese art.

Glenda Swan, Valdosta State University
Creating Interactions with the Past: Engaging Studio Art Students in Ancient Material Culture
It is easy for ancient art history to be seen as irrelevant to today’s visual culture, particularly by modern studio art students. However, in her upper-division courses in Art History within an Art and Design Department, Swan has found that her use of active learning projects not only helps engage students with the art of the past, but it also helps them to appreciate how these objects were part of a larger visual language that was designed to communicate with ancient viewers at multiple levels. Her presentation shares some of the different types of activities she has developed and used in her courses to make students retranslate traditional tales across time, design ancient spaces, as well as interact with iconography of the past and present. In these activities, students are asked to engage in directed research, participate in group activities, as well as teach to—and learn from—their peers. For example, Swan’s Greek Mythology students explore the complicated motivation behind the depiction, alteration, and invention of specific mythological imagery by comparing an ancient Greek image with a modern image of the same subject; the images selected by each student become required slides for the final.

Jason Swift, University of West Georgia
Sabbatical, Travel, Research Failure, and Success
For many in higher education the sabbatical is seen as a time to focus on uninterrupted research and creative endeavors away from the academy. That time is approved based upon a proposal of focused research, but what happens when it all goes south, and everything aligns presenting barriers and unforeseen roadblocks? How do you recover? Do you get a do-over? This paper tells the story of a sabbatical failure and the role roadblocks and unforeseen circumstances played in opening new research and creative investigations. It is a personal account of how a plan, which does not go as expected, ends up giving exactly what was needed to revitalize research and studio practice. It is a failed sabbatical that is a personal success.
yielding intrinsic outcomes outweighing the academy’s expectations of extrinsic outcomes, and who is to say which is more valuable in a sabbatical?

Evie Terrono, Randolph-Macon College

Lincoln in Richmond: Emancipation Day and Black Agency in Black and White

Dated to the 1880s and attributed to George and Huestis Cook, photographers in Richmond, Virginia, a photograph in the collection of the Valentine Museum depicts African Americans at a storefront on Main Street, the city’s commercial thoroughfare, commemorating “the day of independence.” The reference, however, is not to Independence Day, but rather to Emancipation, as evidenced by the portrait of Abraham Lincoln suspended at the entrance to the establishment. Part of the largest pictorial documentation of the lives of African Americans in Richmond, this photograph stands as a powerful political statement of the city’s black population that was claiming agency and representation in the public sphere. The photograph is particularly significant at this transitional period in the lives of African Americans in the city, who saw political rights and social privileges, earned with great hardship in the immediate post-Reconstruction era, seriously compromised in the last two decades of the 19th century. This study analyzes the sociocultural implications of this photograph in the context of Emancipation Day commemorations in the city and its impact in 1954, in the midst of the Civil Rights era, when the Cook collection circulated across the country as part of the Southern Exposures exhibition.

Melissa Terry, South Texas College

“Sticky Captions”: The Stakes of Reading and Seeing Together

In 1952 Nancy Newhall outlined four forms of the caption: the Enigmatic Caption, the Caption as Miniature Essay, the Narrative Caption, and the Additive Caption. Although she referred specifically to photography—“a new literacy of images”—these theories can be applied today within an art world culture that increasingly promotes its inclusivity and democratic practices. To expose the cultural and political stakes, Terry suggests a fifth form of captioning—the Viewer Caption. A 1990s interest in Relational Aesthetics and social practice has empowered the viewer, proclaiming the death of the artist and the birth of the viewer-participator. To theorize the Viewer Caption, Terry looks at the 30 Americans exhibition. The exhibition’s curators organized various ways for viewers to publicly respond to the artworks. In Milwaukee in 2013, viewers were prompted to respond by posting sticky notes. Thousands of notes were collected (some were censored) exposing a range of passionate words from viewers. Terry poses questions about the notes as “captions” to interrogate the political stakes of how we read and see together, how our captions might inform other’s captions, and how the meaning of small, autonomous, yet public words on notes might modify the meaning of images.

Amy Thompson, University of Utah

Book Arts Studio: Open for Business

The Book Arts Program is located within the J. Willard Marriott Library at the University of Utah in Salt Lake City. The studio is fully equipped for printing, book production, and publishing with both digital and analog tools and machinery. The Program houses antique letterpress printing presses spanning centuries, a large collection of metal and wood type, and bindery equipment,
as well as a large-format digital printer and a Risograph. Semester-length courses in design, printing, binding, and papermaking are available in partnership with the Department of Art and Art History. To the community at large, the Program offers a multitude of short-format workshops taught by guest instructors and Book Arts Program faculty and staff. The Program also offers K–12 outreach programs, educator-oriented workshops, and studio access for those who have completed foundation courses. The Program functions well on its own, but requires partnership with the Department of Art and Art History in order to offer semester-length courses for undergraduate and graduate credit, as the library itself is not a credit-bearing department.

Emily Thompson, The University of Tennessee at Chattanooga
Supporting Students beyond the Academic Paper
As the Internet has evolved into a more visual space, scholarly communication has needed to evolve as well. Students are asked to create videos, podcasts, infographics, and more. However, our tech savvy students may not know how to navigate a video editor or record audio. This paper describes the evolution of the University of Tennessee at Chattanooga Library Studio, a space that supports students in their multimedia endeavors regardless of their skill level.

Pamela Todoroff, Design Thinking: Artists and Engineers Collaborate
see: Rhonda Kessling

Kremenova Todorova, Transylvania University
Kurt Gohde, Transylvania University
Unlearn Fear + Hate
This presentation focuses on Todorova and Gohde’s cycle of artworks, Unlearn Fear + Hate. Initially inspired by a need to address growing American tensions around racism and nationality, Unlearn Fear + Hate promotes public dialogue around contemporary issues of identity and belonging through interactive engagement. Though they created Unlearn Fear + Hate in response to conversations about race and history in Lexington, Kentucky, the presenters were invited to create Unlearn Fear + Hate activations in Cape Town, South Africa, and Groningen, Holland, as well as around the United States. For this session, they detail their experiences with Unlearn Fear + Hate in Cape Town, South Africa. They discuss funding the trip, preparing for it, and, most important, understanding the complexities of race, history, and belonging in South Africa in order to create activations that are respectful and meaningful. They analyze the ways in which traveling to South Africa with Unlearn Fear + Hate has impacted their creative practice after their return, and how sharing about the trip has become an integral part of this artwork.

Annette Tojar, University of Central Florida
Food & Memory
The purpose of this study is how to visualize relationships with food and memories. The ambiguity of food allows people from different walks of life to relate to them and enable their connected memories to flood in. Tojar’s interest here is due to her background as a pastry chef and the dichotomy between her childhood memories and those of her adolescence and
adulthood. She comes from a family of Cuban immigrants, and although she may not speak the same language, she was able to create a strong bond with her grandmother solely based on their love of and appreciation for food. Although they grew up in different cultures, Tojar is still able to identify with the cuisine of the generations before her. Food is like visual storytelling and it needs to be shared.

Aggie Toppins, The University of Tennessee at Chattanooga
Being With: Defamiliarizing Graphic Design
In Empire of Signs, Roland Barthes wrote about his semiological experiences in Japan without making claims to understand its culture. Barthes described the pleasures of travel as an engagement with signs divorced from access to meaning. This space of deferred understanding is echoed in White by Kenya Hara. Hara used the term “defamiliarization” to signify a way of unknowing that leads to untapped creative potential. A related idea is found in Totality and Infinity, in which Emmanuel Levinas encouraged readers to think of “others” as a phenomenon whose being exceeds comprehension. Each of these thinkers promoted phenomenology over epistemology as forms of noncoercive exchange. In other words, being with others is more ethical than seeking to understand. As a field of knowledge, graphic design promotes empathy while resisting the idea of suspended meanings. Much of design discourse is rooted in Western notions of progress: finding solutions rather than asking generative questions. How might graphic designers embrace unknowing in discourse and practice? How might this move us beyond Western centrality? In this paper, Toppins explores graphic design that intersects with Levinas, Barthes, and Hara to show that “defamiliarization” is a strategy for self-awareness and meaningful cross-cultural interaction.

