



Abstracts for the Annual SECAC Conference
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Conference Chair:
Carly Phinizy, Virginia Commonwealth University

Hallie Abelman, University of Iowa

The Home Lives of Animal Objects

Ducks give pause to the DeafBlind poet John Lee Clark, who encounters them in rubber, stone, and wood while scanning aisles of gift shops and flea markets. Always perplexed by their flat bottoms, Clark notes how this perplexing design decision maintains visual (over tactile) privilege. The portal opened by this reflection exemplifies the precise intersection of animals, material culture, and disability driving Abelman's performance-lecture at SECAC2020. Abelman treats each animal object she encounters as a prop and every mundane interaction with it as a performance, so Abelman demonstrates how the performativity of these objects can elicit necessary humor, irony, and satire often missing from mainstream environmentalist narratives. Be they tchotchkes, souvenirs, commodities, or toys, each of these objects has a culturally specific relationship to the species it portrays, a unique material makeup, and a history of being touched by human hands. Attending to the social construction of these realities aids an essential reconciliation between commodified animals and real animal livelihoods. Overall, the audience gains a better sense of how animal objects can not only misrepresent a species but also contribute to that very species's demise, be instrumentalized for the perpetuation of racist ideologies, and mobilize ableist fears.

Rachel Allen, University of Delaware

Nocturnes without Sky (World): Frederic Remington Pushes Indigenous Cosmologies Out of the Frame

This paper examines Frederic Remington's (American, 1861–1909) *The Gossips* (1909) and the impact of his final paintings on Indigenous people and our cosmologies. A prolific illustrator and author, Remington began to paint night scenes in 1899 and this new body of work received critical acclaim. Though lauded for its beauty and authenticity, *The Gossips* contains important subtext. The horse legs fade into the tall grass, as if the land is reclaiming each horse and rider. Tipis melt into the ground. The sun is setting on the scene, and perhaps on the era of Indigenous people in America. As his characters recede into the land to make way for American settlement, the air, sky, and atmosphere are also expelled. *The Gossips's* horizon line appears

very high on the picture plane, privileging land over sky in nighttime scenes. Indigenous people recognize that air and sky have agency and history. Allen argues that these early representations contribute to an American ideology that strips Native American people of their cosmologies and knowledge of the sky world. This disconnection extends into the present as Native nations gain visibility in their fights for clean air, airspace, and spectrum rights.

Matías Allende Contador, Universidad de Chile

Monuments for Current Political Conflicts: Reorganizing Networks in Front the Voracity of the State

After the social outbreak in Chile, the streets have been occupied as the predominant place of protest. One example is the taking over of monuments located in the city, tainting, amputating them, corrupting their original meaning, and making them operate from a different place. This anti-colonial practice responds to the founding ethos of the Latin American states, republics that were founded from patriarchal and Eurocentric canons. Without underestimating these gestures of appropriation, what would the monuments for this new critical stage be? Two significant examples, both from 2018, are the works of regional artists thinking about the history of the colonial and republican installation. This presentation deals on one hand with the work *Fragmentos*, by Doris Salcedo (Bogotá, 1958), part of the Peace Accords in Colombia. On the other hand, the Venezuelan-Chilean artist Jessica Briceño (Caracas, 1988), with her work *Guapondelig*, offers a reflection on the layers of conquest that exist in a city like Cuenca (Ecuador). She studied different cultures through their public fountains, thus retracing history as a gesture of subversion before official state discourses. These proposals shed light on new monuments of the present while simultaneously collecting a story of profound discord.

Aaron Ambroso, UNC–Chapel Hill

Fred Wilson's *Mixed Metaphors*: The Politics of Museums in the Late 20th Century

Against the background of tensions animating museum discourse of the early 1990s, Fred Wilson's *Mixed Metaphors* (1993) challenged both art and artifact methods of display and discourses of authenticity. As part of an invitation by the Seattle Museum of Art to reimagine the display of its permanent collection galleries, Wilson altered and made additions to the African and Northwest Coast galleries, addressing issues of colonialism and power through techniques of juxtaposition and substitution. Instead of lamenting changes in indigenous societies, or rearticulating narratives of the redemption and preservation of indigenous culture from immanent destruction or contamination, *Mixed Metaphors* pushed the Seattle Museum of Art to further articulate its values of global, cross-cultural, and future-oriented indigenous presents. *Mixed Metaphors* formed a continuation of the practices and approaches already in use at the museum, challenging characterizations of artist versus museum binaries. Through his intervention, Wilson opened the galleries up to meanings outside of the art and artifact paradigms of classification, interpretation, and display. Ultimately, the installations participated in questioning some of the organizing principles of the museum's role as collectors and preservers of art and culture.

Jose Santos Ardivilla, Texas Tech University

Plastic Nation: Filipino Contemporary Artists Utilize Plastic to Envisage the Plasticity of Identity

This presentation delves into the notion of plastic as focus on both materiality and of identity, as recast by Filipino contemporary artists. The malleability of the plastic material is reflected on the shifting assertions of place, of ritual, and of extension or conflation of body, time, and place. These artists give “a new life” to what is generally considered a material of ecological deterioration. The lowly disposable plastic bag, much more akin to waste, becomes an instrument for exploration of pressing issues of national, ecological, and global iterations of displacement and consumption. Three contemporary Filipino artists—Marcelino Bugaoan, Renan Ortiz, and Leeroy New—mine through plastic material to investigate narratives from below. These three contemporary Filipino artists have used plastic material as indices for conflation and complication of violence of the cycles of poverty, resource mismanagement in rapacious capitalism, and waste as the essential by-product of globalization bracketed in nations. By repurposing and recasting plastic materials in art practice, contemporary art addresses issues of sustainability, climate change, and rapacious neoliberal capitalist consumerist cultures—rendering the plastic not as the main scourge but a symptom of a prevailing disease of resource abuse, global inequity, and waste mismanagement.

Olivia Armandroff, Winterthur Program in American Material Culture

A Woman’s Voice: Leila Mechlin and Art Criticism in the Early 20th Century

As the leading art critic of her time in Washington, DC, Leila Mechlin played an essential role in shaping the art world at the turn of the 20th century. Born in 1874, she was raised in an artistic family, her grandfather, Jacob Hyatt, being a founder and engraver of the Bureau of Engraving and Printing, and her mother, Cornelia Stout Hyatt Mechlin, working as a genre and portrait painter. Although Mechlin received an artistic training at the Corcoran, she immediately embarked on a professional career as a commentator, not practitioner, and from 1900 to 1946 she served as *The Evening Star’s* art critic. This period saw the creation and development of Washington’s key art museums. In addition to her prolific output in ephemeral newspapers, Mechlin published on the subject in her 1914 book, *Works of Art in Washington*. Her expertise earned her an array of influential positions, such as the secretary of the American Federation of the Arts. This paper reflects a careful review of Mechlin’s writings, taking into account contemporaneous art-world trends to contextualize the role she played in transforming Washington into a cultural capital and addressing how a woman came to occupy such a powerful position.

Meg Aubrey, Texas A&M University–Corpus Christi

Laura Monahan, Texas A&M University–Corpus Christi

The Intersection between Art and Nursing

In 2016 Texas A&M University—Corpus Christi’s College of Nursing and Health Science was awarded a \$2.7M Health Resource and Services Administration grant to develop a nursing curriculum incorporating the visual arts into an accelerated BSN course of study. Nursing is frequently defined as both an art and a science. This innovative program uses art education to enhance observation, critical thinking, and fine motor skills. This first-of-its-kind program

incorporates arts into each week of the fifteen-month-long accelerated BSN program. The program is jointly taught by an art and a nursing professor and is designed to enhance visual observation skills, communication, collaboration, comfort with ambiguity, and the reduction of bias. Lectures, classroom discussions, and museum visits present the historical and cultural significance of art history; the hands-on studio portion introduces drawing, design, color theory, figure drawing, printmaking, and mural painting. The goal of this cross-disciplinary program is to graduate health professionals with an advanced creative self-expression that will enhance their practice to better serve their patients' needs.

Teresa Audet, University of Wisconsin–Madison

Self-Publishing for Craft Education

Audet started publishing zines to illustrate technical aspects of the woodworking classes she taught at the Women's Woodshop, a ragtag woodshop for women and non-binary folks formerly occupying a storefront in South Minneapolis. Her Word document lesson plans had proved ineffective for describing the physical processes being taught in classes such as "Hand-cut Dovetails" and "Bow-tie Inlay." Audet created her first zine based on the simple and genuine topic, "My Favorite Drill Bits," in which illustrations of specific drill bits are accompanied by facts and best use practices. She has since realized that through making informational woodworking zines, she is able to start breaking down the socioeconomic barriers preventing folks from learning traditional crafts. Disheartened by the cancellation of summer workshops due to COVID-19, Audet created the zine "How to Make a Coiled Basket," included with a basket-making kit, in order to pass along her knowledge and skills to interested students. She has since sold dozens of these zines and has seen many baskets made all over the country by folks following her instructions. In a time of anxiety and seclusion, it is radical that something scanned and printed in Audet's living room can make this happen.

Lucienne Auz, Nebraska Wesleyan University

Empowerment through Body Mapping

Body mapping is an art therapy technique that consists of tracing an individual's body and filling in the silhouette with imagery and symbolism expressing the person's embodied experience. The process of body mapping can enable people who experience illness, stigma, trauma, and PTSD to reidentify with their bodies and rediscover inner sources of strength, healing, and confidence within their lives. This paper examines how body mapping can creatively express trauma, reconnect individuals to their bodies and senses of self, and enable people to feel empowered. In particular, the discussion focuses on the collaborative art projects of contemporary British artist Rachel Gadsden, who has carried out two workshops in the Middle East that utilized body mapping. *Al Noor – Fragile Vision* (2014) explores how disabilities and impairments are perceived in Middle Eastern cultures and highlights the artistic talents of disabled artists. *Narratives of Displacement* (2018–present) works with refugee women from Iraq and Syria who have been displaced from their communities and have mentally and physically confronted numerous sociocultural challenges. In both workshops, participants explore their experiences of oppression and stigmatization and use body mapping to affirm their identities.

Amy Babinec, South Suburban College

Culturally Relevant Teaching and Art Pedagogy

Culturally relevant teaching is the practice of making course material more inclusive of historically underserved students, through course content, teaching practices, and assessment. The goal of culturally relevant teaching is to make course materials and teaching practices reflect students' own cultural experiences to better serve a diverse student population. A recent study at UNC Charlotte showed that the ways students are assessed can create a false achievement gap between students who are historically underserved and more historically privileged groups of students (Singer-Freeman, Hobbs, and Robinson 2019). This paper presents the results of a yearlong study that brings culturally relevant teaching to bear on art studio classes. The study was conducted by art faculty and UNCC researchers at South Suburban College, a diverse college south of Chicago. This paper interrogates and reimagines individual and group critiques, writing assignments such as artist statements and gallery reviews, and projects, through the lens of culturally relevant teaching, and presents recommendations for better serving all students.

Megan Baker, University of Delaware

Exploiting Landscape and Pursuing Knowledge: Decoding Pierre Eugène du Simitière's Graphic Work

During the third quarter of the 18th century, the Swiss-born artist Pierre Eugène du Simitière (1737–1784) produced dozens of watercolors depicting landscapes he encountered while traveling throughout the Caribbean and North America. Produced for a never-realized all-encompassing history of the Atlantic, these drawings and ink sketches reveal a complicated perspective on the entanglements between natural history, colonialism, commodity extraction, and commerce. Figures are often excluded from his landscape depictions, though du Simitière's marginalia and archival documentation attest to human occupation of these spaces, which contained both free and enslaved people. Sketches of both Black and white figures, frequently separated from any identifiable surroundings, appear among his papers. This paper questions the relationship between these scenic views of various terrains and the figures devoid of context, asking if these images function in different ways, and what they can tell us about the role of empirical knowledge in his practice. How do his landscapes communicate the labor conditions at these sites while erasing the human actors? Can du Simitière's unusual path reveal overlooked aspects of the 18th-century Atlantic world? Baker presents an opportunity to evaluate the artist's oeuvre and media techniques, revealing new ways empirical vision operated in the pre-revolutionary Atlantic.

Jan Ballard, Texas Christian University

Keys to Cross-Pollinating Student Design Practitioners in Simulating Real-World Collaborations Rely on Human Centered Design Combined with the Visual Fundamentals of Color, Texture, and Shape in the Development of a Brand

Two design programs that had recently merged as a single department in the college teamed up on retail design projects to mimic real world professional design collaboration. Through a partnership with an international design firm, graphic and interior design student teams were given hypothetical retail industries and charged with creating both the brand and the design of

a store. Interior design students used graphic design branding to help inform their design work through the end of the semester. The mission of the participating international design firm states, "People are at the center of what we do. Our process centers on creativity, cross-pollinating ideas and talents across offices to deliver quality." The firm's Senior Associate Vice President commented, "Creating a partnership between our firm and the university is beneficial to both parties. It benefits the students by having real life professional critiques and to understand the process. It benefits us as an employer to see perspective candidates that will be in the work force soon." In just a few weeks, the collaboration between two different programs creates better future design team members.

Faith Barringer, University of Alabama

Creating a Female History Painter: The Reception Pieces of Élisabeth Vigée-Lebrun

French history painters reached the height of their fame and importance in the 18th and 19th centuries but, traditionally, women were excluded from this prestige. It is easy to label Élisabeth Vigée-Lebrun as solely a portraitist due to the number of portraits in her oeuvre and the fact that she painted them steadily throughout her career. However, a crucial element has been missing from the examination of this artist's career: her view of herself. This paper argues that Vigée-Lebrun actively defined and promoted herself as a history painter rather than a portraitist. To support this argument, Barringer first considers the reception pieces Vigée-Lebrun submitted at her acceptance to the Académie de St. Luc (1774) and then to the Académie Royale (1783). This group of paintings includes Vigée-Lebrun's *Peace Bringing Back Abundance* and *Juno Borrowing the Belt of Venus*. With these paintings, Vigée-Lebrun intentionally placed herself within a lineage of known and revered female and male history painters, including Rosalba Carriera, Angelica Kauffman, and Jacques-Louis David, through emulating their collective reception pieces. Her actions and choices speak to her desire to be seen by the public, critics, and the Académie Royale as a history painter.

Roann Barris, Radford University

Georgii Pavlovich Golts: Artist of the Theatre

Relatively unknown and difficult to define, Georgii Pavlovich Golts was a painter, architect, and set designer in Moscow following the 1917 Revolution. Associating with a circle of avant-garde writers, poets, and architects, he was committed to all forms of visual expression. Although Barris has yet to discover his relationship to dance and music, one might presuppose that an artist who focuses on the physical and mental conceptualization of space is likely to be interested in dance. If one thing connects his modes of expression and his early drawings of urban life to his later stage designs for the Sats Children's Theater, it is the creation of inner spaces within internal spaces, and walls of embedded people. As an architect, Golts was a neoclassical constructivist; as a stage designer, his work refuses categorization. Consistently imaginative, his works ranged from fantasy houses of cards to a streamlined moderne interior, demonstrating his ability to subordinate personal style to the needs of the play without undermining the quality of his work. He also completed designs for at least two theaters, believing that the facilitation of theatrical activities held the greatest and most vital possibility for achieving a synthesis of the arts.

Geoffrey Beatty, La Salle University

3D Model of La Salle University Art Museum Gallery for VR, Animation, and Pedagogical Research

This paper and presentation document the process of building a photorealistic 3D model of the 17th century gallery in the La Salle University Art Museum. This 3D model is viewable in a VR headset and/or in a desktop 360° viewer. Although this may seem like a very narrow outcome, there are several exciting potential uses for this model. First of all, it creates an archival document of a particular museum space at a particular point in time. Second, by extending access to a portion of the museum beyond its existing hours and digital collections, it promotes the La Salle University Art Museum as a forward-looking entity in its use of technology for accessibility. Finally, this project extends existing pedagogical research already begun at La Salle in the uses of VR in art history education.

Kris Belden-Adams, University of Mississippi

“Ladies’ Men” Over “Women-Men”: Defining Cisgender Deviance in Sheldon’s *Atlas of Men*

In order to create a codified set of standards by which a man’s “normalcy” could be determined, William Herbert Sheldon, a staunch eugenicist and psychologist, published the 1954 book *Atlas of Men* using a vast archive of about 4,000 pictures of nude college men gleaned from institutions including Harvard College. The *Atlas* is comprised of about 300 pages of rigidly categorized nude pictures with subjects’ faces and genitalia masked out. It created a clear set of qualities indicative of the “ideal” American man: athleticism, aggression, and muscularity. In his taxonomy of bodies, Sheldon writes with disdain of “stingless mosquitoes,” or lanky, thin men described as “frail waifs of the night air, almost helpless, and they cannot even sting.” Sheldon categorizes them negatively as “feminine” or “swishy.” These “gynandromorphs” tend to be from the Southern United States, where these “women-men” flourish best in a more “dandy”-friendly, “post-Antebellum-era, Southern culture.” The norm against which these “feminine” men rebel is cisgender masculinity, which was encultured by U.S. military. Hardened, loyal, obediently aggressive, muscular, combat-ready men were hailed by the government-promoted eugenics agenda. This paper takes a look Sheldon’s “queer” bodies, which were positioned as rogue threats to the security of the developed world.

Jorge Benitez, Virginia Commonwealth University

Art, Morality, and Authoritarianism

Is there a moral high ground in the arts? In the first half of the 20th century, the arts could not escape the ideological struggles that led to World War II. Something similar appears to be happening in the 21st century. By referring to philosophers such as Nietzsche, Arendt, Camus, and Todorov, this paper analyzes the role of the artist in times of sociopolitical polarization and shifting moral standards.

Misty Bennett, University of Montevallo

Collaboration and Cohabitation

If seventeen years in academia have taught Bennett anything, it’s that each aspect of one’s life that adds a layer of complication also adds a layer of meaning and often beauty. Of those years, the past decade included Bennett and her drawing professor husband becoming parents to two

wonderful kids through the process of international adoption. Working in the same department at the same university has many advantages and disadvantages, and they have experienced both. From the stress and excitement of the job application process to interdepartmental politics to comparison and competition as they apply to the same opportunities, this career path can often feel like a minefield. A turning point came when they began working collaboratively on a series of drawings—to their surprise, they learned how different they really are as artists and how critical those differences are to their teaching, parenting, and relationship with each other.

Amy Bennion, University of North Florida

Painting Chaos: How Art About Trauma Connects Us

In her most recent work, Bennion explores how trauma connects a person to the multifarious archetypes that live within the Self. Using the lens of visual language, she looks into trauma's core, naming and placing it in search for the sublime kinship between all people. The initial violence of a wound—the splitting tissue, a gush of red—doesn't last long, but a scar remains until we die, evidence both of trauma and of healing. Bennion wouldn't presume to claim that her portraits cause healing in her or her sitters; instead, they are a record of initial violence and time passing. She tears paper, cuts out words, layers strips of tape, and spends days on intricate rendering. These actions are like praying, meditative and repetitive, but, like her drawings, are ultimately temporary—significant in action but leaving nothing lasting. The evidence of hope in Bennion's work is in her process. The slow and small movements push against the trauma of life and death, validate her sitters' stories, and act as a form of devotion. Her purpose is not to transform the trauma of these lives into something palatable, but to see the chaos clearly, giving it a kind of order.

Emily Bivens, The University of Tennessee, Knoxville

Approaching Wildness and Other Acts of Violence

This paper investigates art that depicts or represents the cohabitation of animals and humans. To get close to wildness is associated with notions of taming, and to tame is an affront, even violence, to the wildness inherent in animals. This paper delves into the push and pull between attraction and preservation, desire and respect, want and protection. Bivens discusses artwork and literature that present a futile effort to rectify these desired oppositional impossibilities. The paper offers two equally confounding solutions, neither of which satisfies a utopian vision of cohabitation. In one scenario, humans keep a distance in order to preserve, risking disassociation with the natural world and even apathy towards it. In another, humans embed themselves in a misguided assumption that their presence is benign.

Kristal Bivona, University of California, Los Angeles

Of Shit and Barbarism: Post-Dictatorship Violence in South American Visual Arts

As South American countries transitioned from dictatorship to democracy in the 1980s, each took a different approach to dealing with state terror and grappled with the memory of dictatorship violence in distinct ways. This presentation examines two contemporary art installations that activate dictatorship memory, connecting present-day systems of violent oppression with the (lack of) justice following the dictatorships of the Southern Cone. "Artista

de mierda” by Fernando Barrios (b. 1968, Uruguay) uses stool samples from 18 contemporary artists to interrogate their positionalities, highlighting aspects of artists’ identities that grant them unearned privileges or victimize them. By displaying them next to a well-known quote about transitional justice, Barrios connects the unfinished business of the dictatorship with social violence in democratic Uruguay. Meanwhile, the site-specific installation “Bárbaros” by Cristina Piffer (b. 1953, Argentina) uses the infrastructure of a prison, now the Contemporary Art Space in Montevideo, Uruguay, to connect dictatorship-era violence with the genocidal policies inscribed in Argentine law from the nation’s founding to today. Bivona argues that the location of “Bárbaros” activates memory of Operation Condor, the regional coordinated effort among military governments to neutralize so-called subversion. This presentation analyzes how artists connect violence in democracy to authoritarian state terror.

Lanette Blankenship, Lawson State Community College
Promise against Hate

Restructuring the idea of what it means to be an American, at its roots, is a foray into what it means to be human. White supremacy is an economical safeguard for the old adages of old money. Who built this country and on whom was it built? We cannot ignore the enslavement of the African American population as a means to be inclusive of other minorities when we have yet to provide promise to even the current generation. One cannot attack capitalism nor abandon its constructs when our nation is built upon it. To create a token is to create an aspiration and not a carbon copy. The American Dream is born out of dire necessity, does not come as a promise and can be void of race, gender, orientation and/or another concept we use to divide ourselves. Working at a historic Black college in Birmingham, Alabama, Blankenship finds that economic depravity and racial separation weigh on her instruction. Her pupils’ outlook is as disparaging, putrid, tumultuous, overbearing, constant, heavy, and marring as that of Alabama’s dense, sweltering summer.

Eli Blasko, Western Carolina University
The Psychology of Scale: Miniatures, Model Building, and Play in Artistic Practice

For centuries, miniatures have captivated the minds of adults and children the world over. From 17th century dollhouses to mini-themed Instagram feeds with followers numbering in the millions, society’s fascination with the small has only grown stronger with time. There are many facets of our interest in miniatures and, in addition to providing valuable insights into our own psyche, model creation, play, and the concept of scale have proven to be integral tools for artists. Theories behind our fixation on miniatures propose that a sense of control lends itself to their psychological allure, and early experiences in which we create storylines for small worlds within our own attach a lifelong narrative potential to small-scale works. This sense of familiarity and innocuity allows miniature artworks to comment on both complex and difficult subjects in a playful format that audiences find approachable. Similarly, technologies like Google Maps and aerial photography give us the ability to see the world at a seemingly miniature scale. This affects conceptions of our lived space, considerations of our movements and migrations, and our role as global citizens. These technologies have become powerful tools for artmaking that generate rich dialogues about both social connection and societal conflict.

Steven Bleicher, Coastal Carolina University

Session Introduction: Innovating Studio Practice

It's important to find new and challenging studio projects that reinforce educational goals and concepts. Part of this can be developing studio assignments to a variety of media and materials. Opening up topics allows more relevancy both in concept and material application. This presentation focuses on and explores a few 2-D and color foundation assignments that challenge students to think conceptually and examine how their choice of media reinforces the message and meaning of the work created. These can include project responses not necessarily tied to a single media or material. Further, some assignments may involve more emotional and emotive responses to a problem or assignment. These can be sidelined with a focus more on formalistic responses. Many faculty feel uncomfortable with emotional student artwork responses and how to grade them. Students sometimes may want to explore their feelings of anxiety and depression as part of their visual response. Bleicher presents several projects and discusses the variety of student responses.

Laura Boban, Virginia Commonwealth University

(Re)forming and (Re)fusing the Sub-divided Self

The tension between the individual and being part of a social body is addressed in this paper. Beginning with her suburban upbringing, Boban applies notions of *separate* and *sub-divided* to the construction of one's aspirations, gender expression(s), and one's ideological alignments. She contemplates the forces directing individual and shared desires and the persistent messaging of individual pursuits over efforts that benefit many. What does it mean to participate in a collective dreaming of one's own wealth, happiness, and power? Can one cultivate an integrated art practice and sense of self? As a recent MFA graduate, Boban considers the established standards and limitations to which the institution is bound. She looks to the principles of transfeminism—plurality and the resistance to fixed categorizations of identities—as a critical framework for approaching her studio practice. Through layering, stacking, and repetitive gestures, Boban implies and broadens (gender) expectations of bodies within private spaces and institutions of which many of us are part. Recently, she is exploring sculpture-as-action and the concept of *forgetting*. Boban attempts to forget late-capitalist, patriarchal logics to open up space for processes that are impermanent and/or in constant state of formation, mirroring the nuance and complexity of personhood.

Janine Yorimoto Boldt, American Philosophical Society

Dressed for Conquest: Early Settler Colonial Portraiture in Virginia

In the 1680s, amidst frontier violence and social upheaval, two prominent Virginian families traveled to England and commissioned portraits of young male heirs. *William Byrd II in Roman Dress* and *Edward Hill III* both feature boys wearing antique Roman military costumes and emblems related to claiming land. Drawing on associations with the Roman Empire, these settler colonial families imagined themselves as part of a long tradition of imperial conquest. These portraits, previously ignored by scholars, involved the negotiation of colonial patrons and English artists to create fashionable English portraits suitable for the American context. The subtle iconographic departures from English precedent reveal the development of a creole portrait tradition that was shaped in critical ways by the colonial experience of empire and by

the presence of peoples of Native American and African descent, both free and enslaved. This paper argues that the classical references in these portraits related the elite Anglo-Virginians to antiquity in order to legitimize the emergence of a colonial, or creole, vision of empire grounded in settler colonial authority and often at odds with the metropole. These colonial Baroque paintings reveal the power of portraiture to participate in the production of creole culture and authority.

Ruth Bolduan, Virginia Commonwealth University

The Mapplethorpe Demonstration against Censorship in the Arts

Why does an artist leave the studio to engage the world? Thirty-one years ago in Washington, DC, an exhibition of the photographs of Robert Mapplethorpe was cancelled at the Corcoran Gallery of Art, as Jesse Helms raged in the Senate and threatened to deny NEA funding to the gallery. This was a time of “culture wars,” and artists in Washington rose up to act, mounting the Mapplethorpe Demonstration Against Censorship in the Arts. As Bolduan looks back in that time, she is reminded of instances throughout history when artists have not remained silent. What provokes this? Why do some artists remain silent and others are compelled to speak? The French author Saint-Exupéry wrote “Letter to a Hostage” about his friendship with a Jewish writer during World War II. It was a call for justice, based on our common humanity: “Respecte de l’Homme.” Why do we leave the studio? Quite simply, because we must.

Jeremy Bolen, Georgia State University

Rethinking Knowledge Production in The Anthropocene

To study, understand, and create meaningful work about the Anthropocene, do we need a new disciplinary structure? Is it necessary to rethink how liberal arts curricula functions? In this paper Bolen discusses his work over the past seven years with the Anthropocene Curriculum project, which was initiated by Haus der Kulturen der Welt and the Max Planck Institute for the History of Science in Berlin. The Anthropocene Curriculum addresses the need for cross-disciplinary collaboration by bringing together researchers, academics, artists, and civil actors from around the world to form a dynamic body of knowledge that is both experimental and self-reflexive. This collaborative educational project goes beyond disciplinary boundaries and established educational formats to better describe, understand, and thus meet the environmental challenges we are now facing. Through his continued collaboration with this project, Bolen has been able to implement this curriculum into several experimental education endeavors. These include: Co-Founding the Deep Time Chicago collective, creating a new type of curriculum at the School of the Art Institute of Chicago for an Anthropocene course where students received both studio art and natural science credit, and co-creating a “Field Station” in Carbondale, Illinois, for the Mississippi. An Anthropocene River project.

Barb Bondy, Auburn University

Grids and Order: What Happens in the Grid, Stays in the Grid

This presentation discusses the use of the grid within Bondy’s creative research and more broadly examines the grid as conceptual substrate, coordinates of order, and skeletal structure that employs pattern as a strategic visual tool. This perspective of pattern investigates the spatial sense of the grid, drawing upon Rosalind Krauss’s 1976 seminal essay “Grids,”

mathematics, and mapping. Bondy examines the grid as an underlying structure for symmetry, proximity, and systems (open or closed) and recounts an experiment whereby the precision of the grid is challenged with the fusion of uncertainty in a game of chance.

Rachel Bonner, University of California, Santa Cruz

An Alameda of One's Own: Racialized Subjectivity in Juan de Sáenz's *Portrait of Ramona Antonia Musitú y Zalvide de Icazbalceta*

In a 1793 portrait by the painter Juan de Sáenz, Ramona Antonia Musitú y Zalvide de Icazbalceta occupies an ambiguous space at the center of the composition, poised near an ornate garden that appears to be both behind and below her. While spatial ambiguities in colonial paintings are often attributed to their painters' "provincial" status, Bonner argues that the aerial perspective characterizing this noblewoman's portrait has ample precedent in images of Mexico City's Alameda Park. Drawing on analyses of this urban space and its multifaceted relationship to elite identity, she suggests that Icazbalceta's self-fashioning is achieved through a racialized discourse of access to land and Enlightenment knowledge. In advancing this argument, Bonner pushes back against prevailing center-periphery models for the interpretation of colonial visual culture to read Sáenz's portrait as a relatively modern articulation of subjectivity predicated on recognizable notions of empirical knowledge and racial difference. While acknowledging the image's superficially empowering dimensions, Bonner argues that it contributes to a discourse of racial superiority into which Icazbalceta's agency has been subsumed and which, ironically, continues to affect the reception of Spanish colonial works such as Sáenz's *Portrait of Ramona Antonia Musitú y Zalvide de Icazbalceta*.

Nancy Bookhart, Paine College

The Confederate Monuments and the Critique of Beauty

The Confederate monuments throughout the nation are a painful reminder of the atrocities of slavery and the relegation of the African American community to the lot of a mere animal, stripped of intellect. These monuments have come to represent for many the Hegelian fight to the death for recognition in the Civil War and a continued legacy of ownership of the soul of the Black nation. Kehinde Wiley's statue *Rumors of War* interrogates this pernicious subject matter pedagogically vis-à-vis Jacques Rancière's regimes of art. The regimes are identified as the ethical, representative, and aesthetic regimes of art, and are ways of examining the politics of art and its role in society in three epistemes. The regimes of art and their participation in the determined gaze in Western art engages the student in lessons of analyzing the decentered gaze, while dislodging traditional perception. Comprehending art in the various genres and forms as belonging to a certain ideology and politics enables the student to conceive art as an invention that determines subjugation or emancipation in a work of art. In Wiley, the tracing of the historical monument of J.E.B. Stuart acts as reinvention of a foregone harrowing history.

Harry Boone, Georgia Gwinnett College

Contemporary Instances of Art Censorship on American Campuses

The censorship of art on American campuses occurs far more often than one might think. It is often reported by the media representing the area in which a particular case occurs, but it doesn't usually seem to make it to nationwide new outlets. So, when Boone began a year ago

to research examples of art censorship, he found that the censorship of art, most particularly in academe, is far more rampant than he would have guessed. He learned of instances that have happened recently at nearby colleges and universities that he had never heard about. It seems like censorship is addressed very quietly. This paper surveys numerous examples of art censorship in higher education that have taken place in recent years.

Lynette Bosch, SUNY, Geneseo

Emmeline Wadsworth's Fountain in Geneseo, New York: A World of Bears

The Emmeline fountain on Main Street, Geneseo, was commissioned as a memorial for the family matriarch, Emmeline Austin Wadsworth (?–1855), by her sons, to serve as the main drinking fountain for the town's horses. The statue was commissioned from a New York City foundry and the design of the fountain was the work of Richard Morris Hunt. The style of the fountain's bronze bear has been identified as being that of Antoine-Louis Barye, a sculptor, whose work is represented in the collection of the Geneseo Wadsworths. The bear's mythological history, its totemic associations for Native Americans, and its links to European towns, where bears are used as civic symbols, all play a role in understanding the meaning of Emmeline's bear fountain, which has become one of Geneseo's most distinctive civic symbols.

Jordan Bovee, Virginia Tech

Contemporary Animal Materiality & the Underwater Sculpture of Jason deCaires Taylor

This paper examines the underwater sculpture parks of Jason deCaires Taylor, specifically his M.U.S.A. (Museo Subacuático de Arte). Taylor's work consists of life-size human sculptures, cast from local peoples where his works are situated, which are then grouped and sunk underwater with the ultimate goal of creating artificial reefs. Taylor, an artist who wishes to combine art and environmentalism, finds the success of his final products largely dependent on living, physical animal bodies (coral) interacting with and "colonizing" his works. In this way, Taylor's work challenges the indexicality of human sculpture and words like "colonized" and "de-colonized," as well as inspires new analysis of animal materiality in art. This paper examines a brief history of the symbolism of coral and how Taylor's artwork reinforces and redefines aspects of that symbolism, but primarily analyzes how these nonhuman agents interact with and "colonize" the sculptures that attracted them. Taylor's artwork is a premier example of ethical representation of non-human animal lives, and by exploring his art through an ecocritical perspective, this paper furthers the discourse about animal materiality and environmental ethics in art.

Amy Bowman-McElhone, Carlow University

The Sunday Curator: Mike Kelley's "Uncanny" Exhibition (1993) and the Political Agency of Art

Mike Kelley described *The Uncanny* exhibition (1993), one of his rare curatorial exercises commissioned for *Sonsbeek 93*, as a "joke on site-specificity" and a "pathetic indictment of extra-institutional art making." Kelley's characterization of *The Uncanny* confronts what Miwon Kwon identifies as the "rhetoric of aesthetic vanguardism and political progressivism" associated with site-specific practices and conceptualism. This paper interrogates the site-specific practices of *Sonsbeek 93* in order to complicate the political agency of extra-

institutional artmaking while addressing the potential of artists-as-curators to transform institutional spaces into sites of political contestation. With *The Uncanny*, Kelley confronts these dynamics through a curatorially developed critique of site-specificity and its turn towards the social in the early nineties, as signaled by *Sonsbeek 93* and the concurrent *Project Unité* (1993). Furthermore, this paper interrogates the various theoretical propositions of site-specificity and its relationship to Conceptual Art and the post-studio pedagogies of Cal Arts, Kelley's alma mater.

Brigid Boyle, Rutgers University

Pitiless or Picturesque? Bashi-Bazouks in the European Imagination

Bashi-bazouks, or mercenary soldiers, comprised an important wing of the Ottoman army during the 19th century. Like regular troops, they received pay and food rations, but unlike them they had to supply their own horses, munitions, and clothing. They hailed from a variety of ethnic groups across the sprawling Ottoman Empire and were notorious for their brutality. During the Crimean (1853–1856) and Russo-Turkish (1877–1878) wars, French and British correspondents published graphic accounts of bashi-bazouks slaughtering opponents and civilians alike, raping womenfolk, and stealing indiscriminately. Their dispatches from the frontlines were often accompanied by illustrations of bashi-bazouks committing violent acts, lending credence to their testimony. Outside of the European popular press, however, bashi-bazouks were represented quite differently. Their exotic costumes, sundry weapons, and racial diversity made them an attractive subject for many Orientalist painters, including Jean-Léon Gérôme (1824–1904). Rather than playing up their alleged ferocity, Gérôme depicted irregular Ottoman soldiers engaging in board games and other lighthearted activities, with one critic describing his bashi-bazouks as “picturesque pillagers.” This presentation offers a comparative case study of these portrayals. Though it may seem contradictory to designate bashi-bazouks as simultaneously violent and unthreatening, both characterizations were consistent with European colonialist agendas.

Mary Brantl, St. Edward's University

Finding Commonalities: An Invitation to Journey

Anchoring a largely one-faculty-member art history minor, Brantl has for more than a decade taken on the challenge of creating upper-division art history electives whose very survival requires population by non-arts students. The redesigned General Education program, while increasing enrollments, has arguably only sharpened the issues in engaging students at a 3000-level in a “space” shared with the committed minors pursuing advanced art historical disciplinary expertise. Brantl's solution has looked to creating approaches that stretch art history students beyond their comfort zones while concurrently engaging non-majors in visual culture topics that actually do seem to be a case of “I'm (Just Maybe) Going to Use This Again”—to rephrase this session's title. This presentation focuses on a recent topic course entitled *Artistic Journeying* that invited students to travel along as traveler, exile, pilgrim, tourist, and even game-designer while discovering diverse ways such journeying has inspired visual culture. Along the way, traditional art historical research was interspersed with everything from exercises in mapping to pitching medieval pilgrimage sites. Research and visual

analysis skills grew, and everyone found they had something to contribute. After all, who doesn't engage in "picturing" journeying?

Kimble Bromley, North Dakota State University

Essence of Place

Not far from Pelican Rapids, MN, Bromley lives on 20 acres in rural Minnesota with twelve acres of woods and an eight-acre pond. Bromley is confronted with the openness of the pond, the denseness of the foliage, and continuous changing color and light—these are the influences upon his current work. Taking the experience of living at this location, he uses it as the focus for his paintings. Responding to this environment, Bromley uses marks and color to express the essence of place. His paintings are not duplicates of this specific location. They are his responses to this unique environment. Using oil, acrylic, gouache paints, and other media, Bromley strives for an open painterly approach capturing the essence of place, creating lush, colorful works of art. These painterly artworks are about color, light, and a celebration of place and life.

Crystal Brown, West Virginia Wesleyan College

Ten Years of Fun: Navigating Career and Family Life

Brown and her partner had their first child the summer before their third year of graduate school. After navigating their way through thesis exhibitions and graduation, they moved to Kansas City, where they began their academic careers. They are now both parent/artist/academics teaching at West Virginia Wesleyan College, a small liberal arts college in rural West Virginia. He is currently the chair of the art department; Brown teaches as part-time faculty and gallery director. They have been through two large moves across the country, multiple exhibitions, and professional conferences. In 2017, they had their second child and had to learn how to adapt to their new lifestyle. As a presenter on this panel, *All in The Family: On Raising Kids together as Artists in Academia*, Brown discusses the obstacles and benefits of leading an active artistic family without the support of extended family.

Jason Brown, The University of Tennessee, Knoxville

Beyond Eco-Art: Implementing Sustainable Systemic Curricular Changes

Over the past several years, Brown has taught a number of special topics environmental art courses in Sculpture ranging from Land Art to Eco-Art at The University of Tennessee in Knoxville. During spring semester 2020, he taught Eco-Art with an emphasis on making art in the Anthropocene. Despite participating in the UTK College of Arts & Sciences' themed semester of "Apocalypse 2020," students adapted to the unprecedented pandemic circumstances of COVID-19 in a real-world test of their theoretical discussions about climate change and environmental issues. Although they were unable to complete a community creek clean-up final project, this semester highlighted the need for more systemic curricular changes. While they are now focused on questions of physical distancing and online learning combined with in-person instruction, the more important issue is making their curriculum more sustainable. While Brown and his colleagues have been making small changes, from purchasing less toxic supplies to recycling materials, there is a new urgency to question their excessive habits of consumption as makers. For this panel presentation, Brown shares examples of

previous studio and field projects from his classes along with ideas for more radical changes in Sculpture curricula.

Peter Scott Brown, University of North Florida

The Meaning of “Iconography” in the Twenty-First Century

“Iconography” is a fundamentally important concept in the history of art, yet a source of confusion and contention as a disciplinary term of art. In its earliest English usage, it meant simply “a description of images,” description being a “sketch” in line or word. “Iconography” signified the representation of an image, a word that thus stands at the head of many other words in a discipline that addresses the significance of images “under description,” as Michael Baxandall has written. The image under the visual and verbal description of illustrative pictures and ostensive texts generates the problem of interpretive perspective that lies at the heart of virtually all of art history’s methodological movements. How do the viewpoints implicit in such descriptions influence both our questions and answers? However, in recent art history, use of the term “iconography” has grown problematic (even as it remains indispensably in common use). The word is conflated with now unfashionable methodologies, whose dysfunctional machinery imposes on the original meaning of this profoundly useful concept. This paper traces the origins and history of the term in humanistic discourse from the Renaissance to the 19th century to describe the theoretical possibilities of iconography in the 21st century.

Sarah Bulger, Old Dominion University

It’s Elementary: The Bayeux Tapestry as a Medieval Educational Tool

The Bayeux Tapestry, a 230-foot-long, 950-year-old Anglo-Norman embroidery, has baffled historians resulting in extensive (and diverse) scholarship since its rediscovery in the 18th century. Long-standing assumptions about the Bayeux Tapestry’s production and purpose have accumulated through the years based on a single inventory document from 1476, postulating its intended location and function as a religious ornament for Bayeux Cathedral, leading many scholars to assume the patron had been Odo, Bishop of Bayeux. Modern scholars have gleaned from the Tapestry’s diverse scenes features of Anglo-Norman life, but a relationship between the Bayeux Tapestry and its utility in Anglo-Norman England has not yet been accurately constructed. The lack of contemporary records relative to the Tapestry has forced scholars into an approach fixed in the idea that Odo commissioned the Tapestry as ecclesiastical decoration. Thus, room for new ideas regarding the nature of the Bayeux Tapestry has been stifled. Through comprehensive examinations of medieval noblewomen’s prominent roles in society, Anglo-Saxon traditions in education, and the functions of fables and humor as depicted in the embroidery friezes, the Bayeux Tapestry is revealed as indisputably a didactic tool for 11th-century Anglo-Norman education, effectively constructing a new narrative for the Tapestry as instructive, not decorative.

Judy Bullington, Belmont University

Plants & Reform Ideals in Charles Willson Peale’s Portraits

Pictorial representations of plants, gardens, and their products such as fruits and vegetables resonate far beyond symbolism associated with virtue and vice. The ubiquitous nature of plant and garden motifs and gardens calls for an investigation of the underlying cultural politics. This

imagery lends itself to a rhizomatic study of ideologies circulating in the visual and material worlds, which linked local and global geographies. This paper focuses upon Charles Willson Peale as a portraitist, naturalist, and enlightenment proponent to initiate an exploration of how a rhizomatic map of plant imagery in early American art could be created. Peale's preoccupation with "improvement" was manifested through his personal and professional life, and the "plant-ology" of his artwork was entwined with a sustained interest in natural history, the horticultural arts, and diet as an instrument of reform. Peale studied and experimented with approaches to eating, drinking, and "Phisick" as a means of improving health and extending longevity for the "Natural life of man" to "200 Years." Inflections upon a selection of Peale's portraits of people and plants are derived from a series of contextual nodes conjoined with perceptions of the artist and his circle regarding diet, health, social reform, and early American foodways.

Charles Burroughs, SUNY Geneseo

Frederick Law Olmsted and the Landscape of Industry

With reference to Frederick Law Olmsted's creation of a park system for Rochester, NY (1888–89), Burroughs argues that, toward the end of his career, Olmsted's approach to park design went through a major change. Earlier parks, like Central Park in New York, were conceived as idealized rural landscapes of meadows (complete with sheep), lakes, and woodland, offering respite from the tensions and pollution, and even the inequality, of city life. Consistently, Olmsted fought to rid Niagara Falls of intrusive commercial development. But in Rochester, Olmsted made a park out of the dramatic natural landscape, the gorge of the Genesee River, but included in a park an industrial area of smoking chimneys, apparently accepting it as a picturesque accent in an area in which human intervention was both evident and advantageous to the overall aesthetic effect.

Ashley Busby, Nicholls State University

The Upper Level Fine Arts Survey: Interdisciplinary, Contemporary, and Thematic Approaches

This talk examines approaches for upper-level surveys of the fine arts for the non-art major. Busby's own institution offers the FNAR 301 Fine Arts Survey. The catalog description simply states, "Emphasis on the history of the visual arts with discussion of related humanistic concepts." With no prerequisites, many students have little if any exposure to art and art history. The challenge is one of audience as well as balancing depth and breadth. Moreover, the course is routinely offered in both face-to-face and online iterations. In response to student needs and these challenges, Busby developed two course models. *Art and Science: Bridging the Divide* examines disciplinary moments of intersection from the Renaissance to the contemporary era, while *Art and Cultural Heritage* provides a broad overview of global art and cultural histories with a specific focus on cultural heritage management and protections. This talk provides an overview of these courses, emphasizes the importance of advertising to relevant student populations, outlines ways to encourage student engagement through interdisciplinary and contemporary topics, and as an added bonus reveals the ways in which such thematic and engaging teaching can be fulfilling for the instructor.

