



Abstracts for the Annual SECAC Conference
Host Institution: Maryland Institute College of Art
Baltimore, Maryland
Conference Chair: Kerr Houston

Abstracts are listed in alphabetical order, by last name, except for the first entry.

CHOPPED: Graphic Design Edition

Participants:

MICHELLE BOWERS, University of Massachusetts Dartmouth

NIKHIL GHODKE, Auburn University at Montgomery

GEOFF SCIACCA, Samford University

SCOTT GOLEM, Eastern New Mexico University

Michael Abrahamson, University of Utah

Labor in and on the Landscape: Architectures of Organizing in the Mining Town, 1875–1925

Session: Open Session: Architectural Histories and Theories, 1800–present (SESAH)

Although thousands of labor lyceums, federations of labor, union halls, and worker retreats were built across the US between the late nineteenth century and the middle of the twentieth, most have not yet received the attention of architectural historians or preservationists. By focusing on a select handful of these architectures—specifically Western Federation of Miners union halls in small mining towns across the Mountain West region—this paper reveals some of the spaces, symbols, and strategies organizers used in the Western United States to build solidarity among workers of diverse ethnicities during the region's mining boom. The vast distance between mineral deposits in the West and the isolation of these towns stretched the labor movement's centralizing logic almost to a breaking point—organizing miners necessitated decentralized strategies and redundant spaces. Often paid for by workers' union dues, these spaces supported a labor movement that involved not only strikes but also socializing, not only picketing but also parades. In addition to exploring the design of singular monuments that symbolized working-class solidarity, this paper recovers some of these buildings' spatial typologies and how they were used by labor organizers to build collective consciousness and the sense of a shared fate among mining communities.

Eston Adams, University of Louisville

Viewing Michelangelo's Sistine Chapel Frescoes through Pope St. John Paul II's Theology of the Body

Open Session: Medieval and Renaissance Art

On April 8, 1994, Pope St. John Paul II delivered a homily entitled in “Celebration of the Unveiling of the Restorations of Michelangelo’s Frescoes in the Sistine Chapel,” wherein he stated: “The Sistine Chapel is precisely—if one may say so—the sanctuary of the theology of the human body.” John Paul II’s theology of the human body was elaborated in a series of Weekly Audiences delivered by the Pope from September 5, 1979–November 28, 1984, without direct reference to Michelangelo’s paintings. This paper explores the meaning of John Paul II’s assertion as a gateway to understanding Michelangelo’s frescoes, especially considering the Sistine Chapel as the place where St. Peter’s successor is determined. The key artworks for this discussion are Michelangelo’s *Creation of Adam*, *Creation of Eve*, and *The Last Judgment* (focusing especially on the figures of Jesus Christ and the Virgin Mary). These artworks could fairly be said to represent the core of Michelangelo’s work in the Sistine Chapel and, most significantly in this context, understood in direct relation to John Paul II’s Weekly Audiences titled, in full: “The Redemption of the Body and Sacramentality of Marriage (Theology of the Body).”

Brad Adams, Berry College

Perfecting Process

Session: Re-Imagining the Classroom: New Strategies for Building Success and Community

For introductory studio classes like drawing, taught during the pandemic, the rule for six feet of social distancing often forced classes to be divided, and required a reprioritization of assignments. Apparent successes and failures helped restructure classes with fewer restrictions this past academic year. In drawing, a more experimental approach working on a smaller scale with many attempts at responding to a particular problem replaced the often more singular, larger-scale answer. This focus on process, usually touted as a learning outcome, replaced the expectation of a perfect solution and more fully embraced an experiential approach. Likewise, short exercises able to be accomplished without elaborate input from the instructor during the pandemic became more central to creating and building new experiences. Further, assigned readings—podcasts, videos, book chapters, poems—also created a shared experience while allowing for individual interpretations (such as an excerpt from Ross Gay's *The Book of Delights*). Finally, the traditional critique was rethought (and in some cases discarded) to better meet the needs of students who continue to struggle with traumas, as we continue to push toward a new normal.

Amirmasoud Agharebparast, Austin Peay State University
Encapsulated Memories

Session: Family Photographs as Art Medium

We have lived, worked, and talked with many people over the course of our lives. We have formed disrupted, evolved, altered, or transformed memories from personal relationships that may or may not exist anymore. We carry memories that linger. The experiences we gain from these relationships shape, alter, and/or affect who we are. *Encapsulated Memories*, as in the other three projects presented here, explores using personal photos as raw materials to create complex pieces that communicate ideas not in alignment with the primary intention of the photographer. In these four projects, I experimented with methods ranging from basic to complex to physically alter photos. I practiced changing the concept of tearing/cutting family photos to elevate the photograph to a multi-conceptual work. I researched and used 3D printers, laser cutters, and CNC milling machines to either alter photos or move them from their safe personal albums into new but slightly vulnerable homes to be exhibited publicly. I employed historic printing methods to reproduce family portraits as well as inkjet printing methods to recreate photos that are—although alien to the eye—familiar to the mind.

Lindsay Alberts, Savannah College of Art and Design

Invisible Work: Livorno's Bagno dei Forzati and Enslaved Labor in Medici Tuscany

Session: Art History's Omissions

The Cappella dei Principi, the Medici chapel at San Lorenzo (Florence), is known for its pietre dure interior, encrusted in marbles and hardstones. Possibly the largest surviving example of this expensive decorative technique, its richly varied stones were the central signifier communicating the Medici dynasty's strength, financial power, and control. The chapel's hardstone paneling could only have been created through slavery. The scale of the raw material and labor required to quarry, transport, cut, and polish the hardstones was accomplished by enslaved people, predominantly Muslim prisoners of war. This paper examines the Bagno dei Forzati, a purpose-built slave prison in the Tuscan port city of Livorno. From this depot, enslaved workers were assigned the most physically demanding steps in hardstone production, such as working the saws cutting the imported hardstones. Approaching the Cappella dei Principi from the bottom of the social hierarchy illuminates how scholarship on this monument has focused on the top. The study of patrons and artists marginalizes the physical work of the project, produced by perhaps the largest and most organized form of state ownership of humans in early modern Italy. This paper recognizes the previously-invisible work in Livorno as a step towards making these workers visible.