Cyane Tornatzky, Colorado State University
Collaborative Learning: An Old Dog Learns New Tricks
In Spring 2019 Tornatzky and her students conducted a grand experiment in ART 457: Interactive Media. The interactive media course contains revolving content that attempts to keep up with the rapid pace of new media technologies. Last spring Tornatzky’s students wanted to learn how to create works for virtual reality (VR), but she felt that as their professor she didn’t know the VR world well enough to answer questions or lecture on the technical aspects of the medium. A bargain was struck: she could guide them through the process of creating an interactive experience in terms of concept, aesthetics, and the more mundane aspects of working towards the completion of a semester-long project, and they were accountable for educating themselves collaboratively and individually on the technical aspects of VR technology and game theory. It was a huge success. From paper prototyping, to research on human perception, to how to create a flowchart, to what it takes to make a game interesting came successful experimental projects.

Julia Townsend, The Peanut Factory
Art and (Peanuts)
In 2010 a partially falling down 25,000-sq.-foot peanut-processing mill in Edenton, North Carolina, came on the market through Preservation North Carolina, the organization that rescues old buildings across the state. Hurricane Isabel had damaged the roof in 2003, leaving it
vacant except for the homeless or drug users. By the summer of 2012, a portion of the front wall of the 80-year-old building threatened to collapse forward onto a power line to the downtown area, so PNC offered the entire property free to whoever could stabilize it in a month’s time. And so began the adventure of “The Peanut Factory.” They—a carpenter and an artist—became the owners, and, apart from a residence, they could imagine only one purpose for the beautiful wooden-beam open areas: a creative space for artists, visual artists mainly, but also writers or performers. Since 2013 they have been developing an artists’ retreat and residency program. This is the story of their project, from the demolition work and the animals they have evicted, to the artists (5 so far) and community events they have hosted. There are successes and setbacks, and they often re-evaluate priorities in order to keep advancing.

Mary Trent, College of Charleston
Encircled: Private Self-Expression in the 1860s Photograph Album of International Abolitionist, Mother, Wife, and Mixed-Race Fugitive Slave Ellen Craft
A mid-19th-century family photograph album made by Ellen Craft offers a unique opportunity to examine the private identifications of an American mixed-race fugitive slave, abolitionist, mother, and wife. Ellen and her husband William became famous after their successful escape from slavery with the light-skinned Ellen masquerading as an ailing Georgia planter and William as her loyal slave. Trent’s research employs the album to reflect on Ellen’s understanding of her identity at a time of upheaval, violence, and reform in the racial history of the United States. Analyzing the structure of the album and the people pictured, Trent argues that Ellen identified as a mother and wife, as William argued in his text, but also as an active, international abolitionist. Ellen used her album not only to document her success at growing an educated, empowered family but also to record her extensive and empowering connections among prominent abolitionists and her support for political figures (Lincoln, Grant) who bent the direction of American history forward toward emancipation and reconstruction. Her album offers a visual presentation of the complex, networked, and cross-race identifications of an empowered mid-19th-century woman of color.

Ann Trondson, A Dash of Vinegar
see: Melissa Yes

Dana C. Tupa, Jacksonville University
TRIBES: Art Pedagogy in the Online Environment
The online environment is experiential—not the traditional view of engaged studio art course delivery, but no doubt a capable platform of experiential content if primary, secondary, and tertiary stakeholders embrace roles and goals. The online educator’s role is to step away from the lectern and apply tribal mentality leadership, dispersed with contemporary LMS technology. The learner’s role is similar. A goal of both is common ground amid an informational hunting and gathering collective, tribes, where everyone plays a part in the learning process. A significant difference between on-ground and online pedagogy is this tribal mentality needed for successful partnership between content, experiential natures, and learner performance. The battle between online versus on-ground will continue. A reality which cannot be overlooked is technology and personal learning devices that are a practical component of contemporary
learners. Western cultural generations of iGen’ers look to technology ahead of learned authorities. If we do not embrace delivery of art online, we cannot be considered contemporary educators. Visual art pedagogy in the online environment is possible and needs six threads of connectivity to align for mutual understanding and common language: Trust, Reliability, Intentionality, Balance, Expectation, and Sacrifice (TRIBES). When TRIBES are aligned, success is achievable.

**Madeline Murphy Turner, The Institute of Fine Arts, New York University**

**Unraveling the Myth: Experimental Theater and Female Subjectivity in 1980s Mexico City**

In the wake of the controversial 1975 International Women’s Year in Mexico, a network of female artists collaborated to address the lack of knowledge about women. To do so, they moved away from universalizing concepts that conflated female concerns into stereotypes and instead focused on individual stories to circulate a nuanced depiction of women’s reality. In this presentation, Turner centers on two theater collaborations by Carmen Boullosa, Liliana Felipe, Magali Lara, and Jesusa Rodríguez—*Trece señoritas* (1983) and *Cocinar hombres* (1984)—to explore how women artists of this period were rereading their modern predecessors. For the first play, Boullosa scripted thirteen monologues based on the life of legendary artist Frida Kahlo. Performing all thirteen parts, Rodríguez demythologized Kahlo by enacting narratives that created a complex picture of the deceased artist. In *Cocinar hombres*, the four artists subverted negative female tropes of the witch and the domestic housewife by reimagining cooking as an act of supernatural transformation—a subject confronted by Leonora Carrington. Turner proposes that Boullosa, Felipe, Lara, and Rodríguez produced experimental methods to document, distribute, and bring to life the ideas of those who came before them in order to rearticulate the historical role of women artists.

**Barbara Tyner, Centro de Cultura Casa Lamm**

**The (Sexy) Unsexy Magic of Mariana Yampolsky: A More Subtle Star in Mexican Women’s Art History**

The popular view of women’s art history in Mexico sizzles with Kardashian effect. Regardless of the importance of their work and their pillar-positions in women’s art history, personal image and titillating art combined with complicated lives and rare beauty make icons of Frida Kahlo, Leonora Carrington, Remedios Varo, and Tina Modotti. Many adoring fans don’t even know these talismans of empowering female identification as visual artists. In Mexico, as elsewhere, the objectifying focus on “hot women” shortchanges the artists in its rich and diverse women’s art history. The superficial look creates a shallow art history. Expanding our view, we include Mariana Yampolsky, a contemporary of the iconic others, subtle and surprisingly provocative. Yampolsky is not a popular icon—instead of highlighting herself in self-portrait or proxy, she sought to lose herself, focusing on her subjects. Linking her beauty and personal life to her work might have caught our attention (a clue: her instant embrace by the all-male *Taller de Grafica Popular* upon arrival in Mexico, with no formal art training, at seventeen). Yampolsky used the anonymity of collaborative work and her position behind the camera to reveal herself in a way perhaps even more poignant, more vulnerable, and equally powerful.

**Marina Tyquiengco, University of Pittsburgh**
Carrying/Practicing Indigenous Feminism: Two Works by Erica Lord

In her presentation, Tyquiengco argues that two works by Erica Lord, an Athabascan, Inuit, Japanese, and Finnish artist, visualize the inexorable links between patriarchy and colonialism. Lord’s Diabetes Burden Strap reconfigures an Athabascan burden strap, a decorative baby carrier beaded with the diabetes DNA sequence instead of traditional floral patterns. Through this piece, she comments on the negative health impacts of colonialism such as diabetes, which disproportionately affects Alaska Native women. Thus, women carry the burden of children as well as disease. In a less subtle work, Artifact Piece Revisited (2008), Erica Lord uses her own body to reenact Luiseno and Mexican artist James Luna’s seminal 1986 performance. Lord faithfully included many of the elements of Luna’s original work with the notable difference of her female rather than male body. The piece considered how Indianness was so often configured as male with long dark hair and brown skin, characteristics which do not perfectly map onto Erica Lord. Through these two works, Lord presents a distinctly Indigenous feminist perspective wherein the subject positions of woman and Native person overlap in ways impossible to untangle.