Rachel Bush, Austin Peay State University

One Big Happy Family: Practical Insights on Parenthood in Academia

Raising kids keep you extremely busy. But you also have this little gig on the side called a full-time job. As a working mother, Bush often tries to juggle playdates, school, sports, meal prep, and yes ... teaching and research. Thankfully, she has an amazing support system with her husband, but after trying to balance this crazy life in higher education with three kids at home, Bush has learned some practical solutions that help keep her sane and her family functioning. While everyone has their own parenting style, work-life balance, and career path Bush fully respects, her hope is to share applicable tips of how she parents while trying to excel in her career, maintain a social life, and remain sane while working as a professor in higher academia.

Danqi Cai, The University of Tennessee, Knoxville

The Printed Matrix and Its Academic Intersections

Cai examines reproductive ethics by treating the printing matrix as the metaphorical womb. In this presentation, she discusses how the matrix is reused and reintroduced in her work, thereby intersecting with disciplines like philosophy and anthropology. The project discussed addresses the human condition and contemplates whether we would consent to being born if we had the knowledge and means. It is a triptych with two lithographs and a video displayed in between. The first lithograph shows a fetus enclosed in the stone matrix-womb, diving headfirst to the womb door. In the video centerpiece, the necessary evil of stone-graining becomes essential, showing the fetus's gradual erasure; a journey back in time to before she exists. In the last lithograph, the fetus reincarnates in the same matrix-womb. Knowing how her life would turn out, she can now decide whether to be born or not. This reused-and-reintroduced matrix draws parallels between printmaking and cultural anthropology on the symbols of rebirth in mortuary rituals. Specifically, it (1) connects the practice of recycling printing substrates and the idea of life as a limited resource, and (2) demonstrates that the process of printmaking can be both linear and cyclical, just like concepts of death and rebirth.

Neil Callander, University of Arkansas

Edwin Dickinson as a Model for Painterly Ambition

At present, cinema and television are the masters of narrative. Photography is a much more efficient form of documentation. Music is superior at catharsis, and propaganda is most effective via the Internet. That leaves painting the domains of materiality and ambiguity. Loved by painters but largely ignored by museums and the art world, Edwin Dickinson's work ranges from slapdash oil sketches to imaginary scenes that he set up and often labored on for years to historical images based on personal interests. Going down many different roads simultaneously makes it difficult to define a signature Dickinson style, but his diverse oeuvre serves as a model for what painterly ambition can mean today. Dickinson's premier coup paintings emphasize the materiality of paint. He used a paintbrush to feel his way across the canvas in an attempt to register sensations. Similar to the function of an amuse-bouche, these almost-non-objective paintings prime the viewer to appreciate the nuanced painterly maneuvers in his image-driven paintings—especially when viewed adjacently. When considering Dickinson's accomplishments in the studio, Callander asks: Should a critically minded contemporary painter try to reconcile

multitudinous influences into one painting or cultivate a wide-ranging practice to span a lifetime?

Kyle Canter, Hunter College

A Reconsideration of Wilhelm von Gloeden and his Circle

Canter deals with the art of German photographer Wilhelm von Gloeden, and how his imagery facilitated the emergence of homosexual consciousness since the late 19th century. Von Gloeden moved to Taormina, Sicily, in 1876, and his nude photographs of male Sicilians circulated throughout the Western world due to the reproductive and communicative means of collectible prints and postcards. Through case studies of the travels of Oscar Wilde, Robert Kitson, and Frederick Rolfe (also known as Baron Corvo), Canter explains how von Gloeden's photography attracted modern tourists to southern Italy as a chance to escape societies that oppressed their sexual otherness. By inspiring hope for a modern homosexual utopia, von Gloeden's photographs had a positive sociological impact for the many homosexuals that viewed, collected, and distributed them. In recent years, art historians and anthropologists have carried out enlightening research on von Gloeden and his relationship with his models, yet an investigation of his collaboration with other artists and his impact on Western homosexual representation is still needed. Using archival material from the Leslie-Lohman Museum of Gay and Lesbian Art, the Schwules Museum, and collections from various academic institutions, this presentation reconstructs an overlooked queer art history.

Lauren Cardenas, University of Mississippi

Who Are the Total Service Artists?

In the October issue of *Art in America*, Raphael Rubenstein wrote the article "The Total Service Artist," which asked the question "what is it that artists do," as opposed to "what is art." When the article was published, Cardenas started and finished an art and literary magazine, began curating exhibitions, co-founded the St. Louis Small Press Expo, and completed one full year of programming at the artist-run project space called Museum Blue, alongside continuing her art practice. Rubenstein's article resonated with Cardenas, much like many others who were attempting to justify their place in the art world. In this presentation, she expands on these projects and how they informed the way she looks at her practice and how she teaches her students. For Cardenas, these projects were exquisite forums for participants and participators to engage in a dialogue that they usually would not gain within their practice. When you begin a project, as an artist, you do not always consider the implications that endeavor would have on your practice. This engagement with a broader community often allows for one to move beyond the four walls of their studio and engage with the broader community.

Jennie Carlisle, Appalachian State University

Food Service: Curating and Performing Hospitality Through Exhibitions

This paper centers on the curious intersections of art, food, and curatorial hospitality displayed at public receptions that take place as part of art exhibitions. Carlisle discusses a set of meal sharing projects she has produced over the past five years as a curator-artist, with a deep practice in collaborating with artists and other arts organizers during participatory art commissions. These projects have been realized alongside the work of artists by invitation from

curators and artists and through self-initiation as part of exhibitions Carlisle has organized. As with the broader field of socially engaged art, to which these hybrid art-curatorial projects relate, they are deeply rooted in political and ethical questions of hospitality and the possibilities for hosting relationships through art and its institutions, and they blur boundaries not only between art and life, but also among artists, curators, and audiences as participants in art production. Carlisle explores how taking up space to intentionally act as a curator-artist in these projects has allowed her to more fully interrogate the power dynamics inherent to her profession and to challenge certain implicit codes and unspoken rules (“good manners”) for giving and receiving in the context of exhibitions.

Kara Carmack, Misericordia University

Working Out with Warhol ... Sort of: *Andy Warhol's T.V.* and the Gay Male Body in the Clone Age

Perhaps the most curious moments of *Andy Warhol's T.V.* are the exercise segments. One episode opens with Warhol, wearing a button-down shirt and jeans, straddling gym equipment. Entirely stationary, he introduces the show's content while his leotard-clad personal trainer performs a series of exercises beside him. In another, Warhol impressively executes over forty push-ups. Oscillating between physical stasis and action in an exercise context, Warhol variously performs two post-Stonewall archetypes of the gay male body: the swish and the clone. The 1970s clone figure—identified by a well-defined gym-constructed body—exemplified the aesthetics of the Gay Liberation movement's new political ideology that favored expressions of traditional masculinity over campiness and effeminacy. This paper contextualizes Warhol's workout segments amid the rise of the clone. As a queer figure a generation older than the clones, Warhol deliberately undermines the dialectical opposition between the clone and the swish in these televisual performances. He exhibits a different queer body: one without bulging pectorals, but with strength and physical proficiency. In the show, Warhol's body, which variously works out and refuses to work out, thus makes visible the volatile gender performativity of gay male bodies in the years following Stonewall.

Kristen Carter, Florida Southern College

Toxic Coercions: Masculinity and the Intimate Violence of Body Art

Themes of distrust, paranoia, darkness, and cynicism pervade the art of the early 1970s. As the upheavals of the 1960s gave way to the realities of the 1970s, many artists engaged acts of radical inwardness while exploring repressive forms of behavior at the most basic levels of human consciousness. Some of the most incisive critiques appear in the rise of body art in the 1970s, namely in Vito Acconci's earliest performances. By examining themes of violence in *Following Piece* (1969), *Pryings* (1971), and *Theme Song* (1973), this paper critiques how Acconci used the female form and psychological experience as material supports. Carter not only recasts different tactics of masculine coercion and female suffering as difficult meditations on the violence of abstraction (psychic, aesthetic, technocratic), but also locates Acconci's performances in their historical context. When set within a broken New York City, and in the wake of civil rights and the women's liberation movement, Acconci's work embodies mounting anxieties apropos the perverse effects of alienation and a manifest loss of control. By taking

Acconci as a point of departure, Carter analyzes how certain histories of body art help expose and historicize residual if not contemporary notions of toxic masculinity.

Micah Cash, Independent Artist

Waffle House Vistas: Photographs of Economic Stability and the Built Environment

Is Waffle House the best place to see the economic struggles of our country? That question prompted Cash to visit over sixty Waffle House restaurants in eleven states and document each location's surrounding architecture. The resulting photographic series, "Waffle House Vistas," focuses on the built environment as seen through the windows of Waffle Houses across the American South. Each photograph looks out from a restaurant, making the viewer a witness to intertwined narratives of economic stability, transience, and politics. Each composition uses the physical space of the restaurant and its iconic furniture and globe lights to provide context for the photographed landscape and architecture. Conceptually, the images acknowledge the tension between site specificity of local culture and the homogeneity of fast-food architecture. This paper discusses Cash's process for the project, what Cash experienced as he made these images, and how Waffle House was the perfect metaphor to dig into the trials and tribulations of the working class. These photographs ask viewers to look up from their hash browns and acknowledge the institutions and structures that create real, yet rarely acknowledged, boundaries that feel impossible to break through for much of this country.

Kevin Cates, UA Little Rock

Has the Graphic Design Student Become the Teacher?

Numerous students make their way through the graphic design program, not limited to graphic design majors alone, and you're inevitably going to see amazing among the stinkers. Conversations around this stellar work can bring about inspiration but also jealousy and a question of ethics, rather than just a direct "freaking awesome." The ideal scenario is that students find their inspiration from the work, hopefully evolving their own armed with this, helping them to answer questions about their own work and process that they struggled with in the beginning. The students' reactions are one side of the story. What about the impact on this professor? While this amazing work often invites comments from colleagues like "what an amazing job he did mentoring," is that really the case? Maybe the student is naturally better at this than the professor? How does one navigate through the "why the hell am I doing this" and "I can't possibly teach that student anything" thoughts and just reinforce the amazing job this student is doing in some way? This presentation showcases works that questioned Cates's experience and abilities as a professor, and how he made sure not to make the whole experience about himself.

Hannah Cattarin, The Fralin Museum of Art at the University of Virginia

Physical Beauty vs. Serious Art: Hannah Wilke's Nude Self-Portraits

Throughout her lifetime, American feminist body artist Hannah Wilke (1940–1993) produced self-portraits featuring her nude body in over twenty photographs, video, and performance works including *Hannah Wilke Super-t-Art* (1974), *S.O.S. Starification Object Series* (1974), and *So Help Me Hannah* (1978). Wilke's nude self-portraits were perpetually controversial. Critics and scholars like Lucy Lippard and Catherine Francblin lambasted the work as unsuccessfully

feminist, narcissistic, and trivial. These criticisms dominated the reception of Wilke's work until the end of her life, when the posthumous exhibition of her *Intra Venus* (1993) series, taken as she was dying of lymphoma, generated praise from the same critics who rejected her earlier work. Why did feminist artists and critics argue that Wilke's use of her white, thin, cisgender, nude body could not be taken seriously but her cancerous, dying, nude body was praised? This paper traces the aesthetic progression of Wilke's self-portraits from the 1970s to her final series alongside their critical reception and contemporary feminist art historical discourse to investigate the effect Wilke's physical appearance had on responses to her nude images. Further, Cattarin explores how prescriptive second wave feminist views on nudity affected Wilke's visibility and place in the art historical canon.

Carolina Cerqueira Correa, Universidade Federal de Juiz de Fora
The Women in the *FRAGRANTE* Mostra de Arte

The 2019 exhibition *FRAGRANTE*, held in the city of Juiz de Fora, Brazil, presented the works of African-Brazilian artists. The opening text read: "The desire for expression becomes the potency of the works presented here. Echoes resonate with multiple and complex narratives: Pleasure, anger, pain, celebration, and struggle. But you are not allowed here! How far can your body go?" The exhibition investigates the possibilities of non-white bodies within institutional spaces in Brazil. In the poetics, the contrasts of the "racial democracy" country prevail. The national narrative coexists, to a certain extent, with its diverse roots, but responds with hypocrisy, violence, and erasure to the voices of the Black bodies that report their experience without the need for white approval. Based on the concepts triggered by the exhibition, this paper focuses on the analysis of Black women who participated in the *FRAGRANTE*: Aparecida Petronilha, Paula Duarte, and Zaíra Tarin, among others. They investigate the African diasporic experience in Brazil. Starting from the works presented in the exhibition and diving in the poetics of these women, we learn through everyday objects, family photographs, and self-portraiture about Black womanhood, the slavery trauma, and possible meaning of African-Brazilian identity.

Stephanie Chadwick, Lamar University

Scrap the Survey?: Teaching Art History with Local and Global Resonance

As universities strive to adapt to diverse student bodies and ever more global virtual interaction, many art historians have discussed ways to expand the survey to include more work by artists and cultures that have been underrepresented in the art historical canons. At the same time, we wonder, how can we do justice to the newly added content while still providing budding artists and historians with the foundational knowledge of the Western canon that guided art academies and directly or indirectly (through pedagogy or its negation) informed the production of the past and even today's work? How can we make these histories relevant to 21st century students, many of whom have chosen to focus on visual and virtual culture in their work? Finally, where do local practices that have been as ignored as global art fit within new pedagogical schema? This paper addresses the benefits of augmenting the Art History Survey II to include both local and global art in ways that demonstrate the relevance of both the canons and its casualties.

Ashley Kenneth Chavis, Northwest Mississippi Community College

Pentecostal Punk Rock: From Methuselah to Minor Threat—How Nonconformity Inspired a Creative Career

I don't have any tattoos.

Am I punk enough? Am I a poser?

This presentation proposal spotlights an artistic journey from the restraints of an evangelical upbringing to the identity obtained through punk rock music, skateboarding culture, and visual art. A first-generation college graduate greatly inspired by nonconformity and do-it-yourself philosophies shares personal experiences. Highlighted are perceptions as an artist, maker, and educator for nearly 20 years that have been directly and indirectly inspired by the lyrics and imagery associated with counterculture ideas. This autobiographical voyage through imagery and music pays tribute to influences such as Vernon Courtlandt Johnson and Minor Threat who helped foster ethical, political, and aesthetic principles.

Han Chen, Pennsylvania State University

Transforming Violence: Commercialization of Radical Bodies in China

Conceptualized not only as subversive strategies, but also as cultural capital, the representation of violence plays an essential role in contemporary Chinese performance art since the 1980s, which is constantly exemplified in aesthetic discourse regarding the social existence of Chinese avant-garde artists during the post-Mao era. By comparing the artist Zhang Huan (b. 1965)'s iconic masochist performances in the 1990s and his latest collaborative installations and sculptures, this paper explores how Zhang utilized "violent capital," that is gained by violent actions framed within the symbolic realm of art, to depict himself as a social critic, which in turn helps him to obtain increasing market and institutional success in the global art community. In other words, what distinguishes Zhang's approach to the vanguard of the "violent trend" from his contemporaries' cadaver art is his eclecticism. In reconnecting Zhang's works and statements to the developing trajectory of contemporary Chinese art at the turn of the millennium, which is rarely described in existing scholarship, Chen argues that Zhang's practices transcend the familiar binary between globalism and nationalism in a sophisticated manner, using the commodified body to cater to the commercializing environment, domestically and globally, while transferring the representation of violence to visual commodities.

Alice Christ, University of Kentucky School of Art and Visual Studies

Representing a Natural Cow: A Roman Heifer in Cincinnati

The Cincinnati Art Museum owns a white marble high relief sculpture displayed there as a sacrificial heifer from an altar relief, attributed to 1st-century Rome. A previous interpretation suggested the piece was a marble copy of the famous bronze votive heifer by Myron recorded at the Athenian Acropolis, probably by about the 430s BCE. A 1st-century Roman marble heifer could be both, as Augustus supposedly installed the original bronze near the altar of his Palatine Temple of Apollo, whence the Flavians then moved it to the Templum Pacis. Nevertheless, the provenance, scale, and format of the piece suggest it may belong to the furnishings of a house or villa garden, the setting for copies of many a Greek masterpiece. Despite several other suggested identifications, no string of Roman copies of Myron's bronze has been identified. Investigation of parallels to the Cincinnati relief will show that it does

belong to a known schema in 1st-century Roman art and to a small herd of related garden imagery. The Cincinnati heifer offers an opportunity to explore how Roman imitations of real cattle may relate to imitations of famous art as well as to imitations of country landscapes.

Katherine Chudy, New Mexico State University

Anything Old Can Be New Again

As technology progresses, attention spans get shorter, critical thinking skills drop as students enter college out of public schools that test them to death, and teaching gets more difficult. Taking some of the older teaching techniques and retooling them for the 21st century may be where we find the solutions to some of the problems that have been hounding us for years. Students are so focused on grades and GPA that they are distracted from the actual task at hand, which is mastering a new set of skills. Integrating strategies such as modular learning and group projects, and offering opportunities to redo assignments, can alleviate a lot of this “grade stress” and put the focus back on learning. Group project work teaches students to lean on one another and puts more pressure on them to be responsible for completing work. It also adds a social element and community building aspect to shop environments. Modular learning breaks complicated tasks into smaller, more manageable ones and keeps students from getting overwhelmed. Flipping classrooms with tasks like “learn one, teach one” makes students responsible for their own learning and the learning of their peers. The future is collaborative.

Lisa Victoria Ciresi, University of South Carolina Beaufort

The Golden Madonna of Essen

Commissioned for the royal convent at Essen c. 980/90, the *Essen*, or *Golden Madonna*, is one of the earliest known figure groups depicting the Virgin Mary and Christ Child. Although small, the golden, gem-encrusted statue radiates a majestic aura that never ceases to captivate the beholder. An image of Mary as both the *theotokos* and *sedes sapientiae*, its original function remains much debated. By the 14th century, however, the Essen *Liber Ordinarius* prescribes directions for its liturgical function, including its most unusual role in the Feast of the Purification when the statue was carried in solemn procession and crowned with a small corona, perhaps the same crown used for the coronation ceremony of Otto III in 983. This paper builds upon the scholarship that has addressed the unique ritual as it investigates further the liturgical, theological, and dogmatic significance of the adoration of the Virgin and Christ Child for the convent during the High Middle Ages. Moreover, Ciresi examines how the image was brought into communion—physically and iconographically—with a variety of sacred and devotional objects from the convent’s royal treasury, creating essentially a *sacra conversazione* that also reminded its audience of the convent’s royal foundation.

April Claggett, Independent

Abbott Thayer’s Forgotten Animal Heroes and the Contest of Visibility

Celebrated American painter of angels Abbott Handerson Thayer (1849–1921) led a double artistic life. In parallel development to his training with Bouguereau, he pursued a passion for natural history, especially of birds and the local fauna of his New Hampshire woods. A man of many contestable theories, Thayer produced intensely observed studies of animals in their habitat that led him to publish an illustrated treatise “Concealing Coloration in the Animal

Kingdom,” earned him the title of “inventor of camouflage,” and brought his work to the international stage in World War I. His vanishing animals were living proof of the virtues of invisibility, retreat, assimilation, and optical integration with natural surroundings. While these ideas resonate with the Transcendentalists that Thayer admired, they also aroused the ire and repudiation of Theodore Roosevelt, whose respect for the animal world was bestowed from a position of “heroic” visibility and “honest” superiority. Opposing turn-of-the-century narratives on the forces of evolution, the veracity of technology, and the morality of the visible play out upon the backs of animals in the story of Abbott Thayer’s ideas and their critical reception in the public sphere.

Charles Clary, Coastal Carolina University

Memento Mori: A Struggle with the Past

Trauma is a difficult topic to address both as a child and as an adult. Memories are lost, shifted, or even unearthed over time, leading up to a ticking time bomb or a Pandora’s box of emotions and grief. In 2013 Clary lost both of his parents to smoking-related cancers, inevitably releasing the floodgates of long-suppressed memories of neglect and abuse, memories that made him question the morality and mental fortitude of his parents and himself. The trauma that Clary endured at their hands due to substance abuse and domestic unrest was crushing and, at the same time, unbeknownst to him, motivational for how his artistic process would evolve and cope with these realities. Clary’s work seeks to address this trauma through paper sculpture, acting as beautiful scarifications that we all carry mentally through our shared experience of trauma. In this presentation Clary shares how his work has led him out of the darkness and allowed him to heal from his experiences.

Julia Clift, Independent Artist & Writer

Constructing Meaning through Polylingual Painting

Both Clift’s large-scale paintings and smaller works on paper foreground play between abstract materiality and representation. This paper discusses how, in both bodies of work, the interplay between these two oppositional languages helps generate meaningful content. The large-scale paintings (titled *American Space*) reconstruct fragments of architectural and landscape imagery, culled from different regions of America where Clift has lived, into an invented, hybrid space that’s viscerally disorienting. While the paintings critique aspects of contemporary American culture and suggest a world in collapse, the paper discusses how the work avoids becoming nihilistic or dystopic. Crucially, painterly invention and material improvisation, woven throughout the work, imbue these imagined worlds with a sense of hope and possibility. Moreover, the different languages put skeptical pressure on each other; the paintings are polyglot out of a distrust for any single painterly language as an authoritative form of expression. In Clift’s recent works on paper, made with ink, dyes, and watercolor, spills and splatters counter precise, geometric shapes that are traced from mundane objects in her immediate surroundings. Here, the play between unrestrained material and calculated line drawing speaks to a dialectic between natural entropy and constructed systems of order.

Stefanie Cobb, Middle Tennessee State University

Sheri Selph, Middle Tennessee State University

A Novel Idea: Students Utilize the Literary Experience to Conceptualize Political Campaign Branding and Design in an Exhibition Called *In the Books*

As another intense election approached, graphic design faculty challenged senior capstone students to think topically and interdisciplinarily by connecting their graphic design studies to the election season. These future graphic designers were asked to take a closer look at what makes up a well-crafted political campaign—the message, the tone, the visual language. Students were then prompted to navigate the complex task of creating a political campaign through the literary experience—a process that builds understanding of perspective, empathy, and good storytelling. Designers can use literary experiences to tell an effective story through design. This requires insight into human behaviors and the ability to foster connections between individuals and communities—in this case, candidates and their potential voters. Students used literary analysis to make human connections and build bridges of understanding, resulting in the ability to create more thoughtful solutions to design problems. This presentation examines *In the Books*, a collection of senior capstone projects of fantastical political campaigns utilizing characters from literature. Cobb and Selph share how they guide students through the creative process and explore their solutions and outcomes. Last, they discuss how students can utilize these human-centered skills in their design practice and portfolio.

Rachel Leah Cohn, Ball State University

Not a Video Class: 4D Foundations

Students entering into a 4D Foundations course commonly have a minimal understanding of what it means to study time-based practices. Additionally, they often have limited art experiences and awareness of their future career possibilities. These “gaps” create a great opportunity in the classroom to open up new dialogues about the evolving nature of technology, connections between daily production and consumption of culture, and conceptual development. Issues of ephemerality, documentation, storytelling, and collaboration are equally important to developing an artistic voice as are technical skills. While digital technologies did not exist for the Bauhaus, 4D Foundations represents an evolution of their methods towards interdisciplinarity and contemporary ways of working collaboratively. This presentation describes several successful outcomes from Cohn’s course that exemplify that approach. Drawing from her experience developing 4D curricula cross-culturally in Doha, Qatar, and Muncie, Indiana, Cohn presents assignments that incorporate digital and analog processes in layered outcomes, often done collaboratively. Moving back and forth between the familiar and the more uncomfortable allows students from different backgrounds and skill sets to feel confident at certain stages and push themselves through others. Digital technologies are demystified through their integration as tools in service of concept.

Jessica Collins, CreateAthon onCampus: Looking Back to Move Forward

see: Peyton Rowe

Paul Collins, Austin Peay State University

Distribution in the Time of Social Distancing

This presentation examines the range of trans-media strategies Collins has employed to make combinative artworks over the last three decades. Using the case study of a most recent body of painted, sewn, and constructed human-scale books, he presents a workflow that comprises drawing, photography, video, painting, tracing, and soft sculpture. These works, together called the *Night Books*, began as painted canvases in the most traditional sense, but found new relationships and material form as they became unstretched, sewn back-to-back, dyed, embroidered, collaged, and bound as human-scale books. The sequence of these pages led to video footage sequences, traced rotoscopic footage, and returned to the form of the book through zines and more large book plans. The journey from one discrete object to an ouroboros fugal process speaks as directly to the story of these books as the images on the pages. Collins has found that taking works from one media flow through another's offers each media a chance for clarification to the will of the story told and a chance to shake free of default gestures and material clichés.

Nicole Condon-Shih, Cleveland Institute of Art

A Drawing of a Drawing of a Drawing

The new paradigm in foundation education aims to build technical skills and techniques in tandem with critical thinking, research, and conceptual proficiencies. Analog and digital making fluidly cross and context is at the core of decision making. Boundaries of relatively similar and expected projects should be expanded, while still meeting benchmarks of often traditional assessment models. This presentation outlines a multistep (three- to four-week) project in an introductory Drawing 1 foundation course. Key learning objectives include the introduction of linear and atmospheric perspective, studies and research of interior spaces, exploration of neighboring campus resources in an innovation center, practice of communication and collaborative skills, and the expansion of conceptual notions of what drawing is or can be. Through observational sketchbook studies, collaborative multimedia wall drawings, analog and digital explorations, and community presentations, students ultimately make and reflect upon a *drawing of a drawing of a drawing*.

Andréia Paulina Costa, UNICAMP–Art Institute, Brazil; Fundação de Amparo a Pesquisa do Estado de São Paulo (FAPESP)

Poetics in Transit: A Production of Brazilian Women Artists during the Artistic Exile

This presentation thinks about the transits of Brazilian women artists during the practice of artistic exile between 1968–1974, during the Brazilian dictatorship, and how these displacements were incorporated into the production of their poetics. Artists include the Italian nationalized Brazilian Anna Maria Maiolino, who went into exile in New York with her partner Rubens Gerchman in 1968 and, in 1971, received a scholarship from the Pratt Institute (NY); Regina Vater, who in 1972 received the Prêmio Viagem ao Exterior, from the National Salon of Fine Arts (Salão Nacional de Belas Artes) and took up residence in New York; and Iole de Freitas who, together with Antonio Dias, her partner, moved to Milan in 1970, as a designer for Olivetti. During the period of the permanence of these places, these artists produced works such as Maiolino's *Mapas Mentais* (1971), *Fotopoemação* (1973–2001), Iole de Freitas's *Light*

Work (1972), *Glass Pieces*, *Life Slices* (1975), and *Series Nós* (1973), and *Mulher em Nós* (1973) by Regina Vater, in which they explore the subtleties of women's daily life through photographs, self-portraits, videos, and drawings, highlight gender issues, and problematize the displacement situations experienced during their period of staying abroad.

Jennifer E. Courts, The University of Southern Mississippi

Media and Meaning in 15th-Century Franco-Flemish Passion Images

Although not an exact facsimile of the *Zaragoza Passion* (c. 1410), a tapestry associated with the Valois princes, the Turin *Passion of Christ* (c. 1470), completed by Hans Memling for Tommaso Portinari and Maria Baroncelli, shares the compositional strategy of placing narrative scenes of Christ's Passion within architectural enclosures. Tapestries and panel paintings such as these examples, although visually similar, are quite different in scale, materials, and—importantly—audience. In this paper, Courts argues that the *Passion of Christ* demonstrates merchant class emulation of Valois visual culture through the developing medium of oil on panel. Media switching, such as from tapestry to painting, highlights the shifting values expressed through art as the audience expanded to include those of merchant class background. The architectural spaces in the *Zaragoza Passion* allowed for princely definition of political power through visual control over the Holy Land; however, Memling's painting functioned differently by inserting the family as witnesses to the Passion. The painting not only displays their knowledge of biblical events, but also their awareness of contemporary lay devotional movements that encouraged participants to use meditation as a means to project themselves into the biblical past and participate in the life of Christ.

Vanessa Cruz, University of North Florida

Pixel Paper: Transitioning to a Digital Sketchbook

Sketching is a way of being able to visually communicate the thoughts and ideas in one's mind; quickly and efficiently. Many Graphic Design students are lost without the use of a computer in front of them, yet it is vital for them to be trained in the analog use of a pencil or pen. A simple sketch can speak volumes and can be a more effective tool when brainstorming. However, the advantages of using a tablet as a sketchbook can transform the way a student thinks and creates: editing, color variations, etc., are much easier to modify when digitized. This paper discusses the importance of sketching, how to incorporate traditional sketches into a digital sketchbook, as well as successful strategies to teach sketching to Graphic Design students.

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

Too Small to Fail: Rick Lowe, Theaster Gates, and the Scale of Art and Change

This paper examines the scope, structure, and impact of two socially engaged art projects designed to physically transform urban neighborhoods and enlist the direct participation of their residents. Since 1993, artist Rick Lowe has used *Project Row Houses* to refashion Houston's impoverished Northern Third Ward block-by-block, providing space for artists-in-residence, housing for low-income families, and services for single mothers in a roughly seventy-building complex. Inspired in part by Lowe's example, artist Theaster Gates began acquiring buildings on Chicago's South Side in 2006 for his *Dorchester Projects*; he eventually established the nonprofit Rebuild Foundation to spur economic redevelopment and support

cultural programming rooted in the African American experience. While both projects have been championed by some as exemplifying best practices—and have received plaudits in the mainstream press—both have also been occasional targets of criticism, protest, and even scandal. Ultimately, both Lowe and Gates have had to wrestle with questions of scale: How much sustainable real-world change can contemporary art catalyze? And what happens when an artist with subversive intentions becomes an ambassador for large institutions defined by privilege and whiteness?

Caroline Culp, Stanford University

“From Sargent to Copley: Continuities and Crossings in Time”

John Singleton Copley was labeled America’s first “Old Master” as early as the 1820s. Only recently, however, Jennifer Roberts’s work significantly reframed Copley’s oeuvre within a transatlantic perspective. By asking new questions about Copley’s legacy and influence within the history of American art, this paper extends Roberts’s arguments to understand Copley’s hyperreal portraits as connecting not only transatlantically distant spaces, but also generations of Americans made distant by time. Culp examines the significance of John Singer Sargent’s Gilded Age borrowings from Copley’s colonial-era portraits through a central case study: an 1899 commission in which Sargent was asked to paint a pendant painting, or companion piece, for a group portrait then already over a century old, Copley’s *The Sitwell Children* (1787). Sargent’s matching *George Sitwell, Lady Ida Sitwell and Family* (1900) mirrors the scale, palette, and figural composition of Copley’s original family group. This paper explores the Sitwell commission to show how Copley’s works shaped notions of nationalism and the transatlantic long after the 18th century. Culp argues that in the decades surrounding 1900, Sargent’s works borrowed from Copley’s in order to disseminate distinct ideas about familial perpetuity and the cultural power of history, assuaging fears about a rapidly changing present.

Jonathan Cumberland, The University of Alabama

In-Focus: Enabling Creative Freedom within Specific Parameters

There is a luxury to student design projects in academia that allows one to elude many requests and restrictions set out by clients. Well, almost.... As professors, we have complete autonomy to create projects for our students as we see fit. We establish opportunities for creative freedom and, at the same time, specific parameters that are non-negotiable. But how do we assess the merit of our assignments? More important, how does the work produced in our classes benefit our students in regard to gaining employment? Cumberland has wrestled back and forth with what he feels is the proper balance between allowing for creative freedom and upholding stringent parameters within projects. To that end, he shares an array of projects from his branding, package design, and web design classes that explore this balance. Furthermore, he expounds on how his assignments have prepared students for discussing their work and process to potential employers. It is this ability that builds equity into design, our students, and our profession.

Lucy Curzon, The University of Alabama

Representing Violence: Laura Knight’s *The Nuremberg Trial* (1946)

In 1940, Laura Knight was asked by the War Artists Advisory Committee (WAAC) to document Britain's war effort. Her WAAC commissions include her famous portrait, *Ruby Loftus Screwing a Breech Ring* (1942). The image that best encapsulates war's devastation, however, seems to be one of Knight's least studied—her depiction of the first Nuremberg tribunal. Here she pairs the violence of Nazism, embodied in the figures of Hermann Göring and his co-defendants, with physical destruction, suggested by burning buildings looming behind them. Knight's *The Nuremberg Trial* (1946) provides context for examining different ways violence is visualized with regard to modern war, particularly women's experiences of it. As Ingrid Sharp (2014 and 2011) and Claudia Siebrecht (2020 and 2014) argue, women artists were more limited than their male counterparts in the visual languages they could employ to express trauma. Indeed, because women were officially noncombatants, government bodies like the WAAC were reluctant to acknowledge their experiences of violence at all. As such, women artists often used oblique forms of expression to document suffering or death. Supported by evidence from Knight's archive, this paper examines *The Nuremberg Trial* in order to highlight the complexity of gender's relationship to representations of wartime violence.

Jim Daichendt, Point Loma Nazarene University
Skateboarding Is Not a Crime

A number of cities and towns in the 1990s banned skateboarding in public areas because the activity was often associated with vandalized walls and damaged property. However, the punk rock aspects to skating were Daichendt's introduction to a counterculture activity that formed his early interests in the visual arts. From choosing the right board and reimagining the landscape to the customization process of clothing, ramps, and gear—the skills and aesthetic refinement of this form of street culture are among the most important aspects of Daichendt's education in the arts. Themes include resilience, individual expression, identity formation through graphics, and the utilization of resources in creative ways. Several decades later these interests have also matured into curated art exhibitions and several peer-reviewed publications. Skateboarding may not be a crime, but it is a form of art education that changed his life.

Andrew Davies, Virginia Commonwealth University
A Gamified Approach to Teaching Typography

Over the past decade, gamification as a pedagogical approach has enjoyed a lot of attention from K-12 educators and even from some in higher education. But there doesn't seem to be as much mention, in the academic literature or elsewhere, of how it could be applied to design education. This is a missed opportunity, as the power of game-inspired teaching to develop mastery, increase engagement, and excite creativity would be perfectly suited for design classrooms. This is particularly the case for the situation Davies finds himself in: teaching Typography to unmotivated learners. This presentation outlines how he has infused game-based activities to teach a *Fundamentals of Typography* class at Virginia Commonwealth University. By creating competitive and collaborative games around the course material and implementing game-mechanics like side quests and themed badges, Davies has turned Illustration students, who initially have no interest in anything related to Graphic Design, into self-described Type enthusiasts. In the process, he makes a case for more design educators to

use similar strategies in their classrooms, even if they are not teaching to a room full of skeptics.

Tatiane De Oliveira Elias, UFSM

Brazilian Contemporary Art and Public Space in the Age of the Resistance

This paper describes Brazilian contemporary art in urban spaces and how Brazilian artists used public space performance art to promote art, create political spaces, and break with the boundaries of their society. They brought art into the periphery—slums, landfills, samba schools—and transmitted a political and social message, playing an important role in gearing art towards the social. Inspired by guerilla movements, many artists became interested in utilizing urban space, bringing art to the streets. They used this space to convey their political message through irony and allegory. Moreover, they committed to radical experiences in their works and saw the body as an important element of art. In this context, their art could be viewed as an alternative to fighting in the urban culture scene. The artists intervene in the urban area, while strategies of urban guerillas are integrated into arts. They intentionally extended their work into public, particularly urban, areas and instrumentalized the public for their arts. This paper shows the importance of urban space culture and the creation of a new form of art in Brazil as well as how politics have influenced Brazilian artists.

Victoria DeBlasio, Florida State University

Parts and Wholes: Steve Schapiro and the Formation of Critical Intimacy

Steve Schapiro's photograph *Martin Luther King Jr.'s Motel Room Hours After He Was Shot, Memphis, Tennessee, 1968* displays public and private identity. Within scholarship on Schapiro's documentations of the Civil Rights Movement, scholars analyze his photographs of resistance from both sides of the sociopolitical divide. The photograph represents an intimate view of Dr. King's life, devoid of physical human presence. Schapiro constructs an alternative portrait of Dr. King via emphasis on signifiers of body and activity. Schapiro's photograph creates discourse relational to representations of private and public, negotiating constructions of social identity. DeBlasio addresses the photograph's impact on historical consciousness, developing a new form of critical intimacy and cultural memory. Through application of critical phenomenology, she argues that viewers confront domestic daily activity as the room is documented within a pause in which the goal was to return at end of day. The indexicality of the signifiers can and should be reinterpreted not just as forms of memorialization, but as participants in systems of ordered communication establishing new forms of cultural memory. This new form privileges the private over the public, a democratized eyewitness account into daily life forming intimacy between viewer and figure.

Brent Dedas, Parenting, Happiness, and Playing the Long Game in Academia

see: Meena Khalili

Meaghan Dee, Virginia Tech

Wallace Santos-Lages, Virginia Tech

Out of This World: An Interdisciplinary Team of Students Creates AR Spacesuit Designs for NASA

In 2019, Virginia Tech was selected to be one of 12 teams to compete on-site at NASA's Johnson Space Center in Houston as part of their S.U.I.T.S. challenge (Spacesuit User Interface Technologies for Students). The team included students from graphic design, creative technologies, engineering, and computer science. They worked together to design a spacesuit information display within an AR (Augmented Reality) environment using Microsoft HoloLens. The intention of the display is to aid astronauts in performing spacewalk tasks. Dee and Santos-Lages explain their process for developing this project and what their team learned about UI/UX for AR environments. In 2020, Virginia Tech was once again accepted to compete on-site, but due to the pandemic they had to pivot to a virtual solution. While the lessons they learned in 2020 were quite different than the year before, the presenters share both the joys and the challenges of this experience.

Macarena Deij Prado, University of Florida

Visual Records and Material Objects: Representation and Preservation of the Ephemeral Act of Dressing Processional Images in Cusco's Corpus Christi

The dressing of statues and parish representatives in similar clothing for Corpus Christi processions in Cusco, Peru, provides critical insights into the survival of Inka identity from the 17th century to the present. Using the procession of Saint Christopher in Corpus Christi's celebrations as a case study, this paper explores the challenges that institutions face in their attempts to preserve the ephemeral action of dressing statues in processions. Visual records (paintings, photographs, and film documentaries) are analyzed as archival forms through which the ephemeral action can be interpreted, while church, museum, and private photographic archives are acknowledged as the institutional archive that mediates the perception of the ephemeral. How can the embodied gesture of dressing the statue and the carriers alike outlive the institutional archive as the visual records of this ephemera move from one place to another? Where are the clothes themselves used in this action, Andean textiles, left in this discourse? Both the ephemeral ritual action of dressing carriers and statue alike, as much as the acts of documenting and preserving this ephemera, are critical to understand the ways in which Andean religious festivals made meaning in the past and today.

Annie Dell'Aria, Miami University

Moving Murals: Contemporary Urban Murals, Ephemerality, and the Digital City

Mural painting has become synonymous with hip urban neighborhoods. Melding the aesthetics of street art with the bold figural forms of advertising, these forms sprawl across former industrial buildings, face abandoned lots and car parks, and become hotspots for Instagram. As they beautify urban space and even produce a new sense of place, they are also marked by their ephemerality: buildings are bulldozed and lots developed in the wake of urban transformation that urban mural programs promote and projection-mapped moving images reimagine their forms. This paper examines the ephemerality of contemporary urban murals through two lenses: their intentionally impermanent position within the urban landscape and their transformation through the public projection. Projection-mapped spectacles, known mostly for transforming three-dimensional architectural surfaces, increasingly animate new urban murals in events like light festivals, producing new possibilities for murals to speak in new ways. This paper argues that public murals are increasingly ephemeral and heavily

mediated, not only through this transformation through light but also in how their forms lend themselves to photographic dissemination through social media. Urban surfaces become images for digital dissemination and new forms of placemaking.

Nadia DelMedico, The University of Alabama

Eras of Iconography in Manuel Hughes's "Arkansas Memories" Series

The Paul R. Jones Collection of American Art held at the University of Alabama is one of the nation's largest collections of 20th-century African American art. The collection holds two untitled works by Manuel Hughes (b. 1938), an African American artist who came of age during the Civil Rights Movement. These two paintings belong to the artist's larger "Arkansas Memories" series, which reflects his youth in the segregated South. This series of still life paintings, unified by their flat, orange backgrounds, features a collection of historical objects, including doll heads, figurines, and masks. These objects from his childhood, including the two caricaturized masks or doll heads depicted in *Untitled* and *Untitled* (2004), reproduce historically racist iconographies and characterizations, symbolizing the continued discrimination that African Americans face today. This paper explores the ways in which Hughes, like many other African American artists, reclaimed images from the Antebellum, Reconstruction, and Civil Rights eras to create images that reflect contemporary sociopolitical issues, including the construction and perception of race, objectification and infantilization of African Americans, and forced performativity.

Jenevieve DeLosSantos, Rutgers University

Language, Equity, and the Art History Classroom

Chiaroscuro. Trompe l'oeil. Poussinism. The language of art history is famously filled with technical terms, as well as names, locations, and titles in multiple languages. Even at the survey level, the discipline can be a linguistic nightmare to students, especially international populations and those with accessibility needs. Art History's parlance is exclusionary; it privileges students with an education in certain (European) foreign languages or "culture" broadly defined. Without that prior training, language becomes an impediment to learning: students miss crucial thematic concepts as they struggle with vocabulary. Furthermore, our methods of assessment rely on students' ability to demonstrate mastery through the written word, even as we proclaim the visual as most important. In essence, we ask students to code-switch, swapping their vernacular language, often tied to ethnic and class identity, for both learned academic vocabulary and our idiosyncratic terminology. This paper explores the ethical dimensions of both teaching art historical language and grading art historical writing. DeLosSantos argues that the field would benefit from transparency in this process where our terminology is concerned, and she discusses how developing new rubrics, altering our grading commentary, and employing alternate writing and creative assignments allow us to strive for a more equitable field.

Anna Dempsey, University of Massachusetts Dartmouth

Una's Becoming/Unbecoming: A Transfeminist Investigation into Comic Art, Language, and Gender Politics

On the cover of Una's 2016 *Becoming/Unbecoming*, a little girl in a bright red dress holds a balloon and floats above a gray, leafless, bare landscape. Rather than speak, the girl holds a wordless word cloud—a soundless space—that beckons us to open this comic/graphic novel. Inside, we see a series of visually spare, almost colorless drawings that are interwoven with multiple textual forms and spatial layouts that depict a young girl's sexual abuse and subsequent "slut shaming." Dempsey analyzes Una's spare graphic forms through a transfeminist frame. The artist's refusal to conform to the conventional graphic novel format (soundless word clouds, genderless forms) underscores her challenge to comic book norms and to gender politics. Initially, the young girl's red-garbed de-corporealized form suggests a gaping wound, a wound for which she has no words and for which there can be no text. By the end of *Becoming/Unbecoming*, the protagonist reclaims the color red. The young person clothes herself in it on her wedding day—to re-claim her story, her childhood, her body, and her voice. By upending artistic and gender conventions, Una transforms a traumatized girl into an embodied individual.

Wendy DesChene, Auburn University

DIY Counter Deception

Under the guise of the word "Art," communities can be intimidated by messages of change. Yet artists can be uniquely adapted to using their creativity and aesthetic tools to garner the attention a message may need to cut through the noise of misinformation and complacency our contemporary life is steeped in. Tricksters in the arts are as historic as painting techniques. Using sleight of hand, misdirection, the unexpected, humor, and fakery, this paper explores this artist's techniques employed to engage communities in conversations ranging from feminism to the general disorientation that shapes contemporary life. How can tactical media and counter-deception be utilized with love?

Dylan DeWitt, University of Arkansas School of Art

The Omnivore's Lemma

Trained as a student in drawing and painting from observation, DeWitt became interested in the perceptual states those who draw and paint experience, and his work expanded into non-traditional forms by trying to evoke heightened perceptual states in viewers. His practice now draws upon a constellation of techniques and questions native to painting, sculpture, photography, printmaking, and site-specific installation—not to mention ideas borrowed from art-adjacent fields such as architecture, music, philosophy, and mathematics. However, DeWitt prefers to define his work not in terms of any of those disciplines, but instead by the experiences his works create. He shares how his work marshals heterogeneous methods to address a consistent set of concerns, and how questions arising from within dissimilar traditions can be intertwined to create a coherent body of work. This presentation also considers practical concerns of working in various media simultaneously, details challenges of pursuing a career as an artist without a discipline, and examines the advantages and disadvantages of maintaining an interdisciplinary practice within a largely disciplinary academic structure.