Kaylee Alexander, University of Utah

Data for Data's Sake? Quantitative Analysis in the History of Art and Visual Culture

Session: Art History and the Digital Humanities

Recently, the use of quantitative methodologies in humanistic studies has brought forth a sort of glimmering light for new scholarship. Yet, for many, this glimmer is nothing more than a shiny new toy that blinds scholars from issues specific to the technical aspects of data, including collection, cleaning, modeling, visualization and analysis. In general, art historians have tended to either fully embrace the promise of data, or reject it entirely, lamenting how data-driven studies reduce objects to datapoints within an amorphous cache of information. Yet a critical assessment of how art historians use data—and to what end—has largely been absent. Data can certainly be a powerful tool for reducing scholarly and historical biases, especially in cases where little material evidence remains, but it is critical data be used in meaningful and appropriate ways. Using examples from my dissertation, which focused on funerary monuments in nineteenth-century France, and from my recent work on Geer Cemetery (Durham, North Carolina's first public African American burial ground), this paper considers when, why, and how art historians should use data, and proposes a set of ethical guidelines for scholars seeking to incorporate quantitative methods into their research practice.

Becky Alley, University of Kentucky

Hope Chest: Immanence, Embodiment, and Mothering during Crisis

Session: Work, Work, Work: Domestic Labor in Art

This presentation focuses on my ongoing body of work, *Hope Chest*, a multidisciplinary collection exploring my hopes and anxieties as a parent raising children in an age of environmental crisis. Specifically, I have begun assembling a metaphoric hope chest for my daughter, employing the traditional women's labor of fiber crafts, in an effort to prepare her for the world to come. The works reference various objects/material languages of crisis, including items like plastic tarps, metallic emergency blankets, duct tape, netting, and sandbags. Inspired by World Health Organization data projections for 2030, *Hope Chest* looks ahead into an imagined future, one threatened by climate change and the complex networks that render some more vulnerable—and some more privileged—than others. The work is informed by Mary Mallor's notion of Materialist Ecofeminism. In "Feminism and Environmental Ethics: A Materialist Perspective," Mallor argues that our untenable relationship to nature stems from a capitalist patriarchal society structure that values transcendence and domination of nature over immanence and embodiment. My work aims to challenge our collective expressions of power and assert a new paradigm that embraces humility, radical uncertainty, empathy, and the ephemeral as a new way towards an environmental reckoning.

Kasie Alt, Georgia Southern University

Setting the Scene: Theatrical Techniques at Shugborough

Session: The Visual Arts' Engagement with Music, Theater, and Dance

“Theatricality” is a term often applied to various arts of the eighteenth century, especially since Michael Fried’s foundational work (1976). Yet, investigations of the porous boundaries between the actual theater and other visual and material arts during this period are somewhat lacking. Eighteenth-century estates and landscape gardens especially rely on intersections between visual and performing arts. In the mid-eighteenth century, Thomas Anson hired Nicholas Thomas Dall (d. 1776), a member of the Royal Academy and a scene painter for Covent Garden, to paint views of his estate at Shugborough, United Kingdom. Recent conservation efforts have also revealed that Anson purchased or commissioned several architectural capricci, or ‘imaginary views’, from artists belonging to the Bibiena school in Bologna, known for its theatrical scenic and perspectival painters. These capricci were installed in the drawing room at Shugborough, which boasts an impressive vista of the surrounding landscape and its various architectural follies. This paper argues that Anson’s choice to leverage theatrical techniques and artists to mediate between the drawing room and the landscape, and then to represent the estate on canvas, indicates that theatrical modes of viewing and experiencing were essential to the design and reception of the Shugborough landscape.

Alexander Alvarez, University of Central Florida

The Possibility of Change, Second Chances, and Transformations: Transcendence Through Suffering

Session: New Graduate Research in the Field of Arts

Transcendence through suffering showcases the dimensions of human resilience to learn, adapt, and thrive despite adversities. Recent activist movements have helped expose the flawed and grotesque aspects behind systemic oppression and its impact on the marginalized, prompting an examination of self and society. Informed by personal memories of inner-city violence, historical events, and spiritual beliefs, this paper hopes to depict the dehumanizing toxic cycle of poverty, systemic inequality, and violence. Often avoided, this subject is visually represented by the transfiguration of color, form, medium, and material, in an alchemical-like process of breaking down and reconstructing; it intends to elevate and transcend. The incorporation of discarded, unwanted materials acknowledges and accepts what came before while challenging perceptions of beauty. The subverting and repurposing of symbols signifies the reclaiming of unrecognized and unacknowledged histories and beliefs; hard-hitting and unapologetically, echoing the harshness of unfortunate realities. Using art and history in conjunction with sharing personal identity and experiences, we can contemplate our situation in a world with divided ideologies that deceive us, rather than serve us, in the name of progress and freedom.

Jamin An, Texas Christian University

After Reading

Session: Issues in Contemporary Art and New Critical Perspectives

This paper examines the integration of the published book in contemporary art of the past two decades. Unlike artist-made books or the appropriation of literary text, the material and visual facticity of published books have manifest in a wide array of artworks, such as shelf arrangements by Carol Bove, libraries by Yinka Shonibare, or Cauleen Smith's syllabus-structured series of drawings. These and other contemporary artists mobilize their reading and foreground the books that guide their formation as social, cultural, and political beings. The predominance of books and their author-interlocutors demand an evaluation of the modes of meaning-making at stake; in particular, the circuit of ideas the published book routes between artist, artwork, authors, and viewers. Embracing the potentially equivocal use of the published book—at times, a strategy of radical imagination, or, perhaps, compensatory recognition, especially within the terms of our technological present—this paper will compare and contrast a range of strategies collectively termed “after reading.” Finally, given the reigniting of conflict waged over the banning of books and censorship of ideas, “After Reading” broadly asks what critical aesthetic possibilities remain when we conjure one's own and others' acts of reading.