Natalie Tyree, Western Kentucky University

Big Impact on a Shoestring Budget

Budget cuts, budget cuts, budget cuts! How much is this going to cost? Do you really need that? How many guest lecturers are you bringing in this semester? These are all sentiments that most faculty at public universities are tired of hearing, but how do we rise above? This talk explores and showcases strategies for maintaining high impact practices while navigating the rising tides of budget cuts. How do we engage students in hands-on activities that enrich their curriculum while being frugal? How do we provide them with the supplies and technology they need with declining course fees and departmental budgets? Tyree’s primary focus is on bringing community members into the classroom for guest lectures and engaging students in service-learning opportunities with local entities that yield honorariums and small funds back to the department. This talk presents Tyree’s ongoing efforts to continue high impact practices while learning from others and engaging in ongoing dialogue to develop sound strategies for continuing to engage students in these types of activities and instruction on a budget.

Marius Valdes, University of South Carolina

Art and Student Athletes

The ultimate goal of Valdes’s new teaching/research project is to provide a mutually creative experience for art studio/graphic design seniors and women student athletes (soccer) by having them work together to create a unique design project to be exhibited at one of the top five soccer venues in college sports. They will explore the topic of “student athlete” called “Winners by Design.” Both design students and players are learning about the creative process of visualizing players’ perspective on what it takes to be a successful student athlete. Learning takes place in the classroom, in an art studio, on a soccer field, and at a soccer stadium. Athletes will also help get their hands dirty in a workshop led by USC students where they will silkscreen graphic t-shirts to be handed out at a soccer game. Art students are tasked with creating motion posters or animated graphics that utilize both original imagery in a variety of styles and experimental typography that will be exhibited on a large monitor at the biggest
home game of the soccer season (estimated attendance of 6,000). This presentation explores the process and results of this unique collaboration bridging soccer and art.

Or Vallah, University of Washington
From a Success to a Failure: Rereading Vasari’s Struggle to Depict Duke Alessandro de’ Medici in Armor
In a whimsical anecdote, Giorgio Vasari shared his frustrating experience of painting the portrait of Duke Alessandro de’ Medici in Armor. Vasari described the discouraging experience of trying to portray the reflective surface of the armor and recalled counselling with Jacopo da Pontormo. According to Vasari, Pontormo “lovingly” advised him to solve this conflict by removing the real armor from sight and thus eliminate the need to compare the painted armor to its counterpart, a comparison that would reveal Vasari’s painting to be unfit. Several scholars, among them Patricia Lee Rubin, Malcolm Campbell, Carolyn Springer, and Gabrielle Langdon, considered Vasari’s retelling of the creation of the portrait as a depiction of artistic success. Contrary to this seemingly popular opinion, this paper proposes a new reading of the painting, which demonstrates that the anecdote functions as a portrayal of a failure. This reading manifests a new understanding of the way in which Vasari experienced the creative act and complicates current assessment of his judgment of this painting.

Jessie Van der Laan, Walters State Community College
The Transparent Mother
Art history has no shortages of imagery depicting mothers, from the abundant imagery of Mary and Christ, to the paintings and drawings by Mary Cassatt, to a broad variety of similar imagery featuring adoring mothers snuggling cherubic infants and toddlers. While in some ways these images herald the mother for her unwavering devotion and endless love of child, they omit the complexities of motherhood and set unachievable standards. To add to this problematic representation of motherhood, mothers who are artists (or artists who are mothers) are expected to keep pace with their peers on a scholastic and professional level, their role as mother a distraction from their work, or their role as artist/academic a distraction from their role as mother. Countering this, a number of artists explicitly examine motherhood in their artwork, including both moments of devotion and moments of frustration. Becoming a transparent lens to depict the subtleties and complexities of motherhood, contemporary artist/mothers shift from the idealized to the recognized. This paper shares examples of Van der Laan’s own recent work examining her role as a mother, as well as that of fellow contemporary artist/mothers.

Donald Van Horn, Marshall University
Retirement: What are the Questions to Ask
Considering retirement from academia is a daunting task. Most doing so have spent entire careers in higher education and identities are deeply rooted in our studio classrooms, lecture halls, student accomplishments, departmental/school/college/university politics, and self-accomplishments as practicing professionals. Having spent virtually all of his career in administration and recently retired himself, Van Horn’s presentation touches on what he thinks are the most important questions to ask as someone begins to contemplate retirement. His
intent is to spark discussion rather than provide answers, because each individual has unique circumstances that will influence decisions.

Francisca Maria Velasco, University of Kansas
Intertwined Worlds, a Collaboration Between Mother and Son
Velasco’s creative interests have been amplified by becoming a mother; however, she has remained “in the closet,” unable to contextualize her identity as an artist-parent or to resolve professional logistics while caring for another human being. Last summer, she attended two family-friendly residencies to create a new project consisting of a digital/drawing sketchbook in collaboration with her nine-year-old son, who has a unique understanding of the process of making art and loves to draw. One residency was facilitated by two artists and founders of MOTHRA—an Artist-Parent project based in Toronto—that “aims to push the boundaries surrounding artist-parents, and the inclusion of children, creating multi-generational co-working opportunities.” The second residency, funded by the Sustainable Arts Foundation, was at Elsewhere Studios, Paonia, CO. For the first time in her career, Velasco had the opportunity to work with her son in a nurturing environment. Besides their collaboration, Velasco hosted conversations with other residents around the challenges of career-keeping and the invisibility of motherhood in art and academia to create a video documentary with interviews, studio time, and meaningful interactions. She is beginning to explore how to advance her career without having to choose between her son and her work.

Jennifer Vess, University of Iowa
Conversant Containment: Passing Through
Working through process as a performative act of making, Vess begins to make sense of the unknown by referencing bodily forms and systems. Her process explores the ritualistic quality of making, discovering fragments in a liminal space that exists between relationships. These intimate fragments are merely a shadow of a once physical place, the residue that remains of a past life. Hollow structures create a framework of interior and exterior that references processes through which we have been formed. The accumulation and transformation of materials begin to associate time with ritual, a series of processes examining structure and surface, often through revealing and concealing. Vess’s practice is informed by the research of the cyclic nature of growth patterns embedded in the body. Layered sculptural forms create intimate structures to commemorate growth and change that allow the viewer to question the relationship of their body in space, as well as relationships beyond the installation. Engaging visually and physically with sculpture begins to allow access for community and change.

Patrick Vincent, Austin Peay State University
Beasts on Repeat: Dis/Connections between Animal and Humans through Print
Animals and their images are vibrant parts of individual and cultural imaginations. The beast, or non-human creature, is something human cultures keep defined as separate and distinct, negating humanity’s own connection as animal. Through his work in print and print-based sculptures/installations, Vincent explores how animal imagery and metaphor connect or disconnect humans to animals. In the emerging epoch, the natural world is over-determined by human activity; this shift in our environment suggests a need to revisit or reimagine our
connection through animals in artworks. Printmaking in the expanded field examines images as duplicates, replicas, simulacra, and iterative moments. In addition to presenting his own work and research, Vincent incorporates contemporary and historical influences as well as that of other artists currently using the multiple or print to suggest our imagined associations with the animal world.

Christina Vogel, The University of Tennessee at Chattanooga
Cecelia Wigal, The University of Tennessee at Chattanooga

Art for All: An Experiential Learning Collaboration between Engineering and Art

The Art for All project brought together engineering and art students to develop assistive devices to help adults and children with disabilities create art. University of Tennessee at Chattanooga students in Dr. Cecelia Wigal’s Introduction to Engineering Design class and second year students in Professor Christina Vogel’s Figure Drawing class were presented with problems based on specific needs from partnering organizations with clients with disabilities. Through this process, engineering and art students worked together to understand client boundaries, brainstorm potential solutions, and ultimately develop specialized equipment or art-making tools based on the best solution to the design problem. At first glance, these courses have little in common. However, engineering and art students are trained to work through design processes unique to their disciplines, and thus worked together to develop stronger solutions. The process was enhanced by this combination of distinct yet complementary approaches to problem solving. Vogel and Wigal present their collaborative process and discuss the project outcomes, including the challenges, successes, and potential for growth.