Joelle Dietrick, Davidson College

Tally Saves the Internet

During the COVID-19 quarantine, we spend more time online. This paper presents Tally, a web browser extension that reveals the internet's invisible structures as productive spaces for artistic interventions. As Klein and D'Agnoio describe in their 2020 book *Data Feminism* from MIT Press, if data is the new oil, those people who profit from this resource are thrilled while the rest of us range from indifferent to terrified. To be launched fall 2020, Tally offers its audience an alternative: it transforms advertising data into a multiplayer game that blocks data trackers. Once installed, a friendly pink blob named Tally lives in the corner of your screen and warns you when companies translate your human experiences into free behavioral data. When Tally encounters "product monsters" (online trackers and their product marketing categories), you can capture them in a turn-based battle (e.g., "Pokémon style"), converting the game into a progressive tracker blocker, where you earn the right to be let alone through this playful experience. Supported by awards from UC Berkeley's Center for Long-Term Cybersecurity and North Carolina State University's Immersive Scholar program, Tally offers live data visualizations that elevate emotion and embodiment as a way to examine power.

Agustín Díez Fischer, Espigas (Tarea-IIPC, UNSAM)

From the Theater to Streets: Leopoldo Maler's Postdramatic Performance

In 2004, Argentine artist Leopoldo Maler organized the performance piece *Metrobolismo* in San Juan, Puerto Rico. On a sunny afternoon, 150 civilians in white, red, and yellow cars drove through the city according to directions given via radio by the artist. With this work, Maler built on his well-known approach to theatrical performance—which he practiced in 1960s and '70s Buenos Aires and London—by translating it into a public event. In *Metrobolismo*, the citizens were the actors and the city the scenario. Starting with the concept of postdramatic theater as theorized by Hans-Thies Lehmann, this paper analyzes Leopoldo Maler's experimental performance projects of the 1960s and '70s as a lens through which to examine his later urban interventions. Díez Fischer proposes that Maler, in a context characterized by the Vietnam War and numerous revolutionary movements throughout Latin America, used the theater as a testing ground for how the body could be implemented in the public sphere. With the stage and the city, the artist investigated the relationships between humanity and technology, body and nature, and actors and spectators. By doing so, Maler created an interpersonal method to rethink the political possibilities of experimental performance.

Jason Dilworth, State University of New York at Fredonia

"Rewilding" Undergraduate Design Education

Dilworth presents ten years of personal experience developing projects and curriculum meant to introduce students to ecological thinking. The Anthropocene, as an idea, is simultaneously catastrophic and benign and not without controversy. In the history and the construction of the word we see the framework that brought about the calamity, a human-centered myopia. The complexity of creating curriculum for a new epoch requires systemic collaboration, humility, and a willingness to admit to one's mistakes. For the visual arts we must step back, rethink, and "rewild" the foundations of the undergraduate education. This presentation focuses on Dilworth's experiences developing methodologies and programs for place-based experiential education, selecting new text for ecoliterate art and design studies, and the obstacles that he has encountered.

Jane Dini, Brooklyn Museum

Fade to White: The Working Relationship of John Singer Sargent and Thomas McKeller

In Boston from 1917 to 1922, Thomas E. McKeller (1888–1962), a working-class African American, modeled for John Singer Sargent's (1856–1925) Greek gods in the murals at the Museum of Fine Arts, Boston (1921–1925) and posed for WWI Anglo-Saxon doughboys in the murals at Harvard University (1922). As hundreds of nude sketches document, Sargent's artistic practice extracted McKeller's features from the final designs, his color obscured under the artist's pasty bas-relief mural technique. This paper (excerpted from Dini's forthcoming book, *Unifying the Arts: John Singer Sargent's Boston Murals*, which is an extension of her doctoral research and dissertation, *Public Bodies: Form and Identity in the Work of John Singer Sargent* (UCSB, December 1998)) explores Sargent and McKeller's working relationship in order to describe a visual performance that parallels Boston's growing engagement in racial segregation. Dini focuses on three central ideas: McKeller's exceptional modeling talents, seen as a series of distinct performances, which were instrumental in Sargent's creative process; that these performances signal the importance of African Americans in the performing arts in the early 20th century; and, that Sargent's final designs, intended or not, underscore the complexity of racist ideology at work in the city's public institutions.

Lauren DiSalvo, Dixie State University

"Ungrading": Taking Away Grades to Focus on Learning

DiSalvo discusses "ungrading" in the classroom, which facilitates a focus on learning instead of grades. This is an approach that removes grades from the classroom, so far as possible, with students providing their own final grade instead. By removing grades, "ungrading" advocates a learning forward approach that emphasizes students' learning, improvements, and risk taking. This pedagogy encourages students to think about and implement extensive feedback on assignments which they reported making them feel relevant and seen, inspired to continue assignments, and self-reflective. In this presentation DiSalvo discusses how she laid the framework for this very different approach so students might understand why she was trying something so different. She then discusses how she created assignments to emphasize learning, how she approached giving comprehensive feedback, and how students formulated and reported their own grades. DiSalvo addresses the pros and cons that students voiced about this approach to grading, and she shares how she improved her own system of "ungrading" from her initial experience. Overall, DiSalvo is pleased with the "ungrading" system because of the ways in which students reported thinking more about learning than reaching a number grade.

Liz Donato, International Center for the Arts of the Americas (ICAA), the Museum of Fine Arts, Houston

A Series of Acts That Disappear: Exhibiting the Valparaíso School's "Ephemeral Architectures"

In the early 1950s, Argentine poet Godofredo Iommi and Chilean architect Alberto Cruz transformed the industrial port city of Valparaíso into ludic terrain, launching one of the most idiosyncratic pedagogical experiments in postwar architectural culture. Although generally not considered within a genealogy of performance art in Latin America, the so-called Valparaíso School incorporated ephemeral practices and embodied actions into its curriculum that nonetheless resonated with neo-avant-garde tendencies such as Happenings, peripatetic

actions, and participatory gestures. Documentation of these “ephemeral architectures” abounds in the School’s institutional archive, more so than conventional records of architecture’s enduring, obdurate materialities. Much of this archival material—photographic documentation of poetic actions, ephemeral structures erected during long-distance journeys, and games—has been central in key exhibitions of the School’s work and postwar experimental art and architecture. However, its seductive and potent imagery is often severed from any textual counterpart and thus further decontextualized in curatorial framings, at times leading to overdetermined readings of its project and politics, particularly during the dictatorship (1973–1990). This paper addresses the challenges of exhibiting performance documentation in the case of this particular history and suggests ways to grapple productively with its ambiguities while also forwarding a critical reading of the School’s institutional archive.

Yuxiang Dong, Virginia Commonwealth University

Pi Cun: A Case Study of Placemaking of Migrant Workers in Beijing

Though migrant workers significantly contributed to the urban development in Beijing in recent decades, the rural household registration prevents them from having the same civil rights as native Beijingers. This presentation focuses on the New Worker Art Troupe, a self-organized group of migrant workers, activists, and artists based in Pi Cun, an urban fringe village and a “home” for many migrant workers. Through examining the group’s social and artistic practices—including the Culture and Art Museum of Migrant Workers, the annual Spring Festival Gala for Migrant Workers, Laborers’ College, Tongxinhuhui—a social enterprise, among others, Dong argues how these practices are fused into the (anti-)discourse, addressing migrant workers’ common concerns of civil rights in the city, how their practices open new forms of placemaking of migrant workers in an urban-rural fringe zone, and discusses the (im)possibilities of the new worker aesthetics to update political agendas in post-socialist China.

Rhonda Donovan, University of South Florida

Tensions, Pockets, and Attachments

Donovan’s sculpted paintings express the impact of disrepair, which leads the viewer to find possibilities of restoration. Within abstraction, the work maps memories of human interaction and complex outcomes. From a gentle comment to a momentous loss, memories leave traces which can be difficult to discard. These exchanges can often build into strain, depending upon each person’s frame of reference from family or other personal encounters. Therefore, Donovan uses various fabrics, paint, thread, and other materials to interpret diverse experiences into gestures of movement, symbols of strength, and contradictions of the tenuous. The additive and subtractive marks can trace action and reference specific occurrences between individuals, which have yielded joyous or disastrous results. Physicality from layered fabrics, heavily stitched edges, or thick paint can be cues of a sturdy support, in sharp contrast with small overlapping areas, which are delicately sewn together and have the prospect of falling apart. The initial gesture charts a starting point for each artwork, with intentional line, form, and the fragments of actual damage. These marks build alongside unexpected results when paint may appear as deterioration, prompting a mend, and scars to be re-presented as beautiful in balance with other formal elements.

Christine Doyle, Artemisia in the Era of #MeToo
see: Olivia Gruber Florek

Haley Drake, University of Kentucky

Touch Sanitation: Mierle Laderman Ukeles's Ecofeminist Approach to the Abjection of Maintenance

In Mierle Laderman Ukeles's *Touch Sanitation Performance* (1979–1980), the artist shook the hands of over 10,000 trash collectors from the New York City Sanitation Department. As a self-proclaimed “maintenance artist,” she created a correlation between the domestic maintenance work of archetypal mothers and the public maintenance work of waste management crews, empowering the connection between the two marginalized groups. In order to further analyze Ukeles's maintenance art, this paper investigates the general repugnance toward sanitation work with the application of Julia Kristeva's “Powers of Horror,” William Rathje's theories of garbology, and ecofeminist theory. This analysis finds that the “out of sight, out of mind” mentality of consumerist culture, which has caused the exhaustion of resources and overabundance of landfill waste, operates under a similar fear of abjection that has pushed women's work and livelihood into the private sphere and out of the sphere of public recognition. Ultimately, Ukeles communicates that women and maintenance workers' shared marginalization can be traced to the societal fear of an abject return of once repressed bodies, while asking that we recognize their management of post-consumer waste as an integral deferment of the negative effects of hypercommercialism on the world's ecological state.

Megan Driscoll, University of Richmond

Tactics: Art and Publicity on the Internet

The debate over public art and activism on the internet often lapses into the false binary of techno-utopianism vs. techno-pessimism: Is the internet a radically democratic public sphere, or is all online activity absorbed by communicative capitalism? However, in the early days of the internet many artists actually navigated between these positions, building activist practices that both deployed and critiqued the new communication pathways offered by the network. In this presentation, Driscoll examines the field of tactical media, which in the 1990s began to integrate computer networks into an ongoing exploration of how platforms like radio and television can be used to reach new publics. Her discussion focuses on the artist group ^{®™}ark, predecessors of the Yes Men, who combined performance and net art to parody the way information circulates online and thus lay bare the powerful interests that benefit from this circulation. By using the internet's publicity platforms to examine the power relations that shape those platforms, ^{®™}ark's practice conjured into being a public that was formed not across the mythic horizon of digital democracy but in the spaces of critical distance produced by the continuous process of reflexive critique.

Meredith Drum, Virginia Tech

Monument Public Address System

This paper centers on Drum's work-in-progress *Monument Public Address System*. This site-specific project is a mobile augmented reality app that superimposes audio and visual narratives of justice and liberation onto existing Confederate monuments. Excerpts from

interviews with social-justice activists, historians, artists, sociologists, educators, students, and neighborhood residents, the narratives offer analysis of the symbolic violence of Confederate monuments in relation to ongoing systemic racism. Some of the narratives also describe potential liberatory sculptural works that could occupy the vacated public sites. The project is intended to serve as a library of declarations of America's racist history and present, as well as enunciations of anti-racist visions for its future. The recent successes of the Black Lives Matter movement in removing Confederate monuments in the wake of the murder of George Floyd make clear the urgency of narrative and public address as part of a project for justice; Drum hopes *Monument Public Address System* will contribute to this momentum.

Evin Dubois, Paducah School of Art and Design at West Kentucky Community and Technical College

The Category Is ...: A Shifting Theme, Wearable Prompts, and the Exhausted Body at the Center of it All

Creeping in and out of fashionable conversations, the body has become a dominant subject matter both within fashion and artistic fields to organize and embrace a number of thematic explorations. The so-called "wearable" is an opportunity for the body to become a performative site of adornment that exploits the wear and tear reality of skin to object contact. By expanding on these practices, this confrontation starts by parsing out its influences from the New Jewelers and Arte Povera, while highlighting specific tactics taken advantage of within Act Up/Aids Activism, The Feminist Movement, and the current day Met Gala. This thematic dissection of professional and student work further questions the elements of materiality, craft, and presentation, along with the shifting elements of constructing and performing identity. These interventions become opportunities for the creation of ephemeral relics, photographed personas, and the development of long-lasting responses to the shifting nature of portraiture. Within clothing alterations, COVID-19 protective gear, and costume feathers, we capture the potential of these gestures and the exhausted body that prompts and positions their potential.

Michael Duffy, East Carolina University

Camera Hunting in the African Wilds: Carl Schillings, Arthur Dugmore, and the Emergence of Non-Consumptive Wildlife Uses

Between 1898 and 1904, two experienced hunters, Edward North Buxton and Carl Schillings, expanded their use of photography while leading traditional safaris into a region of East Africa from modern-day Somalia to Tanzania. Schiller, a German wildlife enthusiast, looked to the work of the English conservationist Buxton as a role model. Both called for the protection of African wildlife species threatened with extinction. Schillings, working with a large format camera and heavy glass dry plates, set the standard for telephoto imagery and flash photography of wildlife, as big game species lived by day and hunted at night. Schillings and his American follower, photographer Arthur Dugmore, identified as naturalists and sportsmen. They represented wildlife photography as a sport on a par with hunting with a rifle. Their own self-portraits included photographic equipment, and they argued that their wildlife photography was more difficult and rewarding than traditional hunting, due to the physical closeness to their subject required to capture their image in its habitat. Their photography promoted a new understanding of regional wildlife species through photos and zoological

gardens. This non-consumptive approach excluded killing and aggressively capturing wild animals and became an important aspect of wildlife tourism in the 20th century.

Jonathan Durham, Auburn University

Just Make Cookies: The Materiality of a Cover Up

This presentation discusses work inspired by interviews Durham conducted with environmental activists. The sculpture *Just Make Cookies* (2019) came out of an email exchange he had with a Tulsa, OK, resident who suspected that a nearby petrochemical refinery was illegally venting toxic gases into his neighborhood, a historically poorer area of the city. In a phone exchange the Oklahoma man recounts, “I called the refinery after midnight one night because the smell was so bad it woke me up with a headache. The guy at the refinery actually said, ‘Oh just bake some cookies and you won’t even notice it.’” In Durham’s sculpture, a 400-pound tractor trailer 5th wheel, once covered in lithium grease, has been outfitted with a custom propane burner that warms the cast iron top plate hot enough to slowly bake an enormous chocolate chip cookie. The smell of the cookie is overwhelming, easily filling a 10,000-square-foot industrial warehouse, but an odor of charring grease residue is still detectable. While this work is by no means illustrative of actual events, it does set in motion a new material reality and olfactory event inspired by an otherwise ephemeral verbal exchange.

Corey Dzenko, Monmouth University

Notes from the Secretarial Pool: Sheryl Oring’s I Wish to Say

Since 2004 social practice artist Sheryl Oring has traveled with her portable office for her project *I Wish to Say*. She invites members of the public to dictate postcards to the U.S. president while she types their concerns verbatim. During election seasons, she opens her invitation so that participants may write to any presidential candidate. By using carbon paper, Oring makes two copies of the postcards; she mails originals to the White House or candidates’ campaign headquarters, while she archives and exhibits the copies. At times she operates as the sole typist in her office, dressed in patriotic red, white, and blue as a 1960s secretary. At other times she oversees a pool of similarly styled typists. As a participant observer, Dzenko examines how Oring’s performative project activates members of various publics. She draws her conclusions from her experience as a repeat secretary in Oring’s typing pool, as host to *I Wish to Say* at her home institution during the 2016 election season, and as an art history professor who teaches about Oring’s work. Thus, Dzenko can attest to how *I Wish to Say* creates spaces for many types of direct interactions, fostering ongoing social and political change.

Mary D. Edwards, Pratt Institute

Reflections on Salvador Dalí’s Metamorphosis of Narcissus

The Greco-Roman myth of Narcissus falling in love with himself upon seeing himself mirrored in a pool of water is recounted in full by Ovid in his *Metamorphoses*. Dalí’s interpretation of the demigod’s self-infatuation that led to his transformation into a flower was informed not just by Ovid’s text but by a poem written by the surrealist painter himself. This paper offers new thoughts on the painting’s meaning by considering the impact on it of texts and images not connected with it previously. These include poems by Edward James, who visited Dalí while the

painter was creating the *Metamorphosis of Narcissus* and who later purchased the painting, as well as pictorial works by Piero di Cosimo and Pavel Tchelitchew.

Tess Elliot, University of Oklahoma

One Woman Show

Elliot's work has always been driven by a desire to master the material world, as a way of asserting her power as an individual over "powers that be." Each piece or series has been created in response to conventional uses of images, objects, and technologies as a means of mass-media/popular-culture critical subversion. Her practice is founded in painting, sculpture, and photography, but has expanded, building over the years into installation, film, video games, 3D animation, code, virtual reality (VR), and augmented reality (AR). Her presentation discusses the trajectory of her work, focusing on the relationships between techniques, disciplines, and technologies, contrasting problematic cultural conventions with her alternate realities. Elliot's most recent work has used advanced emerging technologies of VR and AR to present utopic and dystopic futures. *Grass Flower Weed* is a series of AR apps that populate prairie grasses and wildflowers in any immediate environment, to spark interest in this diverse and endangered ecosystem. *BEZOZON* is a VR narrative experience and sculptural light installation presenting a future where humans reside, out of climate-catastrophe necessity, in sterile, solitary "space stations" operated exclusively by Blue Origin (Jeff Bezos's private space program) and Amazon 2.0: BEZOZON.

Travis English, Frostburg State University, Maryland

Gerhard Richter and the Mural, from Socialist Realism to Deutsche Bank

In 1961, Gerhard Richter escaped from East to West Germany, leaving a developing career as a mural painter in Dresden. Richter had trained at Dresden's Art Academy as a muralist, completing *The Joy of Life* in 1956, a commission for the German Hygiene Museum depicting strong and healthy figures dancing among factories and tractors so typical of Socialist murals of the 1950s. As a promising graduate, Richter subsequently worked on a number of mural commissions from the East German state. Despite these formative successes, Richter has subsequently disavowed his East German murals as works of no value to him or to art history. *The Joy of Life* was painted over in 1979, and Richter has refused to sanction its exposure. Despite Richter's denial of these early works, the mural as a form has occupied him throughout his career in the West, from his collaborations with Blinky Palermo to his mural-sized abstracts in public spaces. What does it mean for an artist who so vehemently denies ideological content to create large-scale public works? More broadly and with Richter's mural-scaled work as an interpretive framework, what role does the public mural play in the smooth, spectacularized space of late capitalist society?

Daniel Esquivia Zapata, Pontificia Universidad Javeriana de Bogotá

Transformed or Deformed: The Demythification of the Human Body in Figure Drawing Classes

Quite often ideas about our bodies are structured by different discourses and these discourses create myths that tell us what to look *for* and how to look *at* the human body. This is why Esquivia Zapata strongly believes that the demythification of the body is something that has to be central in pedagogical spaces that study the human body in any aspect. This demythification

is one of the key ideas Esquivia Zapata has in his pedagogical practice when he facilitates classes of figure drawing: what can be done to constantly demythify our bodies and the study of them without throwing away the study of the human anatomy and the power of its representation? How can we unpack, take apart, and problematize the biased cultural baggage that comes with our view of the body? How can we decolonize our sight? In this presentation Esquivia Zapata shares several of the key questions, perspectives, and exercises he developed in his figure drawing class to make the demythification of the human body a fundamental part of his classes, all through an exploration of concept of identity and the study of human anatomy.

Ariel Evans, The University of Texas

“The Darned Club of Gutsy Women”: JEB’s Archives and Her Audiences

In 1979, Joan E. Biren (JEB) assembled an archive of lesbian photographs along with her documentary project *Eye to Eye: Portraits of Lesbians* (1979). This archive—the touring slide lecture *Lesbian Images in Photography: 1850–1980* (1979–1985)—“read between the lines,” as JEB puts it, by conceptually framing historical and contemporary photographs as lesbian. Of the stances, clothes, and gestures that JEB read as queer, most important was the gaze: a form of egalitarian and intimate recognizing between photographer and sitter as well as between the sitter and her image’s viewers. This paper explores JEB’s pedagogy of the archive: her use of *Lesbian Images in Photography* (also known as *The Dyke Show*) as a collective exercise in looking, consciousness-raising, and identity formation. “How we present ourselves as strong women, as lesbian women,” JEB observed, “has to do with whom we are presenting ourselves to.” Tracing *The Dyke Show*’s evolution over its varied appearances in feminist bookstores and lesbian bars, photography workshops and conferences, Evans examines how JEB situated her archive in relation to audiences distinguished as lesbian, feminist, and/or photographers. In asking how JEB connected living audiences to a lesbian past, this paper considers the present JEB hoped to create.

Lauren Frances Evans, Samford University

Aims and Odds of the Artist/Parent/Academic Couple

The first time Evans left her daughter for more than 24 hours was to attend her first on-campus academic interview. Her husband had recently completed his MFA, and they were both working as adjuncts at different schools. They married during her final year of grad school, and, three years later, had their first kid during his. Beating the odds, Evans landed the job and they relocated, but it would be another year and a half, and too much credit card debt to admit, before he landed his. In this paper presentation Evans weaves in personal anecdotes with stories and accounts from other artist/academic families she has come to know through her work as the founder and facilitator of the Artist/Parent/Academic Network. Evans started the network as a way to connect with other folks navigating similar waters, which initially felt like such uncharted territory, but she has since been so encouraged by the others willing to share their stories on the matter. The challenges are abundantly clear, but if we don’t talk openly and think creatively about things like spousal hires, maternity leave, and kids on campus, we simply won’t know what the options/possibilities are.

Naomi J. Falk, University of South Carolina

Walking Your Life: Observing, Mapping, and Abstracting Data as Inspiration

How do we see ourselves and the trajectory of our lives? What holds our attention and what do we ignore? What do we value and how do we interpret it? Early in the semester, Falk and her students wander through these powerful questions. For the Walking Your Life project, they wander, consider routes, closely study the present, and reflect on personal history. As beginning sculpture students, they stroll, ponder, and observe, and then collect, analyze, and abstract ideas and data to visually map emotional, psychological, or analytical portraits of their lives. Falk's presentation will provide a project overview and include examples of exercises done in collaboration with professors and choreographers Tanya Wideman-Davis and Thaddeus Davis, eco-artist Ann Rosenthal, and students. It draws inspiration from Bill T. Jones's work "still/here" and Kristina Tippet's "Listening to the City" episode from "To the Best of Our Knowledge." In addition, works by artists like Dear Data, Nathalie Miebach, Fereshteh Toosi, and others, introduce beginning students to the power of personal narrative through movement, observation, abstraction, and empathy.

Callie Farmer, Fayetteville Technical Community College

This Is Pointless, Or Is It?

As an educator, Farmer hears all the time from non-majors, "why do I need to know any of this, and how will it help me?" She takes these questions with a positive light and explains to them that if they take out what they put in, they will see the relevance. She teaches a variety of studio courses and, over the years, teaching the foundations has become a passion. It has inspired her as an instructor to work on ways to connect with her students and keep them engaged. With Art majors, it is easy; with non-majors, it is a challenge. They need reassurance and support that this is not a waste of time. So how does Farmer support and reassure these students? Being aware of other majors and employment requirements helps her to talk to those students and make her class relevant. For example, Farmer had a plumbing student who thought the course was pointless. After many class discussions, this student realized that art classes help you visually see the ideas that support the verbal explanations. It also taught him how to draw enough to explain piping layouts to his future clients and fellow peers.

Eve Faulkes, West Virginia University

Fostering Diversity and Inclusion in Our Design for Social Impact Course

This presentation tells the story of the Fall 2019 semester of the senior Design for Social Impact course that combined a series of professional presentations, podcasts, vlogs, and article readings to prepare twelve students with empathic pre-conditioning prior to working with five very different communities. While this model allowed for student choices so that each had three experiences, they could opt to spend more of their time with one community that really captured their heart or skill set. We followed what we believed were best practices, from a presentation by Marc Rettig of FIT Associates on service design methods and active listening to Service Design Tools. Among the communities with whom we worked was a former coal camp that celebrates its integration of foreign born and Black miners (whose relationships continue to today), where we developed an interactive wall to help tell their stories. For a newly formed LGBTQA+ organization, we co-created a brand, event materials, templates, and a web site. A

participatory community paint-by-color-dot mural invited the Pride community, the NAACP, the Muslim student association, our homeless community, business community, and passers-by to paint together and share conversation and was our most moving success.

Elissa Ferguson, University of North Georgia

Puns, Language Games, and a Reexamination of Women's Roles in Ancient Egyptian Tomb Art

The pictographic nature of ancient Egyptian hieroglyphs creates a dialogue between word and image that necessitates a careful reading of both. This fact has long guided scholarly interpretations of wall art found in Egyptian tombs, and the texts and images of non-royal tombs from the New Kingdom have been studied with particular thoroughness. It is only in the past 70 years, however, that the role of women in these spaces received serious attention, and it was women scholars who led this charge. Using a careful study of visual puns and language games found in the wall art, a new and vital role was assigned to women in the tomb context: that of sexual stimulant and vessel of rebirth. These new interpretations have been embraced and propagated over the decades, transforming the way scholars read art and artifacts associated with women. However, these innovative and subtle interpretations overlooked or underutilized mortuary literature and historical contexts that call into question the validity and necessity of this erotic role. This presentation takes a historiographical look at the use of words in interpreting the meaning and function of women in Egyptian art and reexamines the presence of women in the tomb.

Trina Fernandez, Minneapolis College of Art and Design

Keeping Us Conformed: A Brief History of the Punk Zine

Zines have played an integral role in forming punk communities since their beginning. The DIY aesthetic of handmade fliers and fashion transferred nicely into zine form by sharing political ideas, theories, and sounds. Punk theory books commend the zine as a sign of resilience in the scene, but the research fails to show how the zine promotes a lack of diversity in race and gender in community. Punk has always cherished its progressive ideas from people left out of society, but the white hetero male masculinity displayed in punk keeps us conformed to these rigid rules. LGBTQI and Riot Grrl zines are prevalent in these histories; however, they are still filtered through a lens. Thinking of Dick Hebdige and his subcultural studies and Guy Debord's Situationist theory, Fernandez looks at the foundations of popular punk zines: *Punk*, *Maximum RocknRoll*, and *Slash* and their effects on the modern-day zine thought and aesthetic and how it has forced us to question our scene and identity. By looking at the history of the punk zine and highlighting the importance of diversity, Fernandez explores how we can stop being punk poseurs and become better community builders through zine practice.

Agnieszka Ficek, CUNY Graduate Center

A Human Cabinet of Curiosities: Narratives of Colonialism and Humanity in José Conrado Roza's *Portrait of the Dwarfs of Queen Marie I of Portugal* (1788)

In the mid-1780s, Princess Maria Francisca Benedita commissioned a portrait as a gift for her sister, Queen Marie I of Portugal. The portrait shows eight figures in a pyramidal composition. On a gilded carriage, a man looks over a couple holding hands, dressed in the finest 18th-century fashions. Below the carriage, an Amazonian warrior acts as a cupid, pointing a bow and

arrow at the happy couple. Beside him, four figures complete the pyramid: a man and a woman play the flute and tambourine, while another man and a boy with vitiligo stand ready to pull the nuptial carriage through the landscape. In the 1780s, the viceroys, generals, and captains of Brazil, Angola, and Mozambique sent native people to the Portuguese monarchs to form a veritable human “cabinet of curiosities” at the Portuguese court. What appears as a bizarre and unsettling group portrait, with subjects dressed in livery, most of them afflicted with dwarfism, is actually a much darker map of colonial trajectories. Roza’s nuptial masquerade allows us a glimpse into who was afforded humanity in the Portuguese Atlantic colonial world and speaks to how slavery played out as pantomime in the Queen’s personal circle.

Julia Finch, Morehead State University

Mentoring Undergraduate Art Historical Research in Rural Appalachia: Capitalizing on Proximity and Community Engagement

Much of the regional identity of Appalachia is tied to its isolation: geographically and culturally, the mountains form a barrier, and the region has been branded a cultural backwater. In the years that Finch has been teaching art history in eastern Kentucky, she has made a pedagogical shift to incorporate the arts of the region, to promote neglected local art collections, and to uncover opportunities for regional engagement through undergraduate research. She shares three ongoing undergraduate research projects that she conducted with students in the Department of Art and Design at Morehead State University. The first is a focus on folk art of the region and community engagement through research internships at the Kentucky Folk Art Center. The second project is a guided tour of a long-neglected collection of plaster casts from the Metropolitan Museum of Art currently located in the Camden-Carroll Library of Morehead State University. In the third project, student researchers are working with the Space Science Center to produce a planetarium show about medieval astronomy and visual culture.

Matthew Finn, William Paterson University

As Green As They Wanna Be: Utilizing Design Thinking and Problem-Solving To Address Sustainable Design Challenges

In 2014 Finn began teaching sustainable design by integrating the concept into a semester-long design project. The challenge is to make a product as sustainable as possible. Students rethink the idea of a package, the materials and inks used, and the ways in which consumers purchase and repurchase the product. The course is broken into two parts, a planning phase and a production phase. The planning phase consists of identifying a packaging/product design problem, mind mapping, store research, mood boards, customer persona boards, ideation sketching, and branding. The production phase starts with rapid prototyping and model building, then evolves into building the product/package and ends with a product photoshoot. The class has been taught as a standalone class and as a collaboration with an advanced marketing class. The course has been added to the curriculum at two different teaching institutions over the past six years and one project was selected by GD USA for the student package design awards contest in 2014. This presentation discusses the learning outcomes of a sustainable design course, elaborates on the course structure Finn developed, discusses course outcomes and shares student samples from the past six years.

Joshua Fisher, Arkansas Tech University

Children of the Cosmos: Finding Our Place in the Universe through the Art History Survey

The advantage of being an art historian is that our job is the search for context. Context is a series of concentric circles. So, if our classes become a dull routine, we can look for the context of the context, like an electron leaping to the next shell outward. In so doing, we break down not only spatiotemporal barriers, but also barriers between fields of study. We make a new case for the relevance of art, demonstrating how connected it is to history at all scales. We also shed light on the question of agency. Is the artist the sole creator of the work? Or does the patron play a greater role? Or the society? Or is it something more powerful, so all-encompassing as to be beyond the usual narrow scope of our inquiry? At a time when the crises we face are so manifold that not even the art historian is excused from a sense of social responsibility, we must all ask—for the sake of our own self-worth, if nothing else—about the place of art in the regeneration of life. The more difficult the challenge, the more exciting the job.

Olivia Fleming, University of Central Arkansas

Francis Bacon's Personal Suffering: *Triptych May–June 1973*

Fleming's research explores how Francis Bacon's *Triptych May–June 1973* (1973) visually and contextually serves as his most personal piece. Art historians cannot separate Bacon's biographical information from *Triptych May–June 1973* because of his personal trauma that specifically inspired the creation of this disturbing work. Raised during Ireland's revolutionary period and disowned by his homophobic, unloving parents at sixteen years old, Bacon embraced suffering. In fact, he believed despair forced people into taking greater risks. *Triptych May–June 1973* depicts the suicide of Bacon's partner, George Dyer, two days prior to his full-scale retrospective at the Grand Palais in Paris. *Triptych May–June 1973*, in addition to *In Memory of George Dyer* and *August 1972*, expresses Bacon's deep sorrow for the loss of George Dyer. His despair pushed him into reliving the traumatic memory of Dyer's suicide, for at least three years, in order to acutely recreate the painful details of his death and their relationship. Unlike his other paintings, these "black triptychs," dedicated to Dyer, demonstrate an exceptional narrative quality.

Margaret Fletcher, Auburn University

Creating a Persuasive Portfolio

A significant factor to being a successful designer and artist is the ability to parse through an incredible amount of information and discover interrelated themes. It is a skill unique to design culture and exists in the realm of design thinking and design knowledge. It is important for each designer to understand how they themselves think so that this design thinking can be demonstrated to others. A successful portfolio should demonstrate both how you think and how you work. Through your portfolio you are not only being evaluated on your formal work, you are also being evaluated on the design of your portfolio and how you've used this opportunity to frame your ideas. The designer needs to understand the complex design systems at work in a portfolio to be able to visually communicate the ideas that have formed and shaped the work they've completed. This session 1) defines and describes a variety of tools to engage students in visually and verbally representing their design ideas in the portfolio, and 2)

provides the framework for instructors to begin to establish parameters for design projects that enable students to think laterally about the visual representation of their ideas.

Olivia Gruber Florek, Delaware County Community College

Christine Doyle, University of South Carolina

Artemisia in the Era of #MeToo

This paper proposes a collaborative instruction method for teaching about Artemesia Gentileschi and #MeToo in art history classrooms. Artemesia was among the most successful Italian Baroque painters, but the artist is also well known as a survivor of sexual assault. In the era of #MeToo, Artemesia's personal history takes on a new urgency as survivors increasingly share their stories and college students learn about the tragic frequency with which sexual assault occurs on their campuses. Nevertheless, many art history professors are ill-prepared to discuss this topic. Team teaching with a member of your institution's counseling department is an effective strategy by which to relate Artemesia's Baroque painting practice to the concerns of the 21st century, while also familiarizing students with the facts surrounding sexual assault and resources available to survivors and allies. The counselor has extensive experience leading sessions on sexual assault awareness and bystander training, as well as engaging students in an empathy exercise that brings the reality of sexual assault into view. Incorporating these activities into your class session demonstrates to students your own commitment to #MeToo and provides them with a personal contact in the counseling department should they need further support.

Ann Ford, Virginia State University

Is It Okay?

We teach our students how to kern, track, scale images, design print publications, design packaging, and webpages, etc. It seems only natural that we teach ethical design behavior. One must consider: Is it okay to work for a tobacco company, Planned Parenthood, a cosmetics company that participates in animal testing, Nike? Is it okay to disregard your religious practices or your moral code? Is it okay to discriminate on the grounds of race, religion, sexual orientation, or gender? Is it okay to steal a photo, a design, or even the words from someone else, using them for your benefit? These are questions only the individual can answer. As design educators, it is essential not just to teach but also to instill ethical behavior from the beginning. Every assignment, paper, and project begins with a lecture on how the students are to show their ideas, their work, use their photos, and their own words. This session explores topics and concepts to reinforcing ethical behavior and what is okay.

Cynthia Fowler, Emmanuel College

The Women of the Design Workshop: Educating the General Public on Modern Art

During the first half of the 20th century, a wide range of efforts were made to educate the general public on the value of modern art, particularly by the creation and distribution of products with modern designs. Modern artist Ralph Pearson was dedicated to advancing modern art through the modernist hooked rugs that were produced by his Design Workshop. The Design Workshop also offered classes on modern art and design. This paper examines the educational efforts of the women associated with Pearson's Design Workshop toward an

appreciation for modern art and design. It focuses on Jean Chamblin, a writer, actress, craftsperson, and educator, who studied with Pearson and went on to work with him in advancing Design Workshop objectives. Chamblin gave lectures on modern art and design throughout the United States; her lecture titled “Every Man a Craftsman” is particularly noteworthy in its egalitarian philosophy regarding universal creative potential. In addition to Chamblin, other women who studied with Pearson went on to become teachers dedicated to advancing the Design Workshop philosophy. Overall, this paper considers the Design Workshop as a space that supported women as artists and educators on the value of modern art and design.

Michael Anthony Fowler, Assistant Professor of Art History, East Tennessee State University
Reflections on Beauty and Ugliness: An Exceptional Archaic Greek Mirror at the Getty

This paper consists of a focused, formal, and iconographic analysis of a unique Late Archaic bronze hand mirror said to originate in Magna Graecia, now in the Getty Museum. Of particular interest is the way the object fuses and juxtaposes two semantically dense and interrelated devices from the ancient Greek world: the mirror and the severed head of the Medusa (*gorgoneion*). While *gorgoneia* are generally encountered as ornaments on Greek mirrors, the Getty example is the only extant case in which Medusa’s head occupies the entire backside of the mirror, effectively functioning as a Janus-faced counterpart to the user’s face reflected in the disc. Scholars tend to explain the significance of *gorgoneia* on objects like the Getty mirror with reference to apotropaic and/or humorous effects. Yet Fowler proposes that the mirror’s incorporation of the *gorgoneion* may be appreciated on deeper conceptual and phenomenological levels: as a visual “comment” on the nature of the image (representational and reflected) and of (female) beauty and ugliness, which is accomplished by, and experienced through, using the object. Close examination of the Getty mirror thus offers critical insights into the complex interplay between gender, aesthetics, image-making, and visual experience in ancient Greek culture.

John Freyer, Virginia Commonwealth University School of the Arts
Fifty/Fifty: It Could Go Either Way

Fifty/Fifty is a traveling series of interdisciplinary, social practice art projects by artist John D. Freyer, including Free Ice Water, Free Hot Coffee, and Free Hot Supper. Fifty/Fifty creates and contributes to dialogue on addiction and recovery, through local, regional, and national events. Inspired in part by Thoreau’s three chairs, the trio of projects starts from the space of self- and shared reflection (Free Ice Water), then migrates to active outreach and conversation (Free Hot Coffee) and culminates in an opportunity for a larger dialogue with diverse and often unexpected audiences (Free Hot Supper). Part conceptually based performance art, and part turn-of-the-century medicine show, Fifty/Fifty engages multiple audiences including galleries and museums, research universities, and addiction and recovery communities. Fifty/Fifty serves as an umbrella organization and conceptual framework for Freyer’s art practice. Fifty/Fifty affords Freyer the ability to generate original social practice artworks that he can activate both as an individual artist and more importantly as an activist. His Free Hot Coffee bike project is currently in its 6th iteration with three bikes in operation or development in the United States and three more online in the UK.

Sherry Freyermuth, Clark University**Teaching Human-Centered Design to Build 21st Century Skills**

In spring 2017, students from different majors at Lamar University worked together to develop a solution to a “wicked problem” where the solution is not clear or defined by one answer. The course intended to develop critical thinking and problem-solving skills that are addressed in the *AIGA Design Futures* report [<https://www.aiga.org/aiga-design-futures>] and considered necessary for success in today’s 21st-century job market. Students collaborated in interdisciplinary teams all semester; their task was to help engage the Lamar University community with the economically depressed neighborhood where the campus resides. Students used human-centered research methods to discover what was preventing the two communities from collaborating and to develop a solution from there. Outcomes included an online community newspaper, an app for communication and requesting volunteer services, and a neighborhood beautification initiative. This case study breaks down course structure, classroom research strategies, and lessons learned in the process of using a human-centered design approach in the classroom.

Izabel Galliera, Susquehanna University**Spatial Occupation as Tactic in Hungarian Art and Activist Practices Since 2010**

From the 2010 Arab Spring anti-governmental uprisings to the 2011 Occupy Wall Street opposition in the U.S., protest movements in the last decade share a similar tactic that art historian Yates McKee called “discourse of occupation.” This means the collective seizing of space—a school, a factory, a square—and staying put physically rather than staging a one-off act of protest. In threatened and non-democratic nations around the world, like Hungary, which the U.S.-based NGO Freedom House qualified as a “hybrid regime,” what does it mean for art and activist practices to physically occupy spaces? This paper demonstrates the ways in which spatial occupation has been an important tactic in the politics of resistance of art and activist practices in Budapest since 2010 when Viktor Orban came to power. Galliera considers the 2013 “Ludwig Stairs” initiative in the Ludwig Museum of Contemporary Art by the Free Artists, the co-operative Gólya founded in 2013, and the community house Auróra established in 2014. While different in mode of organization, composition, and longevity, they aim to resist draconian governmental regulations by developing alternative ways of governing themselves.

Christine Garnier, Harvard University**The Extracted Elegance of Paulding Farnham’s Ptarmigan Vase, c. 1903**

In 1901, Tiffany & Company’s lead designer Paulding Farnham invested in the Ptarmigan Mines of British Columbia, linking his expertise in metalwork directly to its extractive origins. With the hope of financial security as well as an outlet for adventure, Farnham commemorated his speculation by designing and executing a vase on the subject. Formed of swirling silver, copper, and gold to resemble the Japanese process of mokumé-gane, the silversmith claimed that the vase’s surface expressed the composition of the mine’s extracted ore. Additionally, coordinates for the mine were etched onto its surface, just below the seal of the Province of British Columbia and opposite the abstracted “Native American” symbols linked to origin stories of the area. This material and iconographic combination reflects the inextricable entwinement of metals, indigenous lifeways, and colonization in North America at the turn of the 20th century.

Farnham's *Ptarmigan Vase* aimed to subsume the extractive practices of the mining industry under the luxury surface of a presentation piece intended for elite interiors. This paper explores the vase's multiple references to the mine as expressed through material, indigenous-inspired carvings and imperial icons to reveal the struggle for land beneath the glimmering surface of fin de siècle decorative sculpture.

Melissa Geiger, East Stroudsburg University of Pennsylvania

Active Learning Techniques for Art History

An art history classroom is the perfect space for incorporating active learning techniques while fostering a student-centered approach to teaching. Through collaborating with colleagues from other disciplines, working on writing across the curriculum committees, and experimenting with a wide range of assignments, Geiger has developed interactive writing strategies that implement contemporary pedagogical trends in active learning. This paper shares some of the most effective active-learning techniques that Geiger has found most successful in "flipping the art history classroom."

Valerie George, 309 Punk Museum Project

Christopher Satterwhite, 309 Punk Museum Project

Jump in the Pit: Punkademics and the 309 Punk Project

The 309 Punk Project began in 2016 when one of the oldest punk houses in the United States was about to be sold. Since at least the early 1990s, punks lived in 309, a collective house in Pensacola, Florida. Home to three decades of writers and artists with roots in the punk community, the imminent loss of 309 sent shock waves through the scene. This was personal. 309 was their first college. To save 309, a group of tattooed "punkademics" came together to form a nonprofit organization focused on purchasing 309. They saved the house at 309 N. 6th Street to preserve its history and integrity as a punk house and to keep its creative spirit alive for their community. 309 Punk Project is a DIY gallery space, venue, a punk archive, a recording studio, and an artist in residence program. It offers punks an alternative to capitalist institutions. Their academic minds said this was impossible, but their DIY punk hearts said otherwise. Academia taught them to fear risk and how to navigate the system, but punk rock gave them a reason for why it's crucial to buck that attitude and "jump in the pit."

Alexandra Giannell, Indiana University Bloomington

Incarceration, Collaboration + the Indexical Mark

Engaging dualistic relationships such as restriction and expansion, singular and infinite, Giannell's drawing and painting research practice addresses the phenomenological conditioning of oppressive social and architectural constructs. In the Alabama Prison Arts + Education course, *Mark-Making: The Language of Existence*, Giannell navigates her personal approach to haptic drawing alongside individuals experiencing incarceration as a means to embed bodily traces of time, labor, and identity into both independent and collaborative works. Indexical marks, as remnants of this touch-based process, are powerful tools in communicating both the presence and absence of the maker, embodying their movements while reminding us their body is gone. Through this lens, Giannell examines restrictions associated with incarceration alongside the sense of expansion gained from mind-body practices in the making of *Deep into*

Death: When Souls Collide, a collaborative haptic drawing between herself and 20 individuals from the workshop. Bodies become tools to surpass physicality in this drawing, collectively laboring to build an imagined, shared, abstract vision of afterlife, speaking to the perceptual limitations of our individual bodily and visual existence and highlighting possibilities of connection, inclusivity, and co-creation.

**Georgina Gluzman, Consejo Nacional de Investigaciones Científicas y Técnicas
An Education: Women as Educators at Crucial Times (Argentina, 1910s–1950s)**

In Argentina, there was not a national art academy for training artists until the early years of the 20th century, when in 1905 the academy founded in 1878 by a group of artists and supporters of the arts as the Sociedad Estímulo de Bellas Artes (Society for the Promotion of Fine Arts) was finally given official status. It could be argued that Buenos Aires's modernity was, up to a certain degree, a feminine modernity, where women were regarded as key factors in the advancing of culture and fine arts. Both as "Republican mothers" and as practicing artists, women were deemed capable of making significant contributions to the country's culture. However, their role as art teachers is little known. The national academy seldom hired them as tutors, but women found other ways to engage with their communities: from private lessons to schools focused on crafts, they left an enduring mark in several generations. This paper sheds light on the career of some of the women artists who, coming from different backgrounds and having different artistic interests, bet heavily on their role as educators.