Alexandra Antonopoulou, University of the Arts London–LCC

Migraines and Other Physical Pains: Transferring Internal Body-Scapes to the Paper

Session: Imaging/Imagining Illness: The Art of Medicine

This paper discusses a series of drawings that visualize migraines and associated physical pain. The project started in 2014 when a hormone dysfunction and the side effects of its treatment made me experience severe migraines and other physical pain. Initially the drawings were a way to relax and reduce the pain intensity. As part of this experience, I came up with a drawing process that focused on the pain's location, visualized its shape, temperature, color, and ultimately transferred it from my body to a piece of paper. Drawing these imaginary internal body-scapes made me more at ease with what was happening inside my body. In this sense, the paper reframes drawing as a process that goes beyond enjoyment and flow; it explores drawing as a kinesthetic process that can help us make sense of what's happening inside us as well as around us. Moreover, even though the drawings had been for exhibition as art pieces in the past, this paper is not concerned with their artistic value; rather, it explores the capacity of such visualizations to speculate on ‘pain-scapes’ (landscapes of pain) and the value of those drawings as part of medical treatment.

Tasheka Arceneaux Sutton, North Carolina State University & Vermont College of Fine Art
BIPOC Design in America

Session: Graphic Design History: Transcending the Canon

I'm the co-author/curriculum writer of an online course called Black Design in America: African Americans and the African Diaspora in Design 19th–21st Century. Black Design in America was created because of the gaps and untold stories of Black people and their contributions to the history of graphic design. Black Design in America is a series of BIPOC-centered design history courses. Through recorded lectures, readings, and discussions, the class sheds light on moments of oppression and visibility. The series revisits and rewrites the course of design history in a way that centers on previously marginalized designers, cultural figures—in particular BIPOC and LBGQTPOC people. Black Design in America: African Americans and the African Diaspora in Design 19th–21st Century is also in the process of becoming a book that will be released in the fall of 2023. This presentation will discuss the collaborative process of how this course was created and how I have used it as a resource in the classroom.

Elise Archias, University of Illinois at Chicago
Interiority and Its Other in the Work of Melvin Edwards

Session: Topical Abstraction: Race, Materials, Process

Melvin Edwards made his first abstract sculptures at the beginning of the history addressed by this panel, but the ways he held on formally to a notion of “interiority” in his *Lynch Fragments* series provide us with an underexamined aesthetic position in contemporary art. Edwards offered nuanced relationships between interior and exterior at the moment when concepts of “interiority” and “self” were under the most strain in contemporary art practice. If we consider this turn away from interiority—and toward surface, emptiness, system, and dematerialization—to be, in part, a symptom of the pressure exerted by the commodity form on art viewers’ sensibilities after 1955, then the stakes of Edwards’ choice not only to use found metal objects, but to compose them around a center, feel higher. By comparing the sculpture *Afrophenix* (1964) with the *Bichos* (1960-65) of Lygia Clark, the distinctiveness of Edwards’ project emerges even more strongly. Clark responded to the crisis of interiority with shiny metal sculptures whose interiors were constantly being flipped inside-out. By contrast, Edwards’ art was motivated by the struggle for justice against racism, and it persistently spoke its desire for grounded, scarred personhood in an aesthetic language that required viewers to recall their own interiority.

Sarah Archino, Furman University

Undoing Chronologies: Reconfiguring the Art History Major

Session: Expanding Art History Discourse

Furman University offers a major with only two full-time professors, and like many small art history programs, we have felt concurrent pressures to broaden our offerings, provide engaged learning experiences, and demonstrate our value. With departmental capacity to teach ten courses each academic year, including general education surveys, we can no longer pretend to offer comprehensive historical and global coverage. We recently restructured our major and our new program is intended to emphasize and cultivate learning outcomes that go beyond information mastery to include analytical, comparative, research, curatorial, and visual literacy skills. The centerpiece of this redesign is a new course progression that eliminates chronologically-based distribution requirements in favor of thematic courses, each composed of 3–5 modules that allow a closer examination of different historical moments and geographical areas. Through thoughtful design, these thematic courses will provide coverage while allowing for flexibility and innovation, while also integrating global issues in meaningful ways. These courses can also be cross-listed and cross-advertised, broadening our footprint on campus. This paper presents this approach as a model for other small departments wishing to decentralize their course offerings and break with Eurocentric structures.

Damon Arhos, Kentucky College of Art & Design in Louisville

Divergent Lines: Expanding Standards of Accomplishment for Undergraduate Drawing Students

Session: Meaning and Making

Drawing, long considered the most traditional of traditional mediums, often intimidates undergraduate students who feel as if the only correct way to draw is photorealistically. Institutions have reinforced this, embracing the idea that students will learn how to draw in the classical way. The idea that drawing is a broad, collaborative, experimental experience—and, one that often transcends the boundaries of representation—is not typically presented in an undergraduate education. At the easel, unnecessary, self-imposed pressure sometimes leads to frustration, disappointment, and ultimately, concession. Art educators who teach drawing have the opportunity to represent the increasingly diverse field as it exists today. Drawing always will be historical and foundational; yet, presented in an open-ended manner, there is the potential for it to be contemporary, dynamic, and integrative. Introduced to the possibilities of the media, students will succinctly channel creativity and make stronger, more personal work. My presentation will explore pedagogical approaches to cultivating spontaneous expression for drawing students. As well, I will examine ways in which artists push boundaries for the definitions of drawing. Finally, I will analyze the application and administration of drawing methods and products outside the classroom, and how these activities shape perceptions of success.