Kelly Wacker, University of Montevallo

The Deer with the Mona Lisa Smile: William Holbrook Beard’s Anthropomorphic Animals and an Art Historian’s Journey into Creative Non-Fiction

“The Deer with the Mona Lisa Smile” is the title of an essay Wacker wrote for the application to the 2019 Orion Environmental Writers’ Workshop. Having been accepted, she attended the summer workshop with the intention of refining the essay. Her first attempt at creative non-fiction, it concerns William Holbrook Beard, a 19th-century New York painter best known for images of anthropomorphized animals. In Beard’s pictorial world, deer smile enigmatically, foxes dress and behave like kings, rabbits taunt weasels, monkey headmasters sternly address their students, and bears (the animals most often associated with Beard) hold picnics and dances after dark, they run amok, admonish their children for bad behavior, turn the tables on human hunters, and get into drunken street brawls with bulls. Although Wacker understands the paintings art historically, as wavering between visual entertainment and didactic moral narratives, she is increasingly fascinated by seeing them from a multivalent perspective informed by expanding comprehension of human/animal/nature relationships. Her presentation includes discussions of her experiences at the workshop, of being a scholar exploring the uncharted territory of creative nonfiction as a means of transcending academic boundaries, and a reading from the essay.

Alan Wallach, College of William & Mary (Wark Professor Emeritus)
Artists Meeting for Cultural Change Protests the Whitney’s Bicentennial Exhibition

On December 14, 1975, a newly formed group calling itself “Artists Meeting for Cultural Change” (AMCC) published an open letter “to the American Art Community” to protest the Whitney Museum’s plans for its upcoming exhibition celebrating the U.S. Bicentennial. The letter charged that the Whitney’s decision to show the collection of John D. Rockefeller III under the title “Three Centuries of American Art” constituted “a blatant example of a large cultural institution writing the history of American art as though the last decade of cultural and social reassessment had never taken place.” AMCC picketed the museum on January 3, 1976, and also on September 15 during the Rockefeller exhibition’s opening. In addition, it appointed a “catalog committee” comprising 15 artists and two art historians. In 1977, the committee published an “anti-catalog,” a collection of statements, essays, and documents critiquing art world biases as well as the role art museums play in the larger culture. This paper explores the historical and cultural contexts that gave rise to AMCC’s protest against the Whitney and the challenge the catalog committee mounted in an “anti-catalog” to the idea, pervasive at the time, that art museums were ipso facto politically neutral.

Matthew Walsh, Spalding University
The Film Poster as Narrative Device, or Your Mind is More HD than HD

Film posters, by nature, inform an audience of a story as told by a collaboration of creatives and businesspeople. They do this by engaging and employing artistic and graphic design tropes understood by the audience. Traditionally, under a “Hollywood” system, the narrative signifiers of these posters have been constrained by commercial and bureaucratic interests, often casting the floating head of the celebrity as the primary draw of the film, and the story second or third. Walsh’s work, both in and out of the classroom, connects students and makers across disciplines in seeking alternate pathways outside the typical system in order to explore the idea of how a film poster tells us about the film. More important, film posters need not have a film be attached to create a “cinematic” experience; our familiar exposure to the form allows us to conceive of whole films from a few signifiers. By looking and learning from alternative traditions of the film poster, like the ones created by Polish artists during the Cold War period, nurturing different types of image-making, and growing our vocabulary of how and what a film poster can tell, we can liberate the film poster as a narrative device.

Ting Wang-Hedges, Oklahoma State University
Bauhaus and Chinese Graphic Design

In Spring 2018, China opened its first design museum, which also happened to be a design museum with the Bauhaus as its foundation. This museum houses more than 700 film posters and an increasingly large number of rare design objects from the prestigious German institute. As Germany and the design world are celebrating 100 years of the Bauhaus, what is its influence on non-Western design specifically, and even more so on Chinese design? Is there any influence at all? What relationships have developed between the Bauhaus and Chinese graphic design? As a Chinese designer in America, Wang-Hedges is in an advantageous position to bring this important research of Chinese graphic design and its relationship with the Bauhaus to light, in hope that it helps Western designers to better understand it and its history. This presentation showcases some modern Chinese design work and briefly talks about Wang-
Hedges’s most recent research on how the Bauhaus has intersected, influenced, and helped to evolve Chinese design.

**Amanda Wangwright, University of South Carolina**

**The Nude Portrait of Mr. Xu Langxi (1884–1961) and the Beauty of the Natural Body**

Recent scholarship has well established the female nude’s immense popularity in Republican China’s (1911–1949) pictorials. Many of the published depictions were creations of modern Chinese painters and sculptors; concurrent discourse within the Chinese modernist art community privileged depictions of the young and vital female body. One such example, in a 1934 issue of *Arts and Life Magazine* (*Meishu shenghuo*), contains a feature dedicated to the nude with artworks by European and modern Chinese artists and accompanying essays covering both. Among the images is a nude unlike the others, the full body portrait of an older man seated in a natural landscape. The sitter of the painting, identified as Xu Langxi in the title, was an artist himself and the head of the Xinhua College of Art. This paper answers a number of questions prompted by this unusual painting. What would prompt a respected senior figure in the art world to pose nude for his portrait and then agree to its circulation in a popular periodical the next year? What did it signify for an artist to create a frank depiction of an aging man? How does this painting relate to Chinese modernist discourse about the body?

**Melissa Warak, University of Texas at El Paso**

**Stitched on Sound: Materiality in Nick Cave’s Soundsuits**

Since 1992, textile artist Nick Cave has created wearable sculptures called Soundsuits. Bespoke to Cave’s own bodily measurements, each handmade Soundsuit is comprised of thousands of pieces of material and engages numerous cultural sources. Cave’s own studio is a virtual warehouse of collected materials with shelves and bins of found buttons, sequins, fabrics, knickknacks, and household objects. Since the suits do not reference single things, they become surreal—or, to use Cave’s preferred term, “surrational”—in the ways that the artist juxtaposes materials and concepts. This paper uses two streams of inquiry—the engagement with bodies and the performative capacity for the Soundsuits—in arguing that the materiality of the suits enhances the notion of the embodied sculpture. Further, since their inception, the Soundsuits have dealt with politics of identity in terms of both the wearer and the materials. For example, Cave has often collected racist memorabilia to include in his Soundsuits, but he has stated as his goal that he wants the suits to disguise notions of gender, race, and the socioeconomic standing of the wearer. This paper examines how the material study of the suits contributes to Cave’s nuanced play with identity politics.

**Neil Ward, Drake University**

**Preparing Students for the Interactive Industry**

Through interviews with area digital agencies, Ward found they are looking for candidates that are able to build an interactive project from concept to development to launch with a strong focus on user experience and interface design. He calls that person they are looking for a “design unicorn.” Based on these interviews, faculty developed the interactive track at Drake University, starting with Web Design, where students learn foundational principles of CSS + HTML. Students are required to code sites from scratch using Dreamweaver and learn about
information architecture, user experience, and user testing. Moving to App Design, students work with Computer Science and Journalism students to learn Material Design and Adobe XD. On the upper level of the curriculum is Advanced Web, where students apply their prior knowledge and learn how to develop a site with WordPress and Divi. When students move through all three courses, they develop a solid foundation to start careers in the industry and build on their knowledge with on-the-job training of JavaScript and query. This presentation includes a snapshot of the interactive curriculum at Drake University, project visuals, project briefs, software, and principles learned throughout the curriculum.

Shane Ward, The University of Tennessee at Chattanooga
Strategic Material Choices: In War and in Art
Ward opens with a brief survey of mid-to-late 20th century artworks that confront ideas of violence, cruelty, and war through the strategic use of materials. In the course of this survey, he found Richard Serra’s 1973 short film, “Surprise Attack” (in which a lead ingot is tossed between a pair of hands as Serra reads aloud from Schilling’s manual for reaching win-win resolutions, The Strategy of Conflict), to be especially poignant. Ward then turns his attention to contemporary artworks that inherit this tradition (responding to present violence and political turmoil through material choices). Finally, Ward shows how this inheritance plays out in his own work. For several years his work has been preoccupied with the material exploits of modern warfare, that is, the deadly use it makes of materials such as brass, steel, aluminum, copper, chlorine, and lead. To expand on just one of these, lead’s simultaneous density and malleability make it the stuff of ammunition, sinkers, and weights; more poetically, it is also the stuff of confusion, dementia, seizures, and death. In his current work Ward uses lead and similarly conceptually rich materials to interrogate political myths of victory.