**Kurt Gohde, Lexington in the Time of COVID-19: Creating Participatory Art from 6 Feet Away
see: Kremena Todorova**

**Leonardo Gonzalez, University of Houston
How We Learned to Run**

This work analyzes three historical moments in which the act of running in Chile had social repercussions. In the first, during the so-called 1973 phantom soccer match between Chile and the USSR, one single opponent-less goal was enough for Chile to create the sad epic, a song of shame, of hiding political prisoners in the National Stadium. The run for education in 2011 was the second moment. Theater students from the University of Chile devised an effective way to demand free education. It consisted of spending 1800 hours running without stopping, grabbing posts with a lit torch around La Moneda, generating a circular movement, remembering that life is fair and that time is like a carousel. The third run is that of the Mayor of Providencia, Evelyn Mattey. This took place in the midst of the so-called "social outbreak," beginning in October 2019. The military daughter eluded journalists in a short distance race that showed the impudence of the political class. Some works considered by Gonzalez are "The Loneliness of a Long-Distance Runner" (1959), *Running* (2009), the essay on running by Joyce Carol Oates, Haruki Murakami's memoirs as a runner, visual art, audiovisual, and archives of various media.

**Lauren Graves, Boston University
The Federal Art Project: Arnold Eagle and David Robbins Find Place in the Everyday**

This presentation reviews the Federal Art Project (FAP) creative photography assignment *One Third of a Nation*, produced by Arnold Eagle and David Robbins in 1938, which surveys the abysmal housing conditions of New York City's Lower East Side. Containing photographs that highlight the liminal, collective, and marginal spaces of the urban environment—such as stoops, sidewalks, and alleyways—*One Third of a Nation* uncovers the daily rituals and spaces that structure the lives of neighborhood dwellers. Employing theories of everyday life, Graves argues that the photographers frame these routines as acts of resistance, presenting a place activated, shaped, and owned by the disenfranchised class. She contends that the series' attention to everyday subjects and spaces aligns with the FAP's effort to produce art that expresses the meaning of lived experiences, creating work that highlights the connection between art and daily life. Closely examining the installation photographs of the Federal Art Gallery's presentation of the series, Graves argues that the exhibition's atypical design strategies address the aims of the FAP and larger cultural questions of the New Deal—how to make art that can produce knowledge and enable citizens to actively participate in the production of American history and culture.

Abigail Grix, CU Boulder

Transfeminism—A View from the Ceramic Studio

Ceramics is a field that needs to be examined from a transfeminist lens. Every aspect of the field is being impacted, from work environments to educational institutions, gallerists, art historians, and artists themselves. Ceramics is a field that is undergoing a transition away from male dominated models and beyond a version of feminism that centers around white women's experience. This paper looks at the impact of Jenni Sorkin's *Live Form*, as a way to uncover a non-male history of ceramics, an art form historically dominated by males in the mid-20th century. Grix uses the actions of gallerist Garth Clark, artist Julia Haft-Candell's open letter to Garth Clark, Theaster Gates's address to the NCECA community, and artist Ayume Horie's Instagram activism as case studies of artists currently impacting the field. She documents incidences of classism, racism, sexism, homophobia, and transphobia in the field, and artists' responses to these events, as a way of naming systems of oppression and as a call to action.

Naghmeh Hachempour, Georgia Southern University

Andy Warhol's *Death and Disaster* Series: Repetition as a Technique to Create New Perspectives on Mundane Tragedy

Repetition can be a powerful tool for artists who wish to produce a particular effect in viewers, guiding their attention to specific elements of a piece and the events it may represent. This is very true in the work of Andy Warhol, a pop artist who is most famously known for his repeating images of iconic American celebrities (such as Elvis and Marilyn Monroe) and objects (such as Campbell's Soup cans). However, in the *Death and Disaster* series created in 1963, Warhol reproduced pre-existing images of suicides, car accidents, and executions taken from newspaper and police archives. These were images of people who were *not* famous—but the scenes in which they were depicted are commonly circulated in American society. Hachempour argues in this paper that, through reprinting these images multiple times using a silkscreen, Warhol both causes the viewer to consider the events underlying the images from a new

perspective and also exposes the artificial construction of reality through various forms of representation.

Belinda Haikes, The College of New Jersey

The Power of No, The Virtue of Yes

Academia and motherhood are at best uneasy partners. And yet, so many of us choose to embrace the trials, tribulations, and challenges of raising children while in academia. This presentation draws from Haikes's experiences of 10-plus years in academia and her 3 years as a single mother while running a program of 140 students and 8 faculty. Framing the how and why we say yes and no as a strategy of empowerment, the presentation provides concrete examples of how to thrive. From navigating being told not to have children on the tenure track, to being able to vocalize the needs of faculty with children to upper administration during the coronavirus pandemic, the strategies Haikes lays out follow guiding principles that put people first, through understanding the power of a no and the virtue of a yes.

Philippe Halbert, Department of the History of Art, Yale University

Keeping [and Making] Up Appearances in the French Atlantic World

Whether in France or New France, the Canadian Fleury women were clearly familiar with transatlantic cosmetic codes and conceits. Probably painted in Montreal, a portrait of the future baronne de Longueuil is among the few known likeness of Canadian laywomen completed in the colony. Lightly rouged and with artificial flowers in her powdered hair, she adheres to the same standard of refinement as her great-aunt and fellow *Canadienne* the marquise de Vaudreuil-Cavagnial, who actually traveled to the metropole. In two French portraits, the marquise wears the requisite white powder, black patch or *mouche*, and crimson rouge seen in contemporary depictions of aristocratic Frenchwomen and even some men. Makeup known as *fard* formed an intrinsic component of the toilette as it was performed across the French Atlantic world, but metropolitan cosmetic culture was not always pleasing to colonial sensibilities. Having traveled to Rochefort in 1749, Madame Bégon of Montreal was horrified to see Frenchwomen "red with vermillion like our *Sauvages* who go to War," a comment that suggests the extent to which the toilette itself and portraits of colonial sitters from French Canada, the Caribbean, and Louisiana might be drawn into larger debates on identity, race, and rank.

Morgan Hamilton, Florida State University

Virtual Reality in the Museum for a More Whole Perspective

We live in an age where computer-generated imagery and screen media are ubiquitous in developed regions. One cannot visit a city in the United States without seeing some form of screen, be it public like a digital billboard, television, or computer, or private like a phone, tablet, or watch. As the nerves and nodes of networked populations expand to rural and underdeveloped regions, we face a world that is consumed by globalized communication and media, blurring the lines between real time and real space. The farther and deeper networks reach, the further we move from a reality that relies on physical spaces, objects, and interactions. Our screen-mediated reality has advanced experiential technology to a point where virtual reality (VR) and augmented reality (AR) can be (and have been) used to free the

visitor to explore and “play” in recontextualized virtual spaces so that she or he can have meaningful learning interactions that do not rely on physical spaces or objects to form a more whole perspective of culture and identity.

Grant Hamming, Cornell Fine Arts Museum, Rollins College

Richard Caton Woodville’s Domestic Failures

In the 1848 watercolor *Man in a Green Coat with an Umbrella* (Walters Art Museum), the Baltimore-born expatriate artist Richard Caton Woodville presents a satiric take on fatherhood. The titular man tries to juggle a baby, an umbrella, a carpet bag, and a donut-shaped pillow, the bewildered expression plastered to his face a striking indicator of how it is going—poorly. Scholars have identified this drawing, unique in Woodville’s surviving oeuvre, as his attempt to mimic the house style of the *Düsseldorfer Monatshefte*, a satirical magazine in which many of the artists of the cosmopolitan community surrounding the *Kunstakademie Düsseldorf* lampooned contemporary middle-class mores. Through a close analysis of *Man in a Green Coat*, his other paintings, and work by his contemporaries, this paper argues for Woodville’s fraught relationship with the gendered expectations of family. Works such as *The Cavalier’s Return* (1847, New-York Historical Society), especially when examined in the light of tantalizing details about the artist’s unconventional personal life, belie the cosmopolitan sophistication the artist presented in surviving portraits and self-portraits. Ultimately, Woodville’s oeuvre argues for a fundamental instability in attempts to reconcile the roles of artist, breadwinner, and father in the early Victorian Era.

Debra Hanson, Virginia Commonwealth University

“The Ephemeral, the Fugitive, and the Contingent”: Impressionism, Visuality, and the Female Model

Like the Black models revisualized by Dr. Murrell in *Posing Modernity* (2018), Claude Monet’s model-wife Camille Doncieux (1847–1879) played a central role in the development of modernist painting. From 1865 until her death in 1879, the trajectory of Monet’s art can be traced in large part through images of Camille, whose body served as a primary vehicle for the formal experimentation that pushed the visual and conceptual limits of Impressionism. Notwithstanding her many contributions to this project, Doncieux was too often rendered “invisible in plain view” on multiple levels: as a woman, in the scholarly literature, and within the pictorial context of her husband’s oeuvre. First posing for scenes of modern life such as *Women in the Garden*, her presence became increasingly ephemeral in later works, enacting the “fugitive and contingent” position Baudelaire identified as the essence of modernity. Examining key images of Camille from the decade before her death, and concluding with Monet’s haunting memorialization of *Camille on her Deathbed*, this paper sheds new light on the complex and multivalent narratives dramatized in these works, their relation to issues of gender and the model’s personal history, and their importance in the evolution of Monet’s art.

Kenneth Hartvigsen, BYU Museum of Art

M.C. Escher’s Playlist: Curating for the Eyes and the Ears at the BYU Museum of Art

In 2017, the BYU Museum of Art in Provo, Utah, mounted the Exhibition, *M.C. Escher: Other Worlds*. As a curator seeking to highlight new aspects of familiar images, and to avoid

overemphasis on the oft-discussed mathematical applications of Escher's prints, Hartvigsen focused his attention on the artist's love of music, which he credited as his greatest inspiration. This presentation discusses the innovative strategies they put in place, including the installation of a state-of-the-art Disklavier player piano within the gallery, in order to invite the audience into closer communion with Escher's personal life and artistic practice. Music was Escher's supreme model for order and beauty in the universe, and thus should inspire a reexamination of his artistic output. His work is often discussed only in terms of optical illusion and mathematical play. However, refocusing the analysis on his true inspiration restores the artist's desire to find balance, and beauty, not merely novel illusions in his unusual pictorial worlds.

Benjamin Harvey, Mississippi State University

A Portrait of the Landscapist Indoors: Pissarro Paints Cézanne

Sometime in early 1874, Camille Pissarro brought Paul Cézanne into his studio and painted his likeness. In the resulting portrait, Cézanne seems only half-heartedly committed to remaining indoors. His face is weather-beaten, while his outdoor clothes not only help to combat a chilly studio, but also suggest a desire to get outside and back to the business of making landscapes. Indeed, the work to the right of Cézanne, one of Pissarro's many paintings of Pontoise, registers the primary importance of that genre to both artists, while hinting at their current location. Plein-air painting was, of course, one of the great outdoor activities of the 19th century, and Cézanne himself had produced paintings and drawings of artists either working *sur le motif* or setting off to paint. Pissarro's almost programmatic portrait depicts his friend not in the tradition of the leisured or amateur landscape painter, but as a serious, sober, and industrious outdoor worker. His portrait was thus a strategic intervention in the larger body of imagery dealing with plein-air painters and painting. Harvey's paper looks at Pissarro's portrait of Cézanne within this context, seeing the image as being about a dialectic between indoor and outdoor spaces.

Corrine Helman, George Washington University

Daughter of Duchamp: Sherrie Levine and the Duchampian Legacy

This paper reinterprets the connection between Marcel Duchamp, the generative patriarch of postmodernism, and Sherrie Levine, an appropriation artist and member of the Pictures Generation. Previously scholars have linked them through the inheritance of the readymade, which is his most readily cited legacy for many postmodern artists. In her *After* series she refashions images of modern masters, including Duchamp. Levine definitely inherited Duchamp's deconstructive impulse to subvert the mostly male canon; however, he is not immune to her scrutinizing lens. Helman argues a new genealogy can be formed through their shared proclivity for the theatrical. In photographs, Duchamp masquerades under the guise of Rose Sélavy, a readymade woman whose performance dually operates as simulation and seduction. Levine's *After* series functions in a similar way as she performs under the stage name of "Sherrie Levine" but utilizes ventriloquism to speak through a modern master's artistic voice. Using this connection, as opposed to the readymade, her work can reconcile its many contradictions of being simultaneously hers and not hers, just as Duchamp can be Rose and Marcel. Helman not only reinterprets Levine's place in the Duchampian lineage but examines how the artist herself re-opens masterworks that were thought to be unequivocal.

Heather Hertel, Slippery Rock University of Pennsylvania

SOAR: An Interdisciplinary Performance Project

SOAR, a multidisciplinary collaboration, infuses the concepts of art, astronomy, biology, dance, sailcloth, and sustainability. The SOAR group includes faculty and students in art and dance along with support from faculty and students in physics and biology. The goal of the project is to intertwine art creation and dance choreography to seek relationships of butterflies, humans, and environment. Initial inspiration evolved from sailing, through observations of wind effects on sail shape relating to butterfly wings. This led to the development of wearable art fashioned out of upcycled sailcloth, designed for dancers. Butterfly and moth wings are researched not only for color pattern and visual imagery, but also for migration, contractibility, and function. Since 2016, SOAR has received an Erie Arts & Culture Grant and two SRU Faculty Student Research Grants, debuted at Tall Ships Erie, and went on to perform nationally aboard the *Pride of Baltimore II*, the outdoor sculpture garden at University of Nebraska, Lincoln, and in the SRU Planetarium under blacklight. Most recently SOAR was scheduled to be the headlining performers at the National Lighthouse Museum in Staten Island, NY.

Jamie Higgs, Marian University

The St. John's Bible: Holding a Mirror Up to Life

Donald Jackson, calligrapher to the Queen of England, conceived the St. John's Bible in 1995; he found a patron in the monks at St. John's University, Collegeville, Minnesota. While this manuscript is a product of the 21st century, the 12th century Winchester Bible served as a model. Higgs examines how the St. John's Bible collapses the past into the present, opening the viewer to the multilayered complexity of medieval manuscript production in our modern world. Higgs argues that the St. John's Bible, the first fully illuminated and handwritten Bible created since the Middle Ages, exemplifies the research question of this session, creating an art that mirrors life. By way of fossils, satellite images, and modern disaster and disease, the images of the St. John's Bible reframe social, political, and theological issues as significant expressions of mimetic art while exploring the power handwritten script and artfully produced images still have over the viewer. With its images that mirror life, the St. John's Bible asks viewers to consider what we are doing to Creation and where that will lead. Will we be able to look ourselves in the mirror?

Jocelyn Holmes, Institute for Doctoral Studies in the Visual Arts

Track and Trace: Feminine Diasporic Being Written in Body and Blood

Starting from the artistic intervention of Ana Mendieta's *Rastros Corporales* (Body Tracks), 1982, this paper addresses a larger theoretical question about how art and gesture may reveal Being beyond a linguistic lexicon that devalues beings based on socially constructed hierarchies. Mendieta inscribes the evidence of her being through a performative act of mark-making that leaves a lingering trace of her presence in blood and tempera. As a Cuban political refugee, Mendieta questions Being and identity in relation to socially constructed definitions of the body and denounces racialized and gendered hierarchies that devalue beings. Problematically, in the link between sensorial experience and conscious elaboration on experience through language, Mendieta confronts a gap preexisting in language. Since, as Luce Irigaray demonstrates, the female has been subject to erasure from language, Holmes argues that Mendieta reveals the truth of Being as difference through performative mark-making that supersedes the limits of

language. Martin Heidegger's philosophical understanding of Being in accordance with unconcealing truth provides a basis for understanding Mendieta's tracks in blood as an artistic act that reveals the event of Being through *poiēsis*. Through body and blood, Mendieta's performative gesture creates a trace of her presence that affirms Being as difference.

Rachel Hooper, Savannah College of Art and Design

Proposing Solutions: Applying Global Histories to Broaden Museum Attendance

As a capstone project in Hooper's global art history survey, students propose solutions to a continuing challenge for art museums—attracting younger and more diverse audiences. A 2010 American Association of Museums study confirmed what those who work in museums across the United States have long known: museum visitors are older and less diverse than the communities they serve. Students work in groups of three to pitch new programs or experiences that would expand museums' audiences. They give a ten-minute pitch at midterm and then write a formal proposal due on the last day of classes. Research in teaching and learning confirms that collaborative problem-solving improves motivation while learning complex skills (Resnick 1989; Heller, Keith, and Anderson 1992). In addition to enhancing student engagement, this project encourages cross-cultural communication and underscores a significant consequence of teaching a history of only Western European art: diminishing community support for cultural preservation. Students welcome the opportunity to apply their creativity and value the practical skills they gain from the project, and some are now becoming museum professionals in their own right. This assignment also allows Hooper as an instructor to forgo a traditional research paper in a course with a broad scope.

Jessica Hough, Northwestern University

Appropriation, Reenactment, and the Queer Archive in the Work of Pauline Boudry and Renate Lorenz

In *Toxic* (2012), Berlin-based artists Pauline Boudry and Renate Lorenz present 19th-century photographs of criminalized queer individuals amidst a glittering set and filmed reenactments. Here, Boudry and Lorenz employ a "queer archaeology" to extract artifacts from violent institutional archives in an attempt to reclaim agency for the individuals photographed. At the same time, the archives from which the photographs in *Toxic* are drawn include images of petty criminals, sex workers, and French colonial subjects, raising the problem of an assumed commensurability that serves the entrenchment of a white, European queer history. This paper explores Boudry and Lorenz's artistic practice through the lenses of appropriation and reenactment in order to probe the vicissitudes of queer archival work. Historically, appropriation's discursive origins in the 1980s positioned it as a subversive act that, in other sociohistorical contexts, plays a more ambiguous role. Meanwhile, Rebecca Schneider's theorization of reenactment posits a way of potentially "getting right" history's mistakes through confounding linear temporality with recurrence and contingency. Operating together in relation to photographs culled from state police archives, which picture coerced performances of precarious citizenship, appropriation and reenactment in *Toxic* reciprocally illuminate one another's limits and political affordances as tools to reconfigure minoritarian temporalities.

Kerr Houston, Maryland Institute College of Art
Of Their Times: On Colonial Tall-Case Clock Signatures

The signatures prominently engraved or painted on the faces of colonial tall-case clocks may initially seem unremarkable: simple attempts to advertise the maker of the movement and warranty the product. But a closer consideration reveals that the signatures were complex semantic constructions that represented labor in particular ways. For one thing, clocks and cases were usually collaborative products and the signatures were typically added by specialists who were not in fact clockmakers themselves—a fact obscured by the implications of a single designer's name. Moreover, the signatures were usually written in variants of round hand or lowercase Roman, which were scripts that carried (as contemporary copy books repeatedly emphasize) particular associations, implicitly linking clockmaking to a male sphere of commerce and education. Finally, while the signatures often emulate the deft strokes celebrated in treatises on penmanship, they were in fact the result of patient, deliberate execution—and thus communicated, like 18th-century newspapers, simultaneously distinct models of time. This paper, then, explores ways in which signed colonial tall-case clocks played a role in the construction of social identity and larger conversations about time, by calling attention to their fabrication while presenting that work in particular ways.

Rebecca Howard, University of Memphis
Lake Como to the *Dialogo*: Paolo Giovio's Public Portrait Collections

In the early 16th century, the Renaissance humanist Paolo Giovio began to amass a collection of portraits of illustrious men. It was housed in his *Museo* at Lake Como in Northern Italy and was intended to serve as a permanent public record. However, while conceived of as public, his portraits were not easily accessible. By the mid-16th century, Giovio was also known for his creation of *imprese*—personal symbolic devices composed of an image and a motto. The concept of the Italian *impresa* was fully realized in his *Dialogo dell'Imprese Militari et Amoroze*, the earliest treatise on these devices, first published in 1555. Giovio's *Dialogo* was composed of hundreds of *imprese*, representing many of the same illustrious men as pictured in his portrait collection. This paper proposes that the *impresa* itself can be viewed as a type of portrait, as it was considered a reflection of "interiority" and character. And, thus, Giovio's *Dialogo* can be discussed as an expansion of his existing collection at the *Museo*. A volume filled with symbolic portraits of great Renaissance minds, the *Dialogo* allowed aspects of Giovio's permanent collection to reach a wider audience—a more "public" version of that at Lake Como.

Elizabeth Hutchinson, Barnard College/Columbia University
Photography, Taxidermy, and American Expansion in Woodward's Gardens

In the late 1860s, Eadweard Muybridge made a large series of photographs at San Francisco's amusement park, Woodward's Gardens. The majority of these pictures depict the taxidermied animals and birds that were installed throughout the park on lawns, around artificial ponds, and along walkways. Woodward's specimens came from around the world, but most came from places around the Pacific Rim. Hutchinson argues that, by creating the opportunity to interact intimately with polar bears, sea lions, murrelets, and kangaroos, among other creatures, Woodward's offered visitors a sense of familiarity with and power over a part of the world where San Francisco, and the United States more generally, was beginning to exercise its

political and economic power. Yet the uncanny nature of these photographs, which call attention to rather than efface the stiffness of the stuffed animals, introduces a note of unease that can be seen to undermine this point of view and instead invite the viewer to meditate on the colonial nature of both American expansion and the relationship between humans and animals at this time. Hutchinson focuses on photographs of sea birds whose populations were devastated during the Gold Rush, and the use of eggs to produce photographic paper.

Raluca Iancu, Iowa State University

The Future of Printmaking Education

As a result of the recent COVID-19 pandemic, faculty have had to transition to online teaching across a wide range of course offerings. Studio courses pose a lot of difficulties for online instruction. Experiential courses with a focus on process, such as printmaking, pose their own unique challenges. The pandemic has forced the “notoriously slow” academy to adapt and change overnight. These new modes of teaching will not disappear after the pandemic is resolved and it is worth considering what we can learn from the transition to online instruction in printmaking. Iancu addresses different approaches and outcomes from her experience teaching online, both during the initial onset of the pandemic as well as afterwards. She examines how teaching printmaking has changed as a result, what may be some of the benefits and downfalls of online instruction, and how this will affect the future of printmaking education.

Sarah Iepson, Community College of Philadelphia

A King Among Women: Sarah Worthington King Peter and the Philadelphia School of Design for Women

In 1848, Sarah Worthington King Peter founded the Philadelphia School of Design for Women in Philadelphia, Pennsylvania. The school was physically positioned in close proximity to the great fine art institutions of the city, but it was separated politically as a charitable entity to educate the women of the city in various elements of art and design. While the creation of like institutions had begun to appear in cities across the United States and Europe, Peter’s vision for the education of the women in the city was a truly remarkable and unique mission. Her goal to provide both craft and design education with no enrollment costs, so that women could seek employment and become financially independent without incurring any debt, sets the School of Design apart. An unbridled success initially, the lifespan of the institution is a curious example of the various ways in which the ideological beginnings were altered by disconnected board members, for-profit-minded directors, and the marginalization of some female residents of the city due to race or economic disadvantage. This paper explores the various forces at work that both created and altered Peter’s initial vision and discusses specific artists who benefited from her institution.

James Jewitt, Virginia Tech

Poussin’s Erotic Mirror: The *Achilles on Skyros* in Richmond

Ideally suited to SECAC 2020 in Richmond, this paper reexamines Nicolas Poussin’s recently conserved canvas of *Achilles on Skyros* (1656) in the collection of the Virginia Museum of Fine Arts. Virtually unique among extant 17th-century representations of this subject matter is

Poussin's depiction of the ancient Greek hero Achilles gazing at his own reflection in an ornate hand mirror. Surprisingly, most scholarship to date entirely overlooks the mirror, though it serves as the visual axis upon which the narrative and iconography revolve. Even more remarkable is the erotic charge original audiences would have understood the mirror to convey, along with its attendant pictorial details involving reflections and vision. This paper reconstructs, for the first time, the social history underpinning the *Achilles on Skyros* and its iconography, which tellingly mirror the activities of its patron, the Duc du Créqui. As is well-known of Poussin, the artist adjusted his compositions to suit his patron's wishes. In this case, titillating features of the painting—male cross-dressing, suggestive props and costumes, perspectival construction, and amorous setting—can be attributed to Créqui's involvement with royal theater during the mid-17th century in Paris, the Duc even famously dancing alongside Louis XIV in several staged ballets.

Shannon Johnstone, Meredith College
"Stardust and Ashes"

This artist talk discusses Johnstone's photographic project "Stardust and Ashes." Johnstone explains the project's goals, process, and public reception, while discussing the ethics of working with nonhuman animal remains. [Stardust and Ashes weblink](#)
"Stardust and Ashes" is a series of cyanotypes made with the ashes of euthanized animals from an animal shelter's crematorium in rural North Carolina. These creatures died with nobody to mourn their passing, except maybe a few overwhelmed shelter workers. Sadly, euthanasia in animal shelters is far greater in the Southeast than anywhere else in the United States. Using her own breath and fingers to manipulate the ashes, Johnstone works the ashes into celestial configurations while the sun exposes the cyanotype, turning the negative space Prussian blue. With these images Johnstone hopes to mourn the passing of thousands of our forgotten companions and remind us that we are all connected and headed for the same fate: reduced to dust and returned to the stars.

Tacie Jones, Virginia Tech
Mending

Mending is a body of work made in response to ancestral trauma inherited between women. The works form an exhibition that consists of media installation, sculpture, and digital and cyanotype photography. *Mending* confronts Walter Benjamin's patriarchal argument that one must intellectually excavate deep memory. Rather, the processes used are sensorial and attempt to both reconstruct embodied memory and reconcile trauma. The act of mending is an historically feminine gesture appropriate for resolving the intergenerational trauma of the female body's experience. Additionally, in some cases the media produced serves as impartial observer in unraveling embodied trauma, allowing for reflexive self-witness.

Artur Kamczyk, Adam Mickiewicz University in Poznan, Poland
El Lissitzky's *Beat the Whites with the Red Wedge*: The Geometry of Violence and the Russian Civil War

This presentation focuses on the analysis and interpretation of El Lissitzky's *Beat the Whites with the Red Wedge* from 1919, in which a sharp-edged red triangle emerging from the upper

left-hand side of the picture pierces the white circle on the right-hand side. This work is often interpreted as an affirmation of the revolutionary events and the victory of the new order forces (Red Army) over the “old world” (the White Guards) during the Russian Civil War. Nevertheless, examined in depth, the motif demonstrates an inherent link with the concept of creating a utopian/messianic world, which is both relevant for the Soviet revolutionary interpretation and draws on the roots of the Jewish mysticism and the Cabalist ideas at the same time. The principal motif—reduced by the artist to a supremacist abstraction—can be interpreted as an apocalyptic sword annihilating all evil and opening the gates to new, messianic times. El Lissitzky’s project constitutes not only a symbol of the utopian belief in the possibility of expressing the new post-revolutionary reality (Soviet Russia) but also the belief in a “magic power” of the new art.

Sadia Kamran, Institute for Art and Culture, Lahore, Pakistan

The Apologue of Decolonization-Practicing & Teaching Art in Pakistan

As visual and symbolic aid enables artists to convey the most intense emotions in a powerful manner, Pakistani art becomes the true expression of its sociopolitical and cultural history, which is tainted by the adversities of having been a British colony for about a century. From the romantic landscapes of Allah Bux as a legacy of colonial art in India to the calligraphies of Sadequain as an answer to post-colonial discrepancies, from A.R. Nagori’s revolt to the age-old gift of colonial feudalism, to the petitions of Salima Hashmi in support of peace and from the identity issues as the biggest and most common syndrome of decolonization addressed by Nusra Latif, to the political satire of Saira Wasim, contemporary Pakistani art appears to be the logbook of a group of decolonizing artists. In the meantime, as part of a global village with all the ideas of interconnectivity, robust technology, and more recently empathy with the fellow inhabitants of this hostile, politicized world of ours, is decolonization possible? Or, more important, how it can be made possible? These are some of the questions important for this study.

Edward Kelley, Two Sculptors, Two Academics, Two Kids: Surprisingly, Asymmetry Is Actually Our Balance

see: Emily Newman

Sonja Kelley, Maryland Institute College of Art

A Chinese View of a Revolutionary World: Jiang Mi’s Prints and Black Civil Rights in the Cold War

In the 1960s, some artists in China responded to the Civil Rights Movement in the United States by creating images intended to connect that movement to China’s push toward communism. These propaganda images were influenced by China’s place in the international socialist movement and its government’s desire to establish China as a third global power center distinct from the U.S. and the USSR. This paper examines this broader phenomenon of image-making by considering the contribution to it of one artist, Jiang Mi, a printmaker who profoundly influenced the development of post-war woodcut printmaking in Sichuan Province. His oeuvre is largely a celebration of the people and natural world of southwest China. However, a few of his prints are images of African Americans pushing for their civil rights in the U.S. as well as

images of Africans fighting colonial powers in Africa. This paper explores how these images of Black people struggling against oppression by predominantly white Euro-American powers were understood in the Chinese context and will shed light on how that understanding was influenced both by international politics and by domestic ethnic relations within China.

Zachary Kelley, Meriwether County Schools, Greenville, GA

Narrative Generates Content; Content Generates Participation; Participation Generates Experience

Narrative has been used since the dawn of humankind. Our first examples of what we would call art are narrative scenes of animals in cave paintings. Since the beginning, narrative drives creating art, but the art is not always retelling the story. Instead, it gives the viewer pieces to the story the artist wishes to tell. In this paper, Kelley discusses narrative, not as a generator of art, but as a generator of the pieces that lead to art. He begins by defining an art experience via what he calls active participation, using Michael Fried's notion of presentness as an example of passive participation. Using his active participation model, Kelley describes the roles of the participants of the art experiences, correlating them to Dungeons and Dragons participants. Then, using his current D&D-inspired series Session 0, Kelley argues that narrative generates content, while that content generates participation, leading to an art experience where the art is not used or left behind but is actively participating in the experience.

Brendan Kelly, Interconnected: Interactivity, Games, and Art
see: Cyane Tornatzky

Emily Keown, University of Houston–Downtown

Teaching Responsible Empathy

Keown teaches Introduction to Visual Arts, World Art, and whatever art history is at an odd time. Her students are not art majors, but they need to pass her class to graduate. They are going into law enforcement, nursing, education, most often a form of public service, and none of them is excited about taking her class. Honestly, Keown couldn't be more thrilled. As our world becomes more and more connected, it can be easy to turn our heads and stay the old course, not change our curriculum, not add to the text, but Keown believes that as educators our responsibility is to the community at large. We are gifted with a chance to teach our students how to see the world at a broader angle, to give them responsible empathy. By expanding the idea that the artist has a responsibility to society, students can view art as more accessible. While challenging herself to expose students to the broadest range of artists Keown can find, she sees her students gain empathy for people who may have once been viewed as "the other," thus inculcating in her students a stronger set of skills to take into their roles in our communities.

Monika Keska, University of Granada

Francis Bacon and the *Algerian Rebellion*

In 1971 the art critic John Russell wrote on Francis Bacon: "Some find a pervasive sense of terror, isolation and morbidity in his work, but England's greatest painter would answer that his images are nothing less than a history of Europe in our century." The impact of 20th-century

war atrocities on Bacon's art was fully revealed after the contents of his studio were cataloged and exhibited in the Hugh Lane Gallery. Among the photographs and publications documenting war savagery, one publication stood out for the brutality of its images that had no parallel among other material found in Bacon's studio. *True Aspects of the Algerian Rebellion* was a propaganda brochure published by the French authorities, intended to document the crimes of the Algerian National Liberation Front. It contained little text but was profusely illustrated with images of torture, mutilation, and dead bodies. Bacon was clearly fascinated by the book's graphic depiction of violence; however, it is unlikely that he shared its political standpoint. In this paper Keska establishes links between the images the painter removed from the book and his paintings executed during the Algerian war, in particular the 1962 *Crucifixion* (Guggenheim Museum), completed just weeks after the war ceased.

Meena Khalili, University of South Carolina

Brent Dedas, University of South Carolina

Parenting, Happiness, and Playing the Long Game in Academia

As artists, designers, teachers, and parents, we are ardent champions of solution. So, it's surprising for the 2-body academic partnership to be widely referred to as a "problem." This presentation features perspectives from dual-career partners who have experience parenting and working in academia. From colleges and universities with a teaching focus, to R1 and top 10 programs in the U.S.: How does making the decision to parent while in academia influence partnership and a research-focused career? How does it impact overall happiness? This lecture adds to the ongoing discourse of parenting in academia.

Allison Kim, Skidmore College

Reframing the Canon: Teaching Sexual Violence in Italian Baroque Art History

Sexual violence pervades history and visual culture. How do art historians and teachers reconcile the "beautiful" object with its harrowing content when covering this topic? Italian Baroque art history is particularly reflective of this dilemma—the discipline often views this period through the lenses of theatricality and drama, frameworks that can disregard or excuse images that glorify unwanted sexual and violent acts and present them as objects of delight. This paper highlights works by Gianlorenzo Bernini, Artemisia Gentileschi, and Michelangelo Merisi da Caravaggio as a means of reconnecting, rather than continuing to disassociate, disturbing content from the visual aesthetic and prioritization of artistic "skill." This paper argues for the continued discussion of these works precisely because of their positionality in the canon, rather than skirting discomfiting topics. It tackles the normalization of rape culture in early modern art history from pedagogical and epistemological standpoints and reflects on approaches to teaching that address this difficult topic in conscientious and critical ways. It argues for steps to acknowledge the canon's sustained complicity and works toward redressing harmful and prolonged narratives. In doing so, this paper challenges reifications of genius and the canon's privileging of male artists in early modern Europe.

Ann Kim, Indiana University East

Decolonial Atlas Project: Visual Dominance, Power Dominance, and Subversion

Maps guide the way we visualize the world, which in turn has an immense impact on the sense of visual dominance that we give to certain parts of the world. It is then no surprise that the Northern Hemisphere and Europe seem to take the most prominent center stage on the modern maps that we are used to seeing. This presentation discusses Kim's current series of paintings dealing with mapping and its relationship to power dynamics and how we can subvert the colonial structure of the most accepted map, where she works with layers of various maps and the act of flipping and pivoting, making these widely accepted maps unfamiliar. For example, north is not necessarily "up," as that is not how Earth works in space. Many earlier Middle Eastern maps had east as pointing up, hence the word "Orient." One of the most influential maps during the Middle Ages was *Tableau Rogeriana*, which had south as pointing up. How can we start to think about how the way we give visual dominance in the way we visualize the world has played into the way we have categorized areas as being more dominant than others?

MiHyun Kim, Texas State University

Incorporating User Centered Design Methodology and Emerging Technology into Pedagogical Practice

When we understand users and user outcomes, designers can deliver more useful, usable, and accountable outcomes that meet user needs successfully. This user-centered design methodology enables designers to address a wide range of complex business, social, and cultural issues. When combining this design thinking methodology with emerging technologies such as AR and VR, designers can create an experience with both meaning and impact. And, by engaging young design students with these perspectives and design skills, educators can best prepare the next generation of designers to fully engage with and benefit the needs of tomorrow. In Kim's interactive design classes, students design screen-based solutions for physical spaces like kiosks, mobile app design, and IoT (the Internet of Things). They are asked to think about both user interface design and users' spatial relationship in physical spaces. This talk shares 1) hands-on activities for practicing collaboration and putting diverse users at the center of the project; 2) how design students may implement emerging technologies like AR/VR in their design projects and showcase these outcomes; and 3) how the full circle of research—design, prototyping, user-testing, and iteration—comes together in a classroom setting within the context of design pedagogy.

Bridget Kirkland, University of South Carolina Upstate

Designing Community Elevation

Traditional graphic design curriculum is rooted in a series of courses in which students complete a variety of design projects throughout the course of study. Class projects certainly serve as a fundamental method for teaching students the creative problem-solving process, but these projects often lack the invaluable experiential learning process that is cultivated by interacting with professional design projects for real-world clients. It is at this point where the USC Upstate design program proves to be an incredibly beneficial platform for learning and scholarship in graphic design and deeply invested in experiential learning and global cultural awareness. Kirkland and her colleague have spent several years developing regional relationships that serve as the perfect vehicle to move students into the world beyond the

classroom. As an educator and graphic designer, Kirkland sees her job as not only to teach students, but also to encourage students to pursue their creative intuition. She presents examples of alumni, current students, and faculty engaged with community ventures. The following are detailed examples: 1. The Studio; 2. Adrian Meadows; 3. Bannanblasko, LLC; 4. Crosswalk Project; 5. Spartanburg Earth Day Infographics; 6. Field Guide Southern Piedmont Wildlife Coloring Book; and 7. Arrowhead Design.

Kate Kocyba, The University of Alabama

Photography and the Role of Land Management: A Focus on the United States Forest Service 1885–1935

In the post–Civil War United States there was an ever-increasing need for natural resources to supply the new industrial age. Regions within states and territories were seen as areas to harvest for these engines of industry. The timber industry was one of the leaders of this industrial progress but was devastating the landscape through its destructive timbering practices. Utilizing photography, Kocyba shows how the timber industry essentially practiced clear-cutting, which left large amounts of timber on the ground, prevented new growth, increased soil runoff, and generated forest fires, all of which undermined timber production. Because of this, a series of laws passed by Congress between 1885 and 1935 led to the creation of the United States Forest Service (USFS). In 1933, the USFS produced an album with thirty-six images called the *Views from the National Forests*. The purpose of this album was to promote the need for land management and to show how the USFS addressed this. In this presentation Kocyba uses *Views from the National Forests* to discuss how the U.S. government recognized the importance of regulation in order to sustain the timber industry that was already in decline because of its destructive ecological practices.

Kate Kretz, Montgomery College

Standing in the Fire: Navigating the Front Lines of Activist Artmaking While Female

What role does gender play when creating confrontational activist work in the present political climate? How has social media changed the nature of political work and responses to it? Follow a female activist artist who makes “the work that needs to be made” through the course of a largely DIY career, repeatedly exposing her and her family to backlash from American right-wing extremists. From sidestepping the nuances of art world cynicism, to female artists “asking for” the threats they receive, to real-world safety concerns, Kretz provides a behind-the-scenes look at the various landmines female activist artists must navigate to tell their stories and confront power.

Jennifer Kruglinski, Salisbury University

The Evolution of Eleanor Antin’s Nurse

This paper examines the ways Antin satirically investigated agency and gender through the videos and performances of her persona, the Nurse. The first embodiment of Antin’s Nurse was the persona Little Nurse Eleanor, who appeared in Antin’s 1976 video, *The Adventures of a Nurse (Parts I and II)*. In Little Nurse Eleanor, Antin examined and parodied the professional options available to women in the late 20th century, such as nursing or secretarial work, as well as the sexualized tropes embedded in mass media portrayals of those professions. After Antin

performed and recorded several variations of Little Nurse Eleanor, Antin's Nurse evolved from a contemporary figure rooted in the media of the 1970s to a historic figure that parodied the 19th century's first modern nurse, Florence Nightingale. In the series of works titled *The Angel of Mercy* (1977–1981), Antin explored the agency available to her new Nurse persona, Eleanor Nightingale. Kruglinski examines how, in the two variations of her Nurse persona, Antin parodied the way the media shaped the professional roles available to women, which simultaneously and reciprocally socialized notions of professional success for young women from the 19th and into the 20th centuries.

Lily Kuonen, Jacksonville University

Unitards and Other Hybrids

Clad in a black unitard marked with bold neon brushstrokes, I stepped from the gallery crowd and joined the dancers...

For a recent exhibition, Kuonen collaborated on choreography for a one-night performance. As a visual artist, amateur dancer (ballet and modern), former theater major, daughter of musicians, and critical arts writer, her lines are blurred. She always welcomes the opportunity to collaborate across the genres of artistic expression, finding opportunities for hybrids. Dance and visual arts share a common language. Annually, Kuonen pursues a partnership between figure drawing and dance at her institution, supported by workshops with Jacksonville Dance Theatre. This opportunity challenges students to access new levels of abstraction, learn about body kinetics and expression, and collaborate creatively. Kuonen has also established a connection between professional practices in visual arts and music. This connection enables students to understand creative professionalism and entrepreneurship that transcends our labels, and that peer-to-peer networking and community engagement create pathways for advocacy. For a recent artist in residency program, Kuonen developed a devised theater workshop, utilizing content and research she had gathered, experimenting and improvising performances with possible narrative outcomes. Collaborative hybrids interlace the arts, weaving together support to access our energy and potential.

Jillianne Laceste, Boston University

Mixed Signals: Possession and Piety in Titian's *Portrait of Laura Dianti*

Titian's *Portrait of Laura Dianti* presents Dianti, the third wife of Alonso I d'Este, as a richly dressed and beautiful young woman wearing a voluminous blue dress and elaborate headdress. Accompanying the elite woman is a young Black African page who stares upwards at his mistress's face. This paper examines the relationship between Dianti and her page. It argues that this portrait conveys a complex dynamic between the two figures. The painting visualizes Dianti as a pious noblewoman who expresses care and concern for the young African boy, while the page is depicted as a grateful youth in adoration of his mistress. Yet the gestures made by the two figures also suggest a sense of ownership. Dianti's hand, among other elements, reminds the viewer that the page is in her possession. Through a discussion of early modern female piety, European perceptions of Africans, and the African presence in Renaissance Italy, this paper shows how the portrait depicts the couple in a way that oscillates between distance and familiarity, indifference and fondness, and possession and piety.

Jessica Landau, University of Illinois at Urbana-Champaign
Complicating Conservation in Carl Rungius's Photo-Archive

Categorized as a sporting artist, Carl Rungius is best known for his large-scale paintings of North American big game, often depicted triumphantly in romanticized Western landscapes. Rungius associated with early conservation advocates such as Teddy Roosevelt and William Temple Hornaday, and hoped, to some effect, that his paintings would connect viewers with animals in distant landscapes in order to garner sympathy to save them. His photographic archive, however, graphically records his interest in hunting and the gruesome methods Rungius employed to use slaughtered animal bodies as sketching materials for his paintings. In this way, the paintings themselves take on a taxidermic quality, constructed not just of oil paint, but of the hide and flesh of Rungius's hunting trophies, propped up for sketching either as full bodies or severed heads. This paper looks more closely at the photographs gathered as preparatory material for Rungius's wildlife paintings in order to better understand the complicated and often contradictory history of conservation in the United States. By reading these photographs as ongoing events, able to reach viewers in our present, the animal bodies are not just material for past paintings but become animal deaths for which even current viewers are complicit in.

Joseph Larnerd, Drexel University
A Leg Lamp Story

Larnerd's story weaves the biography of the Leg Lamp from the film *A Christmas Story* (1983) through his memories of his diabetic father's leg amputations. As such, it disregards the well-entrenched separation between "history" and the "personal" in much academic writing on design. Watching the film after his father's death, Larnerd discovered an artifact whose visual and material peculiarity uniquely directed him to reconsider his father's illness. These ruminations, in turn, drew out the horror of the object, a "major award" the father earns in the film but also a sexually charged disembodied woman's leg turned into a decorative machine. On shelves at Target, reproductions of the Leg Lamp started to disturb him. Larnerd began to see, too, how *A Christmas Story* sublimated these unsettling connotations through scenes which rendered sexual objectification and physical injury humorous. Pursuing the personal's bearing on the historical and vice versa helped him encounter the Leg Lamp and his father's sickness anew; in fact, Larnerd found where their stories merged. As a scholarly practice, design-history-as-creative-nonfiction can embolden readers to see and explore the intimate entanglements of artifacts with their own life stories. And to what, if not this, should a public-facing design history ultimately aspire?

Lynne Larsen, University of Arkansas at Little Rock
Post-Colonial Propaganda?: North Korea's Role in West Africa's Monuments

At the entrance of Abomey, Benin, stands a monumental statue of the pre-colonial King Behanzin; he leans slightly forward, one hand clutching his royal staff at his side while his other is raised in a halting gesture. This monument commemorates Behanzin's historic, though ultimately failed, resistance against the French colonial army. In Accra, Ghana, at the memorial center of the first independent Ghanaian president and advocate of Pan-Africanism, Kwame Nkrumah, stands a statue similar in size, stance, and material to Behanzin's monument. Nkrumah's slack arm ends in a clenched fist, while his raised arm points upward and outward

along with his gaze. Both of these statues were erected several decades after independence and commemorate political heroes who determinedly resisted European colonial rule of their homelands. Built in the spirit of Pan-Africanism, Nkrumah's pointing gesture and forward lunging stance indicates a focus on the future beyond the years of colonial rule, while Behanzin's tries to inhibit their infiltration. However, these monuments were designed, not by a Ghanaian or Beninois artist, but rather by a North Korean propaganda firm, the Mansudae Art Studio. This paper explores issues of post-colonial identity, communism, and corruption as it unpacks Mansudae's role in West Africa's monuments.

Amanda Lechner, Virginia Tech–SOVA

Beyond the Sea*

Painting is always clear and always cryptic. All is on the surface yet built on layer upon layer of sedimentary strata. Lechner considers herself a narrative artist, but her paintings tell just one instant of a lived experience or speculative idea. She envisions moments of discovery using historical painting media: egg-tempera, oil, and fresco. Her paintings include imagery that is familiar to some and new to others. These "breadcrumbs" or "Easter-eggs" range in reference from a particular moth species to a 25-year-old punk album to Jupiter's moons to a friend's spare keys. Utilizing earth pigments from specific locations and synthetic paints that point to ancient colors,* Lechner layers material content. Abstraction within images mine optical phenomena and brushmarks that carry indices of historical value and expression. While footnotes for Lechner's paintings aren't necessary, she discusses how she links ideas and materials and how she asks questions through the painting process.