Charles Armstrong, University of Southern Indiana

Preparing Students to Flourish in a Digital World: The Importance of Learning to Code or Script

Session: Teaching (with) Code in Art and Design

It is an ongoing debate in my own department, even among those of us teaching web design: with all of the tools available to designers today, do students really need to learn how to code? My answer is yes—it would certainly be advantageous for students in the studio arts to learn coding or scripting, but for graphic design students, it is imperative. Unfortunately, many of today's students are reticent to learn coding. But as the vernacular of today's digital world, the enterprises responsible for our digital aesthetic need emerging artists and designers willing to speak that language. They need not be fluent, they just need to show a willingness to learn. My paper argues why a knowledge of code, or at least scripting, is necessary. I include the results of a study conducted of local design firms, agencies, and studios and their criteria for hiring new designers. I also draw upon my own experiences in catalog design and production, and reveal how an understanding of print technology made me a better print designer. Finally, I will share projects used in my web design course (both proven and proposed) that appeal to both design and studio art students alike.

Nikki Arnell, Arkansas State University

XYZ—Understanding Generations to Improve Communication and Find Opportunities

Session: Belonging: Embracing Inclusivity and Diversity in the Graphic Design Classroom

Gen X (born 1965–1980); Millennials/Gen Y (born 1981–1996); Gen Z (born 1997–2015) [Western, skews American]. A person often confuses “truth” with a time period in which they formulated and defined their version of reality. When a person—especially an educator—lives in this vacuum of existence, many powerful opportunities of engagement are missed, and breakdowns in communication happen too often. Even one's self-defined definition of “inclusive” and “diverse” may not translate the same across generations. This talk reminds viewers of significant world events and technological advancements that inevitably shaped lives during a generation's formative years. For example, where Gen X and early Millennials might complain about how social media has replaced previously existing social constructs, the “philanthrokids” of Gen Z can organize a revolution with a handful of platforms. The latchkey kids of Gen X became the helicopter parents of Millennials, which then shifted the pendulum back to Gen Z's solitary realism, supplemented by online communities. The research presented is intended for listeners to reconsider how and why students interpret and communicate. This information will make for better classroom performance, provide for otherwise unseen opportunities, and improve classroom communication and inclusivity.

H.C. Arnold, The University of California at Riverside

“Other” Play-Acting: Performance Art’s Colonialist Critique

Session: React, Recover, Reform: Contemporary Transformation through Public, Performance, and Social Practice Art

Performance art serves as a particularly effective mode for feminist agendas. With iconic works including *Interior Scroll* by Carolee Schneemann, *Three Weeks in May* by Susan Lacy, and Yoko Ono’s *Cut Piece* (among others) cataloged in a roster spanning six decades, art historians routinely claim the preeminence of the art movement as a critical aesthetic for modern feminism. However, little study has been given to performance art’s role in the developing globality of the 1970s alongside feminism. More specifically, does performance art succumb to being a colonialist gesture disguised as feminism during this decade? My paper evaluates this query by considering the under-discussed performance *Scheherezade the Storyteller* by the American artist, Alexis Smith.

Isabella Arrazola, University of Florida

Powerful Voices: Co-designing Zines

Session: Becoming Culturally Competent Design Educators

In *Powerful Voices*, grant-funded graduate design students and faculty collaborated with non-traditional high school students and faculty. Participants co-designed, ran, and published results from a zine-making workshop series. Workshops explored zines as a format for expression and a tool for amplifying BIPOC voices’ impact through visual storytelling. Using co-design methodologies, designers structured workshops in response to students’ interests. Designers navigated cultural and language barriers, encouraged trust-building, and fostered mindful participation in the real-world context of working with systematically disadvantaged students. Time proved our most powerful tool: time together in a variety of contexts and environments, engaging in conversation and co-design, and returning again to repeat the process. As visual communicators in structured design education frameworks, designers initially faced challenges in understanding students’ visual languages and expressive modes. Cultural exchange and mutual respect for diverse designed outcomes emerged through conversation and shared processes. Participating in designers’ international cultures and multiple languages added complexity. The project required applied awareness of cultural differences and intersectional identities at every design stage, from ideation to execution. By embracing co-design methodologies and working outside traditional designer/client frameworks and timelines, participants built stronger cultural competencies which allowed them to use design as a tool for co-creating inclusion.

Tessa Artis, University of South Florida

Unutterable and Raging Desire: The Bride of Christ and the *Canticum Canticorum*

Session: Open Session: Medieval and Renaissance Art—Session I

“Consummation Witnessed,” from the *Canticum Canticorum* (1465), an illustrated book containing verses from the biblical Song of Songs, is unique among early Northern European woodcuts. Lovers in bed was not an uncommon subject, but this depiction of Christ and the Virgin Mary in a rose-strewn marital bed was almost unprecedented. Dating back as far as the third century, theologians have proposed allegorical explanations for the sexually explicit content of the Song of Songs. While they are unanimous in interpreting Christ as the bridegroom, they differed in their interpretation of the bride: was she the individual soul or the Virgin Mary? This paper argues that there is no functional difference between the character of Mary and the individual soul in the bride of Christ narrative, and challenges the popular assumption that bride-of-Christ media was aimed exclusively at monastic women. A close look at medieval and early modern devotional literature reveals that men often expressed love, devotion, and obedience through a feminine alter-ego. In the narrative of spiritual marriage, Mary transcends gender when functioning as the bride of Christ.

Thomas Asmuth, University of West Florida

In Search of Critical Methods for a Spectrum of Digital Art Practice

Session: Saving Art History from Extinction: New Pathways to Communicate Relevance

The ubiquitous gaming, graphic novel, and anime culture is undergraduates' seminal creative, visual language, an inculcated vocabulary particular to their generation. Unfortunately, many of these students suffer from benign neglect, resulting in the myopia of digital art's capacity. Pre-collegiate digital art training overwhelmingly centers around vocational training of the tools, and concentrating on industry certifications. While this approach is valuable, as a sole focus, it ignores contemporary art theory and history. There is a commonly held fallacy that digital media is so 'new' that there is a scarcity of critical exhibitions or writings about the field. This is wholly untrue. When preparatory education does not present other examples, it leads an undergraduate to recognize the gaming and animation industries narrowly. Anecdotally, there appears to be a through-line that emerges with college art student under-performance from poor, derivative designs lacking conceptual content. Faculty are driven to distraction, and students are perplexed by a lack of shared cultural references. This paper considers some strategies in empathy skills, classroom practices, and assignment structures used by the author to develop a broader, more critical practice (including the use of popular culture appropriation).