Molly Warnock, Johns Hopkins University
Gilles Aillaud’s Animal Others
The various paintings in oil on canvas of animals in zoological gardens and enclosures that the French artist Gilles Aillaud (1928–2005) completed in the 1960s and 1970s are often read as straightforward allegories of human alienation under advanced capitalism, a characterization bolstered by references to the artist’s avowed anti-colonial politics and militant engagements throughout these same years. Yet Aillaud himself resisted this reading. Far from displaced portraits of human beings, he suggested, his animal paintings were—as the poet Arthur Rimbaud once commented on his verses—to be taken “literally and in every sense”: as at once wholly bound to these utterly specific subjects and nonetheless opening toward further interpretive possibilities. Prompted in part by the painter’s spring 2019 retrospective at Ortuzar Projects, New York (his first solo exhibition in that city since 1982), this paper sets Aillaud’s canvases within a broader reconceptualization of the human subject in contemporary French art and theory, with a particular emphasis on the desire to think “beyond” humanism. Powerfully illuminating the intractable otherness of non-human animals—including those fixed in place by human beings—Aillaud underscores the limits of an anthropocentric worldview.

Andrew Wasserman, University of North Carolina at Greensboro
A Bridge to Nowhere
As John S. Weber and L. J. Whittemore noted in their catalogue essay for an exhibition of works by the Russian architecture duo Alexander Brodsky and Ilya Utkin at the Portland Museum of Art in late 1993, the architects’ *Twelfth Street Trestle Bridge* (1990) is actually not a bridge at all. It is “a pier with a surprise.” Weber and Whittemore raised doubts of the project ever coming to full fruition, projecting the effect of the bridge as connecting multiple civic, industrial, commercial, and leisure centers of Tacoma, Washington, but only if ultimately built. And that seemed unlikely. This bridge project—a bridge that was not a bridge as much as a pedestrian outlook and a bridge that was never completed—is an apt symbol of unresolved tensions between the United States and Russia at the “end” of the Cold War. Wasserman considers the commission from initial idea to abandonment, drawing out geopolitical ideologies and pacifist promises this project was meant to encode. This paper draws upon archival materials consulted as part of research funded by the William R. Levin Award for Research in the History of Art.

**Brandon Waybright, George Fox University**

**In and Out of Curriculum: The Surprise Benefits of the Small, Liberal Arts Institution**

Curriculum development at a small liberal arts college with a limited budget can be challenging, but it is also possible for such institutions to leverage their unique qualities towards the production of innovative educational experiences that distinguish their students from those of larger universities. Over the past few years, Waybright has worked alongside his colleagues at George Fox University—a liberal arts college located in a rural town outside of Portland, Oregon—to pursue curricular and cultural changes delivered through a battery of strategic proposals, collaborative project-writing, interdepartmental ideation, brainstorming sessions, and extracurricular initiatives that have added richness to the student experience while also promoting engaged, interdisciplinary communities on campus. From developing tiny home villages that address income inequality, creating community arts initiatives, facilitating a weekly visiting artist series, carving out space for interdisciplinary coursework that meets requirements of multiple majors, partnering students with sustainability initiatives led by biology students, leveraging rural tourism to produce standing internship opportunities, bringing a steady stream of client-driven work into the classroom, Waybright’s work alongside his peers has involved calculated risk-taking, the need to develop new ways of thinking about education, and flexibility from faculty, administration, and students alike.

**Jennifer Webb, University of Minnesota Duluth**

**What Went Wrong in Unit 3? Reflections on My 100-Person Survey after Replacing the Art History Textbook**

In the fall of 2018, the required textbook was removed from Webb’s 1000-level world art surveys. This decision was made in part in response to student concerns about cost and the ineffectiveness of the textbook-based homework Webb assigned. Their concerns echoed Webb’s own. Although she makes small changes based on student feedback every year, she knew that a larger revision was long overdue. Replacing the textbook proved the final catalyst for a full-scale reimagining of the course. In this paper Webb shares some of the resources and scholarly sources she turned to as guides to the revision as well as highlights the resources she used to replace the textbook content. The 1000-level course enrolls around 100 students each year, so Webb also talks about the central issue of what she, as the instructor, could do without
any grading assistance or discussion sections. Finally, she highlights successes, student feedback, and areas for improvement. Of particularly interest to Webb as she considers the next iteration of the course is, “what went wrong in Unit 3” or “did I really make Roman, Early Christian, and Byzantine visual culture boring?” It is with this question that Webb concludes.

Elissa Weichbrodt, Covenant College
The Challenge of the Local: A Real Time Case Study
This paper tracks Weichbrodt’s own attempt to conceive of and execute a local research project on race relations in Chattanooga for her History and Theory of Photography course. She begins by summarizing some of the discourses from education and sociology that informed her desire to have students interact with historical photographic material from the city. She narrates her search for accessible but interesting archival material, along with the difficulties of crafting an undergraduate-level project that related to broader course themes. The assignment was just completed by the class prior to SECAC, so Weichbrodt shares the results along with an evaluation of the relative success of the project. The presentation thus provides a practical, honest guide to engaging local history in the classroom.

Markus Weidler, Columbus State University
The Insider as Outsider: Ernst Barlach’s Legacy between Style and Politics
As an artist during the waning days of the Weimar Republic, Ernst Barlach (1870–1938) embodies the enigma of the insider as outsider. His is the story of a sculptor who was already too prominent to be ignored after the Nazi takeover in the 1930s. Yet the new regime couldn’t seem to decide whether they should cast him as friend or foe. Traumatized by the carnage of the First World War, his vision for humanity had turned from patriotism to a stubborn pacifism. Eventually, his work was classified as “degenerate” art. Though distinctly recognizable to the viewer, Barlach’s style tends to defy art-historical periodization, be it in terms of expressionism or modernism. Moreover, he understood himself as an “apolitical” defender of artistic freedom, under conditions where being apolitical was no longer a livable option. Short of distilling a moral lesson from Barlach’s precarious balancing act, Weidler discusses what kind of inspiration contemporary college students may receive from Barlach’s work. Straddling the fence between insider and outsider status in the art world of his day, did his style “transcend” cultural politics, after all? Can the legacy of his downfall be empowering to young artists in our time?

Maline Werness-Rude, Ventura College
Ancient Maya Spatiality
Michael Carrasco and Werness-Rude first explored spatial analysis when working together on Ancient Maya Imagery, Architecture, and Activity: Space and Spatial Analysis in Art History (2015). They have found that Maya concepts of and approaches to creating space affected all aspects of ancient life and they continue to investigate spatiality, objecthood, orientation, and viewer experience. In this paper, they focus on two features that actively expand ways of thinking about ancient Maya art and architecture, both as spatial objects and as objects in space. First, when considering two-dimensional works from a non-Western culture, a conscious effort must be made to understand how emic viewers “read” images spatially and conceptually. Governed by formal rules that are distinct from those that structure traditional Western
viewing practices, these images often used spatiality to encode important cosmological, social, economic, and/or political information. Second, architectural features provide additional ways of formatting space and manipulating viewer experience in three dimensions. Some of these patterns have long been recognized but understudied, while others have been actively misread in ways that encourage pejorative, value-based judgments. Reimagining these spaces according to emic perspectives provides a more nuanced understanding of their ideological and utilitarian functions.

Jennifer Wester, Notre Dame of Maryland University

Yves Klein’s (Im)materiality

Between 1957 and 1962, in a series of blue monochrome “propositions,” Yves Klein set out to defeat materiality. Made with innovative materials that allowed pure ultramarine pigment to seem to hover weightlessly on the surface of the canvas, the monochromes were meant to give the impression of emancipated color floating freely, not bound by a support, and therefore not cohering as a self-contained object. They were to be limitless blue, like the sky or the sea; not objects but vehicles for radiating sensibilité picturale, a kind of essence that, according to Klein, could be felt and absorbed, but not seen. That auratic emanation, perceptible only phenomenologically, functionally disallowed the work to exist autonomously, to possess its own meaning, as it required a sensitive body to receive the sensibilité picturale. That dependency on the viewer’s experience thus situates Klein’s “immaterial” works in a precarious position in the art/objecthood dyad that Michael Fried would theorize in 1967. This paper addresses that position and argues that, despite their ostensible rejection of the object itself, the monochromes turn out to arrive dialectically at the conditions of objecthood as Fried defined them.