*synthetic ultramarine, a stand-in for rare lapis lazuli. *Ultramarinus* in Latin translates to "beyond the sea," referring to its origin in Afghanistan beyond the Mediterranean from European artists and patrons who prized it.

*1945 pop song by Jack Lawrence popularized by Bobby Darrin in 1959

*1994 X-Files episode title

Jared Ledesma, Des Moines Art Center

Perfect Lovers

During the late 1980s and early 1990s, Cuban-American artist Felix Gonzalez-Torres left a seismic impression on art history with a political body of work that responded heavily to the AIDS crisis. Ross Laycock, Gonzalez-Torres's partner of eight years who died from AIDS-related complications in 1991, inspired his oeuvre. The artist commented that Laycock—a handsome, native Canadian—was his "audience of one," his "public," and his "dialogue." More an artist's model in the conceptual sense than a traditional one, Laycock was paramount to Gonzalez-Torres's inspiration. In fact, many works refer to him directly, such as *"Untitled" (Portrait of Ross in L.A.)*, *"Untitled" (Ross and Harry)*, or *"Untitled" (Ross Scuba Diving)*. Others refer to him indirectly, such as *"Untitled" (Toronto)* or *"Untitled" (March 5th)*. Though admirers of Gonzalez-Torres's art are familiar with Laycock, he remains under-researched. An introspective analysis into his life and influence upon the artist has yet to be undertaken. Building upon Ledesma's master's thesis research and by consulting archives that preserve newly discovered materials concerning the couple, this paper chronicles both Laycock's biography and his significance to

Gonzalez-Torres's work. More crucial, it contributes an imperative, overlooked conversation to the history of artist and model.

Erin Lehman, Towson University

Paddling Towards Modernity: The Rowing Pictures of Gustave Caillebotte and Thomas Eakins

French Impressionist Gustave Caillebotte (1848–1894) and American Realist Thomas Eakins (1844–1916) painted rowers, sailors, and swimmers. Each utilized sport to engage with issues of modernity, masculinity, suspended time, and the potential for the inclusion of the third dimension in a static image. The two artists associated these activities with the joys of homosocial leisure, the mental and physical benefit of exercise, and escape from the demands of their professional or personal lives. Both men studied in the atelier of Léon Bonnat, where they learned to eschew historical or mythological themes in favor of modern subjects. They painted their series of rowing pictures during the 1870s, while their respective nations recovered from the horrors of war and began to enjoy the increased leisure of the Industrial Revolution. Over the past three decades, art historians have utilized these artists to explore issues of masculinity, homosocial leisure, and the potential for transgressive sexuality. Yet, despite their similarities, there are no in-depth art historical comparisons of the two artists. Although they portrayed dissimilar rowers, and had differing experiences in the sporting world, the similarities remain intriguing, illuminating not only an across the pond artistic connection, but the special project of each artist.

Allison Leigh, University of Louisiana at Lafayette

Horizontal Art History and New Transnational Narratives

The late art historian and cultural theorist Piotr Piotrowski once began an essay on what he called “horizontal history” by praising the art historical textbook *Art Since 1900* for the way its authors organized material by year. Citing the authors’ approach as one in which “major events [are] presented ... as aspects of the intellectual processes characteristic of a given period,” Piotrowski then faulted the book for still ordering artistic geography in terms of centers and peripheries. But might the model of intensive focus on single years put forward by *Art Since 1900* have more thoroughly challenged the art historical tradition and suggested new historical narratives? Could this basic guiding principle of examining artworks in relation to one another primarily around their shared moment of creation be altered to successfully fulfill the imperatives of horizontal art history? This presentation explores the potential that transnational case studies might have for undermining the hierarchical, vertical discourse which has so long characterized the study of art. Focusing on single years in artistic production has the potential to create a paradigm of universality as Piotrowski envisioned it, one which flattens the hegemony of the Western narrative by restoring the authority of unique historical moments.

William R. Levin, Centre College (emeritus)

Intimations for a Franciscan Presence at the 14th-Century Misericordia in Florence

While scholarship on Saint Francis of Assisi and his late-medieval followers continues to expand, little has been written about his response to a central message of Catholicism, that we must love and care for our human brethren, especially the destitute among them, as voiced by Christ Himself in Matthew, chapter twenty-five. This mandate contributed to the notion of *ben*

comune, the common good—or commonwealth—that is the theme of SECAC’s 2020 meeting in Richmond. Familiar with that biblical passage and with the suffering evident within his rapidly transforming society, Francis himself and his early biographers, Thomas of Celano and Bonaventure, responded to this message in their writings, as did charitable confraternities of that era, including the Misericordia of Florence, through their actions. The mid-14th-century *Allegory of Mercy* fresco inside that association’s headquarters testifies to its philanthropic impulses and suggests the impact of the Franciscan movement upon, and even within, the organization. Francis’s experiences, pronouncements, and efforts regarding two of the six works of mercy named in Matthew, clothing the naked and succoring prisoners, exemplify the beneficent activities encouraged by the saint and, almost certainly with his background, words, and deeds in mind, actually performed by members of the Misericordia.

Yixue Li, Parsons School of Design

A Design Ethnography: Visual Landscape Around Chinese Factories

How does vernacular visual language (or the lack thereof) speak about socioeconomic disparities in China and across the globe? How does the typographic landscape around factories bring awareness to the gap between production and consumption? This presentation aims not to resolve but to bring up issues in our consumer society via a graphic design perspective. Chinese factory workers play a critical role in the global economy. Many of them have left homes in rural areas in China and migrated to rural-urban fringes in search of temporary jobs at factories. Their living and working environment is a chaotic yet colorful gathering of neon signs, government slogans, job postings, lottery shops, cheap eateries and lodgings, and other visual/social elements that constitute their quasi-urban life. These temporary residents of metropolises are active producers of the global consumer culture but often the forgotten ones of common welfare. Combining artistic inquiry, design analysis, and ethnographic research, Li takes the audience through a journey of her past field studies around Chinese factories and introduces them to the disordered but lively visual landscape surrounding factory workers. This presentation is a tribute to labor, a celebration of (anti-)design, and a call for the global common good.

Shannon M. Lieberman, Pacific Northwest College of Art

The Happy Ending? Street Art, Marriage Equality, and Queer Assimilation

Drawing on Joe Caslin’s contention that artists are “cultivators of empathy,” this paper examines murals and sticker art projects in Australia, Ireland, Northern Ireland, and the United States that use public space to spark conversation about marriage equality. Lieberman explores how these artistic interventions increase visibility and foster LGBTQ+ pride by queering public space, while also raising awareness of discrimination and cultivating allies. Focused on “legal” works by Joe Caslin, Scott Marsh, and KASHINK, as well as “illegal” works by Homo Riot, Lieberman addresses how the images parody art historical works, popular culture, and stereotypes as well as satirize politicians in order to spur social change. Yet if the measure of its success is in legislative changes recognizing marriage equality, does this type of street art devalue some expressions of queerness in favor of those that are easily assimilated into heteronormative models? And, if so, what might it achieve in spite of—or even *because of*—its

ability to fit existing norms? Lieberman argues for the political viability of a both/and strategy in which queer street art can play a role in both reform and revolution.

Delanie Linden, Massachusetts Institute of Technology

Women & Drawing Education in 19th-Century France Madame Marie-Élisabeth Cavé's

Drawing without a Master, 1850

This paper examines the 19th-century French artist Marie-Élisabeth Cavé's two art manuals: *Drawing without a Master: The Cavé Method for Learning to Draw from Memory*, 1850, and its second installment, *Coloring without a Master*, 1856. Both achieved worldwide acclaim in her time and yet have not received much scholarly attention today. Cavé's innovative method answered to debates about art education reform by introducing an autonomously learned art method—art could be learned by all pupils independently, even if they did not have access to a school or art teacher. At the same time, the method would also uphold the tenets of the domestic unit through its ability to teach pupils—and especially female students—within the home. Her manuals were so popular that they were quickly translated into English, underwent numerous editions, filled library bookshelves in France, Britain, New York, and California, were lauded in a review published by Eugène Delacroix, and were approved by the French government. Remarkably, within these treatises, Cavé marshals the medium of the art manual to inscribe her own ideas about women's education and work. She envisioned drawing as a crucial skillset capable of expanding career opportunities for women.

Joseph Litts, Princeton University

Jewelry and Slavery in Portraits of Refinement

Between 1767 and 1771, John Hesselius painted a generation of women from the Fitzhugh dynasty. In each portrait, the woman wears the same distinctive transparent pearl necklace that equates skin and gemstone. The necklace both compliments and complements the Fitzhugh women's white aristocratic skin. One of Virginia's founding families, the white Fitzhughs exploited enslaved laborers to grow tobacco, bringing immense wealth to the family and paying for Hesselius's portraits and the pearl necklace shared between them. Litts argues the processes that brought the pearls to these women's necks (and translated through the painted surface of the portraits) visualize how the Fitzhugh women deployed their position of power to create a vicarious regime of control in the 18th-century Atlantic world. While displacing slavery's overt presence through the pearls' sensuous tactility, adorning oneself with pearls indicated mastery over their extraction from distant marine landscapes. A product of enslaved labor visually signifies the sitter's whiteness. Pearls embodied already mediated, abstract subjects: race, gender, the relationship between free and enslaved bodies, and power in the Atlantic world. The complex, horrific material histories contained within each delicate sphere link the Fitzhugh women by exploiting enslaved bodies. Pearls could be portraits and portraits could be pearls.

Jessica Locheed, Houston Community College

Gonzo247 and Aerosol Warfare: Capturing Houston's Spirit with Paint

Houston has a dynamic and diverse mural scene. There are many local artists active in this renaissance who deserve credit for revitalizing the walls. But one artist is specifically known as

being the face and the driving force behind this great movement: Gonzo247. This paper considers both his personal contribution as a muralist as well as his role in advocacy, education, and collaboration. Gonzo247 is responsible for several major projects, including the HUE (Houston Urban Experience) Mural Festival (2015–present), an international mural festival which brought in artists from around the world to paint our walls. Aerosol Warfare, a street art gallery, was started by Gonzo247 to provide an alternate space for street art. His personal art ranges from large downtown murals to small scale canvases. He paints commissions internationally including: MARCO Museo, Monterrey Mexico (2015), and SXSW Public Art Installation (2015). But he is committed to his street art and helped conserve and repaint Leo Tanguma’s 1973 “The Rebirth of Our Nationality” mural (2018). This mural is in his childhood neighborhood and inspired his career choice. Lockheed has arranged to interview Gonzo247 and will discuss how he sees his role changing in the future.

Jennifer Logun, Pratt Institute **Sans Color-Aid**

Light Color and Design at Pratt Institute is a continuous yearlong Freshman Foundation studio that focuses on the factors, elements, principles, and relationships of light, color, and two-dimensional design. Fall semester moves from investigation of fundamental principles and phenomena toward assignments with more complex and conceptual objectives. Spring semester projects require increasing agency with emphasis placed on moving beyond the single solution and recognizing personal interests. For multiple generations of LCD professors, color-aid paper was and continues to be the revered material of choice. Logun confesses that this past year she made the ultimate sacrilege against Albers and nary a shred of the 314 colors was used by her students. She sought not to replace color-aid with a similar material, but to radically shift the use of planar, liquid, and spatial color within each project. Her intent was to broaden the lens of color and light study within their objectives while strengthening the relevancy and connection of the work to upper department design disciplines. What follows is Logun’s report from the trenches: successes, failures, new questions that have been raised, and ideas for moving forward.

Eddy López, Bucknell University

For the Common Good: Social Impact Design through Experiential and Service Learning

Social impact design uses the transformative power of design for the public good. This presentation explores how we educators can prepare our students to be engaged citizens at the local and global level through experiential design projects involving community partners. Lopez discusses best practices in experiential and service learning that help build a culture of collaboration and trust that is mutually beneficial to students and partners. Challenges and pitfalls, such as cultural bias and sustainability, that arise from such efforts are covered as well. The projects presented involved design students with local and international partners to tackle urban blight in Central Pennsylvania, preserve the memory of a coal region town, and promote health and fight poverty in Central America. By engaging in experiential and service learning projects in our communities, students can learn the value and impact of empathy, equity, and social responsibility.

Michael Lorsung, Ball State University**Punk as a Catalyst and Role Model**

Lorsung was born in the early 1980s, which meant that by the time he was old enough to feel the inclination to rebel, punk rock was dying, or evolving—either way, it certainly wasn't what it had been. Despite this, punk rock provided Lorsung with an early foundation in DIY aesthetic and ideals, a sense that the impossible might just be possible, and a love for the countercultural. He found art later in his life, having never taken art courses in high school and stumbling blindly into it at the tail-end of his flagging sophomore year in college. Lorsung came to art as someone with little natural technical ability, but he was bolstered by the beliefs, fostered in him by his involvement in punk rock, that he was capable of anything, and the answer “no” just meant “try harder.” His interest in punk rock had always had its roots in the political nature of the music and, although he may not have realized it at the time, Lorsung was fascinated by the idea that a creation could embody political statements by its very existence. These and other lessons helped form the basis from which he works, teaches, and lives now.

Dana Ezzell Lovelace, Meredith College**Amazing Projects: Blow Me Away**

Bad design. Good design. Who really decides? If “art” is so subjective, then is it even possible to designate one piece of work as “amazing” while another just “sucks”? This presentation explores the power of student solutions through the observation of the fundamental principles of design and the visualization of powerful concepts—making a clear case for the “amazing.” Lovelace shares several projects and ideas that she uses to engage her students and teach them how to not only seek “good design,” but also how to make their own work “amazing.”

Beauvais Lyons, The University of Tennessee, Knoxville**Helping the Arts and Humanities to Thrive in the Public University**

In his 1918 book *Higher Learning in America: A Memorandum on the Conduct of Universities by Business Men*, the sociologist Thorsten Veblen offers an early critique of the public university as vocational school, what today might be called an “economic engine.” Likewise, Christopher Newfield, in his 2016 book *The Great Mistake*, documents the systemic defunding and privatization of public higher education by state legislatures, who may want the university to be an economic engine but expect the students and donors to buy most of the gas. In addition, as J. Z. Muller writes in his 2018 book *The Tyranny of Metrics*, university budget allocations are driven by an increased emphasis on credit hour production and external grant funding. All of these factors present a bleak outlook for education in the arts, with our extensive facilities costs, necessarily small studio classes, and limited opportunities for external funding. Despite this, universities need the arts and humanities to connect campus cultural and intellectual life, and without our work in the studio, the classroom, the gallery, and the recital hall, the university graduate is less prepared to be a civically engaged, creative, and empathetic member of society.

Iain MacKay, West Virginia University**Vermeer as Aporia: Indeterminacy, Divergent Narratives, and Ways of Seeing**

Although Johannes Vermeer's paintings have long been labelled "ambiguous" in the canon of Western art history, MacKay's research challenges the notion of ambiguity. By shifting the conception of Vermeer's works from ambiguity to indeterminacy, divergent narratives emerge, which inform a more complex understanding of Vermeer's oeuvre. These divergent narratives understand Vermeer's paintings as turning points in stories that extend beyond the canvas, moments where the possibilities of a situation diverge in different directions. Thus, myriad narratives might be contained in a single painting, all of which simultaneously have the possibility of existing, but not the actuality. This interpretation of Vermeer takes evidence from 17th-century ways of seeing and the iconographic messages suggested by the paintings within paintings that occur across Vermeer's oeuvre. Here for the first time, an aporetic approach is utilized to explore how contradictions and paradoxes within a system serve to contribute to holistic meaning. By analyzing four of Vermeer's paintings—*The Concert*, *Woman Holding a Balance*, *The Music Lesson*, and *Lady Seated at a Virginal*—through an aporetic lens, an alternative to ambiguity can be constructed using indeterminacy and divergent narratives that help explain compositional and iconographical choices.

Kelsey Frady Malone, Henderson State University

Challenging Tradition, Maintaining Propriety: How the Plastic Club and Its Members Negotiated the Philadelphia Art Scene

As one of the first professional organizations for women artists in the country, the Plastic Club played an integral role in furthering women's participation in Philadelphia's art world in the early 20th century. Many of the Club's members were able to make a space for themselves in a male-dominated occupation and create successful careers as artists, enabled in part by the Club's many exhibitions and professional development opportunities. These women no doubt bent rules of propriety to achieve professional status, breaking with centuries of popular thought mandating that a woman's proper place was in the home and that her proper role was to be a wife, mother, and homemaker. An analysis of the Plastic Club's rituals, activities, and rules, as well as the art produced by its members, however, shows that the means by which its members broke with tradition were subtle and often encased within the "proper" confines of Victorian femininity. Unlike the feminist artists of the 1960s, their predecessors took great care to present their career aspirations under the guise of domesticity and proper womanhood. In doing so, they maintained the appearances of traditional femininity even as they expanded the opportunities available for women artists.

Madison Manning, Virginia Commonwealth University

Monique Wittig, Marge Simpson, & Me: Transfeminism in Lesbian Matters

In the words of Monique Wittig, "Lesbians are not women." In the words of Marge Simpson, "Just because you're a lesbian, it doesn't make you any less of a bein'." Differences in phrasing aside, these statements are making the same argument. In this presentation, Manning discusses Phoenix Lindsey-Hall's 2019 exhibition, *Lesbian Matters*, and its connection to Monique Wittig's 1979 speech, "The Straight Mind." It has been argued that to claim the label "lesbian" is to be transexclusionary. However, through both Lindsey-Hall's and Wittig's work, it is clear that to identify as a lesbian means to exist outside of heterosexual norms, "as woman only has meaning in heterosexual systems of thought" (Wittig, 1979). By examining the objects

featured in Lindsey-Hall's exhibition and Wittig's speech, we can connect contemporary lesbianism to transfeminism.

Kimiko Matsumura, Rutgers University

Dioramas for the Future: Natural History Display and Climate Change in Alexis Rockman's *Great Lakes Cycle*

Since 1990, Alexis Rockman has envisioned the climate-ravaged future in hyperrealistic panorama paintings. With hollowed cities, unpredictable weather, and mutant survivors, the works visualize scientific outcomes and chastise environmental apathy. His recent art, however, is more historically oriented. In *The Great Lakes Cycle*, Rockman addresses not only the consequences of climate change, but also the actions that brought us to the precipice of disaster, connecting past environmental challenges to potential ecological outcomes in transhistorical portraits of the lakes built from scientific data. Nevertheless, the works rely on tropes from natural history display and Romantic painting that are now considered outmoded or unscientific. This paper examines Rockman's use of 19th-century modes of representation for reconciling history and science in the Anthropocene. Through close visual analysis, Matsumura argues that the artist confronts the unknowable by making established iconographies serve new didactic functions. Placing climate change in continuity with a familiar past codified in dioramas and American landscape paintings, Rockman provides a road map for understanding the climate crisis and its future. But the works also invest viewers with agency. Pivoting from sensationalism to historical narrative, his art suggests that we may yet avoid disaster if we learn to tell the right stories.

Jaimes Mayhew, American University

What Punk Sensibility Taught a Young Queer

In 2000, Mayhew moved to Seattle from Denver in search of a place that he believed would be more welcoming to him as an LGBTQ person. This was just one year after the WTO protests in Seattle, and Mayhew found himself quickly immersed in a community of queer punks. He came out as transgender because he met other trans people in this community, learned how to dumpster food, and found some of his first chosen family and community. Mayhew eventually managed an apartment building in Seattle's Capitol Hill neighborhood that he filled with queer punk tenants, where they shared a community car, kept all of their dumpstered food in one communal apartment, and supported each other through struggles with their birth families and identities. These experiences taught Mayhew about the value of intentional community and how crucial it can be to survival and creativity. He strives to make his classrooms inclusive of the multitude of experiences that students bring to their work by encouraging dialogue, collaboration, and risking failure in favor of experimentation.

Tess McCoy, Florida State University

Curation and Creation of Alaska Native Identities by Sonya Kelliher-Combs

This paper focuses on contemporary Alaska Native artist Sonya Kelliher-Combs (Iñupiaq, Athabaskan, Irish, German), her works of art, the exhibiting of her works, and her curatorial practices in order to explain the history of presentation of Native American people and how this affects present-day exhibitions as well. Through Kelliher-Combs's works, McCoy explores the

importance of agency of Native American people in terms of their identity and depictions of themselves and their people in museum spaces. She examines the history of museum culture as the way in which indigenous agency is removed and reconstructed to fit the needs of various interest groups. In contrast, Kelliher-Combs actively attempts to intervene and interrogate the persistence of archaic language in exhibition practices and seeks to reveal the effects on Native people today. Because of this past, Kelliher-Combs's use of ecological textility (the reading of art from material to object) and McCoy's study of her art and curated exhibitions using this method allow for a better explanation of works of art and Native American objects, as well as attempting to remove the stigma and stereotypes of Native people that history has prolonged through the long reach of museum language and displays.

Elizabeth "Libby" McFalls, Columbus State University

Multiple Versions of One Story

Artist talk—presentation of a body of work: McFalls, a practicing artist, wife, and parent, finds the areas of her life continually overlapping. Her studio practice involves her children in the creative process and allows their daily experiences to be a driving force in her work. This approach requires that McFalls doesn't "tell a specific story" but rather that she gathers and presents the pieces of the narrative. Her work does not make direct reference to the specifics of her family: rather, McFalls thinks of the pieces as echoes of their time together. Abstractions, symbols, and repeated images are used to create nonlinear visual narratives that examine the contradiction and complexity of life. McFalls shares how her intuitive working process has produced a body of work that creates the opportunity to explore limits in the various roles of their lives and becomes, at times, an admission of shortcomings and strengths.

Emily McGlohn, From Project to Product: The Opportunities and Challenges of Place-Based Research

see: Mackenzie Stagg

Conor McGrann, The University of Tennessee, Knoxville

Mapping Territories: The Analog and Digital Matrix

McGrann's work begins from a single point, most often a geographical space. Using GIS systems, publicly available geospatial data, and location data based on his life and activities, he generates a digital matrix. These matrices are filtered through digital plotting technology such as a laser cutter or vinyl cutter and finally filtered again through the translation to analog print media. At each step the original information is diluted, changed, and affected by the process in uncontrollable ways. This provides ample opportunities to revisit the same digital matrix and use it again to stress something different about the space or activity represented. Often a traditional printmaking matrix, such as a copper plate, ends up being both printed and the final product. This presentation addresses the ways McGrann uses technology in processes it wasn't designed for to create "failures." These are the sources of subsequent iterations that lead McGrann's work in a direction not entirely in his control.

Casey McGuire, University of West Georgia

So What If Your Dad Was a Taxidermist: Representation, Artifice, and Perfection as Sculptural Practice

McGuire orchestrates various elements and materials to construct a personal narrative that investigates the problematic nature of artifice and perfection. As a taxidermist and a decoy carver, her father was fueled by the desire to create a perfect natural world, void of decay. By exercising total control over his subjects' appearance, he strived to create ideal animals. His lifestyle was very interconnected to the landscape and animals. Her father's lifestyle has affected McGuire's sculptural processes. Decaying structures, shadows, eerie stillness, preservation, death, and abandoned objects all drive McGuire's studio practice, as they reflect her childhood of rural life surrounded with death and wildlife. She utilizes material processes her father taught her to preserve or "taxidermy" natural objects and recreate rocks and forms. These preserved natural elements become artifacts of what once were living parts of the ecosystem. McGuire uses these materials, images, and objects to convey narratives that question the human impact of the ecology of the landscape. These narratives play out in materials and imagery of trees, rocks, flora, and fauna, held up on teetering wooden scaffolds that represent the fragility of life. These become theoretical stand-ins for the cliché animal bust on the wall in her latest sculptures.

Katie McKinney, *The Heroine of Virginia*: Anti-Abolitionist Violence in a Rare 1814 Watercolor
see: Rachel Stephens

Preston McLane, Florida State University

Boyars and Borzois: Illustrating the Tsar's Hunt

Nikolai Kutepov's grand four-volume *Great Prince's, Tsar's and Emperor's Hunting in Russia* (1896–1911) was a magisterial foray into the evolution of Russian imperial hunting traditions. Its line-drawn and full-color illustrations reflect the late-19th-century Russian elites' fascination with early Slavic cultural forms and period costumes melded with the hunting customs of European royal courts. Cruel scenes of bearbaiting and blind hunting deep in the forest contrast with poised portrayals of falconry and mounted tsars and empresses riding to hounds among the cultivated landscapes of Peterhof and Tsarskoye Selo. This paper briefly describes the origins and objectives of Kutepov's encyclopedic work before focusing on a suite of tempera-painted illustrations by the celebrated portraitist Valentin Serov (1865–1911) showing Peter the Great, Peter II, and the Grand Duchess Elizaveta Petrovna hunting on horseback. Serov's works differ significantly in style and tone from the patriotic bombast of the majority of the edition, and the artist's ties to the aesthetic, fin de siècle "World of Art" movement in Saint Petersburg are key to understanding their import.

Christopher Metzger, Stevenson University

Rikiesha Metzger, Maryland Institute College of Art

Guess Who's Coming to Dinner: Life, Love, and Racism in America

Curious about dining in the basement of a restaurant with the rest of the Blacks? Wanna learn more about staring down an ol' White lady while you enjoy breakfast? Ever wonder what it's

like to have a racist hostess leave piles of dishes on your table? Come break bread with Chris and Rikiesha as they discuss art, life, and the intersection of race, identity, and parenthood.

This statement, pulled directly from a presentation given to students in the MFA in Community Arts Program at MICA, sets the tone for our relationship as artists, parents, and academics who have been navigating this space together since 2008. As an adjunct professor at MICA, a community artist in Baltimore, and most recently, a Ph.D. student in the Institute for Doctoral Studies in the Visual Arts, Rikiesha relies on a strong spiritual foundation to balance a career focused on community engagement and positive social change through the arts. Along with her husband Chris, an Assistant Professor of Art and Design at Stevenson University, himself an artist who often engages communities in collaborative-based work, they embrace the challenges and benefits of raising two young kids while pursuing similar careers and passions as artists in academia.

**Rikiesha Metzger, *Guess Who's Coming to Dinner: Life, Love, and Racism in America*
see: Christopher Metzger**

Allie Mickle, The Ohio State University

“Let the Hills Be Hills and Rivers Be Rivers”: Implications of a Changing Environment in Yang Yongliang’s Digital Landscapes

Shanghai-based artist Yang Yongliang (b. 1980) replicates landscape paintings, primarily from the Song Dynasty (960–1279), by digitally compositing contemporary photos of Shanghai—particularly the city’s skyscrapers, construction cranes, and demolition sites—in the same compositions. Adopting the landscape format in a new medium allows him to question the role of contemporary human interest to criticize urbanization and present the loss of environmental integrity in his urban environment. In 2009, Yang collaborated with JWT Shanghai on an advertising campaign with the China Environment Protection Foundation titled “Let the hills be hills and rivers be rivers,” referencing the tradition of *shanshuihua*—*shan* as mountain or hill and *shui* as water or river. The campaign included three of Yang’s previous works that he edited to highlight a more obvious eco-critical reading. This paper analyses both the three original works and those included in the 2009 campaign to argue that Yang’s landscape appropriations directly follow older compositions to better highlight the extent to which China’s contemporary environment has changed. In addition, this paper considers the highly aestheticized depiction of Shanghai’s changing urban spaces, questioning the effect of Yang’s critical message when his works are displayed as an advertising campaign.

Mary Melissa Miller, University of Arkansas at Little Rock

Joseph Mallord William Turner: Artistic Interpretations of Change and the Industrial Revolution in England’s North East

In this presentation, Miller discusses the turning points of the Industrial Revolution in North East England and the artistic methods in which J.M.W. Turner responded to them. Because Turner’s style was unique compared to his artistic contemporaries, the intelligence and psychological storytelling found in his work turned the tables of art history and shaped how landscape paintings were interpreted at that time. By juxtaposing several of his works, specifically the watercolor work of *Alnwick Castle* to *Keelman Heaving Coals by Moonlight*,

Miller demonstrates the subtle yet inevitable socioeconomic and political changes Turner articulates in his landscapes during his time and how those changes underscored the plight of the working class. By comparing these works, which make a strong argument on the shift between a mostly agrarian way of life to that of industrial progress, the participant may see how Turner uniquely articulated these life-altering changes and urged his viewers to feel some empathy toward the modern working class. Turner recognized these permanent changes in the way English people worked and lived and as a result opened new understanding of landscape art to include subjects reflecting more realist ideals and subjects.

Kerry Mills, Mary Baldwin University

The Power of Critical Dialogue: Shifting the Aesthetic from the Gesture to the Field

Barnett Newman's introduction to the New York art world was through his writing, which appeared in catalog essays and various artists' statements. Unlike other artists of the time, he began only to paint seriously in the late forties. Because his introduction to the artist community was as a writer, he was considered more of an intellectual than an artist. Further, Newman was considered an outsider, because his work was not reliant on the "gesture" of Abstract Expressionism. At the time, critics saw the "gesture" as the primary vehicle of communication and thus work without that dialogue was not taken seriously. Newman's work received harsh criticism from writers such as Thomas Hess and Emily Grenauer. By the end of the fifties, Newman became an important artist in the eyes of Clement Greenberg. Greenberg, through his critical writing, positioned Newman to shift from a questionable, peripheral artist to an innovating figure central to what Greenberg considered the next important move in painting, "post-painterly abstraction." Greenberg's writing on Newman changed over the decade, even though Newman's work did not. His writing on Newman's aesthetic posited the work as though it were opening up a new aesthetic.

Adriana Miramontes Olivas, University of Pittsburgh

Teresa Margolles's Neoliberalarchivo: Contemporary Art from the Mexico-US Border

Labeled the "world capital of export-processing factories," Ciudad Juárez in Chihuahua, Mexico, is home to more than 300 "maquiladoras," or assembly plants, that employ more than 250,000 people, providing unprecedented economic opportunities. Paradoxically, Juárez is also a site of extreme economic and social violence where maquiladora employees make less than ten dollars per day for full-time labor in a city that was once labeled the "murder capital of the world." Visiting this region on numerous occasions, artist Teresa Margolles has created a counter-history, one that is additionally informed by activists, writers, and families of the murdered and disappeared. To develop her critique, Miramontes Olivas argues Margolles has created nontraditional archives that act as sources of knowledge challenging repressive regimes and, in particular, exposing the disposal and neglect of bodies. Miramontes Olivas calls these *los neoliberalarchivos*, or the neoliberal archives, and defines them as sites through which artists display, through a variety of artistic practices, aspects of a violent reality allowed by the state apparatus and further tolerated by notions of bare life as determined by the global neoliberal machine. She discusses Margolles's assemblages of blood, clothes, and cement as the neoliberalarchivos.

Laura Monahan, The Intersection between Art and Nursing
see: Meg Aubrey

Catherine A. Moore, Georgia Gwinnett College
Navigating HiStory: Storytelling and the Illustrated Map

Maps have long been the purview of the field of illustration, from imaginative maps illustrating fantastical journeys, like *The Lord of the Rings*, to informative maps that guide tourists through their destinations. Mapping and cartography were some of the earliest data infographics and continue to inspire novel methods of visually exploring space and time. Contemporary map illustrators, such as Tom Woolley and Alice Feagan, continue this tradition through an abundance of illustrative solutions to spatial representation. The website “They Travel and Draw,” curated by Nate Padavick, celebrates this tradition of illustration and mapmaking by curating a site of illustrated maps that explore the personal travels of the creators. Padavick’s call for maps, entitled “Mapping This Moment,” captures the unique expeditions artists have taken during the coronavirus crisis, both emotional and microspatial. This project demonstrates that maps can do more than record spatial wayfinding, but also temporal, emotional, and spiritual journeys. A few years ago, inspired by this site, Moore went on her own personal expedition of map illustration, leading her through her family’s past using this medium of exploration and recording.

Olivia Morris, Florida State University
Cyborgs, Death Rays, and Mad Men: Conceptualizing Violence, Fear, and Trauma in 1930s America

Scholars of the horror movie genre have long noted that horror monsters are built around real fears. That being said, James Whale’s 1933 film *The Invisible Man* presents a quandary. What sort of real fears could have inspired such a ridiculous monster? Morris’s study solves this puzzle by examining the violent, collective trauma inflicted on America preceding the film’s release: World War I and concurrent advancements in violent, mechanized technology. Her argument is founded on visual parallels between *The Invisible Man* and photographs of disfigured World War I veterans taken by Anna Coleman Ladd. Morris examines similarities between the film’s protagonist, Jack Griffin, and disfigured American veterans as portrayed in popular media. She also investigates the conceptual parallels between Griffin and the trope of the mad scientist. Not coincidentally, this popular trope emerged in the 1930s, suggesting that audiences of the time were afraid of the increasingly violent nature of postwar technology. Based on the evidence accumulated, Morris argues that *The Invisible Man* embodies past traumas of World War I and alludes to contemporaneous fears about the possibility of another war. Overall, her study reveals how Americans conceptualized violent trauma during the interwar period.

Paige Lizbeth Morris, Virginia Commonwealth University
A Girl is a Girl is a Girl

In an effort to reject the presumed histories and narrow connotations of womxn, Morris has utilized the studio to analyze her gender performance in contrast to societal expectations. Her work references the exhaustive labor and scrutiny that upholds the relationship between

gender performance and assigned sex. Morris dissects components of her gendered narrative by exploring gender theory, material culture, and mass media. This analysis of cultural grooming is distilled from a collection of gendered gestures sourced from mainstream media and pop and rock songs which inform her creative production. Through material-based processes characterized by disassembling and then reassembling this content, Morris explores the benign and at times insidious underlying messages of both current and historical patriarchal power. This process has been an active attempt to unlearn institutionalized gender normativity, heteronormativity, and societal expectations. Morris considers these conscious acts of refusal to be an ongoing form of self-care, of personal maintenance and of accountability, which offer insight into how her own desires challenge the culturally predetermined mindset of gender and how she may be complicit in perpetuating this thinking. The result is an experiential exposé that unveils the sacrifice and labor demanded of politicized bodies.

Michelle Moseley, Virginia Tech, School of Visual Arts

New Iconographic Interpretations of the Spinning Eve in Early Modern Imagery

Eve spinning was a widely popular theme in manuscripts, prints, and luxury arts of the 15th and 16th centuries, inherited from earlier medieval visual sources. Interpretations of this theme usually focus on the consequences of the Fall of Man, with Eve's appetites and disobedience as causation for the expulsion from Paradise. Eve pictured spinning underscores not only humanity's wretched outcast state, but it also infers a complex narrative about the duties assigned to women as a result of their inherently uncontrollable bodies. This paper proposes connections between ubiquitous images of Eve spinning and similar imagery in which specific animals are repeatedly depicted spinning in late medieval and early modern imagery, in relationship to cultural notions of the uncontrollable appetites of Eve (and, by extension, all women). Images of certain animals spinning are suggestive of the punishments of Eve. This study puts forward new iconographic interpretations of the spinning topos in contexts of anthropomorphic animal imagery.

Allison Myers, California Polytechnic State University

Exoticizing the Anthropocene: Visual Spectacle and Locality in Tania Mouraud's *Fata Morgana*

In 2016 Myers travelled to the Texas Gulf Coast to film oil refineries with the French artist Tania Mouraud. For decades, Mouraud has produced large-scale video and sound installations that immerse viewers in sites of environmental distress. In Texas, her film captured an oil refinery at night, its hazy yellow lights and bellowing steam clouds eerily reminiscent of a massive industrial hellscape. These images were potently familiar to residents of Houston and Austin, where the work was initially exhibited. Since then, however, it has been shown in venues across Europe, where the image of a Texas oil refinery connotes a different set of cultural and environmental relationships. Using Mouraud's work as a case study, this paper explores how geographical distance impacts the effectiveness of artworks that use sensory experience to address environmental issues. By comparing local and European responses to Mouraud's work, Myers shows that while visual spectacle can arguably help make global sites more viscerally present, it also risks exoticizing the unfamiliar, thereby distancing viewers from the physical realities of climate change. Equally important in her analysis is how Mouraud's own lack of

familiarity with the culture of Texas and its landscape affected her interpretation of the oil refineries.

Jean Nagy, Middle Tennessee State University

Human-Centered Design: Digital Storytelling in the Midst of a Pandemic

We all know human-centered design is an approach to problem-solving by seeing the issue from the human perspective. What happens when COVID-19 interrupts an HCD class being offered for the first time? The class goes online with 10 days of preparation! An online project for this group of 20 at first seemed to be a challenge. This class bonded in the first half of the semester, more than almost any Nagy has taught. So she knew they would need a project that would get them interested in what was going on around them and have an avenue to discuss the good and the bad of this pandemic with each other. The storytelling project that developed allowed them to interview each other, brainstorm storytelling ideas, and helped them to share their fears of the effect COVID-19 was having on their lives. To get them started Nagy suggested some starter questions. “I am . . .,” “I worry . . .,” “I want . . .,” “I hope . . .,” etc. Solutions generated were heartwarming, sad, and helped fill a void in their lives when several students truly needed someone to talk with about their fears, hopes, and dreams.

Mallory Nanny, Florida State University

Relocating Trauma “In Country”: Jessica Hines’s *My Brother’s War*

This paper examines *My Brother’s War*, a twelve-chapter photobook that doubles as an archival narrative in which artist Jessica Hines documents her experience of retracing her brother’s journey from his military conscription in 1967, to his service in Vietnam, and, ultimately, to his suicide in 1980. Family photographs and letters function as memory objects that guide the artist’s relocation of her brother’s memories from St. Louis to Chu Lai. By framing these materials within contemporary contexts, Hines presents a plurality of perspectives across multiple temporalities and conflates remembering with imagining. Nanny combines a narratological framework with Toni Morrison’s concept of “rememory” to demonstrate how *My Brother’s War* engages with and represents Hines’s recollection of memory in transnational terms. Through analyzing the relationship between the photographic frame and the nonlinear sequence, whose visual rhythms and metaphors imply acts of violence and the impact of human loss, Nanny highlights the gaps that emerge in the narrative. These gaps not only speak to the unknown traumas that Hines’s brother experienced during the war, but also to the silenced histories that continue to haunt the Vietnamese landscape.

Becky Nasadowski, University of Tennessee at Chattanooga

Centering the Politics and Ethics of Design

Nasadowski reflects on a studio/seminar course she developed and taught in spring 2020 at the University of Tennessee at Chattanooga entitled Politics and Ethics of Design. Through multidisciplinary texts, writing, and studio projects, this class emphasized the contexts in which design is produced, circulated, and consumed. They explored questions such as: How is power depicted and exercised throughout the design process and within designed artifacts and spaces? How can we approach design research methods through an ethical framework? Where does one’s definition of “good design” come from and who/what does that include/exclude? To

engage directly and rigorously with these questions takes time and commitment. Instead of confronting political consequences and ethical concerns as they arise in individual projects, design educators should make space in our programs for concentrated efforts to discuss historical and structural conditions of power. There are too many examples of faculty encouraging design students to engage in social issues but not providing the context or critical tools for students to understand the complex forces upholding that social issue and its effects. Nasadowski offers this class as one pedagogical effort toward centering the political and ethical impacts in/of design.

Emily Newman, Drake University

Edward Kelley, Drake University

Two Sculptors, Two Academics, Two Kids: Surprisingly, Asymmetry Is Actually Our Balance

When they had just one child, Newman and Kelley's trio was easily handled. Studio nights and teaching duties were alternated, gallery nights enjoyed by all. The birth of their daughter has enlightened them to the differences in temperament of children born to the same parents. A child, unlike their first, discontent with wood scraps and glue. They question the appropriateness of attending art openings with a child on the move, who gleefully pushes against redirection, especially requests of no touching. Big projects for one of them have created agreed-upon inequities of time in the studio. A supportive academic environment helps Newman and Kelley schedule their days, nights, and weekends to accommodate their teaching and studio supervision duties. A work/life balance doesn't really exist for them, but an understanding of individual needs and seeking out non-traditional support from neighbors, friends, and colleagues play a big role in how they manage their identities as artists, educators, mom and dad. They share with others their challenges and join in a discussion of the asymmetry of workload that happens when both parents are artists and academics.

John Harlan Norris, University of Kentucky

Materials, Masks, and Meaning: How Materials Conceal and Reveal the Painted Image

As a painter working at the intersection of figuration and still life, Norris has long been preoccupied with the interplay between materiality and representation. Questions of when an object must be tightly rendered as opposed to when the substance of the material should bubble up to the surface have been posed countless times within his work. In recent years, this question has been placed in higher relief, as the media found within each painting has expanded. In his current mixed media paintings, Norris has become more deeply engaged with how various forms of paint can evoke an array of art historical, cultural, and personal histories that offer new prisms through which to view the work. For example, what does adding sand to oil paint do to the painting as a recollection of a key material of modernism and cubism? How does this refract against passages made with airbrush, recalling youth cultural images from the 1980s and 1990s? How does Norris's technique with oil paint, which reflects his formal education, contradict his approach to acrylic, which recalls his childhood interactions with Appalachian folk art? Such questions and their relationship to images found within the work form the thesis of this presentation.

Sarah O'Brien, University of Illinois

The Materiality of Muralism

The Mexican muralists are famous for their monumental murals that draw off traditions found in the fresco technique from Renaissance Europe coupled with the adaptation of ancient materials derived from pre-Hispanic indigenous practices, creating murals that can be found throughout Mexico's public spaces. However, the essentialism of murals was challenged in 1930 by Diego Rivera when he attempted to create a mural without a wall. The experiment was continued by Jose Clemente Orozco nine years later with his own interpretation of the "portable fresco." It was through these challenges to muralism that the materiality of the medium was called into question for the first time; the portability of the frescos contradicted their defining feature. Analyzing the materiality of Mexican muralism, O'Brien unpacks the relationship between the physical and the iconographic and the impact that relationship had on the Mexican muralists' careers. Looking at their early murals and how those developed into the portable medium created out of the same physical materials, understanding how that portability impacted subsequent iterations of a portable mural and, in turn, affected the materiality of murals in general is essential to understanding the trajectory of muralism internationally.

John O'Neill, University of Minnesota Duluth

Teaching Inclusivity Using Web Accessibility

A wide range of disabilities significantly impacts access to digital environments, affecting how those with disabilities obtain information or complete everyday online tasks so prevalent in our society. Microsoft steered ideas of designing for disabilities with its comprehensive Inclusive Design toolkit, which has provided more perspectives on redefining disability. According to the kit, there are three kinds of disabilities that people can experience: permanent (e.g., cerebral palsy), temporary (e.g., broken arm), and situational (e.g., forward vision blocked by a train). Using the Microsoft Inclusive Design toolkit as a starting point, O'Neill discusses a project he assigned students to teach how web accessibility impacts everyone. The project was influenced by a report posted on [Seyfarth.com](https://www.seyfarth.com), stating that the number of website accessibility lawsuits rose 177% during the 2018 calendar year. O'Neill gave students the challenge to redesign an online news site by applying the principles of the Web Content Accessibility Guidelines (WCAG), set by the World Wide Web Consortium (W3C). The project provided insights into a part of interactive design unknown to students before taking the class. The result was an understanding of how designing for all abilities gives more equity to everyone.

Kofi Opoku, West Virginia University

Eye-Dears: Works by WVU Graphic Design Students

From design for social impact to user-centered design works, students from West Virginia University's graphic design program continue to develop solutions that run the gamut of contemporary graphic design. Indeed, as a full-time graphic design professor who spends most of his time in the classroom, Opoku does not overstate to say that some of his design heroes have been his own students. This presentation showcases design work by juniors and seniors from WVU's graphic design program, showing how project briefs have been turned into

captivating visual solutions for clients, communities, and peers. The showcase includes print and video work as well as community-based design projects and site-specific installations.

Jessica Orzulak, Duke University

“Blowing Off Steam”: Humor and Disidentification in Wendy Red Star’s *White Squaw* Series

Wendy Red Star’s series *White Squaw*, 2014 (Figure 3) features a series of photographs visually rewriting the mass kitsch-image of Native American women as passive sex object. Red Star inserts herself into the original book covers of the cheap pulp fiction series *White Squaw* by E. J. Hunter, published between 1983 and 1992, where she parodies and plays to the absurd sexual taglines and cover art. This paper explores the interplay of humor, performance, politics, rage, and pain in Red Star’s campy performance, which may be read as a form of disidentificatory humor. Disidentification, following Jose Esteban Muñoz’s theorization, is a performative act that has political weight. It is a way of reading mass culture from a minoritarian subject position that recodes the meaning and context of visual and material culture and the ideologies they support. It functions as a survival strategy founded on recycling, one that lays the foundation for alternative modes of signifying. Her use of humor is playful and absurd yet remains biting and persistently alludes to the role of consumer culture in the commodification of identities. Also at stake is the dialogue between humor and histories of photography, performance, indigeneity, and visual culture.