Lucienne Auz, University of Memphis
The Complex Visual History of “I AM A MAN”

Session: Visual and Material Strategies of Resistance

In the wake of widespread protests against racial injustice sparked by police and vigilante violence in 2020, NBA players sought to raise awareness by wearing jerseys with social justice messages instead of their names. Most of the players chose messages such as “equality” and “Black Lives Matter,” but a few selected the famous “I AM A MAN” slogan from the 1968 Memphis sanitation workers’ strike. The public response on social media to the “I AM A MAN” jerseys mainly consisted of confusion, belying the lack of awareness of the historical precedent for this statement. This paper explores the complex visual history of the “I AM A MAN” slogan with its roots in the eighteenth-century abolitionist movement to the present-day protest signs of the Black Lives Matter movement, as well as responses by twenty-first-century artists such as Dread Scott, Hank Willis Thomas, and Glenn Ligon, whose work contributes to an ongoing dialogue concerning systemic oppression and discrimination in the United States. By exploring the extensive material culture associated with the “I AM A MAN” slogan, this paper demonstrates how the collective voice of activists in the last four centuries have built a powerful message that reverberates today.

Jordana Bach, Pennsylvania State University
1930s American Print Art and its Attached Agendas: How Different Ideologies Use References to US Lynching

Session: Undergraduate Art History Session

The research presented investigates how prints created by politically engaged artists in the US used references to lynching during the 1930s Great Depression Era to advance ostensibly progressive agendas. These prints demonstrate how lynching iconography was managed differently, depending on the political priorities and racial identity of the artists who made them. While the paper discusses images of lynching and its aftermath in prints by American artists such as Elizabeth Olds, Hyman Warsager, Dox Thrash, and Prentiss Taylor, no lynching images are shown. The paper argues that it is possible to identify trends where multiple artists with differing agendas deployed this iconography in ways that prompted different interpretations. Additionally, these prints and their impact are understood in relation to prevailing legislation and first-hand accounts. This research identifies three distinct uses of lynching iconography in these works. First, it was used as an oppressive statement; second, it was intended as a political statement; and third, lynching imagery was used to make a humanist statement by connecting it to religious imagery. These different approaches to representing the act of lynching in art and past historiography are seen to deflect or disguise the actual operation and real-world effects of racism.

Rebecca Bagley, Elon University

Creating Innovative Design Projects for Your Design Portfolio

Session: Evolving Graphic Design

Frequently, it is a struggle to come up with diverse and unique projects for students that also have ties to the current state of the world and trending techniques in graphic design. Are you a student, design professional, or teacher that needs to build (or help develop) a more diverse and thoughtful portfolio? This presentation provides examples of innovative and concept-driven design projects to help educators and students create a solid and creative portfolio. This presentation covers everything from the beginning of the design process, (such as gathering inspiration, color choices, typography, and building concepts) to applying techniques across all design mediums. This presentation follows *The Design Cookbook: Cooking Up Your Best Graphic Design Ideas* by Kendall-Hunt Publishing. This book offers examples of projects for individual or classroom use to build diverse, solid portfolios. In addition, examples of projects and techniques are presented and discussed.

Breuna Baine, Auburn University at Montgomery

Why Do We Keep Getting It Wrong? Stereotypes in Design and Advertising

Session: Designing Ethics

Before the 1950s and 60s, most of the advertising in the US targeted white consumers. Very little advertising targeted African Americans, Asians, or Latinx Americans without racist connotations. Over time, advertisers began to understand that other ethnicities are not shaded versions of white people; the particular preferences of different ethnicities could be researched and reflected in ads aimed explicitly toward a particular group. Still, the media continues to perpetuate gender and racial stereotypes that convey negative associations. As advertisers try to figure out how to drill down demographics regarding gender and race, they continue to revert to tired tropes like 'smart' Asian students, and stereotype black males as entertainers or athletes. So why do we accept the use of negative stereotypes in advertising? Increasingly, diverse families are used in ads to reflect society, but there is still division in how advertisers see us and how we see ourselves as consumers. What do advertisers do when consumers do not accept diversity? Even now, with all of the gender and race research, marketing research, media attention, and 'fails' by other brands, we still have companies like H&M and Dove creating offensive advertising. So why do we keep getting it wrong? This presentation explores the reasons.

Riley Balzer, University of Alabama

Connoisseurs vs. Forgers: A Conversation on the Intersections of Art Forgery, Patronage, and Methodology

Session: New Graduate Research in the Field of Arts

Since 1947, the art world has wrestled with the so-called “Van Meegeren Problem” when the renowned art criminal, Hans van Meegeren pleaded guilty to forging works by Johannes Vermeer, a highly sought-after Dutch Golden Age painter. Unencumbered by the theoretical concerns of the academics, connoisseurs identified a more flexible methodology for attributing artworks. While many contemporary art historians view the practice of connoisseurship with great disdain, when viewed within the wider social-political and economic climates which groomed the early connoisseur, a more neutral stance of the practice is obtainable. Leading scholars in the field of art forgery and connoisseurship allude to the fact that Van Meegeren’s forgeries dismantled the machine of connoisseurship which had been building for centuries. Through a rigorous analysis of Van Meegeren’s *Supper at Emmaus*, connections between the seventeenth-century notions of the connoisseur and their twentieth-century counterparts reveals how and why art forgery became a point of departure in understanding the evolving methodologies of connoisseurship. Considerations of contemporary theorists like Morelli, Friedlander, Berenson, and Van Dantzig will highlight the universalist approaches that were created to circumnavigate the issue of the connoisseurs’ intuition—which allowed Van Meegeren’s forgeries to be so lucrative.