Emilia White, University of Michigan Stamps School of Art & Design

“The Ugly Placenta” and the Art of Parenting after Loss

Parenting is usually categorized as having living children at home, but 1 in 4 pregnancies ends in miscarriage, with 1 in 100 ending in stillbirth. Grieving parents are forced to find other ways to parent their children, often using ritual and creativity to preserve the memory of their child. White hosts a staged reading of her solo performance, “The Ugly Placenta,” in conjunction with the Art and Parenting: Artistic Engagement with the Familial and Domestic session. The reading is accompanied by visual imagery and followed by a discussion about pregnancy loss and the art of parenting after loss. “The Ugly Placenta” weaves together personal memoir with research and interviews about stillbirth and pregnancy/parenting after loss. The performance is shaped around the theme of the placenta, as both a life-giving organ and a fragile web of potential failures. The final performance premiered in Spring 2019, featuring live performance, puppetry, and animation. Pregnancy loss is not something our society feels comfortable discussing. It is important to White to spread awareness and promote education through her work.

Emily White, Florida State University

The Portrait Medal of Isabella d’Este by Gian Cristoforo Romano: Paragone in Renaissance Courts

Housed in the Kunsthistorisches Museum, the portrait medal of Isabella d’Este (c. 1498–1500)
by Gian Cristoforo Romano has primarily been studied within the context of her extensive studiolo. This paper is concerned with the details of Romano’s embellished portrait medal and how it emulates Isabella’s careful calculation of her image. Specifically, White argues she stands apart precisely through the devices of ornate precious gems and the nuanced imagery of the medal. The obverse of the medal displays Isabella in a floral classicizing image which harkens the artistic program employed by Botticelli in Portrait of a Young Woman (c. 1480–1485) and Primavera (c. 1477–1482). Isabella’s medal is an embodiment of paragone and the realization of her as a mirror of nature and antiquity. The reverse is intentionally enigmatic; the astrological and allegorical symbolism sent an intentional message as it moved throughout her academic and noble social circles as a cryptic piece of art that demonstrated Isabella’s magnificence. The obverse and reverse of the medal reveal calculated and emblematic artistic motifs in order to convey the legacy and virtues of their subject.

Cecelia Wigal, Art for All: An Experiential Learning Collaboration between Engineering and Art
see: Christina Vogel

Claudia Wilburn, Brenau University
Finding Support and Taming the Creative Muse
Those of us who are practicing studio artists working in academia are challenged by helping students develop concepts and encouraging them with projects, so much so that we often run out of the energy, physical and creative, that is necessary for us to pursue artistic research. We may be creating an environment where students are being encouraged to make art and push themselves into new territory, but what can we as faculty do to help support one another creatively? In this presentation Wilburn discusses her experiences in seeking out ways of learning new skills, ways of taming the elusive creative muse, and asking for honest critique and feedback from colleagues and students alike. Unfortunately, there are no easy answers to this issue, but there are ways of building a network of colleagues, developing a process for learning new techniques, and taking advantage of downtime in the summer months to build a foundation for the academic year to come.

Collin Williams, University of Montevallo
Passenger, Passage, Passing
Williams discusses an installation exploring the role of narrative in the construction of personal, familial, and cultural identities. Narrative describes the present, records the past, and imagines the future; acts of imagination construct our identities. We are our language as a record of our memories and imaginings. We are on the cusp of unprecedented extinction driven by human actions. The installation explores two extinction events driven by human actions as a rumination on human environmental impacts and the role that language plays in our stewardship of the natural world. The installation uses a comparison of the extinction of the passenger pigeon and the decline of the monarch butterfly as a lens through which to view human impacts on and responsibility towards the natural world. The work attempts to reconcile language as a mechanism for shifting cultural tropes, specifically attempting to understand how the loss of a nuanced language of place corresponds to the manipulation of the body politic. Familial narratives are juxtaposed against national narratives as a lyrical
antidote. This work imagines language as a tessellating field, ambiguously shifting between the public and the personal, the persuasive and the lyrical, the rhetorical and the poetic.

**Tom Williams, Watkins College of Art**

**Collaboration in Spite of It All: Incarceration and Social Practice**

Can social practice address politics under the conditions of incarceration? Williams raises this question by looking at social practice projects that involve people in prison. Such works often highlight the conditions of people in prison, but they also confront the limits of collaboration, especially when addressing the politics of incarceration. Looking at works by artists such as Maria Gaspar, Nigel Poor, Laurie Jo Reynolds, Jackie Sumell, and Gregory Sale, Williams explores the aspirations of these artists to give voice to experiences of prisoners and the conditions of mass incarceration, and he discusses the ways they navigate the limits of speech in the context of prison. How can social practice address the prison system when prisoners are often prohibited from speaking about their own conditions? How can they confront mass incarceration when their work is implicated in its operations? This paper discusses the ways these artists navigate these questions and the broader politics of participation in the context of carceral control. It also asks if these artists’ works have something to teach us about the politics of social practice, especially when it is implicated in the object of its critique.

**Betsy Williamson, Eastern New Mexico University**

**A Roaming Studio from India to the United States**

Following graduate school, like many people Williamson no longer had access to a traditional personal studio and only limited access to digital and analog photography labs. In addition to limited access, she also struggled with artist block. Four years after finishing graduate school, Williamson attended the Art Junction Artist Residency in Udaipur, Rajasthan, India, to reboot the focus and working method of her artistic process. Attending the artist residency both changed her studio practice and the content of her artwork. Through a chance meeting, Williamson ended up living in Udaipur for a year. This experience changed her identity and her worldview, thus changing her interests and focus of her work, which became personal. Williamson’s research now focuses on phenomenology and how she can understand her experiences and artwork through that lens. In this presentation, she discusses her cross-cultural journey and how it has reshaped her studio practice, from the spaces she works in to the methods she uses to create her work and the research she conducts.

**Lisa Williamson, The Institute for Doctoral Studies in the Visual Arts**

**You May Also Like: Liberating the Audience from the Parasitic Pixel**

The attractiveness of the shareability of creative content that places the artist in a position to control their brand is an intoxicating prospect. However, their liberation from the institution is a false perception perpetuated by what Franco Berardi describes as the phenomenology of the mutation of sensibility. The artist, either inadvertently or calculatedly, reduces the audience to mathematical equations that move beyond the scrutiny of collected data, and resorts to psychoanalysis for the purpose of content creation and product placement. The word “pixel” is used by marketing companies to describe a digital attachment to the audience, following their footprint in order to drop images in the right place at the right time. Drawing on Geert Lovink’s
critique of digital capitalism, this work investigates the exploitation of artists and their audience through the means of virtual participation. The questions Williamson explores are: What are the benefits and consequences for the artist who is unaware of, or collaborating with, corporate marketing machines? Is neo-Fluxus activity the remedy? Or is it even possible in an insta-documentation culture that collects personal information the moment an image is published to a digital platform?

**Kim Wilson, Arts in Basic Curriculum Project**

**A Model Process for Consideration**

Critical analysis is an important skill to develop among our art and design students. Furthermore, the ability to critically analyze ideas and opinions in civil, face-to-face conversations is increasingly important. By definition, critique requires evaluation and judgment, which is a conclusive statement, not analysis. Consequently, traditional procedures may actually stifle analytical skill development instead of supporting it. It might be that students and teaching professionals alike need a more structured and clearly defined process, such as Liz Lerman’s *Critical Response Process* (CRP). In CRP, the role of facilitator is more clearly defined and consistent, guiding artist and audience through four distinctive steps. Established procedures and protocols for interactions help both artist and audience learn and develop key analytical skills for critical yet constructive feedback. Artists are provided more control of what specific aspects of their artwork they seek feedback on and the opportunity to deny judgment. And the viewer learns to seek understanding through nonjudgmental questioning. Finally, CRP repurposes feedback as part of the ongoing exploration of ideas in the artistic process, rather than a conclusive ending.