Emma Oslé, Rutgers University

Indigenous Woman: Gender, Identity, and the Work of Martine Gutierrez

Martine Gutierrez (b. 1989) celebrates her indigenous Mayan heritage through performance, photography, film, and fashion. She embodies various personas from her ancestry, offering queered, manufactured identities of ancestral figures as critiques of the vestiges of colonialism in the United States and around the world. These manufactured identities stem from the idea of a contemporary urban indigeneity: a type of being in an indigenous mode that is directly influenced by migration to urban centers, most often cast as being without foundation or rootedness. Gutierrez’s prerogative as a transgender woman further complicates the reading of her work, as Gutierrez’s indigeneity is contested due to her willingness to make gendered artwork, even when it is not openly recognized as such. Identity, representation, and activism drive Gutierrez in myriad ways, though to call her work simply identity-based dissolves the multifaceted quality of its overarching oeuvres. This, ultimately, reduces extremely complex ideas surrounding indigeneity, gender, and the contemporary condition into a single, convenient category. Through this paper, Oslé asserts Gutierrez as neither/nor: instead, she is an amalgamation of the sum of all her parts—a perpetual in-between that cannot be framed as solely *mestizaje*, multiculturalist, or queer.

Sarah Parrish, Plymouth State University

Applied Art History: Visual Literacy across the Curriculum

How might an art historical education change the way a doctor analyzes an ultrasound? The way a mathematician looks at a graph? Or how a politician presents her campaign? Visual literacy and close looking can help students innovate in any field, yet few have access to this vital training. With assistance from the National Endowment for the Humanities, Plymouth

State University, NH, is developing an Applied Visual Literacy Curriculum that will infuse visual analysis skills into at least three preprofessional fields: business, health, and environmental science. The traditional art history major courses—currently organized by historical period and geographic region—will be replaced with a suite of thematic, interdisciplinary courses, including The Business of Art History, Envisioning the Environment, and Bodies of Art. Professors from these areas will collaborate to develop the new classes, creating an authentic blend of the participating discourses. Partnering with popular majors resolves practical enrollment issues in art history, creating a model that can be emulated by other institutions facing similar demographic challenges. More important, this curriculum brings together advanced students from across the university to engage in genuine, rigorous, and original inquiry that moves both of their disciplines forward.

Erika Pazian, University of Minnesota–Duluth

The Whole World in World Art 2: Expanding the Global Survey

Introductory art history courses often promise to introduce students to major works of art from cultures around the world, yet these surveys of “world art” often leave students with the impression that the only part of the world worth studying is Europe. As an educator who has taught courses that separated “Western” from “non-Western” for years, when tasked with teaching “History of World Art 2,” Pazian made it her mission to move away from the tokenism of non-European cultures all too common in the “global” art history survey. Her presentation is a walkthrough of the overarching concepts that guided the structure of her course, the topics she discussed throughout the semester, and a summary of how she used course assignments and exams to encourage students to find connections between the diverse body of artworks they examined. As she demonstrates through a look at students’ final essays and course evaluations, by looking at art from around the world from the 15th century to today, students left the class with the knowledge that colonization and trade has shaped art across the globe for centuries and with an understanding of the Eurocentric biases that dominate the art historical canon.

Louly Peacock, Brevard College

Art in the Time of COVID

How do artists create public art when there is no public? This paper investigates how artists who are expected to follow stay-at-home orders can still create art for a public in these troubled and dangerous times. It addresses questions such as how we as artists represent what is happening. This paper connects art made in the time of COVID-19 with public and performance art from before COVID-19. And it challenges us, the viewer, to consider how we question and explore the politics of the situation. The paper includes interviews with artists from across the Southeast and how their works about and during COVID-19 represent a new reality for art, as well as interrogating these times and the politics surrounding them.

Steven Pearson, McDaniel College

Between Representation and Abstraction: Layering as Process

In *Quotational Practices: Repeating the Future in Contemporary Art* (2014), Patrick Greaney asserts that “the past matters not only because of what actually happened but also because of

the possibilities that were not realized and that still could be. Quotation evokes those possibilities.” In his recent paintings and drawings, Pearson combines fragments of his representational paintings created between 1995–2003, nonrepresentational renderings produced between 2003–2014, and current articles from various newspapers. Using tracing paper, he randomly selects moments of his previous work to transfer and layer in complex compositions. Using flat rendering in highly chromatic colors or extreme layering of linear drawings, Pearson obscures glimpses of representation from his past work. In addition, he layers drawings of mundane objects and spaces from his home environment which he physically collages with cutout sections of past paintings. The final layered renditions enact the ways we collectively experience multiple temporalities in the present. In this paper Pearson discusses the ways in which his recent paintings and drawings, composed of current imagery and fragments excavated from his past bodies of work, challenge both material and conceptual boundaries between traditional notions of abstraction and representation.

Matthew Peebles, Pace University

Violence as Attribute: The Weapon-Brandishing Warrior in Ancient Greek Art

How might violence intersect with ideals of the body? In recent decades, the problematics of the human body and its representation have emerged as a major area of inquiry in art history and across the humanities more generally. This lecture unites the subject of the body with the theme of the session, interrogating how social codes regulating the performance of violence were mediated by images of the body in the context of ancient Greece. In particular, it investigates how a culturally sanctioned form of violence—fighting on behalf of the community—contributed to the visual construction of one ideal form of the human body: the male warrior. A number of ancient Greek statues and other types of images portray the warrior with his spear raised in the pregnant moment before his strike. Why did this motif become such a prominent corporeal schema and how was it manipulated in individual and communal self-representation? What was its relationship to more explicit formulations of violence in ancient Greek imagery? As an iconographic and semiotic exploration, the lecture’s scope extends across chronological, geographical, and medial boundaries; its methodological approaches are in keeping with the session’s anthropological orientation.

Brooke Falk Permenter, College of Charleston

Confronting COVID-19: When Course Content Collides with Reality

Is this the defining moment of our time? Some Americans identify the 1941 bombing of Pearl Harbor or the 9/11 attacks of 2001 as *the* historical moment of their generation. For others, the more poignant moments are those of sustained human experience of struggle and loss, like that of the 1918 Spanish flu or the poverty following the 1929 stock market crash. This paper identifies COVID-19 as a horrifying history and reflects upon pedagogies for undergraduate study of major epidemics. “Disaster! Catastrophe! Tragedy!” is an interdisciplinary course examining disasters from human history. The omnipresence of death and destruction in the course content inspires macabre fascination and terrifying questions. Students analyze past events, consider artistic responses, and suggest future mitigation, but they are troubled in realizing new complicating factors constantly threaten human survival. This sentiment peaked among Spring 2020 students. Within two weeks of examining the Black Death and AIDS in class,

virtually the entire U.S. population was relegated to sheltering at home to flatten the COVID-19 curve. Our families, our universities, and our nation entered a time of great uncertainty. How will we reflect upon and study the horrors this pandemic delivers alongside the most iconic traumas of human experience?

Kristi Peterson, Furman University

Animacy and Artifice: The Place of the Potter in Aztec Philosophical Thought

The visual, material, and cultural systems of the Aztec Empire were complexly interwoven and invested with the power to explain the imagined structure of the world and forces of nature. This formed a cosmic template and an integrating model for social organization that was state sanctioned and broadly disseminated. Within this, scholarship has argued, the Aztec artist mimicked sacred activity; through metaphor the creative class acted as profane versions of the divine artificer, and so another creative tool of the numinous. The *Florentine Codex* identifies the potter as “he who teaches it to lie.” The potter molded his clay to take on shapes, forcing it out of its natural form and into an artificial one. The materials of the natural world retained their animacy in their artistic forms—possessing a vital energy and spiritual power that could be marshaled, transferred, and dispersed through the material corpus. From this starting point, this paper examines more fully the role of the Aztec potter in order to understand the concerns of animacy, agency, and materiality in Pre-Columbian visual culture. In so doing, it addresses the place of the artist as a natural creative force and the integration of ritual and symbolic systems.

Laura Petican, Texas A&M University–Corpus Christi

Live Nude Girls!: Vanessa Beecroft and the Leveraging of Nakedness

Contemporary Italian artist Vanessa Beecroft (b. 1969) has long been testing the limits of her audience’s appetite for female nudity. Her performances and photographic works, from the early 1990s to recent collaborations with figures from the realms of high fashion and popular culture, have spurred a flood of art criticism that characterizes her work as feminist and exploitative, sexy, and uncomfortable, violent, and celebratory. In various states of dress/undress, the women hired to perform in these exhibitions are not employed in the tradition of the female nude who has occupied a front-row seat in the history of art history. Rather, Beecroft’s models are extensions of her own body, and she uses them to represent herself and the anxieties, neuroses, confidences, and complexes that animate her own self-realization. Members of the feminist collective Toxic Titties documented the raw effects of surrogateship for Beecroft’s own body fantasies through their experience as participants in her *VB46*. Realized through the language of high fashion, body modification, and nudity, they describe how the leveraging of nakedness takes its toll. This paper questions whether Beecroft’s taking off of other people’s clothes is a viable strategy for self-empowerment or remains a privileged act of subjugation.

Millian Pham Lien Giang, University of Alabama

Conveying the Invisible: Sharing the Lived Experience

Conveying ideas and messages rooted in personal lived experiences and/or culturally specific spaces is still a challenge, considering art’s global impact. To be successful at communicating to

many different audiences, Pham's art practice is built on the frameworks of semiotics, phenomenology, and metaphor. The usage of specific cultural symbols and symbolic materials in her wall and floor installations follows some linguistic patterns and phenomenological relationships in order to convey meaning without being didactic or overly explicit. Pham brings this method into the classroom in her foundations courses, teaching students methods of ideation and communication for their lived experiences. In this paper, Pham presents methods of conveying cultural symbols, symbolic materials, and personal lived experiences from the vantage point of a studio art practice and how that can be folded into the studio classroom through exercises, discussions, and projects.

Tameka Phillips, Georgia Southern University
Propaganda or Art?

Recently throughout America there has been a trend of removing or destroying statues of Confederate leaders. This trend has been seen as a threat of censorship to historical preservation, free speech, and visual art. Throughout history when works of art, of any medium, were condemned, it was at the hands of oppressive political regimes in an effort to silence opposition. Could the Confederate statues be a repetition of the same? Phillips believes that we should question first our notions of propaganda versus art. The biggest question about censorship of visual arts comes down to the purpose for which a piece was made and how it is treated. We treat art with political themes differently from propaganda. Visual art that has been used to promote political propaganda is often not included in art discourse but rather strictly in historical studies. Approaching the Confederate statues as a question between art having political themes versus as propaganda, Phillips argues that we can clearly assert their destruction or removal not as censorship of visual art.

Kathleen Pierce, Smith College

Violence in the Laboratory: Figuring Simian Subjects in Experimental Medicine

In 1911, the French satirical illustrator Grandjouan produced a frightful yet fanciful chromolithograph, "The Vivisector's Dream." In this pictorial condemnation of the violent practice, the vivisector—not his animal specimen—lies strapped to the anatomist's table. His laboratory animals slice open his arms, back, legs, and skull, turning the extreme power dynamic of the research laboratory on its head. In this paper, Pierce centers Grandjouan's illustration of animal vengeance in an analysis of fin de siècle visualizations of the laboratory animal. She focuses her study on the simian research subject in experimental medicine, where the laboratory setting simultaneously demanded monkeys' physiological closeness to human beings to validate research while repressing this knowledge to justify inhumane procedures. The material links between imperialism and experimental medicine—primarily the sourcing of nonhuman primates in colonial French Africa—exacerbate this ambivalence, folding in racist scientific, medical, and evolutionary discourses about the imbrication of civilization, race, animality, and power. Through close looking at both scientific and popular images of laboratory monkeys, Pierce illuminates how visualizations of these animals disclose fears of an excessive and resisting subject, always threatening to rupture boundaries of species, race, knowledge, and control.

Phillippa Pitts, Boston University

A Quickly Turning World: Rethinking the Art, Ecology, and Histories of the Great Plains, 1680–1880

This paper challenges teleological Anglo-American narratives of ecology, enclosure, and ethnic cleansing on the Great Plains. Anchored in the analysis of a volume of ledger drawings created by Indigenous men imprisoned at Fort Marion in 1877, this project complicates the book's images of Native men, on horseback, hunting plentiful buffalo across wide open plains. Prevailing myths of Indigenous culture as static and of Indigenous people as natural ecologists belie the actual brevity of the cultural moment depicted and the significant environmental change that occurred between 1680 and 1880. In fact, the abrupt arrival of horse culture on the plains comprised a technological revolution, beginning an extinction process long before the intentional extermination of bison was proposed as a genocidal strategy. By combatting the still-pervasive 19th-century narrative which defined collective, migratory land use as past and assimilative homesteading as the only possible future, this paper articulates a variety of Native relationships with the land: rooted and nomadic, sustainable and destructive, past and future. This project also highlights how prevailing interpretations of ledger books like this one reflect Anglo-American conceptions of linear history and irreversible ecological destruction, recentring the intentions and worldviews of Indigenous authors instead.

Alaina Plowdrey, Institute for Doctoral Studies in the Visual Arts

The New Figure: Considerations of Phenomenological Deconstructionism

Considering the figure in art from the beginning of Modernism (late 1800s) through to our contemporary age, the philosophies of phenomenology and deconstruction offer two vantage points illustrating new ways to consider the transformation of the representational figure. While the represented figure in art nearly became extinct with the rise of many conceptual art movements throughout the 1900s, visual deconstruction did shed a new birth to the notion of the contemporary figure. Using the phenomenological lens of Merleau-Ponty and the deconstructive voice of Derrida, Plowdrey offers a bridge over the chasm the visual arts took part in over the past century. Additionally, she shows how, through that break of the traditional representational figure, a new figure was born.

Tatiana Potts, University of Hartford

Going with a Flow and Then Against

Potts's work begins as a drop: an image, an artist book, a sheet of indices, a series of folds, a module. These coalesce in the crucible of her experience, beginning in a country that no longer exists and taken through multiple languages, spoken and visual, to take on new recombinant forms. These ideas cascade and build in waves that crash into her existing vocabularies and then recede to gather again. The generated images build and then respond to media, to spaces, to time, to experience. This paper covers the process from its genesis in Potts's favored media, such as lithography, silkscreen, and drawing, and how she builds modular units from these, such as books or folded architectural paper structures. These often start as a plan, but like water responding to its container these plans change and take on new depth. The country that rises out of these forces is Tajtania, which is a phenomenological space that can be experienced by the viewers based on recognition or intrigue.

Neill Prewitt, Georgia State University**Half a Song + Half a Video = One Whole Art**

The dialogue Prewitt wants to create in culture begins in his process, as he crosses disciplinary boundaries. Since 2009, Prewitt's process has been to make both music and video, at the same time, with one medium informing the other. Through this process he has produced work in different forms: music video, video with sound, theatrical musicals, live performance with video projection, installation with video projection and sound, participatory performance with live music production, and music recordings. Concurrently, this has led Prewitt to participate in curatorial projects that open space for other artists and create noninstitutional cultural sites. In these ways, he endeavors for his practice to be continually emerging. As a kid, Prewitt wanted to be Bobby McFerrin, playing every instrument with his mouth. His parents are entrepreneurs, and he grew up as a coconspirator in their creative ways of making a living. Growing up, Prewitt experienced a DIY music scene that blurred lines between artist and audience. He studied English rather than visual art, and in his 20s he achieved his life's ambition of playing music in that DIY scene. These experiences have led Prewitt to a process that blends disciplinary boundaries between noncommercial media (video, sound, performance, installation).

Kathryn Price, Susquehanna University**A Taxonomy of Contemporary Installation Art since the 1980s**

Looking at the different ways in which American artist James Turrell, Thai artist Rikrit Tiravanija, and Swiss artist Thomas Hirschhorn invite and engage the physical presence of the viewer, Price identifies and develops a three-part taxonomy of contemporary installation art since the 1980s. Immersive installation engulfs the viewer in a sensory and sometimes mimetic experience that heightens the viewer's perception of the surrounding space. Participatory installation art solicits intersubjective relationships between viewers, mediated by the materials used to create the installation. Finally, sociopolitical installation art considers the collaborative and democratized nature of projects set up in public spaces, outside of the art institution. Price's historical analysis of the different types of installation art demonstrates how this artistic medium creates multimedia experiences that presuppose the presence of the viewer. She challenges Clement Greenberg's conception of modernist art and the singular object while identifying with art historian Terry Smith's characterization of contemporary art.

Ali Printz, Tyler School of Art, Temple University**Disdain for Extraction: John Kane's Naïve Ecocriticism**

Self-taught artist John Kane (1860–1934) emigrated to the Appalachian region early in his lifetime and, as a Scottish migrant with little means, was thrust into the booming extraction industry as a laborer. Kane held fast to his Scottish heritage in America yet was welcomed into Appalachian folkways most profoundly in Pittsburgh, developing an affinity for its beauty and culture. In 1891, when an accident working for the B&O Railroad left him disabled, Kane taught himself to paint landscapes and began showing a simultaneous longing for the Scottish countryside and a disdain for the pollution of coal and steel industries on the pristine Appalachian countryside. After submitting to the Carnegie International late in life in 1927, Kane became a household name between the wars and part of museum collections like MoMA and the Carnegie Museum and was widely collected for his folk influences. To date, the work of

John Kane has never been reviewed from an ecocritical prospective for its negative content against the commodity extraction industries of Appalachia. This paper explores Kane's ecocritical gaze through his landscapes of industrial Pittsburgh and the surrounding areas and the toll that the extraction industry took on Appalachian culture and his adopted homeland.

Elizabeth Pugliano, University of Colorado Denver

Dear Students: Globalism, Decolonization, and Inclusivity in Your Art History Survey Classes

One of many challenges encountered in globalizing art history survey courses is the lack of information directed at students about art history's issues with globalism, decolonization, and inclusivity. Despite commendable changes in coverage, survey textbooks are lacking in this area. While most begin with sections outlining what art history is, there is little discussion of why it is this way, or how it has changed/is changing. Moreover, as resources directed at new students, they noticeably lack explanation and contextualization of their scope and presentation. As of yet, no major survey text provides students a direct, accessible explanation of the origins, development, and criticism of the art history survey's contents and structure. In an effort to remediate this issue, this presentation shares a draft statement, proposed as an addendum to survey texts, that endeavors to introduce students to art history's origins as a scholarly field, past approaches to the survey, recent globalist critiques, and considerations for organizing survey courses. In the spirit of shared pedagogical endeavors (such as AHTR and Art History That), Pugliano presents this paper for workshopping with session participants with the aim of producing an adaptable and open text for use in art history survey courses.

Jared Ragland, University of South Florida

Front Row Seat: An Inside Look at the White House Photo Office and the History of Presidential Photography

As a White House photo editor, Ragland had a front row seat to history. From photographs of President George W. Bush standing atop the rubble of the World Trade Center to images of President Barack Obama monitoring the raid on Osama bin Laden, he has touched consequential pictures and witnessed firsthand the power of presidential photographs to document and shape national conversation and global culture. The documentation of the presidency has evolved in step with the medium of photography, moving from Mathew Brady's studio portraits of Lincoln to the creation and worldwide dissemination of former Chief White House Photographer Pete Souza's 1.9 million digital images during the Obama administration. By tracing the lineage of Brady's first portraits of Lincoln at the Cooper Union to Souza's images of Obama in the Situation Room, this paper combines anecdotal accounts, historical research, and critical analysis to survey presidential photography. Specific case studies and personal accounts drawn from the Bush 43 and Obama administrations are used to consider the role of the presidential photograph from multiple perspectives—as both archival document and political propaganda—while examining the profound means by which White House photographs project legitimacy and ideology to the public.

Amy Rahn, University of Maine at Augusta

"Sister is Powerful": Writing Women's Friendships in the First Person

In bell hooks's introduction to *Feminism Is for Everybody*, she writes of her growing feminist consciousness in college alongside her best friend April: "When I became excited about feminism April came with me to feminist conferences to learn what it was all about. After more than forty years we are still attending feminist lectures together. We learned the truism that 'sister is powerful' by learning and experiencing life's journey together." (viii) Hooks's scholarship has proposed models of research that directly link her experience and subjectivity with her intellectual and research commitments. While artistic and intellectual friendships among men are a commonplace of art history, scholarly considerations of artistic friendships among women are still rare. Joining the question of women's friendships with hooks's engaged scholarship, this experiment in personal art historical writing frames Rahn's current research on women artists' mentorship as it evolved in conversation and friendship with the painter Suzy Spence. Tracing the ways their dialogues have shaped her approach to this topic, Rahn offers a case study of how friendship makes political possibilities thinkable in scholarship. Shedding the academic armor of detachment, this essay frames feminist artistic friendship as consonant with, indeed generative of, scholarly inquiry.

Jenny Ramirez, James Madison University & Mary Baldwin University
From Umbrellas to "Be Water": Hong Kong Protest Art, 2019–2020

One of the spotlights on Asian culture in 2019 focused on Hong Kong and its series of protests triggered by the introduction of the Fugitive Offenders amendment bill by the Hong Kong government. Hong Kong residents protested such an action, arguing that it undermined the region's autonomy and people's civil liberties. Protests resulted in intense standoffs between protestors and police who deployed tear gas and rubber bullets, leading to a shift from a demand for the removal of the bill to criticism of excessive force. This paper explores the 2019–2020 Hong Kong protests from the perspective of the protest art used to communicate to protestors. Artists created posters to promote upcoming rallies that sometimes served as subversive criticism of the police and the government. Ideas for their designs were often crowdsourced, typically via Lennon Walls erected throughout the city and through other forms of social media. This paper explores the variety of themes, motifs, and media that artists employed to create a malleable visual trail to rally and inform protestors. Having witnessed the protest art in person in October 2019, Ramirez has a particularly visceral sense of the effectiveness of art during the Hong Kong protests.

Kasey Ramirez, University of Arkansas
Memos for the Contemporary Core: Drawing from the Past, Present and Future

A contemporary foundations program must reflect critically on the past and assess the evolving needs and aspirations of its future artists and designers. Many programs find the need for an updated implementation of core concepts and skills that address relevant, emergent media and practices. There are key learning outcomes within the foundations core that seem to persist, such as the cultivation of careful observation and visual scrutiny, the orchestration of elements and principles to a purpose, and the development of creative problem-solving, analytical, and verbal skills. This presentation addresses a newly revised and implemented Studio Foundations curriculum at the University of Arkansas, covering two-dimensional studies, approaches to

creative ideation, and implementation of digital and time-based applications. A critical review of its course content as well as the continued assessment of program efficacy is discussed.

Noah Randolph, Tyler School of Art, Temple University

On Site: An Unpacking of *Rumors of War*

In September 2019, Kehinde Wiley unveiled his first public monument in Times Square: *Rumors of War*, now permanently installed outside of the Virginia Museum of Fine Arts in Richmond, VA. The 27-foot-tall and 16-foot-wide bronze statue shows a young Black man with tied-up dreadlocks atop a horse in a hoodie, ripped jeans, and Nikes. Created to counterbalance the equestrian monuments on nearby Monument Avenue, a 1.5-mile boulevard dedicated to Confederate memory, the monument questions the historical ideology behind such a representation—especially in a community with a majority of Black citizens. Beginning with the cultural context of Virginia in 2016, this paper looks at the goals of community engagement at the center of the commission by the VMFA through to the monument’s ultimate realization, unpacking the importance of *Rumors of War* in the ongoing political debates about public art in the United States by analyzing its engagement with site in the nettlesome symbolic landscape of Richmond as well as the relationship to its source of pose. This analysis also extends the monument’s role beyond a historical clapback or cultural unbundling, critically engaging the history of Black equestrians and placing the work in a global context.

Susan Rawles, Virginia Museum of Fine Arts

The Mask and the Face: Colonial Portraits, Imperial Subjects, and the Act of [Dis]Union, 1660–1735

The Restoration (1660) ushered in a new era of English—and, ultimately, British—socioeconomic, cultural, and political history. While commerce was fueling the centrifugal spread of British people and goods, a visual language for portraiture was causing the centripetal consolidation of a cultural “Britishness.” That “Mother Tongue,” as Jonathan Richardson (1667–1745) called it, successively formulated by Anthony Van Dyck (1599–1641), Peter Lely (1618–1680), and Godfrey Kneller (1646–1723), mediated the negotiation and presentation of British identities throughout the Atlantic world. However, while a national visual language for portraiture was uniting disparate Britons, political forces were mapping a different trajectory. The morphing relationship between Crown and Parliament that followed the Restoration, Glorious Revolution (1688), and Act of Union (1707) culminated in an imperial project that recalibrated the relationship between the metropole and margins, undermining the nonlocality of “Britishness” and relegating peripheral Britons to a state of sociopolitical ambiguity. Anglo-American portraits expose this failed marriage between an extralegal economic district boasting increasingly relevant political implications and the cultural nonlocality of a British Atlantic world invested in a single language for identity. This talk considers the role of colonial portraits in the making and masking of imperial subjecthood.

Damon Reed, Virginia Commonwealth University

Discovering Zilia Sánchez: Challenging the Modernist Canon with a Contemporary, Cuban Artist

Art historical accounts of modernism have rarely incorporated the cultural production of Latin America, as traditional scholars have often dismissed these modernist experimentations as replicating European and American traditions rather than inventing distinctly Latin American modes of expression. Compounding these exclusionary practices, the sexism that permeates the sociocultural fabric of many Latin American countries means that women artists have faced even greater challenges in receiving the recognition they deserve, as is the case with Zilia Sánchez Domínguez (1926–present). Before her first retrospective at the Phillips Collection in 2019, few knew of the Cuban-born artist outside of her current home in Puerto Rico, despite having her first solo exhibition of paintings in November 1953 while living in Havana. One year following Fidel Castro’s rise to power, Sánchez departed her homeland in search of a better life in some of the world’s most important artistic centers, such as New York, Paris, and Madrid. This paper examines how the artist’s unique standpoint as a queer Latina and diasporic artist, in tandem with her abstracted visual vocabulary that erotically references the female form, has contributed to her exclusion from the contemporary aesthetic landscape.

Nathan Rees, University of West Georgia

Painting a “Properly Civilized” Campsite: Race and Recreation in the 19th-Century West

James T. Harwood’s 1888 painting, *Richards’ Camp, Holiday Park—Weber Canyon*, documents the beginnings of outdoor recreation in Utah’s mountains, presaging the 20th-century boom that would launch the state to international prominence as a wilderness destination. The pristine order that the camp imposes on its natural setting suggests how carefully turn-of-the-century Americans treaded as they gradually left behind the conception of wilderness as a threatening, chaotic waste and reimagined it as a site for recreation, relaxation, and therapeutic engagement with nature. Harwood’s work not only documents the evolving relationship between humans and the outdoors—it also indexes the evolving relationship among the region’s human inhabitants. Only two decades earlier, white settlers violently removed the Ute and Northern Shoshone peoples from their homelands along the Wasatch Front. Wilderness, formerly identified with the danger and savagery that settlers associated with Native People, only became a site for recreation once the human threat was removed. Rees explores how Harwood and his contemporaries invisibly represented race in their depictions of outdoor recreation, envisioning fastidiously tidy campsites with gleaming white tents as a hedge against the fear of becoming *too* intimate with nature and thus jeopardizing a key component of their culture’s understanding of whiteness.

Pamela Reynolds, Georgia Southern University

Does Mosaic Art Making Have Unique Therapeutic Value for Individuals and Their Communities Following Major Disasters or Hardships?

Communities in the U.S. and around the world have witnessed traumatic events by both natural causes and singularly motivated acts of aggression. The effects of these disasters are devastating and destabilizing. What is normal and what can be controlled comes into question. And the thought of how to rebuild becomes an overwhelming task to consider. Art therapy based on the connection between creative activity and neurological brain function is currently used in the treatment of individual trauma. In most settings painting and drawing is the medium used in solo expression. Reynolds proposes that the making of mosaic art, because of

its manual manipulation, provides therapeutic benefits following traumatic events. The act of mosaic art creation involves both planning and spontaneity individually or in collaboration. By examining specific mosaic projects conducted in various communities, this paper considers its effects on individuals and their communities. Reynolds investigates how the activity serves as a model behavior for individual planning and rebuilding, a unifying social activity, and an opportunity for grieving and group sharing. Her focus is on the feelings of the participants and the power of making mosaic art in bringing relief, inspiration, empowerment, and healing.

Adrian Rhodes, University of South Carolina

The Inheritance of Images

Rhodes's imagery draws on iconography and mythology to explore the complexity of life's peaks and valleys, combining images to explore through visual metaphor how strangely they seem to coexist. Coming from a strong background of collage, Rhodes brings the same approach of layering images to her work's presentation. She looks for ways to connect works as she repeats themes. As a medium based in creation of the multiple, print becomes a method for creating structure. This framework, indulging a desire for order, creates space for disruptions. Using prints as modular components allows the work to inherit visual information across pieces. Pulling on the iconography of symbols and objects, Rhodes examines how her process reflects the recalibration inherent in the search for a "new normal" as life shifts. As she works in several mediums, moving fluidly between print, installation, sculpture, painting, drawing, and collage, images and icons reappear in different forms and contexts. Each emergence of an image adds to its iconographic weight and deepens the overall conversation. By working multiple pieces simultaneously, each work has effects that radiate outward, creating lines of inheritance and influence that form a complex web of relationships between the pieces.

Margaret Richardson, Christopher Newport University

Abstract and Expressionist: Pioneers of Modern Art in the South

While southern literature has earned a place in the modernist canon, modern visual arts in the South have received much less attention, leaving one to wonder about an equivalent movement. However, in the early decades of the 20th century, key artists across the region, traveling through the United States and Europe and studying in the Northeast, were exposed to the latest avant-garde trends as they sought new ways to express their modern world. Eschewing traditional and conservative modes, pioneering modern artists from the South adapted varying forms of abstraction, expressionism, and primitivism to convey personal visions and regional experiences. These interests find parallel themes in their region's literature and connect them to more well-known developments in New York. By the late 1950s, a southern form of abstract expressionism could be seen in the work of abstract artists throughout the South, many of them women, who began their careers in the late 1950s and early 1960s. This paper examines the roots of these interests and the appeal of abstraction and expressionism in art from the South, providing an overview of these trends throughout the region.

Shannon Riddle, Building a Brand New Art Program in the Age of “Work Ready” College Education

see: Mary Wearn

Kayli Reneé Rideout, Boston University

“Artificial Arctics”: The Cryopolitics of Gorham’s Silver Ice Buckets

In the period of what American journalist Dahr Jamail has called “the end of ice,” the relationship between humanity and the planet’s ice is more fraught, contested, and critical than ever before. From the time that James Cook and his crew crossed the Antarctic Circle in 1773, ice was to be conquered—viewed as both a frontier to be captured and dominated and a resource to be mined and sold. As the planet’s glacial ice withers in the face of global warming, material manifestations of the American nation’s long history with ice serve as poignant reminders of the fruits and consequences of conquest. This paper considers Gorham’s silver ice buckets, specifically the example held in the Rhode Island School of Design Museum, as products of the nation’s obsession with ice and bearers of the social, political, and cultural meaning that ice held for Americans of the late 19th century. Crafted shortly after the purchase of Alaska in 1867, the RISD ice bowl, in ornamentation and function, reflects public sentiment towards the harnessing of the Alaskan frontier. This paper considers the bucket as a material representation of domination and conquest—of the Alaskan frontier and ice itself.

Caroline Riley, University of California, Davis

Modern Mythmaking: Thérèse Bonney’s Masculinity and the Challenge of Biographical Writing

With her career as a photographer, journalist, business owner, collector, and curator, Thérèse Bonney (1894–1978) challenges how we structure biographical writing within art history. Her images of artists’ studios, war-ravaged towns, Nazi-looted art, and concentration camps emphasize both the objective and subjective nature of “documentary” photographs as a mythmaking exercise for professional photographers. Scholars often assume that the biography of an artist is a stable and self-evident framework to chronologically organize art-historical questions. But Riley’s writing on Bonney exposes the layered invention of self in which Bonney slowly reimagined her life, often writing about an event the day it happened, then a year later, and again 5 or 10 years later. Further, it considers how the eighty portraits by and of Bonney, her name change to “M. T. Bonney” to appear more masculine, and her employment of male clothing all contributed to the image-making of the modern female artist. In each instance, Bonney situated herself in different frameworks that slowly panned out and turned the personal experience into a mythmaking exercise. Writing about her life requires creatively blurring the edges of real and imagined to consider how Bonney fashioned herself at times as male in order to appear modern.

Rachele Riley, University of North Carolina Greensboro

Making with Different Data—Visual Design Approaches to Uncovering Dynamics in the Environment

Riley presents a design research project in which disparate layers of observations, visual materials, textual research, and captured phenomena are creatively combined to uncover

perspectives on the environment. As a creative method in the classroom, it allows students to develop a unique way of looking at issues in their world(s), and to apply this to topical questions that are further explored through making. Addressing big issues like climate change requires an innovative multifaceted research skillset. Riley shares examples in which students share a point of view, expose inequity and conflict around them, and are able to make arguments through the language and practice of art and design. These projects build upon formal and conceptual foundations in art but strive to expand the discipline by rethinking the expectations of traditional applied outcomes. The ability to make connections from various research data on questions of human-nature-environment-technology, to generate one's own data on the topic, and to form links that translate and link the local and global are valuable transferrable creative research skills. Giving agency to students to define their discipline allows them to imagine the power of their practice in the world.

Kimberly Riner, Georgia Southern University

How Understanding Gen Z Can Inform Teaching Foundations

Before we can explore the specifics of teaching foundations, we need to understand this generation of art students. As instructors today, we probably have experienced some frustration in working with this complex generation. Generation Z students can be perceived as short attention-spanned, self-absorbed, and even lazy. While these perceptions can be true, this generation is also more pragmatic and career oriented. They are also risk-averse and are concerned about the incurring of debt for college. The Gen Z population is much different than past generations and we must alter our teaching methods to meet the students where they are. Understanding this generation will lead to less frustration with our students and increased student learning. This session explores the current generation's traits and investigates how we can teach them more effectively. By fully understanding this generation we can discuss the best techniques for teaching foundations.

Josephine Rodgers, Yale University Art Gallery

"Emblems of Intellect": A Portrait of Ezra Stiles by Samuel King

In 1770, Reverend Ezra Stiles (1727–1795) commissioned Samuel King (1748–1819) to paint a tangible representation of the minister and his beliefs. This iconic portrait of Stiles, the seventh president of Yale College (1778–1795), is now part of the Yale University Art Gallery and remains a crucial document of colonial encounter. The printed material and symbols surrounding the minister in the portrait speak to ties of kinship, commerce, and faith, linked to his parish in Newport, RI. Stiles reflected how "these emblems are more descriptive of my mind, than the effigies of my face." By articulating new dimensions of Stiles's complex networks as a minister and slave owner, this paper reorients the painting within a broader and shared community. Reading the work of English scientists from a young age, most notably Sir Isaac Newton, whose *Principia* is displayed first in this portrait, Stiles was empowered to acquire knowledge from his own perceptions of the world around him. This led to diaries and published journals full of general observations or minute details while adapting to life in the British Americas, the young Republic, and the period of gradual emancipation in New Haven.

Lars Roeder, Texas A&M University–Corpus Christi

Artists in the Band: Cultivating Creative Practice

Lars Roeder played the drums in a ska-punk band from 2009 to 2014, coinciding with the end of his undergraduate career and his discovery of printmaking. In this presentation, he discusses how these two endeavors intersected and informed one another, as the incredulously DIY ethic of the band necessitated printmaking for merchandise, stage décor, etc. While only beginning to understand the nuances of visual art and making, those experiences in music informed agency, the purposes of art, and relationships to the audience. It was foundational to understanding effective collaboration, as all members were involved in writing, recording, and performing music; booking shows and tours; and producing merchandise. The sum of these tasks offered insight into the value of communal creativity and how to navigate the collaborative process. Performing with the band cultivated an acuity for engaging the viewer and was formative to Roeder's current art practice of printmaking-based performance and interactive installation. Through music, the specificity of each show and each viewer's experience forged an implicit understanding of relational aesthetics. This helped to rationalize the purpose of taking a gig at a middle school fundraiser or continuing to play when the only person in the bar left.

Carla Rokes, University of North Carolina at Pembroke

A Method to Rummage through Perversions

A drawing on 16mm found footage layered with digital video, a digital painting printed on wood and reworked, a cyanotype print on an acrylic ink wash painting, a collage with Citra Solv-washed *National Geographic* pages, deconstructed coloring book pages scanned and digitally altered. Rokes's creative process explores the interplay between various media, processes, and surfaces—gathering, sorting, collating, associating, and patterning with repeated motifs. Working across media was something Rokes began to explore while making art with her children. Their method of making seemed less like a plan and more like a method of rummaging through notions—an urge, especially of a whimsical kind. They taught her that creativity involves divergent thinking, opening the mind in various directions to balance inquiry and impulse. They taught her that ideation involves using media that is at one's disposal when inspiration strikes—a crayon, a marker, a camera, a pair of scissors, etc. They taught her that the process mattered as much as the end result. Rokes's presentation includes discussion on her artistic process and how making art alongside her children opened her practice to exploration, play, coincidence, and discovering relationships by chance.

Annie Ronan, Virginia Tech

Henry Ossawa Tanner's Un-Suppressed Color: Animal Art, Animal Materials, and the Flesh of Painting

Before gaining international renown as a painter of biblical scenes and genre pictures, African American artist Henry Ossawa Tanner was a specialist in animal art. Whereas existing scholarship has been dismissive of his work in this field, this paper repositions animality as an enduring concern in his oeuvre. Firstly, it considers Tanner's fascination with lions, particularly an elderly Philadelphia Zoo resident named Pomp, in relation to racialized discourse regarding human/animal evolution, ethics, and ontology. Then, by drawing on recent technical analyses

of Tanner's working methods, Ronan demonstrates how, as the artist turned away from animal subjects, he increasingly worked with nonhuman bodies in ever more direct ways, experimenting with "eccentric" and inherently lively concoctions of animal-based media like parchment glue, tempera, and lanolin. By grappling with animality on the material level, Tanner created breathing, mortal paintings which, in their very substance, confounded colonialist visuality's habits of classification and capture. If his early animal art gingerly depicted lions in, to use the words of one critic, "suppressed color," Tanner's later work used animal matter to unleash and animate color, to capture, within the material flesh of his paintings, a more radical, profoundly universal, and lasting animacy.

Adrienne Rooney, Rice University

Visualizing Decolonial Regionalism: Carifesta '72 and the Hope for a Caribbean (Artists') Community

According to poet and historian Kamau Brathwaite, the inaugural Caribbean Festival of Arts (Carifesta), which took place in 1972 in Georgetown, Guyana, was "one of the most important events to have happened in the Caribbean since Emancipation." At the invitation of Guyana's Prime Minister, in 1966 and 1970 a council of regional artists and writers gathered in the newly independent nation to envision the (still recurrent) event. Many aimed to provide a platform to confront colonialism, slavery, and the protracted regional plantation economy via cultural expression. This paper focuses on the inaugural festival, which presented visual art exhibitions—Rooney's primary focus—music, dance, drama, spoken word poetry, and "folk performances" from the insular-Caribbean, South, and Central America. Acknowledging contemporaneous critiques concerning a dearth of representation by regional artists with ancestral ties to China, India, and the Americas, it argues that the festival fostered conversations across political, ideological, religious, and linguistic divides about local "African retention" at a moment of decolonial and Pan-African fervor. It further posits that the festival facilitated a sense of regional solidarity, integration, and cultural exchange unmatched but partially shaped by coevolving political and economic organizations (CARIFTA and CARICOM) that Carifesta in turn participated in and informed.

Jill Vaum Rothschild, University of Pennsylvania

Freedom's Place in Antebellum Baltimore

This paper explores the way in which men and women of African descent in antebellum Baltimore constructed their free identity through association with specific urban sites. Throughout the early and mid-19th century, but particularly after the passage of the Fugitive Slave Act of 1850, Black residents lived under the threat of fugitive slave accusations and possible (re)enslavement. In this environment, safety hinged on the ability to be recognized, or recognizably free, within a certain urban context. The process of signaling freedom visually relied on a nexus of legible locations, occupations, and clothing associated with the free Black community. Image culture is uniquely able to register this visual construction of freedom through scenes of daily urban life. As Baltimore's urban center developed, views of the "Monument City" tracked its changing landscape, as well as the free Black population that increasingly defined its demographics. Rothschild analyzes such urban scenes alongside archival materials like city directories and census records that attest to the importance of place in

forging African American freedom. This paper also reveals the detrimental effects of illustrated urban typologies, like city cries, also emerging at this time, which fail to set the Black body within a recognizable environment.

Peyton Rowe, Virginia Commonwealth University

Jessica Collins, Virginia Commonwealth University

CreateAthon onCampus: Looking Back to Move Forward

CreateAthon onCampus was created at Virginia Commonwealth University in the 2007–2008 academic year in the Robertson School of Media and Culture. The program has a semester-long course plus the unique 24-hour creative marathon to push students beyond what they thought possible. Thirteen years later, 1,074 undergraduate students and professional mentors have created over \$2.3M worth of work for 130 Richmond area nonprofits in thirteen creative marathon events. While serving the community has been so rewarding, having former students return as professional mentors, earn internships with their nonprofit clients, and secure jobs in their field because of networking or major skill-building during CreateAthon has been the most impactful outcome. This past year, Jessica Collins and Peyton Rowe not only revised the twelve-year-old course curriculum to improve learning and connections with the community, but they also worked with their students to hold the first ever Virtual CreateAthon. Professors Collins and Rowe discuss how CreateAthon can provide real world client experience in a unique model and how this program has created a culture of teamwork, innovation, and inspiration for VCU, for Richmond, and for thirteen other higher education programs.

Allison Rudnick, The Graduate Center, CUNY; The Metropolitan Museum of Art

The Politics of Technique: Dox Thrash, Carborundum Mezzotint, and the Long Civil Rights Movement

In 1937, African American artist Dox Thrash co-developed carborundum mezzotint, a wholly new printmaking technique, while working for the Works Progress Administration's Federal Art Project in Philadelphia. Thrash reworked mezzotint, which involves abrading the surface of a metal plate, inking it, and burnishing into it to achieve tonal variations, by replacing the serrated-edged chisel traditionally used for roughening the plate's surface with particles of carborundum. The new technique offered artists nuanced ways of representing a range of skin tones. This paper argues that Thrash's technical innovation offered him a vital means for participating in contemporary discourses surrounding the politics of identity and representation in the visual arts. Shifting the terms of the approach to the reception of carborundum mezzotint, it focuses on inclusions of Thrash's portraits made using the technique in exhibitions and publications on contemporary African American art of the period as well as discussions of them in the Black press. Adapting historian Jacquelyn Dowd Hall's position that the New Deal era was a critical point in "the long Civil Rights Movement," the paper recovers the ways in which Thrash's innovation was understood, at the time of its creation, as participating in the movement's goals.

Danny Sagan, Norwich University School of Architecture + Art
Design/Build is the Punk Rock of Architecture

Grail Marcus draws a line from the Cabaret Voltaire through the Situationist International to the Sex Pistols. Buckminster Fuller, working in the “Outlaw Realm,” along with the ideas of Guy Debord, inspired Drop City, Ant Farm, the *Whole Earth Catalog*, Jersey Devil, and the radicals of Prickly Mountain. Architecture that utilized “spectacle” and “anarchy” gave rise to a movement that freed itself from convention and ultimately embodied the same societal critique and DIY ethics found in punk rock. The New York & DC hardcore scenes, with fanzines, self-produced venues, and tapes, and Noise the Show (WNYU Radio), coincided with the development of the urethane wheel, the embrace of punk rock in skate culture, and the advent of self-built skateboard ramps. They taught themselves to make frames and bend plywood to construct what would be their first experiments in Design/Build. After leaving the confining top-down environment of architecture school, Sagan and his wife formed their own mobile Design/Build company and started teaching. Working with owner-builders in their practice and teaching students an anti-authoritarian, consensus-driven, non-virtuosic, unpredictable Design/Build process, they continue to push against the elitist and classist perfectionism and reductivism that still pervades most architecture schools.