Karen Barber, University of Mississippi

Photographing the Indian Congress: Reframing Frank A. Rinehart and Adolph Muhr’s Photographs at the 1898 Trans-Mississippi and International Exposition

Session: Dark Amusements: Turn-of-the-Century American Spectacles and Race

Earlier this year, contemporary Apsáalooke artist Wendy Red Star created a project for the Joslyn Art Museum featuring photographs from the 1898 Indian Congress held at the Trans-Mississippi and International Exposition in Omaha, Nebraska. The immersive, site-specific installation, swathed in red, white, and blue bunting, included cutouts of photographic portraits by Frank A. Rinehart and Adolph Muhr taken during the Indian Congress. The cutouts of Indigenous delegates were organized in rows of “exhibits” and displayed in an Expo case of the sort used to showcase objects at the fair. A photo mural peeking out from behind red velvet curtains depicted a sacred site on Apsáalooke lands, thus turning the gathering of Indigenous delegates into a celebratory affair far removed from the colonialist narrative that initially inscribed them. Red Star’s project reconfigures the problematic history of these photographs, reinscribing them with the agency initially denied to the sitters. Using Red Star’s project as a point of entry, my paper addresses the historical framework for these photographs and what they can tell us about contemporary perceptions of Indigenous culture, Federal Indian policy, the legacy of the Bureau of American Ethnology, and the mythology of “the vanishing race.”

Courtney Barr, Louisiana State University

Teaching Strategies for the Changing Roles of Graphic Designers within Interactive Spaces

Session: Teaching (with) Code in Art and Design

Design educators who teach code-based content are familiar with the pressure to constantly adapt course content in order to keep up with rapidly evolving technologies and the changing roles of graphic designers within interactive spaces. While interactive design can be a stimulating topic for an educator to convey, it can at times be equally exhausting. Similarly, our students feel immense pressure to be “unicorns”—to know it all. Over the course of my teaching career (in a program that is ninety-five percent female), I’ve come to understand that technical proficiency is a small part of the equation; coding is not avoided, but a more crucial objective is to help students embrace the potential of interactive media, and to discover what their role on a creative team may become. Course content has shifted to a heavy emphasis on strategy, user research, and accessible design standards. The purpose of this presentation is multifold: to share ways in which my teaching practice in code-based media has shifted in focus, to impart some case-studies of integrating code-based practices into a graphic design curriculum, and to discuss how graphic design programs are evolving to integrate interactive media skills more holistically across the curriculum.

Roann Barris, Radford University

Exhibitions as Sites of Social Justice

Session: Museum Visions: Reflecting and Revising Objects and History

For the past eight years, I have been studying American exhibitions of Russian art throughout the twentieth century. As my research has progressed, I have paid more attention to the unavoidable questions of who controlled these exhibitions and what motivated the organizers. What have I learned? Not only did the sizes of these exhibitions grow, but more significantly, they changed from being strictly controlled by the Soviet government, which placed serious limits on what could be shown abroad, to exhibitions which involved the cooperation of multiple museums, both in the United States and throughout Russia. How do I relate this to “museums that give the public what it needs”? In both cases, there is a dominant goal of changing perceptions—public perceptions of how museums express or deny embedded racism and cultural judgements; how institutionalized racism affects the viewing public’s encounters with art: what they see and how they respond to it. In my presentation I use my research to create a template of sorts for examining actual exhibition changes in museums, particularly when those changes have social and political implications, and are likely to become enduring factors in the lives of museums.

Rachael Barron-Duncan, Central Michigan University

No Laughing Matter: Picturing a Sleep of Epidemic Proportions in Interwar France

Session: Imaging/Imagining Illness: The Art of Medicine

In the decade that followed the First World War, five million people worldwide fell ill during an epidemic of a mysterious disease. Doctors documented patients experiencing something akin to an influenza paired with additional diverse symptomology, including paralysis, involuntary eye movements, muscle tremors, erratic utterances, and changed mental states. The affliction gained the name “encephalitis lethargica” after its most unusual symptom: the sudden onset of long-lasting somnolence that continued for weeks or months. This paper examines the contemporary visualization of this epidemic as manifested in the popular press of France. Newspapers and journals kept the public informed of the clinical developments of the epidemic with near-constant articles. While the written reports emphasized the seriousness of the disease—its potential for contagion, its assault on multiple body systems, its mortality rate of nearly twenty-five percent—the visualization of the disease undermined the public health message. Encephalitis lethargica did not benefit from the authority afforded by expository photography, increasingly a regular feature of the printed page in the 1920s. Instead, the illness played a dominant role in drawn cartoons and political satire. This talk investigates how the imagery of encephalitis lethargica helped to shape the cultural perception of the disease.

Jennifer Bates Ehlert, Salve Regina University

Circe's Notebook: Alchemy, Symbolism, and Female Empowerment (?) in J.W. Waterhouse's Circe paintings

Session: American and European Symbolist Paintings: 1850-1900 (ATSAH)

The goal of this paper is to address the Alchemical and magical themes present in John William Waterhouse's Circe paintings to express his Symbolist tendencies, as well as his continued interest in the powerful sorceress, Circe. In Waterhouse's paintings, *Circe Offering the Cup to Odysseus* (1891) *Circe Invidiosa* (1892), and *Circe, or The Sorceress* (1911), Circe appears as commanding queen, jealous witch, and finally a full-fledged Alchemist. These three images, this paper argues, are full of feminine power, ritual, magic, and explore themes of the femme-fatale, but also portray a woman's growing power and knowledge as well as Waterhouse's Symbolist tendencies. Building on the scholarship of Robert Upstone, Patty Wageman, and others, this paper addresses the undercurrents of Symbolist art in Waterhouse's work. Additionally, feminist viewpoints on Waterhouse's works will be addressed as this paper assesses some of the darker, more challenging qualities of his work.