**Hannah L. Wimberly Lowe, The University of Tennessee at Chattanooga**

**National Parks 2050: Reinventing American Landscape to Communicate Environmental Urgency**

This paper examines Hannah Rothstein’s *National Parks 2050* (2017) in relation to Americans’ perceived idyllic relationship to nature as developed by Thomas Cole in his mythic landscape paintings. In her painted series, Rothstein appropriates the iconic National Parks posters created during the WPA Federal Art Project of 1935, altering them to reflect a future wasteland devoid of natural life in the event that climate change is not addressed. Rothstein’s concerns for the environment mirror those of Cole, whose sublime landscapes of the United States criticized the rapidly industrializing country and would eventually help spark the conservationist movement that lead to the establishment of U.S. National Park system. Wimberly Lowe argues that, while formally divergent, the public’s reaction to Cole and Rothstein’s works similarly demonstrates the exploitative attitudes of the general American population and the assumption that nature is for man’s utile purposes. By painting sublime, idyllic imagery, Cole inadvertently invites public exploitation and expansion. By painting the barren, potential future of these romanticized images, Rothstein reinvents these ideals as an attempt to instill urgency, yet climate change is still widely ignored or altogether dismissed.

**Mike Windy, Number Inc.**

**Cubbling Together a Career**
Inventing what it means to be an artist in Nashville is taking every tiny little opportunity and piecing them together to create a found object sculpture or collage of a career. It is always shifting, expanding, shrinking, and getting redefined. It’s not at all what you expect, but if you’re intentional it’s exactly what you need.

Nicole Winning, University of Massachusetts, Dartmouth
**Materializing Resistance: The Female Body and Clay**

Winning is a studio art graduate student in ceramics who uses performance, interactive art, and social practice as her methods of expression, along with clay, to express the struggles of female embodiment and empowerment. She discusses how using traditional clay materials in unconventional ways with her own body and other bodies enables her to express a form of resistance to the forces that she feels disempower the female body. Some of these forces include sexualizing the female body, the purity myth, slovenliness of female sexuality, consumption of the female body, taming of the female body, and the unheard voice of the female body. To bring the audience into her work more than just through the senses of hearing and seeing, Winning offers a short five-minute experimental performance that the audience can participate in from their seats. Through sharing knowledge of clay as a material of expression and how it can engage politics with the body, seeing examples of her work, and in making together in that moment, Winning offers a well-rounded artist talk on contemporary ceramics through the intersections of gender, politics, and craft.

Paula Wisotzki, Loyola University Chicago
**Creative Pas de Deux in a Time of Social Turmoil: 1936–1941**

This paper analyzes the interactions of dancer-choreographers and visual artists as they worked to foster community and combat social injustice in contemporary culture through activism and creative work. Wisotzki considers lesser-known examples to build on the more familiar contributions of Martha Graham and Isamu Noguchi. Case studies of collaborations between Anna Sokolow and Anton Refregier and Hanya Holm and Kurt Seligmann serve to frame this project. In 1936, Refregier designed sets and costumes for Sokolow’s *Excerpts from a War Poem*, a satirical attack on fascism very much in keeping with a leftist political perspective shared by both creatives. A different perspective on the tensions between an international outlook and a desire to be different and new in a manner uniquely American was provided by Holm and Seligmann in their 1941 collaboration, *The Golden Fleece: An Alchemistic Fantasy*. Both projects highlight the broader struggles of avant-garde artists who sought to defend American modernism and to position modernism as more than formal innovation. Their efforts were made more difficult by dominant critics of the era who rejected what they viewed as too politicized subject matter without enough “art.”

Jessica Wohl, The University of the South
**On Becoming a Triple Threat: Artist, Parent, Professor**

In this presentation, Wohl explores the various ways that parenthood impacts and shifts our studio practices and offers some suggestions for how to maintain a creative life that embraces our roles as parents and academics. By presenting the work of artist-parents, as well as her own body of digital collages created during her participation in the Artist Residency in Motherhood,
Wohl explores how to adapt our studio practices in the face of both caregiving and teaching. The presentation touches on how notions of women’s work, emotional labor, and time management can provide important fodder for our work, and discusses strategies and solutions for uniting our identities as parents, artists, and academics into a symbiotic harmony where our success as artists and professors is enriched, not undermined, by our parenthood.

Caroline Olivia M. Wolf, The University of Tennessee at Chattanooga
From Isolation to Entanglement: Rethinking Dialectics of Feminism and Intersectionality through Ana Mendieta’s Curatorial Practice
Cuban-American artist Ana Mendieta—whose oeuvre was spotlighted in the recent Radical Women exhibition—is perhaps best known for her Silueta earthworks series, frequently read within various feminist frameworks. Yet Mendieta herself turned a critical eye towards feminism in North America, pointedly critiquing the movement’s manifestation for marginalizing women of color. In co-curating the 1980 show, “Dialectics of Isolation: An Exhibition of Third World Women Artists of the United States,” with Kazuko Miyamoto, which featured Judith Baca, Beverly Buchanan, Janet Olivia Henry, Senga Nengudi, Lydia Okumura, Howardena Pindell, Selena Persico, and Zarina, Mendieta advocated for an alternate approach to feminist curation that engaged with intersectionality while highlighting the creative authorship of women of color. This paper unpacks the curatorial approach of Mendieta from a contemporary perspective, by placing this landmark 1980 show in dialogue with its 2018 “Dialects of Entanglement: Do We Exist Together?” reinstallation, as well as the Brooklyn Museum’s We Wanted a Revolution: Black Radical Women, 1965–85 and the Hammer Museum’s Radical Women: Latin American Art, 1960–1985 exhibitions, considering the discourses of radicality and conversation that permeate these shows in productive dialogue.

Donna Woodley, Lesley University
Exploring Being/Becoming/Sustaining Life as a “Traditional” Artist When EVERYTHING
How does a person who is incredibly passionate about art and practice, so much so that they make a total career change to maintain some degree of sanity, build and maintain a thriving art practice? It can be a struggle. Is it worth it? Some may say that it is not. Woodley argues that it is. Although there are cons to this art life, such as going from one stable job to three unstable jobs, piecing income together, and acquiring significant amounts of debt, Woodley would not trade in her best days as an accountant for her worst days as an artist. Why? Because as an artist she has developed a practice that has allowed her to explore ideas that she should have expressed long ago; art is her vessel to finally be heard. And people have listened. How does Woodley sustain her practice? She continues to explore topics that explore America’s relationship with African American culture and hashes out those ideas in a representational way with a splash of humor. There are two words that ultimately keep Woodley going in her practice: Faith and Possibility.

Lauren Woods, Auburn University
Losing My Artistic Identity and the Transformation of the Self: Studio Practice as Alchemical Experience
The studio is by nature a place of alchemy, where artists manipulate and synthesize materials
and ideas to create works that are an expression of their inner lives or responses to the world’s events. Woods is at a point in her career where she has the opportunity to reinvent herself as an artist. Recently moved to a new city for a new academic career, Woods is focusing on the development and growth of her artistic practice, balanced with new responsibilities on the tenure track. Will she continue exclusively as a figurative painter, or will she explore other mediums to find a way to bridge all of her interests? How can she continue to utilize her love and knowledge of movement and performance as a former dancer? Since she has recently retired from classical ballet after performing for nearly 20 years, Woods is at a crossroads with both her artistic identity and practice. Although no longer performing, she is still drawn to the creative possibilities of movement and the body’s relation to space. This presentation shows the development and creative process of Woods’s most recent project, *Body Tides*, which is a synthesis of painting, digital manipulation, installation, and dance performance.

**Linnea Wren, Caching the Natural and Supernatural Worlds: An Analysis of a Maya Cache Vessel Lid**

**see: Kaylee Spencer**

**Danielle Wyckoff, Kendall College of Art and Design of Ferris State University**

**Cayla Skillin-Brauchle, Willamette University**

**Reproductive Media**

Reproductive Media is a performative, participatory project that focuses on all things related to family, reproduction, sex, and gender. Through a zine library and take-aways that advocate for all types of families in the academic and art fields, Wyckoff and Skillin-Brauchle open up conversations regarding these wide-ranging topics to encourage dialogue and positive change. They present a brief overview of their first iteration of the project, discuss the activist leanings of Reproductive Media, and share how motherhood and the journey toward motherhood has influenced and challenged their work. They bring the Reproductive Mobile Zine Library to encourage conference attendees to add to the conversation. In many ways, Reproductive Media is about care: care for each other, care as an activist practice, care as an artistic practice.