Whitney Lea Sage, North Central College

Home Is Any Place? Transcending Geographic and Historic Site-Specificity

As an artist whose practice has centered upon narrating the history of a single American city, Detroit, MI, Sage’s work relies upon urbanscape imagery to document conditions of place. Her recent works, *Portraits of Home & Homesickness Series*, aim to evoke relatable experiential trauma connected to the disappearance of homes and homeland within the city, consciously pivoting away from a narrative chronicling of Detroit’s specific political and cultural histories. Despite this shift toward an empathetic experience of place, a lingering concern surfaces: Can artwork inspired by personal and geographic ties transcend site-specificity to be relevant to an audience beyond its contextual borders? In addressing this question, this paper focuses on the convoluted concept of universality and its relationship to homeland and the domestic sphere. In investigating place-based work’s ability to transcend the trappings of geographic and experiential specificity, this paper looks at works by Do Ho Suh, Rachel Whiteread, Steffi Klenz, and others who use specific homes/sites as source material. In analyzing the work of these artists as well as her own work, Sage highlights both the successes and failures of artwork to extend beyond personal, geographic, and historical narrative contexts to achieve broader expressive resonance.

Juan Salamanca, University of Illinois

A Model for Responsible Innovation

While enriched product and service portfolios benefit those who partake in the marketplace, innovations undertaken for innovation’s sake have been seen to undermine some social and environmental conditions for the general public. We argue for a holistic view of responsible innovation that deals with the design, reification, and maintenance of positive, equitable, and meaningful futures desired by sustainable networks of human and non-human actors. But how is it possible to bring all these components together in a future-oriented and socially responsible design project? Since this is a multidimensional subject, it cannot be unpacked as a single linear narrative. Thus, we propose a model of interconnected concepts from four big

clusters: wicked problems, ethical stakes, methodologies, and modes of design action. An interactive version of the model is available at <http://smartartifact.com/responsibleinnovation>. The connections between the first and second clusters are about the “what”: reasons that justify the design of improved futures. The connections between the third and fourth clusters are about the “how”: modes of design inquiry and action that actualize critical thinking and making. Methodologically, the model acts as a scaffold for students and scholars to construct research paths across topics and methods to engage in challenges of responsible innovation.

Juan José Santos, Universidad Autónoma de Madrid

The Ballad of Martin Gubbins: Raising the Flag on Chile

One of the images that became iconic during the social uprisings in Chile was the popularly called “black flag”: a black and white version of the national emblem. The original design, from 2016, was created by the poet Martin Gubbins, who conceived it as a criticism towards false patriotism, in relation to his own personal circumstances, and as a result of experimentation in the field of sound and visual poetry. However, in October 2019, that flag was used by protesters and artists as a metaphor of the death of the state in the hands of the government and businessmen. This paper analyzes its use during mobilizations, the sociocultural implications of “raising” a “flag of mourning” during protests, possibly representing a banner of the necropolitics exposed by Achille Mbembe, the intrahistory of the emblem’s origin—guided by the star described by Gastón Soublette in “La Estrella de Chile”—and the vicissitudes of cultural appropriation. It also analyzes the difference between use and interpretation of the work of art after taking into account the diatribe between Umberto Eco and Richard Rorty. Finally, Santos addresses a reflection on artistic authorship: to what extent the work belongs to its creator or to the collective.

Wallace Santos-Lages, Out of This World: An Interdisciplinary Team of Students Creates AR Spacesuit Designs for NASA

see: Meaghan Dee

Christopher Satterwhite, Jump in the Pit: Punkademics and the 309 Punk Project

see: Valerie George

Nicole F. Scalissi, University of North Carolina Greensboro

***Real Violence* at the Whitney Museum**

Jordan Wolfson’s 90-second VR film *Real Violence* opens on a nondescript city sidewalk, Wolfson standing beside a kneeling man and facing the viewer. A second later, Wolfson begins an inexplicable, hyperreal beatdown of the man—soundtracked by labored breathing and fibrous thuds. When included in the 2017 Whitney Biennial, Wolfson—the artworld *enfant terrible*, subject of criticism both fawning and virulent—described this contextless episode as a “rupture” to “everyday consciousness” that allows us to “look at violence anew.” Although Wolfson’s beating aspired to distilled, pure—*Real*—violence, unattached to narrative, politics, and specific social historical context, for many actual violence in the U.S. is not outside everyday consciousness—it is not abstract, not decontextualized from our bodies, identities, and/or visual presentation—it is a real, looming thing that has either happened to us or is statistically likely to happen. Situating *Real Violence* as a case-study that presumes whiteness,

Scalissi uses FBI statistics to address how this artwork unethically ignores well-established relationships between violence and communities of color and other marginalized Americans. He compares it to the Whitney's 1993 screening of Rodney King's beating to consider the institution's responsibility in exhibiting graphic violence and how this may change over time.

D. Bryan Schaeffer, Thomas More University

Devotion to the Divine in Guatemala: Maximon as Mesocosm

From a solely art historical perspective, Rilaj Mam—usually referred to as Maximon—is a sacred Tz'utujil Maya icon, a material and earthly manifestation of divine presence (called *k'uh* in Maya). However, Maximon, also known as the *Mam* or grandfather, is much more than that as he plays an integral role in maintaining an indigenous, pre-Conquest belief system. He “lives” in the lakeside town of Santiago Atitlan in the highlands of Guatemala, his multifaceted dimensions bolstering a rich environment of ritual life connected to the ancient Maya calendar and cosmological hearth, the time and place that birthed the cosmos. Maximon as effigy is literally situated at the center of the Maya universe, a meshwork of the natural landscape, divine presence, human and supernatural action, and the ritually incipient ancient calendar. These emic cultural geographies historically frame, and still pulsate within, modern-day Santiago Atitlan. In other words, Maximon sits at the very center of an ecology of images, whether produced by human hands or conceived of as being divinely created. This paper examines Maximon's connection to the natural landscape of Santiago Atitlan. The interplay between artificial image and natural landscape is significant for the modern and historical Tz'utujil Maya.

Jeff Schmuki, Georgia Southern University

GreenSpace

Within the space of a few days, Jeff Schmuki's life and work were cataclysmically impacted by Hurricane Katrina. The complete destruction of his home, neighborhood, and teaching position inspired an activist approach to art. He shifted to initiating practical conversations around environmental impact, civic responsibility, and self-reliance. Regeneration became a symbolic theme, a way of combating devastating losses and constructing a new existence. Schmuki's ongoing series of hydroponic gardens combine community, personal experience, and spectacle, while they incite curiosity and spark conversations. Solar-powered portable food and pollinator gardens are poetically combined with live sound, recycled materials, and video feeds. These living sculptures prompt viewers to pause, ask questions, collaborate, and engage in constructive solutions to sustainable food production, equitable access to resources, and renewed connections to nature. Although our individual choices and daily actions add up and make a difference, real change requires a community. Such gardens demonstrate that life can take on a new role in affording everyone an opportunity in consensus building and empowerment.

Heath Schultz, University of Tennessee at Chattanooga

The Problem of White Supremacy

This presentation posits that a serviceable critique of whiteness/white supremacy is imperative and urgent. The “problem” to “solve” is a liberal understanding of racism, one which

individualizes, and thus obscures, structural and historical paradigms of racialized violence. In response, Schultz discusses his attempts to insist on a structural approach to whiteness/white supremacy in his video work. This approach is also an attempt to think categorically about whiteness. Somewhere between Marx and Fanon, these theoretical abstractions of whiteness create conditions for alternatives: for redress, for abolition. Specifically, Schultz discusses his ongoing project *Typologies of Whiteness*, a study of whiteness as a structural position of violence with a particular interest in how this violence is evidenced in a visual culture of a “post-racial” society. From a macro perspective, this project can exist only if “it joins forces with the practical movement of negation within society,” to quote Debord. Schultz highlights the tension between problem-solving understood as individualized pragmatism vs. problem-solving as a collective project. The latter perspective includes artworks as a discursive or theoretical project but also recognizes a limit to artistic production as well as a necessary relationship to a concrete activist practice.

William Schwaller, Tyler School of Art, Temple University

The Birds and the Bees of Luis Bedit

Between 1968 and 1972 the Argentine artist Luis Fernando Bedit integrated scientific principles of cybernetics, ecology, and psychology into pop-inflected paintings of fantastical cities, landscapes, and local fauna. Following collaborations with scientists and doctors, Bedit incorporated scientific equipment, Plexiglas habitats, and eventually living organisms in his work. He produced a functioning hydroponic farm in the MoMA, fed a colony of bees from artificial flowers at the Venice Biennale, and designed labyrinths for mice, fish, a potato plant, and gallery visitors. In so doing he moved from an art of representation to one of process, systems, and pseudoscientific inquiry. These works oscillate between rational didacticism of the sciences, ludic subjectivity of the arts, ethical dilemmas of humankind’s technological domination of other species, and coded metaphors of technocratic politics. In this presentation Schwaller reviews this inventive period of Bedit’s oeuvre, his collaborations with scientists, and his use of living organisms to explore the ecocritical significance of his practice within Argentina’s political and economic context. Bedit’s use of living beings visualized and studied power, materially by controlling organic life, metaphorically by alluding to Argentina’s military dictatorship, and was analogous to Argentine society’s agro-industrial economic base and dependence on livestock agriculture.

Lydia See, Western Carolina University

BMC Playbook: Gamifying Black Mountain College Pedagogy

BMC Playbook is a deck of generative cards for the studio and a workshop using a series of chance operations which encourage experimentation, collaboration, and making inspired by the students and faculty of Black Mountain College, including: Ruth Asawa, Anni Albers, Ray Johnson, Merce Cunningham, Josef Albers, Hazel Larson Archer, M.C. Richards, John Cage, Jacob Lawrence, and others. By looking at precedents set by material study workshops, the “Happening,” and Summer Institutes at Black Mountain College, *BMC Playbook* encourages the examination and manipulation of materials, space, and the collaborative spirit. A version of this workshop has been facilitated for pre-K through the college level, continuing education, veterans, and adults living with disability and memory loss. The workshop invites a sense of

“play” in making and providing a gentle point of entry into the creative process. In the studio, the cards enable exploration into the fungibility of material/object/performance through actions intended to push material identity and learn tactics and tools to fold into existing studio practices.

Sheri Selph, A Novel Idea: Students Utilize the Literary Experience to Conceptualize Political Campaign Branding and Design in an Exhibition Called *In the Books*
see: Stefanie Cobb

Joseph Shaikewitz, Hunter College

Queer Bodies/Bodily Archives: Carlos Leppe and Performance in Chile, 1973–2000

Chilean artist Carlos Leppe’s performances from the final decades of the 20th century abused masculine tropes of power and control and queered the image of a state and national body under the regime of a violent military dictatorship. In his work, Leppe negotiated themes of nationalism, citizenship, dominance, and gender through the body and its trace across time, place, and memory. Following his death in 2015, a group of curators and art historians assembled a multimedia digital archive dedicated to the artist and key projects from his lifetime (www.carlosleppe.cl). And yet, just as Leppe’s performances troubled notions of hegemony, masculinity, and sexuality, so too did his protean career and ephemeral practice challenge the idea of a stable or self-contained archive. This paper examines the multiple meanings of the archive across Leppe’s performance-based practice and complex legacy. Close readings of Leppe’s actions and their documentation call into question how the artist used his own body as a queer archival index. Throughout, this text posits how Leppe’s broader engagement with corporeal transgression and the unstably sexed body disrupts and transforms the function of the archive in the 21st century.

Sarah Sharp, University of Maryland, Baltimore County

The Tool Book Project

The Tool Book Project is a multidisciplinary art and social justice project centered around a semiannual publication showcasing work from an international group of artists and cultural producers. Tool Book is also a platform for resource sharing and social engagement via public readings, performances, discussions, and other events. Sales from each publication are donated to social and environmental justice organizations, providing a mode of direct action for artists and writers to exchange ideas and use their existing practices to effect social change. Each volume of the Tool Book Project is a self-published multiple that takes a different form: book, magazine, archival box of artists editions, etc. In this presentation Sharp addresses these multiple modes of publishing and how they have intersected with equally varied forms of community engagement, including gallery shows, performance art events, roundtable discussions about art and activism, and a community quilting circle. She also assesses the successes and areas for growth in how these projects have engaged with participating artists, the general public, and the social justice organizations that benefit from sales of Tool Book. Finally, Sharp considers how community and social engagement intersects with the object-making components of her own studio practice.

Ginger Shulick Porcella, Franconia Sculpture Park

I Was a Teenage Zombie

This presentation explores Shulick Porcella's personal ethos of "professional/punk." As the only one of her childhood friends to go to college, let alone graduate school, education was the only way out for her. She spent most of her teens trying to make people forget how smart she was, by doing drugs and getting tattooed. Then she struggled in her twenties to get people to take her seriously because of how she looked. Nearing 40, she just doesn't care. When she got her first hand tattoo, all her friends told her she would never get a job again; she retorted by saying she would be the first person to run a museum with visible tattoos. That may have been true. Now, after running two contemporary art museums, Shulick Porcella deliberately extracted herself from museum work. She perhaps naively thought she could "tear down the institution from the inside," something she was raised to believe by all her punk rock heroes. Then one day she woke up and realized she *was* the institution. This presentation highlights the perspective of a museum director struggling with reconciling her beliefs with those of museum donors and the egos that often go along with them.

Angelica Sibrian, University of Illinois at Urbana-Champaign

Type as Discourse

"Typography is an essential part of any design. [And yes, it] can be used as a text for reading and as a visual element." But it can also be used for discourse. Type as Discourse is an assignment designed to generate awareness and critical design thinking skills. Inspired by Steven Heller's article, "Designing Hate: Is There a Graphic Language of Vile Emotion?," Sibrian created a project highlighting the opposite, designing for good. The assignment provided several learning outcomes: 1) it raised awareness of the nuances of a graphic designer; 2) it produced critical thinking skills; and 3) it underscored societal inequalities. The project faced several challenges but produced an array of solutions—a buffet of goodness and palpable sweetness. Not only did the assignment build on critical design thinking skills, but it also raised awareness of the power of a designer's voice. The assignment had multiple objectives: 1) challenge students to rethink "scientific" journals/articles; 2) inspire students to think critically about projects; 3) raise awareness of societal inequalities. This project's innovative nature demonstrates to students the value of informing the design process and the societal responsibilities of a professional designer. The presentation showcases the outcomes of this particular assignment.

Jen Siddall, John Tyler Community College

Robert Smithson and Tezcatlipoca: Aztec Mythology and the Primordial Mirror

"In the background was the temple of Chichén Itzá, ... in the rearview mirror appeared Tezcatlipoca—demiurge of the smoking mirror—," writes Robert Smithson in his 1969 essay, "Incidents of Mirror-Travel in the Yucatan." The god speaks: "All those guide books are of no use, you must travel at random like the first Mayans; you risk getting lost in the thickets, but that is the only way to make art." Tezcatlipoca is the Mesoamerican Lord of the Smoking Mirror. His identity is tied to conflict and contradiction, to ontological dissolution, to the smoking mirror: vision reflected but obscured. Tezcatlipoca is both the god of all-seeing and obfuscation; the god of kings and of slave; the embodiment of change through conflict; creator

and enemy—of both sides. This paper explores Robert Smithson’s fascination with these cosmologies and how they inspired his crowning achievement, *The Spiral Jetty*. Both archaeology and entombment, an uncovering and a burial, Smithson’s most ambitious mirror project, *The Spiral Jetty*, reveals the empty void of the sky and the wine-dark sea of primordial creation.

Olivia Sims, Jacksonville State University

A Socio-Feminist Approach to Emily Mary Osborn’s *Nameless and Friendless*

Emily Mary Osborn is one of many notable female artists from Victorian England who was able to make a name for herself in the male-dominated art culture of the time. This paper specifically analyzes her work, *Nameless and Friendless*. “*The rich man’s wealth is his strong city, etc.*”—*Proverbs*, x, 15 (1857). Sims take a socio-feminist approach by arguing that Osborn’s *Nameless and Friendless* reflects her emerging role as an active feminist as well as expanding the dialogue of the painting’s broader reflections on the struggles of not only female artists, but also women entering the professional sphere of work in Victorian England. This is proven through a discussion of the societal expectations of female artists of this time; an evaluation of Osborn’s work prior to this painting with a discussion of consumers, patrons, and intended viewership; and through a discussion of primary feminist influences that affected her shift in thought and painting.

Howard Skrill, St. Francis College

Industries of the British Empire

At 620 Fifth Avenue in Manhattan’s Rockefeller Center is a frieze consisting of stylized gilded figures and arrayed in a grid by C.P. Jennewein in 1933, representing the natural bounty of the British Empire—tobacco, sugar, wheat, wool—personified by mostly seminude figures whose toil made manifest this bounty—cotton field laborers, fishermen, shepherds, and gatherers of salt. Steps away in Rockefeller Center, in 1933 Diego Rivera was painting *Man at the Crossroads*, where a multitude of empowered laborers are represented, not defined by their labor as in Jennewein, but contributing it to the collective advancement of mankind. Jennewein’s frieze explicitly celebrates capitalism’s exploitation of others’ bodies at labor (including seminude enslaved peoples on plantations, as of 1933, historical, actual, and ad hoc). Skrill is working on a virtual and physical (if possible) recreation of the Jennewein frieze as a collaged work on paper and in written form that he plans to discuss at SECAC. He explores NYC’s choice to retain the Jennewein and destroy the Rivera (magnificently recreated in the now shuttered Whitney) as a site of mourning for the choice for humans at labor that was embraced and the choice that was rejected.

Chris Slaby, College of William & Mary

Mohicans, the American Landscape, and Thomas Cole’s Depictions of Indigenous Peoples

A photograph of Electa Quinney—a noted 19th-century Mohican educator—hangs high on a wall in the Stockbridge-Munsee Mohican Nation. Quinney sits, a stern gaze on her face, wearing a dress, a shawl wrapped around her shoulders. It’s nearly impossible to ignore her presence. Yet according to Thomas Cole, she didn’t exist. While scholars of American art have for decades talked about representations of Indigenous peoples, only recently have we understood these

contextualized by actual Indigenous history. This paper takes up that charge with a closer look at a number of Thomas Cole's paintings of Indigenous peoples. For Cole, these figures were relegated solely to the past. For example, Cole gave visual form to James Fenimore Cooper's 1826 book *The Last of the Mohicans*, which fictionalized the disappearance of Mohicans during the 18th century. Cole made these paintings just as actual Mohicans, who were very much still around (as they are today), were fighting forced removal right in Cole's New York State backyard. Cole was, in real time, erasing the voices, experiences, and presence of Indigenous peoples in the service of his particular landscape vision. Electa Quinney, who outlived Cole by thirty-seven years, has something to say about that.

Michael D. Slaven, California University of Pennsylvania

Feminism, Community, Action, and Revolution: Two DJs Making Waves

The Blessed Madonna (formerly The Black Madonna) and DJ Tala Mortada are at the forefront of DJs who are pushing the boundaries of the rave/club/festival scene and expanding it further into the arena of direct social and political action. They are part of the larger movement of artists in general towards forms of social practice, political engagement, and overt messaging. The methods these DJs have used to engage audiences and turn them into blocs of activists are enlightening. The Blessed Madonna epitomizes a "big tent" approach to creating a more inclusive environment that builds a larger community of action, taking feminism and unity as themes. Her performances are playful, subversively political, and transformative. Tala Mortada directly mobilizes young people in strife-ridden Beirut. Her projects include making an immersive club experience at a repurposed industrial building, promoting recycling projects, and voicing feminism that critiques both conservative traditionalists and complacent liberals. She has given a coherent voice to that disaffected, disappointed population, translating their anger, anxiety, and determination into action. Her activism extends into the streets with masked demonstrators confronting both government corruption and COVID-19. These artists have repurposed both the DJ or EDM star into political activists and social influencers.

Summer Sloane-Britt, New York University

Whose Gaze?: Maria Varela's Utilitarian Praxis

Founded in 1960, the Student Nonviolent Coordinating Committee (SNCC) was an instrumental civil rights organization, focusing on voter registration, literacy education, and grassroots organizing in rural, southern Black communities. SNCC developed a disruption from the stereotypical depictions of Black bodies by employing photography in tandem with its collaborative grassroots organizing praxis. An aberration from other civil rights era photography, SNCC focused on communicating with Black communities and emphasized rural citizens' voting, labor, and literacy rights via photography. As one of the few Latinx SNCC members, photographer Maria Varela joined SNCC in 1963. The Mexican American was instrumental in developing SNCC's educational materials. Realizing existing voting and literacy materials visualized only white middle class individuals and families, Varela used photography as a tool to convey sharecroppers and southern Delta Black laborers' place and stake in organizing campaigns, including photographing Southern California's United Farm Workers. Her utilitarian focus developed into multiple projects, including a pamphlet on an okra cooperative farm, the occupation of Greenville Air Force Base, literacy materials, and the Black Panther

Party's Mississippi origins. Maria Varela's oeuvre highlights the daily labor of Black southern families, rendering visible the most invisible injustices enacted within their socioeconomic and geographic locale.

Kimberly Smith, Southwestern University

Modeling and Modernism: Charlotte Berend-Corinth's Work

The artist Charlotte Berend-Corinth acted as a model for dozens of her husband Lovis Corinth's prints, drawings, and paintings between 1902 and 1925. Berend-Corinth is presented in variations that appear as boundless as they are prosaic. We see her over the course of years in almost every conceivable situation, except as an artist. Only one image shows Berend-Corinth the artist at work, even though we know that she continued to paint throughout the marriage. While Berend-Corinth's work as an artist may not be visible in these portraits, we are certainly witnessing images of work. Her modeling contributed substantially to Corinth's output and appears to have been physically challenging. Yet Corinth scholars do not appear to regard Berend-Corinth's modeling as work at all. Feminist scholars have theorized women's unpaid and unacknowledged work as "invisible" labor. Berend-Corinth's modeling can be grouped with a range of invisible labors in which she engaged, such as emotional and relational caretaking. Smith contends that Charlotte Berend-Corinth's labor, including as artist's model, represents a symptomatic example of an art historically systemic issue. Rethinking how we characterize work suggests that untold hours of women's invisible labor made modernism possible, performing a structurally significant role in 20th century art.

Laura Smith, Michigan State University

Beyond Surface Matters: Decolonial and Ecocritical Ways of Seeing an American Highway

Formalist photographer Glenn Rand's (b. 1944, U.S.) *Nevada 1979* features a passing car on Interstate 80, an industrial site, and the Humboldt River Valley in Eureka County. This place appears through its laconic title to be at once particular to a nation, geography, and time, as well as revelatory of no place at all. Rand's random western road trip offered him an opportunity to raise awareness of vision through kinesthetic sensation. Among many of his peers, a photograph's geographic location was an arbitrary departure point for exploring surface matters. Guided by an ecocritical and decolonial eye, this paper redirects the photograph's concerns with motion. Interstate 80 was built on top of an historical path that guided settlers westward. The section pictured in *Nevada 1979* crosses the Western Shoshone (Newe) homeland. This road is a symbol of national progress; however, heightened perception of the 1970s Newe land claim pursuits reveals insights into Indigenous disenfranchisement and sovereignty. I-80, along with Rand's camera, also provides access to Dunphy Mill. Following the connection of this baryte crushing facility to NL (National Lead) Industries' Dutch Boy paints, *Nevada 1979* presents signs of environmental hazards and implicates the era's ban on lead paint.

Rusty Smith, Auburn University Rural Studio

How Do You Know What You Don't Know If You Don't Even Know You Don't Know It?

Like many foundation educators, early on we were guided by Robert Irwin's directive, "Seeing is forgetting the name of the thing one sees." Adhering to this stricture, we worked diligently with

our students to ensure that the familiar was always made to be strange. The work produced was beautiful, remarkable, and sometimes even profound. But over time we came to understand that design was not simply about problem-solving, or creating products, but rather is primarily a practice of both *problem-seeking* and *purpose-serving*. As such, one of the most important questions we now engage our beginning students with is instead this: “How do we solve problems with experience we don’t have?” For the past 20 years at Auburn, we have used the beginning design studio as an experimental laboratory in which to develop the processes of inquiry necessary to translate the strange into the familiar; to take complex problems that we do not have the experience to address and render them into situations in which we do. This session transparently describes 1) these processes deployed in the foundation studio; and 2) how we utilize them in later years to address the complex issues we face at Rural Studio.

Timothy Smith, Aalto University, Helsinki, Finland

Teaching Critical Multicultural Education through Analyzing Counter-Hegemonic Post-Internet Artist Practices

Post-internet art describes the radical integration of technology and network cultures into everyday life. The most prominent examples of post-internet art tend to address themes that reflect the middle-upper-class white privilege of many of its artists—suburban life, boredom/ennui, Instagram influencer culture, art world inside-jokes. Less known are the post-internet artists who explore the biases of highly networked environments in the internet age by interrogating gendered, racialized, and geographic digital divides. This presentation explores the pedagogical implications of the whiteness of post-internet art through a lens of critical multicultural education, which offers a pedagogical framework for analyzing identity, ideology, and power relations. By focusing on how white supremacy and colonialism is embedded in the structure of societies, and thus is inherently embedded in the arts and art education, critical multicultural education moves significantly beyond the tokenizing and deracializing “liberal” conception of multiculturalism. By analyzing the post-internet condition through the voices of racialized, gendered, sexualized, and disabled artists, this presentation engages the potential of critical multicultural education through the arts as a powerful pedagogical tool, creating counter-hegemonic frameworks that stand up to dominant art canons and art education curriculums.

David Smucker, Pratt Institute

Colonial Encounters, Indigenous Perspective: Wendy Red Star and the Metropolitan Museum of Art

Wendy Red Star (Apsáalooke/Crow, b. 1981) contributed interpretive labels for the 2018–2019 exhibition “Artistic Encounters with Indigenous America” at the Metropolitan Museum of Art, New York. These “encounters” were depicted predominantly by European-American artists, including Thomas Cole, Edward Sheriff Curtis, and Hill and Adamson, among others. Labels produced by museum staff focused on those artists, sometimes pointing out the artists’ misconceptions and fictionalizations about the Indigenous peoples represented. Red Star’s labels were mounted on separate adjacent plaques and centered the Indigenous subjects of these artworks. Her labels described the native subjects’ lives and achievements while still emphasizing settler-colonizing efforts, from wars against Native nations to the role of

photography and advertising in “vanishing race” mythology. This paper stresses the ethical impact of her labels existing alongside the Met’s; it is through the contrast between Red Star’s labels and the Met’s labels that the priority given to settler artists over their Indigenous subjects comes into focus for criticism, prompting visitors to reconcile their understanding of history with the knowledge Red Star brings. Her writing shows that including Indigenous histories in art history is not only a possibility, but also a radical political gesture that enlivens the artwork on display.

Stefanie Snider, Kendall College of Art and Design

Revealing History in the Present: Nona Faustine’s Portraits of Resistance

Nona Faustine, a Black Brooklyn-based photographer, confronts both the imagery and mechanisms of photography that contribute to a history of racism and sexism in the United States. In several self-portraits, Faustine exposes brutal stories of enslavement, anti-Black racism, and white supremacy by revisiting their legacies through her nude body and the geography of North America. Faustine writes, “My practice walks the line between the past and the present. My work starts where intersecting identities meet history. Through the family album and self-portraiture I explore the inherited legacy of trauma, lineage, history” (Faustine, “Artist Statement”). Snider explores Faustine’s work within a context of Black feminist contemporary photography by women that continues a long established, though often absented, tradition of resistance by women of color in the U.S. in the visual arts. Faustine’s series *White Shoes* (2012–2016), in which Faustine photographs her nude body in historically-significant locales, shows how personal and political narratives of sexist and racist oppression can be operationalized to confront ongoing enactments of white and masculinist supremacy in contemporary Western culture. Using art historical, critical race, feminist, and disability studies, Snider looks at ways in which contemporary photographic narratives can renegotiate the limitations of their histories.

Paula Solimano, Hunter College

Feminism, Collectivity, and Public Space within Chile’s Estallido Social

Throughout the last few years, Chile has positioned itself as an epicenter in fourth-wave feminism. Fueled by the *estallido social* and transformed by the pandemic throughout the past year, members of this movement were forced to reimagine and create their tools of dissent. This paper focuses on the weaponization of the body and language in public space—both in physical and digital realms. From the use of parody, appropriation, and performance to the fostering of networks, Solimano discusses the strategies employed by artists, activists, and the civil population in order to reshape power relations, and their roots in art history—specifically, in conceptualism. These strategies have allowed the movement to challenge geographical and socioeconomic borders and blur distinctions between collaboration, solidarity, and sorority. Last, Solimano discusses the impact of specific events—such as the performance of Las Tesis’s song and choreography *A Rapist in Your Path* and the massive celebration/protest for the International Women’s Day in March 2020—and how events since the spread of COVID-19 have gathered masses of protesters not on the streets but online. She also analyzes ways in which physical distance has been strategized—creating soundscapes and crafting and consuming authorless and ownerless images, among others.

Jessica Spowart, Athens State University

Collaboration, Collaboration, Presentation

Projects are the building blocks of a graphic design portfolio, but students often wait until after graduation to share their work with future employers. While many students focus on creating a body of work to land a job in the industry, they frequently overlook opportunities to showcase their talent in a broader design community while still in school. Classes that operate in a design studio setting provide a collaborative workspace and opportunities for students to build better portfolios. They also provide opportunities for students to collaborate with professional designers and network before graduation. Students value projects that require community involvement and client meetings because they provide real-world experience and feedback. Students are more driven to meet deadlines, present work, engage with the local design community, and enter competitions. With virtual reality, traditional senior thesis exhibits can evolve from a single event to an immersive and collaborative group presentation that students can share with future employers. This approach to collaborative projects and portfolio presentations helps students transition from a mentality of inexperience to finding their place within the local and global design community.

Mackenzie Stagg, Auburn University Rural Studio

Emily McGlohn, Auburn University Rural Studio

From Project to Product: The Opportunities and Challenges of Place-Based Research

Having applied student research developed through design-build studio projects at Auburn University Rural Studio, the Front Porch Initiative aims to develop a scalable, sustainable, and resilient process for delivering homes in underserved rural communities. Student research forms the basis of the Initiative's work, while faculty and staff extend the reach and impact of the work through collaboration with housing providers and builders. A unique process of prototype home development and refinement/versioning of the homes engages students in the research of home affordability at different points in their architectural education. Currently, the student research is driven by the immersive experience of creating housing in the rural communities of West Alabama while embedded in the community. This provides students the opportunity to deeply investigate and respond to local conditions, a key component of Auburn Rural Studio's teaching philosophy. However, as the Front Porch Initiative continues to expand the geographic, climatic, and sociocultural footprint of housing research, we face new and different challenges and opportunities. As we move forward, we work to better understand how the local and particular can inform a broader conversation on rural housing, while educating the next generation of citizen architects.

Alanna Stapleton, UW Madison

How-To Zines: Sharing Everyday Knowledge and Building Community

How do you make drawing and sharing of everyday processes approachable? The Bubbler at Madison Public Library is a hub for creative expression among people of all ages through art creation and appreciation, engagement with new and old-school technology, and hands-on making. As a Bubbler Artist-in-Residence, Stapleton sought to engage library patrons in exploring the how-to, the A-Z, and all the in between, using zines and the library's setting as a haven for imagination, community, empathy, learning, and sharing. Zine templates with

prompts gave library patrons an approachable format to examine everyday processes, reframing the mundane as meaningful and important to their personal identities and the identity of the communities they participate in. How-to zine-making puts the role of the educator in the hands of the author and maker, giving a voice to the expert in all of us.

Meredith Starr, SUNY Suffolk County Community College

Splash! Diving into Virtual Reality to Inspire Change

Plastic Swim is an interactive virtual reality experience created by artist Meredith Starr while on sabbatical. The artwork juxtaposes a fun summer beach party with the North Atlantic garbage patch. In the VR component, the viewer walks on a New York City beach before swimming in a wondrous aquatic world dense with swirling plastic. The project also incorporates Leap Motion technology which makes the interactive experience completely hands free. In this paper, Starr shares her experience—the good, the bad, and the ugly—while learning to 3D model and create a virtual reality game in the Unity platform. The artwork was created to raise awareness about the new Bag Waste Reduction Law, which prohibits the distribution of plastic carryout bags in New York State. This paper discusses the power of virtual reality to inspire empathy and raise awareness about environmental issues. Starr also discusses how she incorporates VR into her foundations classes as both a method of incorporating gaming culture and connecting the technology to social change. This paper and presentation demonstrate this powerful media and discuss its capabilities and potentials.

Emma Steinkraus, Hampden-Sydney College

Women Looking at Animals: Documenting the Contributions of Women to Scientific Art before the 20th Century

Women made significant contributions to scientific art before the 20th century, yet their work remains little known to the public. Steinkraus's current project surveys 131 women who worked at the intersection of art and science before the 20th century as illustrators of flora and fauna. Looking at their work as a collective generates new pathways for considering the impact of gender on artistic production and the development of ecological thought. Many of the women in this survey expressed empathy and identification with the animals they depicted, and many expressed that their subordinated social position as women led them to especially sympathize with creatures that were overlooked or maligned. Using Donna Haraway's concept of the "reciprocal gaze," Steinkraus wonders if these early female artist-naturalists might provide new ways of looking at animals.

Janet Stephens, Georgia Gwinnett College

Censorship in Colonial Peru

This paper looks at historical acts of censorship in the case of the colonial period in Peru. To what degree are the acts of destruction that we witness in the historical record imposed by an outside authority and to what degree are they self-imposed?

Rachel Stephens, The University of Alabama

Katie McKinney, Colonial Williamsburg Foundation

The Heroine of Virginia: Anti-Abolitionist Violence in a Rare 1814 Watercolor

Although the violence of antebellum American slavery was a mainstay of abolitionist visual culture, the terror of the institution was rarely addressed in southern material. One anomalous watercolor, *The Heroine of Virginia* by Godfrey Miller, poses an enslaved man's murder as a heroic act. The work illustrates a dramatic event in which a Hanover County woman named Mrs. Bowles murdered the man with an axe for allegedly attempting rape. Miller's illustration of the bizarre tale labels him as the "villain" and her as the "heroine." Richmond's mayor described the man as "a monster in human shape" and credited divine intervention for giving Bowles a "supernatural strength." The small watercolor reflects period thinking about race, gender, violence, and domesticity. Rather than celebrating Bowles's agency in defending herself, her gruesome feat of strength was cast as miraculous and the life of the enslaved man as expendable. This paper introduces this little known but significant pro-slavery work, describing its reflection of period values that promoted white, male heroism at the sake of all else. Placing it in the context of Richmond visual culture, heroic period representations, and the War of 1812, Stephens and McKinney explore the concept of race-based heroism in this early anti-abolitionist work.

Lea Stephenson, University of Delaware

The Gallery of Whiteness: Peter Marié's Portrait Miniatures and Gilded Age Exhibitions

During America's Gilded Age, the New York collector Peter Marié commissioned over 250 portrait miniatures of society "beauties" in his elite circle. French and American artists produced miniatures from 1893–1900 based on photographs and oil portraits of these women. To accompany his objets d'art, Marié proudly installed the miniatures in his brownstone as a "Gallery of Beauty." By 1894, he would exhibit the collection for the *Portraits of Women Loan Exhibition* at the National Academy of Design. Visitors could view the upper crust with an up-close glance at the women in person whose portraits and miniatures lined the walls. These miniatures assembled a social group belonging to privileged families, networks of Anglo-American ancestry. Yet, the miniatures also reflected a racialized past through the orderly arrangement of white women. Moreover, this pictorial practice coincided with hereditary societies across New York. Above all, Marié's miniatures reaffirmed a particular racial vision for Gilded Age audiences—whiteness. Stephenson examines the racial politics of Marié's miniatures and their public display. The intimate collection constructed a gallery of whiteness within the context of Gilded Age New York. Miniatures reinforced the hierarchy of race for a late 19th-century audience, relying upon the recognizable features of socialites.

Tracy Stonestreet, Virginia Commonwealth University

Indexicality of Endurance: Mary Coble and the Re-Presentation of Pain

Between 2004 and 2016, American artist MC Coble completed four projects that involved the cutting of their body through inkless tattooing. In different ways, these projects each play with language, memory, the archive, and the liminality of the body. They involve performances, photography, and a resulting collection of blood prints. In this paper, Stonestreet examines the connection between the blood prints and their associated performances. She argues that the indexicality of these works on paper communicates the physical endurance of the performer, and, through this function, complicates the temporality of the artwork by extending the duration of that endurance into the archive. Anchoring this study in the history of endurance

since the postwar era, Stonestreet considers how art historians and performance scholars have defined such work as masochistic. She argues that the artist's apparent relinquishing of control and their subjection to suffering actually function to affirm their position as agent. She then turns from the performance itself to the performance object. Stonestreet uses Elaine Scarry's foundational text, *The Body in Pain*, to explore how pain can be represented in objects and applies these concepts to the remaining prints from Coble's tattoo-based works.

Patricia J. Stout, University of Texas at Dallas

Eyes on the City: JR's *Women Are Heroes* Project in Rio de Janeiro

Within the last ten years, community-based participatory art has been on the rise in Brazil, attracting attention on an international level. This form of art is often understood in terms of post-autonomous art by confronting the viewer in his or her own space and time, shattering the distance between the artist, the viewer, and the work of art. This paper examines JR's *Women Are Heroes* (2008) project in Rio de Janeiro, Brazil, in which the French artist combined photography with architecturally-based community art to create a favela hillside of women's eyes gazing down on the city. *Women Are Heroes* (2008) calls for social change in the city and for the visibility of particular members within society. Various constructions of contemporary participatory art in Brazil and the role of the viewer as a simultaneous participant and spectator in 21st-century art are examined. In addition, this paper discusses the political implications of viewer participation within community-based art in Brazil.

Alessandra Sulpy, Winona State University

Too Much, Too Few—Blurring the Lines of Disciplines and Experience

Winona State's small Art & Design department has changed dramatically in recent years, resulting in the loss of a 3D position and only two faculty (both new) to teach all of Studio Arts. Over the past two years they have reinvented the curriculum and have created nine completely new Studio courses. Many of Sulpy's own new classes have, by necessity, become hybridized painting/drawing courses focused on thematic concepts, techniques, and material usage. In addition to foundational courses (Drawing, Painting, 3D, and Digital 2D), the new classes attempt to fill the deficit of more course offerings to introduce as many important principles of an arts education, both traditional/contemporary and analog/digital, as possible into fewer, more "packed-in" courses. Yet while foundational skills remain crucial, with so few studio class options some students must enroll in classes without prerequisites or prior experience, so the new courses must also address foundational through advanced approaches within one course. With the program in its infancy, Sulpy has yet to see if this approach of "sampling lots of different ideas and methodologies in one mixed experienced class" will succeed; are they creating jacks of all trades or masters of none?

Shantanu Suman, Ball State University

Educating Future Designers about Accessibility

With the passage of the Americans with Disabilities Act in 1990, access to public space is now a civil right. But even with a large population of people with disabilities in the U.S., inclusive design projects aren't always included in the undergraduate Graphic Design curriculum. There is a growing need for design programs to equip the next generation of designers with the

information, education, and tools required to make inclusivity a key measure of success for our society. Designers need to learn the process of developing environments and systems that can be used by people with varied abilities. In 2016, during his first year teaching at his current university, Suman conducted research, collaborated with the Office of Disability Services and Architecture Library, and introduced an Accessible Design project for his senior Graphic Design class. During this ongoing project, students conduct an on-site assessment of public space, identify the actual and potential barriers for visitors with and without disabilities, and try to develop a design system to provide a high level of access. In this panel presentation, Suman shares some student work that includes successes and lessons to be learned from this ongoing project.

Kate Sunderlin, Virginia Commonwealth University

The Early Valentine Museum: Portraiture, Plaster, and the Perpetuation of Myth

Through its collection and its organization, the early Valentine Museum was presenting the world as its founder and his family understood it or, really, as they wished it to be. This paper focuses on two rooms in the museum where portraiture is being used in service of the Lost Cause narrative. Beginning with the entry hall, Sunderlin explores the relationship of the plaster busts of George Washington (after Houdon) and of Matthew Fontaine Maury, Confederate naval officer and “Scientist of the Seas.” The linking of these figures is significant, as to do so is to portray Washington as a “proto-Confederate” and thus the South’s cause as an extension of the fight for states’ rights (not slavery). This narrative is carried further by the juxtaposition of stereotypical portrayals of African Americans, namely the bust of “Uncle Henry” (a formerly enslaved coachman), with portraits of Confederate leaders and Virginia statesmen, a testament to the sad fiction white Southerners perpetrated of paternal slaveholders and faithful slaves. That this museum came into being in the late 19th century and remained unchanged until after the first World War, when so much of Virginia’s restrictive and racist legislation also came into being, is not a coincidence.

Brandon Sward, University of Chicago

How to Make Site-Specific Art When Sites Themselves Have Histories: Whittier Boulevard as Asco’s “El Camino Surreal”

This paper focuses on four performances by the Chicano/a art collective Asco along Whittier Boulevard in Los Angeles during the 1970s. Two of these performances, *Stations of the Cross* (1971) and *First Supper (After a Major Riot)* (1974), parody Catholic liturgy and the other two, *Walking Mural* (1972) and *Instant Mural* (1974), parody Mexican muralism. Together, these four performances show us a group struggling to speak against stereotypes around artistic production that would seek to domesticate and folklorize them. Although preexisting scholarship on Asco explains these gestures as first and foremost “protest art” against the Vietnam War, situating these performances against the backdrop of Whittier Boulevard allows us to appreciate the radicality of Asco. A major commercial artery through the solidly Chicano/a East LA, Whittier Boulevard is overlaid over parts of El Camino Real, the “royal road” that linked the 21 missions of Alta California. By engaging with Catholic and muralist imagery, Asco draws parallels between their experience as racial minorities in the U.S. and the history of Latin

American colonialism, which helps us to appreciate the composite nature of Chicano/a identity and how artists might make site-specific work when sites themselves have histories.

Jason Swift, University of West Georgia

The Space In Between: Where Meaning Resides

Physical space, the objects which occupy space, and the images that take up space on walls are traditionally hallmarks of art and art making, but what about the space in between? What about the space that exists in between the viewer and the work, in between the viewers discussing the work, but most important the space in between communication? This presentation investigates and explores the space in between communication where meaning falls, gets lost, and is misinterpreted. Social media, public spaces, and video interventions that confront perception, communication, and meaning are presented and discussed. Swift unpacks the ongoing dialogues that develop and exist in the space in between created by the interventions and discusses their impact on defining the space in between and the narrative.

Evie Terrono, Randolph-Macon College

Confederate Memories, Modernist Controversies: Julien Binford's 1942 Mural of the Burning of Richmond

Writhing bodies are depicted compressed in a limited pictorial space, trying frenetically to escape in all directions the visible threat of the startled horse in the middle of the composition and the unseen fire that engulfed the city of Richmond on April 3, 1865. Julien Binford, the creator of this large-scale sketch for a mural project for the Saunders Station Post Office in Richmond, capitalized on the Baroque theatricality of his conception to convey the devastation that followed the surrender of Richmond at the end of the Civil War. Shortly after its unveiling in the press in April 1942, however, the proposed sketch incited vociferous and persistent opposition from both Blacks and whites who contested their respective representations in the mural. The depiction of a naked woman in the immediate foreground attracted the ire of many commentators for its lascivious nature and its historical irrelevancy. In this presentation, Terrono explores the significance of this unrealized undertaking in the context of contemporary racial anxieties, but also racial negotiations at mid-century, the persistent debates over Lost Cause rhetoric, and concurrent claims to modernity in the American South.

Chelsea Thompto, Grand Valley State University

Transcode Manifesto

The Transcode Manifesto is a framework for understanding and producing work from a trans perspective. As a living document, the Transcode Manifesto informs and is informed by Thompto's studio practice. Investing in the possibilities posed by the theoretical combination of trans and code, the Transcode Manifesto explores how these ideas can be leveraged within a transdisciplinary art practice. Transcode work at its core refuses a linear understanding of narrative, time, knowledge making, and labor. Instead, transcode work insists upon lingering in the ebb and flow between categories, definitions, and destinations, to see the many iterations and tangents of a work as inseparable from its final product and inscrutable to the logic of cause and effect. How might an ending have affected its own beginning? Transcode examines code as a base material in culture's generation of meaning and narrative. Code means "a

system of signals or symbols for communication,” as well as “a system of principles” and “instructions for a computer.” Transcode then, is an interruption of and traversal between codes. It is an effort in placing oneself at the site/sight/cite of meaning making, exposing the codes (structures, processes, laws) which undergird supposedly inherent truths (of gender, of ownership, of land).