Amy Beecham, University of North Florida

Trial by Fire: Refining the Process of Teaching Art in the Pandemic

Session: Creative Responses: Innovative Projects and Teaching Strategies

Studio art courses are inherently experiential. When learning how to paint or draw, it is necessary for students to act out the technical processes they learn: basically, to get their hands dirty, make mistakes, and learn how to fix them. In a normal semester, as their professor I'm right in there with them, covered in charcoal dust and paint. Communal learning is a huge element in advancing student progress in studio art. From fostering a healthy level of competition, learning from each others' examples, and feeding off the energy of a group dynamic, art students thrive on working together in the painting and drawing studios. Teaching in the pandemic necessitated the hard review and restructuring of all my teaching processes in order to most closely achieve an experience akin to normal studio learning. This year has put my teaching methods through a refining process which will enhance my courses post-pandemic. Through amplifying teaching techniques, maximizing synchronous class time, and rediscovering connection through the Zoom screen, I have seen my student stress levels lower, an increase in productivity and quality of work, and an overall rise in student engagement.

Kris Belden-Adams, University of Mississippi

The Queerness of Collage: Protest, Destruction, and Reinvention, in LGBTQIA+ Identity Politics

Session: Queer Approaches and Bodies

In *The Queer Art of Failure*, Judith/Jack Halberstam suggest that for individuals whose identities are positioned outside of white, binary, cisgender, privileged, Western social and economic hegemonies, the creative act of recombining visual-culture artifacts enables not only a personal expression of marginalization, but it also provides artists with an outlet for conveying the maker's frustration over their failure to meet society's ideals of "exceptionalism." This is especially true for queer artists, who often use collage as an act of rebellion, and as a means to reassemble and reimagine hegemonic systems (using mass-friendly media such as photography or ephemera) and making them into spaces that accommodate their voices, their presences, and redefining them as spaces not filled with hatred]. As collage powerfully dissolves the boundaries between "self" and "Other," it potentially obliterates the practice of "Othering" altogether. But even the most utopian of queered and queer-friendly collaged worlds are—quite knowingly to the artists who made them—escapist constructions. This presentation expands upon Halberstam's ideas by exploring "queered" photographic collage practices as varied as Victorian-era photo albums and contemporary photocollages. This paper provides additional understandings of the "queerness" of collage, its subversive potential, and its connection to "drag."

Dina Benbrahim, University of Arkansas & Lisa Maione, Kansas City Art Institute
Restoring Design Histories Classrooms with Radical Learners

Session: Graphic Design History: Transcending the Canon

How does the ‘how’ of teaching and learning design histories inform the ‘what’ of teaching and learning design histories? Design histories is a present tense that implies an intense intellectual and emotional labor. One’s position is subject in a curricular context, and therefore always already part of the content to learn. It is a particular challenge to introduce new ideas to an audience that may not have an ideological framework with room for new or radical perspectives. In this context, teaching design histories in conservative learning communities that are potentially hostile to pedagogies outside dominant beliefs is a form of awakening, activism, and pedagogical resistance. This narrative, in and of itself, is overlooked. Our contribution embodies a BIPOC, feminist, and decolonial lens. In this session, we will explore ways of supporting educators on how to teach design histories with reflective and inquiry-based tools. Attendees will be offered a space to reflect on their positionalities, reshape their learning and teaching methodologies using an intersectional approach, and explore how to navigate contested classrooms with practical acts to expand the status quo towards radical discourses.

Gretchen Bender & Andrea Maxwell, University of Pittsburgh
A New Introduction: Pedagogy and Practice in World Art as an Anti-Survey Course

Session: Innovative Pedagogies for the Survey

For the past fifteen years, we have been teaching a thematic “anti-survey” course that is not only global in scope but works to de-center notions of the canon, and looks critically at the discipline itself. We deploy anti-Wölfflinian radical juxtapositions to give space to each work’s contextual specificity, focusing object-by-object on expanding students’ understanding of what it means to call something “art”—through close looking, posing good questions, and situational thinking. Our approach emphasizes that art can come from any “where” and any “when” and centers on the “conversations” (Appiah) that arise before and between works of art. But we also engage in comparative thinking while drawing attention to its rootedness in colonialist and imperialist worldviews. Our thematic approach is additionally supported by a theoretical scaffold that prioritizes “thing thinking” (Pasztor), “real spaces” (Summers) and the “art matrix” (Preziosi and Farago). By connecting the global with the local, and devoting time to students’ lived experiences, we hope to ensure that the course material finds deep connections to today’s world. We are eager to show how the World Art framework works and is adaptable, flexible and transportable, able to be taught by those with different areas of expertise and institutional contexts.

Karlee Bergendorff, Duke University
Exhibiting Diplomacy in Cold War North Korea

Session: Imagining Global Cold War: Conflicted Art Histories and Visual Studies

The tensions of the Korean War pitted North and South Korean governments against each other in a competition for allies, which often played out in the material cultures of each nation. This paper analyzes the North Korean *International Friendship Exhibition* to explore the relationship between diplomacy and crafts gifted by foreign governments during the Cold War. The museum, situated in North Pyongan province, first opened in 1978 and has continually added to its collection since. The museum displays gifts from 178 countries presented to the Kim family, including crafts such as ceramics, lacquerware, costumes, hand-woven rugs, taxidermy, genre paintings, and wood carvings alongside mass produced items like weapons, cars, and sports memorabilia. Most accounts of the museum dismiss it as propagandic worship of Kim Il Sung, and emphasize the collection's largest gifts, including multiple trains and an airplane. However, this focus misses that an overwhelming percentage of the gifts displayed are craft objects. Within this paper, I argue that gifted crafts played a unique role in exhibiting North Korea's national Juche ideology and collectively demonstrate the nation's resistance to cultural imperialism. These tenets are illustrated by exhibition catalogues, documentary films of the museum, and exhibition advertisements in North Korean magazines.