**Yan Yang, City University of New York–Borough of Manhattan Community College**

**Birth of a National Pictorial Style? Yamato-e in 19th-Century Japan**

The concept of *yamato-e* is omnipresent in Japanese art history and is regarded as a unique pictorial style that marks the beginning of a distinct form of Japanese painting, free from all foreign influences. Literally meaning “Japanese pictures,” it is most often associated with works rendered in bright, flat colors, featuring rolling green hills. However, although the term *yamato-e* has existed since the 10th century, its pictorial style was not corroborated in textual sources from a thousand years ago, leaving lingering doubt of how the pictorial characteristics of *yamato-e* were determined in the modern era. This paper explores how the pictorial style of *yamato-e* was framed and described in the 19th and 20th centuries, with particular attention paid to this pictorial style’s relationship with a group of artists, active in the early 19th century, known as the *Yamato-e* Revivalists (Fukkō *Yamato-e*, 復興 和絵), whose extant paintings’ pictorial style closely resembles the modern pictorial parameters of *yamato-e*.
Eileen Yanoviak, Carnegie Center for Art and History
“Something Simple” and “Something Complicated”: Farming Imagery of the Great West

In American history, the “West” and the amorphous “Frontier” are fraught with contradictory notions of immense opportunity, devastation, beauty, and myth—all inextricably linked, at some level, to the American farmstead. While the prospect of finding fertile farmland was one of the most pervasive motivations for the migration of people westward in post–Civil War America, western farms were very rarely the subject of major paintings by reputable artists for national audiences. Instead, imagery depicting the western farm is found largely in popular print media or in intimate works intended for regional or private audiences. What emerges is a wildly idealized and conflated vision of the West—something too “simple,” in the words of historian Patricia Limerick. The “Garden Myth” is tempered by depictions of actual farms that reflect the conditions of the varied landscapes, redefining farming success in the West and demonstrating the disparity between vision and reality based on the actual circumstances of the land—Limerick’s “something complicated.” Frontier myths merge with the realities of environment and diverse peoples to form a picture of American agriculture that requires many lenses.

Raymond Yeager, University of Charleston
Artist as Teacher and Model

Being an artist is often an enigma to art students. They need a model who will demonstrate a way to navigate this world as an artist. We are that model. As art educators, we can help de-mystify the practice of being an artist and help our students understand it by offering ourselves as models and mentors. In this undertaking, we should be open with students about our own odysseys as artists, especially the many failures and hardships we faced and overcame to succeed. This modeling of art practice is a form of “lending consciousness.” Developed by Russian psychologist Lev Vygotsky, this concept asserts the idea that development is a social or communal process as well as a pedagogical one. By creating a learning environment where we model, as well as instruct, we alter the traditional role we play in the classroom. When our teaching and art-making become intertwined, students benefit greatly from a more engaged instructor, and it is more likely that they will see themselves as artists-in-training.

Melissa Yes, University of Alabama at Birmingham
Ann Trondson, Independent Artist
A Dash of Vinegar

A little dash of Vinegar can really change the flavor of the dish. That’s what Ryan Meyer, Ann Trondson, and Melissa Yes are doing in Birmingham, Alabama. Meyer, Trondson, and Yes—together, Vinegar—were drawn to each other by a kind of gravitation or magnetism, each having brought their creative careers to Birmingham after incubating them in other American cities. They each make and champion forms of art that are experimental, participatory, ephemeral, or otherwise expanded beyond conventional boundaries. During its inaugural year, Vinegar is working as a vagabond collective, producing events with the help of friends and organizations who are willing to lend free or cheap spaces and resources. It has been a year of energy, experimentation, and lessons learned. During this panel conversation, Vinegar shares anecdotes and strategies that have worked well for them in the specific context of Birmingham,
Alabama, and discuss other American artist collectives and organizations as models for how artists can transform the creative fabric of their cities from the ground up.

Boris Zakić, Georgetown College
Contested Letters: Rousseau’s Julie, ou la Nouvelle Héloïse (1761)
As often understood, Jean-Jacques Rousseau’s Julie, ou la Nouvelle Héloïse is an epistolary novel about “the subtleties of heart.” In it, through correspondence, Julie d’Etange and Saint Preux negotiate their personal passions, social environments, and moral obligations. But, to a contemporary observer, they also vie for the very “virtues” within various tributary narratives. There is an obvious throwback to the letters by Peter Abelard and Héloïse d’Argenteuil and, of course, the eponymous poem by Alexander Pope (1717); and then, following its publication, there are the engravings, competing subtitles, as well as a number of prefaces and notices (1761). Lastly, there are contemporaneous takes—whether through an impressive translation by Stewart and Vaché (1997) or the current art projects powered by Alizariné-Group: Lettres De Deux Amants (2019), all offering competing contexts to be disentangled. This paper takes on the task of defining these further.

Leanne Zalewski, Central Connecticut State University
The Battle of the Century: Millet’s Angelus in the U.S. and in France
Arguably the most famous auction battle of late 19th-century New York centered on Jean-François Millet’s Angelus (1858). Antonin Proust, buying on behalf of the French government, and James Sutton, president of the American Art Association, faced off in vigorous bidding for the famous painting. Its owner, French copper industrialist Pierre-Eugène Secrétan, sold his collection in Paris in 1889. Proust won the initial bidding war by purchasing the painting for an astounding 553,000 francs ($110,600). However, the French government refused to pay; thus, the painting was sold to Sutton for $110,000, then an auction record in the U.S. After exhibiting the painting in New York, Sutton sold it to a French collector. In her analysis of the sale, Laura Meixner asserted that contemporaries viewed the win first as a financial and artistic triumph, then as a moral triumph, even after the painting returned to France. By whose moral code? And why were the French so eager to keep the Angelus in France? What was the French reaction to securing this French national treasure? This paper analyzes the sale’s ramifications further in terms of class, gender, race, and religion in the United States as well as in France.

Luming Zhang, Duke University
The Loss of Original Painting: The Founding Ceremony of the Nation
The Founding Ceremony of China, by the Chinese painter Dong Xiwen, triumphantly concludes the visual narrative of Chinese Communist Party history on canvas. Interestingly, this painting also epitomizes the tension between art and politics in China. When first unveiled in 1953, the painting was widely hailed as one of the greatest oil paintings ever produced by a native artist. However, Dong was later requested to make two changes during political campaigns. Based on microhistorical methodology, this essay explores the social and cultural history of the creation of and later changes related to this famous Chinese painting. Meanwhile, as Vladimir once wrote, “There is only one and the same scheme here: People engaged in artistic endeavors follow instructions. The only difference is that in Soviet documents this is viewed in a positive
light, whereas Western critics see it as something negative.” Recognizing the dilemma in the study of modern Chinese history, especially concerning artistic expression, in this essay Zhang uses microhistorical research methods to examine the complicated relationship between the patron and artist. Instead of regarding this painting only as Communist propaganda, this essay analyzes the voice claimed by artist himself from his artworks.

Yanfei Zhu, University of North Georgia
Finding Rhythm: The Politics of Art among Europe, Japan, and China in the Early 20th Century
There has been a surge in recent art historical research to unravel the “East-West” dichotomy and unpack the issues of modern cultural ideologies including colonialism and nationalism. Martin Powers traces the convoluted history of “cultural politics” on the brushstroke between Western Europe and China; Alicia Volk interprets the multiple facets of “universalism” in the art of Yorozu Tetsugorō and modern Japan. Although much creativity of modern art came from misunderstanding and misappropriation, one of the concrete underpinnings of the multidirectional communication seems to be the universality of “rhythm” in painting. This study contributes to the ongoing discussion by focusing on Liu Haisu’s art and writing in China’s Republic (1912–1945). One of the most influential artists and art educators in modern China, Liu was renowned for his experimentation both with ink on paper and oil on canvas as well as his theory that equated certain features of traditional Chinese art with those of the European avant-garde. Examining Liu’s transcultural perspective and innovation, this paper reveals the Japanese sources from which Liu drew his inspiration and argues that his purpose was to strike a balance between what was uniquely Chinese and what was ubiquitously modern.