Kremena Todorova, Transylvania University

Kurt Gohde, Transylvania University

Lexington in the Time of COVID-19: Creating Participatory Art from 6 Feet Away

Todorova and Gohde began talking about a new artwork on March 14, the day after the Lexington, KY, schools and universities closed. Initially a day packed with community events, the day felt empty after all public happenings were canceled. Due to the closures, cancellations, and social distancing they had been asked to practice, on March 14 Todorova and Gohde felt unsettled and unhappy. The only way they knew how to respond was with art. And so they began talking about what they could do in the time of COVID-19. As social practice artists, they are used to working with people. The new normal required them to keep a distance of at least 6 feet. On March 16, they took the first two pictures of what became *Lexington in the Time of COVID-19*. They photographed each other on their own front porches. They made a Facebook post with the two portraits, asking people to let them know if they could take their pictures, too. They committed to daily photographing Lexingtonians at their homes. They promised to keep their distance. This paper focuses on what they have learned about participatory art, human emotions, and connecting with others—from 6 feet away.

Aggie Toppins, Washington University in St. Louis

The T Word: Teaching Taste in Graphic Design

The rhetoric of “good design” is intertwined with assumptions about taste. By use of the word “good,” aesthetic perception becomes moralized. In modernist ideology, which conceives of design as imperative to social progress, “good design” is honest, efficient, useful, and beautiful. It communicates universally as an act of benevolence. However, postmodern critics align these values to the prerogatives of elite culture. They see the rules of “good design” as a doctrine of power and promote the formation of pluralistic approaches that allow for a variety of styles which are linked to myriad local cultures. This paper explores taste through an ethics of inclusion and asks questions about the pedagogy of form. Given that graphic design students must develop keen form-making skills commensurate with the expectations of the professional field and that “good design” is bound to legacies of exclusion, how do we responsibly teach taste? Toppins presents a brief historical account of taste, which has a long tradition of philosophical study, in order to problematize the subject. She then offers strategies for helping students work through questions of taste in their work.

Cyane Tornatzky, Colorado State University

Brendan Kelly, Colorado State University

Interconnected: Interactivity, Games, and Art

In the spring of 2020, interactive media students at Colorado State University studied video games as an art form. Exploring within this context, students developed physical as well as

digital games—and investigated the differences between AAA titles, indie games, and the games of interactive artists. Tornatzky and Kelly’s explorations and research helped to define the essentials of what makes an interactive game a work of art. They were inspired by the works of Brenda Romero and Dr. Mary Flanagan, who address inequalities in our society through their research in game theory along with their artwork. Additionally, they found wonderful examples in the works of artists such as Fang Mengbo, Lucas Pope, Ian Bogost, and Loren Schmidt. These artists have exhibited throughout the world, including the Whitney Museum in New York City. This presentation reflects on the concepts they discovered and their practical application, including a gamified grading system where the traditional grading model is modified using aspects of game “quests.” Rather than students beginning with “full” points and losing points from failures, students begin with nothing and gain points from completing assignments, attending events, collaborating with peers, reviewing contemporary works, and engaging with course materials both “required” and optional.

Sydney Traylor, Marian University

Rococo: A Taste of Immodesty in Revolutionary France

Situated between the Baroque and the Neoclassical periods, the Rococo dates from 1730 to 1760. During this Rococo period, what started out as the liberation of nobles in France after the death of Louis XIV formed into a flaunting of the social norms of the age and a rebellion against the Académie. The Rococo style is often described as frivolous, lighthearted, and playful due to its use of pastel palettes, asymmetrical forms, and ornate techniques. However, Traylor believes the character of Rococo art goes deeper than such spirited subject matter, as these works serve to uproot the years of tyranny of Louis XIV and the pressure of Classicism stemming from the Académie. Rococo artists place sensuality on the front line of the movement in the blooming of immodesty, not of dress, but in the disposition of the heart with which artists convey their ideas of crude spontaneity and relaxed sexuality. Through the use of historical comparative methods, the understanding of sexual and gender constructs, and subject matter analysis, this study explores the social influences of Rococo art and reveals that in analyzing the underlying themes of infidelity, promiscuity, and devious misconduct, the concept of modesty is under attack.

Azucena Trejo Williams, Campbellsville University

Collaborative Problem-Solving in the Contemporary College Classroom

Traditional training in the visual arts has often focused on student mastery of a single medium, skill, and/or technique. But improving one’s marketability in the modern economy requires a shift to a more interdisciplinary approach to art making and artistic problem-solving. In this presentation, Trejo Williams discusses the evolution of the art classroom environment to emphasize collaborative problem-solving exercises. Developed for a class titled Studio Problems, in this approach the faculty member works with each student individually to develop an authentic, real-world problem that pushes them past skill and technique and into professional practice. The faculty member then helps build a community among all students as they collaborate across multiple media simultaneously to bring each project to completion. This helps to challenge each student’s critical thinking skills while also preparing them to adapt to the demands of the contemporary economy.

Tyler Troup, Susquehanna University

A Contemporary Revival of Traditional Japanese Culture Since the 1990s: The Multimedia Franchise of Pokémon

Within the past fifty years, Japan's culture exploded with art and media portraying whimsical worlds filled with creatures, warriors, and other fictitious beings. The popularization of the subject matter led to a revival of traditional Japanese culture through contemporary forms of Japanese media, such as manga, anime, and videogames. This revival can specifically be observed in the multimedia franchise of Pokémon by studying various characters designed by the Japanese videogame company Game Freak. In this paper Troup discusses the ways in which traditional creatures from Japanese folklore, *yōkai*, are reimagined and revived in various Pokémon characters.

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

The Extraordinary History of Bodies: Laura Anderson Barbata's Art of Life and Death

153 years after her death, Julia Pastrana returned to her native Mexico. A 19th-century indigenous woman, Pastrana was a talented opera singer who was known internationally as the "Marvelous Hybrid, or Bear Woman." She was born with hypertrichosis, a condition that causes excessive bodily and facial hair growth and which led to her exhibition in the United States and Europe, both in life and death. In 2003, upon discovering that Pastrana's embalmed body was in a museum in Norway, Mexican-born New York-based artist Laura Anderson Barbata initiated a ten-year fight to repatriate Pastrana. A transnational artist, Anderson Barbata is invested in practices that center on the circulation of bodies. In addition to her ongoing work with the legacy of Pastrana, Anderson Barbata's collaborative project *Transcomunalidad*—which brings together stilt dancers from the United States, Trinidad, and Mexico—examines how cultural practices thrive across borders and move between bodies. In this paper, Turner builds on Diana Taylor's theory of the archive and the repertoire to argue that Anderson Barbata's practice exposes the intimate ties between memory, culture, and embodiment. Furthermore, her work explores how bodies can interact across geographies and temporalities, ultimately revealing the permeability of such borders.

Olivia Turner, The University of Alabama

El Greco's *Allegory of the Holy League* and the Tradition of Prophetic Imagery in the Culture of Early Modern Spain

Doménikos Theotokópoulos (1541–1614), or El Greco as he is more commonly identified, is one of Spain's most celebrated artists. Although El Greco spent his adolescence in Greece and a great deal of his professional career in Italy, he completed many of his masterpieces during his 1577–1614 tenure in Spain. El Greco briefly served as court painter to King Philip II upon his arrival in Spain, and while *Martyrdom of St. Maurice* (1580–82) is the artist's only documented court commission, many art historians have argued that this same status be applied to *Allegory of the Holy League* (1577–80). This paper's research contributes to the great amount of scholarship supporting this work as a court commission of King Philip II by discussing the place that the theme of "prophecy" held, not only in the art of early modern Spain, but in the culture as a whole. This discussion places *Allegory of the Holy League* among contemporary commissions at the Spanish court and works that were highly favored by King Philip, such as

Hieronymus Bosch's *The Garden of Earthly Delights* (1490–1510) and the contemporary literature, such as those of Miguel de Cervantes and Lope de Vega.

Theo Tyson, Boston Athenæum

More Than a Model: Thomas McKeller's Influence on John Singer Sargent

Boston's Apollo: Thomas McKeller and John Singer Sargent, an exhibition at the Isabella Stewart Gardner Museum (Boston, MA), explores the multifaceted relationship between John Singer Sargent and Thomas McKeller, an individual who impacts Sargent's legacy as the muse critical to the artist's major commissions and public murals in Boston beginning in 1916. *Boston's Apollo* deepens and diversifies a conversation that began with *Posing Modernity: The Black Model from Manet and Matisse to Today* (New York, NY). Both exhibitions reflect a cultural shift in understanding and interpreting the power dynamics between artists, models, and muses. *Boston's Apollo* created a new paradigm for exhibition development through sustained community engagement and shared curatorial authority. This paper expands upon Tyson's research for contributions to *Boston's Apollo* as a community collaborator and discussion panel moderator. She examines Sargent's parceling, erasure, and othering of McKeller's body and his projection of a legacy of white male supremacy and heteronormative patriarchy. Reclaiming McKeller's agency over his physical body and self-representation, Tyson's interpretation repositions McKeller as an equitable collaborator within Sargent's artistic process. McKeller's previously unacknowledged contributions are as deserving of accolade as Sargent's. Through McKeller, Tyson reclaims the agency of the Black body within art history.

Jenny Roesel Ustick, University of Cincinnati

Righting Wrongs: Public Art, Censorship, Public Debate, and Healing

Growing up in Cincinnati, Ohio, as a young artist, Ustick witnessed the international spectacle surrounding the Robert Mapplethorpe exhibition at the Contemporary Arts Center. It made a lasting impression on her understanding of the struggle between artistic expression and moralizing and biased power structures. She went on to become one of the most prominent public muralists in the region and has had her own brushes with "soft censorship" or design by committee on a number of projects. Separating from the filtering mechanisms of capital-p public art projects and seeking residences and commissions, Ustick's research and personal mural projects took on the subject of a consequential example of censorship that has affected our national symbolism. This paper discusses Ustick's work and research on the Statue of Freedom that sits atop the Capitol Dome in Washington, DC, and the role of Jefferson Davis in its appearance and its association with the Confederacy. She also discusses contemporary examples of censorship in public art and uses the examples of *After the Moment*, a commemorative exhibition to mark the anniversary of Mapplethorpe's groundbreaking show, and Patti Smith's *The Coral Sea*, a gesture of love and closure.

Grayson Van Beuren, Independent Scholar

Parliamentary Alchemists and Electric Colossi: The Scientific and the Nostalgic Past in John Tenniel's *Punch* Cartoons

Sir John Tenniel was perhaps the most well-known political cartoonist in Britain during the latter half of the 19th century. Working for the London magazine *Punch* from 1850 until 1901,

his political cartoons were ubiquitous. This talk looks at one confluence of subjects that appeared multiple times in Tenniel's work over the course of his long career: scientific or technological subjects couched in distinctly pre-modern imagery. Rarely did Tenniel present *Punch* readers with a straightforward vision of Victorian science or technology; more often, it appeared in medieval or ancient settings. This talk argues that Tenniel's combination of the historical with the scientific stemmed from a deep-set affinity for medievalism and classicism, his comedic work closely tied to the gothic tradition. It explores the underpinnings of this connection through the literary-critical lens of nostalgia theory and looks beyond Tenniel at the larger role of nostalgic performative action in visual humor. An earlier version of this talk was presented at Loyola University in 2018. Thanks to a 2019 Library of Congress Swann Fellowship grant, it has been greatly revised and expanded, with publication as an article the eventual goal.

Kathy Varadi, Georgia Southern University

Contemporary Landscape and the Sublime of Now

Meteorologists and chemists state that contemporary landscapes are more brilliant and colorful than in the past because of air pollution from particles and chemicals. In the movie *Manufactured Landscapes* there are phenomenal scenes of the effects of global industrialization on the natural world, but the director, Ed Burtynsky, deliberately avoids social and political comments, leaving that task to the audience. And for them, the sights and sounds are beyond belief and the fear of the end of the world is inescapable. Although afraid of impending doom, the viewer is safe at home, or in a movie theater, and is free to enjoy the amazing scenes of global overproduction. The feeling of overwhelming awe flows over the observer like fog in the painting "Wanderer above the Sea of Fog" (c. 1818) by Caspar David Friedrich. Great philosophers such as Edmund Burke, Immanuel Kant, and Georg Wilhelm Friedrich Hegel described this sensation in their treatises on beauty and the sublime, referencing God-made entities such as nature, infinity, and the cosmos. Man-made industrial global warming and environmental destruction inform contemporary artists to render the sublime of now with sophisticated technologies and techniques including 3D printing, lenticular screens, and 4K digital cinema.

Lance Vickery, University of North Florida

The Experience: Art in Immersive Technologies

Like many other fields, sculpture is undergoing a digital revolution. In the past few years, we have seen a confluence of cost and quality of 3D modeling software and equipment. As the professional practices of artmaking become more technological, our curriculum and research must follow. This presentation explores the possibilities of using digital methodologies in both the classroom and studio practices, specifically through the use of CAD and virtual reality (VR). These technologies' hybrid use primarily allows designs to be adjusted based on both the intrinsic experience and physical construction concerns. In addition, it also enables artists to "experience" sculptural maquettes at varying scales in virtual environments, allowing for greater experimentation and a sense of play; that is not present in most current large-scale sculptural development processes.

Monica Blackmun Visona, University of Kentucky

Why Africa Made Art History Global: Teaching New Narratives

Throughout history, artworks from the African continent have been admired and traded around the world. Yet art historical narratives often overlook the ways that Africans—including the ancient Egyptians—shaped the cultural landscape of Europe and Western Asia in the past, in addition to neglecting African contributions to the development of both Christian and Islamic artforms. Global patterns of trade, which established links between Africa, Asia, and the Americas more than five centuries ago, once brought African artworks to European courts while providing African artists with new materials and imagery. Africa's brief colonial period transformed modern art and shaped a global modernity. Post-colonial 20th-century African art has been studied by scholars from around the world, and contemporary African artists have been celebrated in global art markets. Given these historical intersections, how have art historians managed to avoid discussions of Africa and Africans in their introductory surveys? This paper addresses the Western Art Survey from the perspective of an Africanist, reviewing the ways that an introductory course may attempt to deny the global reach of the history of art and providing examples of the many valuable insights that are lost as a result.

Alan Wallach, William and Mary (Emeritus)

Esthetic Pioneering: Landscape Painting, Tourism, and Tourist Iconographies in 19th-Century America

In 1835, Thomas Cole observed: "The painter of American scenery has indeed privileges superior to any other; all nature here is new to Art. No Tivoli's[,], Terni's[,], Mont Blanc's, Plinlimmons, hackneyed & worn by the daily pencils of hundreds, but virgin forests, lakes & waterfalls feast his eye with new delights, fill his portfolio with their features of beauty & magnificence and hallowed to his soul because they had been preserved untouched from the time of creation for his heaven-favoured pencil." Confronting a nature "new to Art," Cole and other 19th-century landscapists engaged in what might be usefully thought of as esthetic pioneering. This metaphor underscores the parallels between a historical and a cultural process. To depict a nature "new to Art" constituted an act of appropriation. Nature had to be seized, tamed, brought under the dominion of artistic law. Stripped of its unfamiliarity and otherness, the land became "ours," the material out of which artist or writer shaped a cultural artifact. Esthetic pioneering thus designates an ensemble of cultural practices whereby unfamiliar terrain came to form a repertory of landscape painting, landscape literature, and landscape tourism.

Shannon Walsh, University of Alabama

The War Spirit at Home: Lilly Martin Spencer's Civil War

Lilly Martin Spencer (1822–1902) is widely regarded in the field of American art history as one of the most significant female artists working professionally in the United States during the 19th century. Though she lived and worked during the American Civil War, little scholarship has been produced regarding this era of her life. This paper investigates the ways in which her 1866 work *The War Spirit at Home (Celebrating the Victory at Vicksburg)* reflects Spencer's personal wartime experience. The vast majority of scholarship on Spencer views her life and art through a gendered lens, and it often relegates her work to the category of "women's" art. However,

Walsh argues that Spencer, by depicting a reference to the Union victory at Vicksburg, reveals her complex relationship to the war. Using primary sources written by Spencer herself, as well as a range of military and social histories, Walsh asserts that Spencer intentionally imbued her image with Civil War-era military and social iconography. Because of this, she argues that Spencer's painting is more than just a domestic scene; it is a reflection of her maternal anxiety, patriotism, and keen awareness of political and military matters during the Civil War.

Ting Wang-Hedges, Oklahoma State University

I'm Without Child

Hello, my name is Ting, and I don't have a child. It's been one week since my last conversation with my parents about having children, but I'm taking it one day at a time. Back home in China, 35 is a dark age as a childless woman as society looks at that as a threshold for a safe and "appropriate" childbirth. My husband and I have decided not to have a child, and it might be asked why I'm even peeking my head in the door, but the lack of children in our family doesn't provide a lack of challenges in my personal and academic life. Being the sole female faculty member in my program and in the minority of working without children, there are expectations from colleagues, family, and society that are challenging to manage. I don't want to equate my struggles with those that have made a choice of motherhood. I humbly respect the strength and patience it takes to be a working mother, but I would like to take an opportunity to discuss my strategies and lessons as a professional woman in academia who has chosen not to become one. Just don't tell my parents yet!

Amanda Wangwright, University of South Carolina

Celebrity Artists and the Modern Professionalization of Art in Early 20th-Century China

The print media of Republican China (1911–1949), reflecting chronic and widespread anxiety over the fate of the nation, often featured reassuring symbols of national advancement and cultural excellence. Consequently, internationally recognized Chinese artists of this period enjoyed heightened attention across society and benefited from unprecedented opportunities for public recognition. In this paper, Wangwright examines the publicity of artists in what Jonathan Hay has called a "social mechanism for artistic celebrity" and the intensification of this process in the early 20th century, as seen in the art world's growing relationship with popular culture, the expansion of its artists' fame to an international level, and the inclusion of women to this elite echelon. Paying close attention to the myriad biographical sketches and exhibition reviews splashed across the pages of Shanghai periodicals such as *The Young Companion*, *Modern Miscellany*, and *The Ladies' Journal*, this paper explores how writings ranging from world news coverage to local art criticism presented artists as the embodiment of modern reform both within the art world and larger society. Wangwright contends that the mass-distributed popular texts on celebrity artists paint them as indicators of national progress and contributed to a new conceptualization of the profession.

Melissa Warak, University of Texas at El Paso

Music, Theatricality, and Women in Ragnar Kjartansson's Performances

Theatricality and music are mainstays of contemporary Icelandic artist Ragnar Kjartansson's performance works. As Philip Auslander writes, "Not only is [Kjartansson] not embarrassed by

the theater's overt artificiality, he positively revels in it.... Even the 'real' settings for some of his videos and performances ... become 'sets' by virtue of their extreme and stereotypical picturesqueness and the way that he uses them as backdrops...." A third ubiquitous element of Kjartansson's recent performances, and one that fully comingles with his unabashed use of artifice, is the role of the woman performer as living sculpture. Improbably, one is hard-pressed to find negative criticism of his lavish and Instagram-friendly works. And yet, the operatic performativity embodied by the performances also places the women performers in blatantly objectified and even subjugated roles. Why, then, do these works resonate with so many viewers, and particularly women? Warak argues that the image of the woman represents not only a locus of desire, but also serves as an autobiographical avatar. This paper examines three performances by Kjartansson—*The Visitors*, *Woman in E*, and *Romantic Songs of the Patriarchy*—to complicate the ambiguous relationship among music, theatricality, femininity, and site in his works.

Samuel Washburn, University of Central Oklahoma

Riding the New Waves in Design So You Can Teach Your Students How to Swim

2020 has proven to be a challenging year for everyone, including practitioners and educators in the field of Arts and Design. Social distancing and the reliance on remote teaching/practice has accelerated changes to the field that were already happening in recent years. As a result, it is more important than ever to prepare students in how to work independently as a solo unit—effectively as a small business that is skilled in many ways to make a living. This presentation conveys how Washburn takes his experiences as an independent illustrator/designer and uses them as teachable examples for his students, specifically in the realm of financing independent projects through systems like Kickstarter and finding clients in the digital realm when circumstances force one to work remotely. He explains how he passes on information to his students in the form of case studies, including a successful Kickstarter campaign based on female deity stickers, independent prints sold through different venues, modern editorial illustration delivered electronically, and more. By providing first-hand knowledge of several different ways to make a living to his students, Washburn can prepare them for the dynamic, always changing professional world they are entering.

Andrew Wasserman, Independent

The Kennedy and the Socialite: Planning the Merchandise Mart Hall of Fame

The eight public sculptures comprising Chicago's Merchandise Mart Hall of Fame were intended as advertising. Joseph Kennedy, owner of the Merchandise Mart, proposed having busts of corporate notables amplify the site. Conservative in style, the four-times-life-size sculptures were installed in four phases between 1953 and 1972: first, Lewis Iselin's *Marshall Field* and *John Wanamaker*, Charles Umlauf's *George Huntington Hartford*, and Milton Horn's *Frank Winfield Woolworth*; Umlauf's *Julius Rosenwald* and Henry Rox's *Edward Filene*; Minna Harkavy's *Robert Elkington Wood*; and, finally, Horn's *Aaron Montgomery Ward*. The few scholars who have attended to this public gallery suggest its regional and national implications, i.e., merchants' contributions to local redevelopment, the city's place in a postwar national economy, and national superiority in a global marketplace. Less attention has been paid to the dynamics of the commission, overlooking the sculptors themselves and another crucial figure:

Devon Meade. Although often cast as a socialite, Meade was a trained artist who mobilized her connections to powerful families and working artists to realize the Hall of Fame. This paper addresses Meade as an important connector, highlighting the labor and social networks that, often gendered, are integral to writing the history of public monuments to “great men.”

Mark Watson, Clayton State University

Water in Contemporary Art: Engaging Communities and Witnessing Injustice

The increasing scarcity of freshwater troubles both long-established and newly emergent discourses of “commonwealth” and commons in North America. Access to fresh, potable water is not even close to universal and, as a result of numerous processes of American and Canadian development—Indigenous resource expropriation, urbanization, industrialization, privatization, and marketization of water—water is linked to social privilege. Clean water access is precarious in many marginalized and struggling communities: Indigenous communities (including the Dine (Navajo) Reservation, whose water has been taken by nearby cities, and numerous Canadian First Nations reserves), the largely African American residents of Flint, Michigan, largely white residents of central Appalachia and other mining regions, and many others. Globally, water is even more clearly linked to privilege, with most of the world’s extremely poor also lacking potable water. Watson considers how contemporary artists use performance, public art, and installation to engage with the politics and meaning of water today. There is concern with art and water as a “commons” out of which new social relations might emerge—including racial equality, Indigenous sovereignty, and just transitions for post-industrial communities. At the same time, art is a witness to precarity and suffering that haunt the work of the commons.

Brandon Waybright, George Fox University

With the Students, Against the Oppressor

Retaining a celebratory presentation of white, Western canons in survey courses is not only problematic, but also oppressive. The works held up as historically noteworthy establish standards of quality that privilege particular cultural backgrounds and increasingly homogenize the output of our students. Yet, without a clear central canon, what are we meant to hold onto in a survey course? How do we explain ourselves when students pass through our courses without being able to reference age-old names and historic practitioners? Furthermore, who am I, the overtaxed white male cis-gendered faculty member who has enough on his plate already, to decide who gets cut and who remains? The answer to Waybright is clear: invite the students into the problem. By restructuring readings, projects, and class discourse to more fully involve the critical voice of students in the room, we can begin a transition towards greater inclusivity without dying of exertion. In this presentation, Waybright offers a look at his course plans, structures, and projects that have increased the potential for greater inclusivity. Rather than pure lecture, this presentation takes on a workshop model, inviting participants to restructure assignments or construct new discussions for their own courses using the tools provided.

Mary Wearn, Middle Georgia State University

Shannon Riddle, Middle Georgia State University

Building a Brand-New Art Program in the Age of “Work Ready” College Education

In the last decade, ever-increasing emphasis has been placed on “work-ready” collegiate education, with academic programs valued through ROI metrics that evaluate how much students earn at graduation. At the same time, rapidly evolving technologies have placed escalating pressures on academic systems to prepare students for a dynamic and competitive global economy. Art in the academy has struggled to navigate the complex and increasingly utilitarian currents of higher education. Nowhere is this more evident than in public colleges where budget constraints and political forces privilege STEM while marginalizing the humanities and arts. It is in this fraught environment that the new School of Arts & Letters at Middle Georgia State University (MGA) designed and gained approval from the University System of Georgia for a new baccalaureate art program launching in Fall 2020. Developed to provide traditional foundations in studio art, MGA’s new BA in Applied Art & Design also prepares students for the future with a modular, technology-infused curriculum that includes significant professional training and a budget-friendly, interdisciplinary approach. This presentation explores the challenges of anchoring art in a public, open-access university while preparing students for personal and professional success in the creative economies of the 2020s.

Elissa Yukiko Weichbrodt, Covenant College

Expand Your Archive! Art History That Matters

As a professor at a small liberal arts college, Weichbrodt teaches a 30-seat Introduction to Art History course every semester. Around two-thirds of these students are nonmajors, many of whom are taking the class to fulfill a distribution requirement. Yet this class has become one of her favorites to teach. This paper outlines three major framing devices that Weichbrodt uses throughout her course. First, she consistently emphasizes the notion of visual archives. By showing students how they already interpret images through other images they’ve seen before, Weichbrodt connects art history to their daily practices of image consumption. Second, she foregrounds the historical limitations of the discipline. Rather than simply giving students the most “current” interpretation of artworks, she narrates shifts in the scholarship, demonstrating how the way we tell stories and whose stories we tell matter. Finally, Weichbrodt does not shy away from the personal. With the previous two conceptual threads in mind, she encourages students to consider how the artworks we study might challenge or change them as people. These three foci empower nonmajors to both locate points of connection to their own disciplines and recognize how art history can impact their own lives for the better.

Jake Weigel, California State University, Stanislaus

A Soul in the Computer: Combining Analog and Digital Techniques for Sculpture

The introduction of technology for digital fabrication in the higher education art curriculum is an exciting inevitability. Challenges to integrate the new tools comes from a lack of space, funding, and an intimidating learning curve, especially with the constant evolution of machinery, software, and techniques. Many also consider the use of digital media to lack the humanist qualities embraced in the studio—the happy accident, failure turned success, and other imperfections that give works of art an individual signature or style. With gradual introduction and experimentation, a successful combination of digital and analog fabrication can be created for in-person or hybrid classes without a large budget or loss of the hand in the art. This presentation examines studio projects in art, sculpture, and interdisciplinary studies by

embracing new approaches that add a level of complexity to the classroom without significant changes to the curriculum. Project ideas include drawing to CNC and 3D projects, maquettes and templates to save time and materials, object scanning and digital manipulation for 3D printing, and post-digital manipulation of form, material, and scale for traditional object-making. Low-budget, quality equipment and freeware are discussed along with personal failures and discoveries in implementing equipment and projects.

Zoe Weldon-Yochim, University of California, Santa Cruz

From New Mexico to Fukushima: Trevor Paglen's *Trinity Cube* and the Impossibility of Containment

The atomic nature of radiation escapes visible perception. Although the first nuclear test, code-named Trinity, was visible to many in south-central New Mexico that July morning in 1945, the legacies of atomic contamination born of that occurrence often resist imaging. Although rarely perceptible, nuclear radiation is one hypothetical marker for the start date of the Anthropocene. In this paper, Weldon-Yochim uses art historical visual analysis and ecocritical methodologies to examine how Trevor Paglen's 2015 sculpture *Trinity Cube* connects human actions to radiological environmental concerns in several locales. Created for a group show organized by the Japanese collective ChimPom, Paglen situated the work inside the Fukushima exclusion zone, an area affected by the Fukushima-Daiichi nuclear meltdown. The cuboid sculpture is composed of trinitite from the first atomic test in New Mexico and irradiated glass from the exclusion zone. Through an investigation of form, material, and site-specific histories, Weldon-Yochim argues that Paglen's sculpture uses the visual language of containment to play with the idea that radioactivity and legacies of nuclear toxicity can be neatly placed in a box. Ultimately, *Trinity Cube* connects New Mexico and Fukushima, making clear that toxicity affects some bodies quite differently than others—a hallmark of the Anthropocene.

Jennifer Watson Wester, Notre Dame of Maryland University

Art, History, Community: Letting Students Make the Connections

The final assessment for Wester's survey class requires students to imagine that the university is commissioning an artist to create a site-specific artwork for a historic campus building. Students select one artist, living or dead, and write a proposal to the "Campus Art Committee" for that artist to receive the commission. Students then make their case to the committee (their classmates) in oral/visual presentations. The committee members have rubrics by which they evaluate the proposals and select a winner for the commission. Among the elements students must consider in preparing their arguments are: the history and use of the campus building; its architecture and how the art might work with or against it; the broader context of the university and city; the ideas communicated by particular artistic styles and subject matter; the artist's history and biography; and the social and political impact of works of art (How will they live and work with this art? What message will it send to visitors and to the community?). Students are very invested in this project, as it allows them to talk about what's important to them about their campus and community, and how they see the role of art therein.

Agnieszka Whelan, Old Dominion University

Sites of Memory—18th Century Garden Imagery

Many 18th-century gardens presented an explicit commemorative content. These gardens were carefully constructed visions of the historical past that memorialized selectively chosen heroes. To those who walked the gardens and experienced them personally, the process of remembering may have been entirely dependent on the physical connection and emotional engagement. However, only some would make a journey and experience the gardens in person. For most, the only way of engaging with the program of remembrance was through small-scale watercolors and prints. This presentation looks at minor, unknown works from personal archives of several influential families in Central Europe and asks the question of how these representations shaped the understanding of the gardens as enduring sites of memory.

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

Whew!!

White's work is an ongoing investigation among writing, performance, video art, animation, drawing, and sculpture. Whew! Even writing it out is exhausting. During her early years as an undergraduate student in Theater, White was involved with puppetry and butoh dance outside of class. Later while studying traditional dance and music in Indonesia, she also collaborated with the political printmaking collective Taring Padi. As a graduate student in Studio Arts, White focused on the intersections between sculpture, performance, and video art. Her graduate thesis project, "Red Blob Massacre," was a silent horror film featuring puppets and a live soundscore that was presented in an interactive immersive environment. Whew!! Today she is focused more intently on writing and has become increasingly interested in book arts as a medium. White is also working in animation, which ironically was what she dreamt of doing for a living while growing up. Her interdisciplinary practice is constantly evolving, and this also influences her work as a Lecturer in Interarts Performance at the University of Michigan Stamps School of Art & Design. White discusses her unique interdisciplinary trajectory and how it relates to her current work and teaching practice.

Loraine Wible, Art Academy of Cincinnati

The Question of the Question: Or When the Question is the Answer

"How do you know if you are asking a good question or a bad question?" is the question Wible was planning to ask the audience visiting the "Question Show" last April. All answers were going to be sent to The Chicago Art Institute's customer service.... Unfortunately, with the pandemic, this project is currently on hold, although it will most likely take on an online version. In the "Question Show," questions are the answer as well as the questions. Works like a collection of Black Out poetry would leave children's books with nothing but existential questions such as "Which star is the highest?," as well as other works all interactive. While the show has been postponed, the research has been made and collections have been gathered. For example, one of the biggest compilations was acquired through years of foraging on social media for the difficult question that is "what is your favorite question?" Wible's panel participation could possibly be done as her alter ego, "Professor Pata," an eminent pataphysics scholar who lectures on important issues such as "How do you know if something is art, using the peanut butter method?" or "What is time for?"

Claudia Wilburn, Brenau University

Image, Concept, and Process

Have you ever struggled with what to put in the “media” box for exhibition submissions? Mixed media just doesn’t provide any context.... What is it? It is a digital monotype, it is an altered woodblock print, or it is mixed media: woodblock print, digital media, found materials, fabric, paper, ephemera, acrylic paint, pastels, and charcoal. In this presentation, artist Claudia Wilburn discusses her artistic process as it relates to media, concept, and categorization. This is done by showing examples of her work that blend processes and provide the story of how the selected pieces came to be and where they lead to a change in how she creates with both process and concept. Additionally, because the artistic process can oftentimes be more circular than linear, it is interesting how ideas from years ago sometimes circle back to the present.

Chris Wildrick, Syracuse University

The Mind’s Eye: Patterns in Data

Chris Wildrick is a systems-based artist. He sees everything as data, and all data as part of a system—a pattern of relations between datapoints. These patterns exist in the objective world, but they come alive in the human mind, whether we observe the patterns of sand worn away by waves or recognize an artist’s style from their pattern of brushstrokes. Wildrick discusses some of his system-based projects, which explore the mind’s penchant for pattern-finding and -making. Some of his data has been gathered through participatory performances, where he asks people questions or has them make creative work. Other projects were created through direct research. Wildrick turns the data pools generated from these projects into huge charts, where the swirls of patterns swim through the water of numbers and letters. Some of the projects he discusses include a pair of charts that analyze a large set of dinosaur illustrations; Wildrick analyzes the illustrators’ accuracy, the dinosaurs’ behaviors, the colors. He also shows charts showing the slow evolution of a comic character’s costume over the decades and others that present the ebbs and flows of twelve characters’ popularity since their inception. Wildrick’s charts can be seen at chriswildrick.com.

Lisa Williamson, The Institute for Doctoral Studies in the Visual Arts and The University of Memphis

From Abuse to Transformation: The Interpretive Work of Counter-Confederate Structures

The hermeneutic circle, or closed activity of interpretation, surrounding Confederate structures is a loop that encourages escalation from conflict to violence. Beginning with language such as “monument” to impose power, and “memorial” to conjure contradictory co-memory, Confederate structures hold fast to rigid interpretations that are held hostage by a narrow perspective of history and memory. If structures are removed, conflict is ignored without being resolved. If avoided, they signal complacency within the community. If challenged, they become the loci of violence. This paper demonstrates the problems inherent within circular interpretation while proposing a new methodology, one that includes a multiplicity of perspectives and breaks the circle. The methodology is supported by contemporary and counter-structures across the U.S. (Kehinde Wiley’s “Rumors of War,” Hank Willis Thomas’s “All Power to All People”) and demonstrates possibility and potentiality through further examples found in Berlin and Budapest. Williamson proposes a new methodology of interpretation

through which Confederate structures can be transformed from spaces of violence and abuse to spaces of collective reflection and contemplation.

Savannah Wills, University of Kentucky

Women as Wombs: Contextualizing the Visual Rhetoric in *The Miraculous Journey*

The Miraculous Journey (TMJ) by Damien Hirst was unveiled in 2013 at the new Women and Children's hospital in Doha. The government-commissioned public installation consists of fourteen bronze sculptures that chart fetal development from conception to birth. This research investigates how *TMJ* uses scientific visual rhetoric and visual language of Western contemporary art as appeals to authority. This research demonstrates that *TMJ* uses a direct reference to an anti-abortion rhetorical tool, which is not scientifically accurate. Yet *TMJ* has become associated with descriptors such as "progressive," "contemporary," and "challenging" in both Qatar and abroad. Investigating this rhetoric leads to a better understanding of how contemporary art operates in—and is understood by—the wider public. Additionally, this research lends a deeper understanding of how the pro-life movement in America uses imagery to promote their ideology. Methods in this paper include investigating the commissioning process, analyzing public reactions to the piece, and interpreting pro-life visual rhetoric in relation to *TMJ*. If *The Miraculous Journey* can be understood as a quintessential anti-abortion image that is received in different, even antithetical, ways, how do we position it within discourses on contemporary art?

Laura M. Winn, Jacksonville University

Mirroring Woman's Otherness or Resisting Reflection? Hilda Rix Nicholas's *The Pink Scarf*

The Australian artist Hilda Rix Nicholas challenged the gendered restrictions of Belle Époque art to pursue visibility and achievements reserved for her male contemporaries. Rix mirrored the practices and subjects of her male mentors, a strategy considered in relation to Luce Irigaray's concept of mimicry and the performance of femininity by women in patriarchal society. This paper examines *The Pink Scarf*, a work Rix created in the Parisian atelier of the American artist Richard Miller. Miller, a successful Salon painter, was recognized for his portrayals of beautiful women posed languidly and lost in daydreaming. He frequently incorporated mirrors in his compositions to offer a reflected view of his aestheticized figures. Rix's canvas is representative of Miller's influence and, Winn argues, is indebted to her teacher's *The Necklace* (1909), employing the same model and costume. Rix is careful to mimic her teacher's example, while refusing to reflect its misogyny. Most significant to Rix's alterations is the omission of the mirror from her composition—the object that signifies the woman's vanity and superficiality. Accordingly, Rix's woman, both figuratively and literally, refuses to mirror Miller's stereotype and instead presents a figure of substance who reflects upon her traditional role as Image.

Elizabeth Wise, University of Oklahoma

The Atomic Age through Cross-Cultural Indigenous Art History

In 1945, the first atomic bomb was tested in Los Alamos, New Mexico. In 1952, atomic tests were performed at Maralinga, Australia. Debbie Hansen, a Spinifex artist from Australia's Western Desert, and T.C. Cannon, a Kiowa/Caddo artist from the American Southwest, produced art representing the monumental atomic bomb tests in their respective areas. A

comparative look into works of these Indigenous artists allows for compelling discussion of the idealism and failure of commonwealths during the Atomic Age. While many resources exist regarding this historical period, a comparative Indigenous art history reveals new knowledge. In this paper, Wise discusses sociopolitical and art histories of Indigenous voice. In particular, she focuses on works responding to detrimental impacts of the Atomic Age such as displacement, health, environment, culture, and generational trauma. To achieve these goals, Wise includes examples of art and politics in a cross-cultural examination of Indigenous political voice in art. Among the scholars Wise addresses are: Alison Fields, Greg Castillo, John Carty, W. Jackson Rushing III, Andy Kirk, Fred Meyers, Henry Skerritt, and Scott Cane. Engaging these political and art historical comparisons provides new insight into the discussions of the Atomic Age and Indigenous political voice in art.

Caroline “Olivia” M. Wolf, University of Tennessee at Chattanooga

Reframing Bibi Zogbé: A Modernist Legacy between Latin America and the Levant

The prolific production of Arab-Argentine artist Bibi Zogbé remains underexplored in art historical scholarship, in part due to the complex transnational nature of the production of her creative work, as well as inherent gender and Western biases that dominate historiographic narratives of modernism. In examining the creative production of this diasporic woman artist involved in vanguard circles in the 20th century, Bibi Zogbé emerges as an artist uniquely positioned at the interstices of modernism between Latin America, the Levant, and beyond. In addition to the work she produced while residing in Argentina and Lebanon, Zogbé also spent a key period of her artistic career painting and teaching in France and Senegal, where she shifted her focus from modernist botanicals to West African and Middle Eastern landscapes and portraiture. This paper traces the complex artistic trajectories of Zogbé between the host country and the “old country” and the transnational identities negotiated between local and global imaginaries in her work. Pushing dominant discourses of modernist production beyond East/West divides into a tapestry of global artistic networks, this examination of Zogbé’s oeuvre establishes a greater understanding of the diasporic dimensions of her work across key sites of the Global South.

Sara Woodbury, College of William & Mary

Modern Impressions: Printmaking and the Federal Community Art Center Exhibition Program

The Federal Art Project was a seminal initiative for American printmaking, with artists exploring modernism through urban subject matter and abstract styles, as well as developing new processes such as silkscreen and carborundum printing. Yet the New Deal era was also unprecedented for its dissemination of prints to new audiences, with one of its most important endeavors being the Federal Community Art Center Project. Supervised by the FAP, this initiative introduced viewers to contemporary American art through traveling exhibitions and art classes, with approximately one hundred centers opening in more than twenty states between 1935 and 1941. As a national art appreciation initiative, the Community Art Center Project had an unparalleled opportunity to introduce visitors to modern American art, and an examination of its surviving checklists demonstrates that printmaking appeared prominently in this educational endeavor. This paper explores the Federal Community Art Center Project’s significance in promoting modern American printmaking. Around the country, audiences in

rural and urban locations alike experienced contemporary prints firsthand, with works ranging from surrealistic landscapes to more regionalist subject matter. Through these exhibitions, the Community Art Center Project played a seminal role in introducing American audiences to the techniques and aesthetics of modern printmaking.

Lauren Woods, Auburn University

Form and Gesture: Embodiment and the Performance of Painting

Woods is an artist whose practice and creative research explore the concept of mythic time within the environment of the theater. Artworks become a space to examine notions of gender, sentimentality, desire, power, beauty, death, and the artist's relationship to her own body. Personal myth, both in terms of subject matter and what it means to be a female artist, is developed visually across various mediums such as painting, video, and dance performance. In this presentation, Woods examines her figurative painting practice as a performance that contemplates the character of the "genius" artist that permeates Western art history. In the act of embodying the archetypal figurative history painter, Woods intends a time-traveling experience, with formal choices suggesting that works could have been made synchronously with paintings from the past and just found today. Through this communion with art history, she brings a contemporary feminine perspective, subtle humor, and empathy into the forms and gestures of classically inspired figures.

Jenny Wu, Washington University in St. Louis

Against Motility: inSITE, Mika Rottenberg, and the Position of the "Border Outsider"

This paper argues against Jörg Bechmann's notion of "motility," as such a notion forecloses reciprocity between contemporary artworks and their sites of exhibition, thereby justifying a cultural and economic violence wrought by transient artists on local communities. Using the U.S.-Mexico border as a case study, Wu discusses Francis Alÿs's *The Loop* (1997) and Mika Rottenberg's *Cosmic Generator* (2017), within the framework of the goals of the binational contemporary art initiative *inSITE*, to show how "border outsiders"—those international artists with no personal connection to the U.S.-Mexico border—have historically enjoyed a substantial platform, coupling public and private sponsorship with access to forms of invisible and dubiously compensated labor to generate art in or about the region. She concludes that, by emphasizing "motility" over mobility, the discussion of border-as-metaphor only perpetuates the violence of erasure. In place of "motility," Wu proposes that we as critics and art historians return to the notion of mobility as a physical, political, and economic privilege, so as to begin, as Néstor García Canclini puts it, "de-installing" the meaning and nuances of art in public space.

Melissa Yes, University of Alabama at Birmingham

Waive the White Flag

To wave a white flag is to signal a surrender or defeat. To waive is to refrain from using or insisting on. While preparations were being made for this conference, higher education underwent swift and drastic changes during the pandemic. This generation of art educators will need to adapt to the flanking threats described by the panel chair, and we now must do so with even more urgency. Studio art courses are among those that cannot be taught—at least not up to standards—via distance learning. At a campus near UAB, planned renovations in the studio

arts facilities were among the first to be crossed off a tightened university budget to weather the COVID-19 storm. These added challenges and threats to art programs sift out our most urgent problems from finer matter; they call us to take a hard look in the mirror while suiting up to fight for art in higher education. In this talk, Yes explores how we might identify and amplify the value of art and art education in this time of great cultural and economic readjustment and why we should use this moment to implement some changes that are long overdue.

Einav Zamir Dembin, University of Texas at Austin

Spinning, Motherhood, and Kouroutrophic Deities: A Case Study from Lemnos

The evidence from Classical lexicographers and modern textile workers suggests that ancient Greek epinetra (ceramic leg guards) were used as workable surfaces for thigh spinning. Ceremonial versions served as appropriate grave goods in female burials and as votive offerings to deities associated with childbirth and rearing. One such example comes from a necropolis at the archaeological site of Hephaistia on the northern coast of Lemnos. The object includes several oddities, such as images painted on the interior surface: representations of a palm tree, a rabbit, and a dog reference Artemis-Hekate in her role as divine midwife. The imagery on the exterior includes a stamped gorgon protome at the apex and a depiction of a woman in the process of textile work, possibly thigh spinning, along the side—the only known case of figural art in the corpus of non-Attic epinetra. This paper contextualizes these images within the history of textile processing on Lemnos, Classical-era burial practices, and the larger repertoire of spinning iconography on ancient Greek epinetra. In doing so, Zamir Dembin provides an avenue for understanding the complicated interplay of function, symbolism, and meaning that informs representations of spinning in the ancient world.

Ruiqi Zhang, Virginia Commonwealth University

Short-Video Social Media Platforms' Influences on Contemporary Art Practice

Through the study of Kwai and TikTok, two popular short-video social media platforms in China, this paper investigates the social issues, media class divides, and aesthetic of short-video culture. It further proposes a strategy of artistic practice—parallel narrative—which is an experiment in video production and editing techniques that explores new possibilities of narrative in video art. Parallel narrative responds to people's increasing ability to digest multisource information and the recommendation algorithms in short-video platforms, which provide continuous visual and audio stimulations. Integrating theoretical research on Post-Internet art and case study of artist work, this paper reveals the social, technological, and pictorial implication of short-video platform effects in the contemporary narrative. Beyond that, the use of smartphones, built-in effect filters, and other mobile technologies in the practice of parallel narrative provides an opportunity to reexamine the relationship between online and offline identity, fiction and reality, linear and nonlinear narrative. As a possible conclusion to evolving digital literacy, it is necessary to actively add more legible information and increase the density of content in video works rather than tell a complete story.