Isaiah Bertagnolli, University of Pittsburgh
Excavating Nuclear Waste Sites: Fieldnotes from a Cold War Archaeologist

Session: Imagining Global Cold War: Conflicted Art Histories and Visual Studies

In 1984, the US Department of Energy sought to answer the question: how can nuclear waste sites communicate their danger and deter intervention for at least ten thousand years? After much debate, the DOE plans to build a pyramid to guard the Waste Isolation Pilot Plant (WIPP) in New Mexico. The WIPP stores the radioactive waste from nuclear weapons decommissioned after the Cold War and will need to do so for millennia. In this paper, I look to ancient burial monuments to argue that the pyramid itself at WIPP may not deter human intervention. Instead, such a marker may invite excavation which could have perilous consequences. I attempt to use science fiction as a scholarly writing device. This paper is told as fieldnotes from an archaeologist excavating WIPP in 7000 AD. In these notes, the archaeologist details the pyramid, examines WIPP's historical context with artwork such as Diné photographer Will Wilson's *Connecting the Dots* (2019), and finally contends with those that seek nuclear waste to further their own military ambitions. This form of written scholarship might help us to probe the assumptions latent in the DOE's plans for WIPP to contemplate who, exactly, will inherit our nuclear waste.

Anne Beyer, Independent Artist and Scholar

Understanding Repressive Power in Systems of Art Education

Session: Recognizing Inequity in Traditional Patriarchal Systems of Art Education

We know that racism, sexism, ableism, homophobia, transphobia, etc. persist within the systems of our creative culture, but how and why do these practices continue to plague our communities when we are actively looking for changes? Let's take a closer look at the characteristics that define a system in education settings, how systems in art education function appropriately and inappropriately, and the complexities that create roadblocks in the evolution of a truly fair playing field. Historically, favoritism of the white male perspective has been deeply rooted in institutional learning. Understanding our part within the education system can help us target individual behavior that contributes to inequity and give us the knowledge and confidence to help us act against activity that validates repressive power systems.

Susanneh Bieber, Texas A&M University

Monument to Immigration: Philip Johnson's Proposal for Ellis Island

Session: Ruins of the Contemporary

In 1965, Philip Johnson was commissioned to design a national monument to immigration on Ellis Island. Located in New York Bay, the island once was home of the federal immigration center, which processed millions of immigrants during the late nineteenth and early twentieth centuries. By the early 1960s, however, the island's Immigration Station designed by the firm Boring and Tilton in the Beaux-Arts style, stood empty and was dilapidating. Upon visiting Ellis Island, Johnson developed a daring proposal. He suggested the gutting of the Immigration Station. The structure was to be cleared of all wood and glass with only roof and masonry remaining; plants would grow unchecked through the building. Rather than returning the abandoned station to its original pristine state, Johnson thought to fast-forward its decay. Some decried the proposal as "romanticism run riot," while others praised it for uniting art, architecture, and history. This paper critically examines Johnson's proposal in the context of the burgeoning preservation movement that came to reappraise Beaux-Arts architecture that modernists had once despised. In addition, I consider the concurrent reevaluation of immigration that led to a major immigration reform bill in 1965. Johnson's proposal, I argue, navigates between these aesthetic and socio-political discourses.

Alexander Bigman, Rutgers University

Failed Images: Troy Brauntuch and the Ruins of the Modern

Session: Ruins of the Contemporary

In February of 1981, the American artist Troy Brauntuch exhibited four ghostly drawings based on sections of a found photograph. The scene, viewers eventually learned, was the studio of Josef Thorak, official sculptor of the Nazi state. Some of Brauntuch's interpreters have perceived in the artist's gesture an indictment of his era's ascendant neoconservatism. The artist himself, however, has suggested that he took an interest in Thorak's statuary less as ciphers of contemporary politics, and more as ruins of a disgraced artistic tradition hailing from the not-so-distant past. Proscribed from public display, Thorak's works of monumental classicism amounted to "failed images;" they were, in a word, "dead." Brauntuch's enigmatic appropriations of such unseemly material played an important role in the development of postmodernist theory, yet the inner logic of the artist's oeuvre from around 1980 remains in many ways obscure. This paper seeks to illuminate it using the apt figure of the ruin. Through the fragmentation and abstraction of his fascist source imagery, I argue, Brauntuch counterintuitively evoked a counterpoised art historical tradition—postwar modernism—whose own survival seemed newly uncertain. In doing so, he provocatively raised the question of what a figurative expansion of the latter paradigm might entail.

Katina Bitsicas, University of Missouri

Digital Storytelling as a Bereavement Intervention: A Cross-Campus Collaboration

Session: Interdisciplinarity and Cross-Campus Partnerships: A Recipe for Program Vitality?

In 2017, a research collaboration was formed between University of Missouri faculty members Dr. Abigail Rolbiecki (School of Medicine) and Katina Bitsicas (School of Visual Studies). A common goal was shared: to use digital technology and storytelling as meaning making tools for grief and trauma. This collaboration provided a perfect pairing of art and science, utilizing Digital Storytelling to produce narrative-based scientific outcomes for health research. The ability for an artist, whose works explore personal loss and trauma through video, to collaborate with a health researcher, whose focus is on bereavement, opens up many opportunities for grants and publications that wouldn't normally be accessible to an artist on their own. Cross-campus collaboration is becoming increasingly important to open up these doors for artists in academia. With this interdisciplinary work, we facilitate Digital Storytelling interventions to enable growth and meaning-making for bereaved family members and caregivers, where participants create their own DST projects with iPads. In 2019, we also began a partnership with Evelyn's House Hospice at Barnes Jewish Hospital in St. Louis to deliver a face-to-face intervention to six bereaved family members of persons living with dementia and in 2021, a fully online delivery for twenty bereaved mothers.

Emily Bivens, University of Tennessee

The Discovery of Implications

Session: Artmaking as Knowledge Production: Research in Practice

My video, sound, installation, sculpture, and performance work are generated by a deep dive into biological or historical subjects that are expounded upon through structural and actual metaphor. This paper delineates how a close read of Darwin's *On the Origin of Species by Means of Natural Selection*, and a subsequent investigation of Darwin's early work on emotions and photography, has manifested in an expansive interdisciplinary body of artwork. Here I argue that it was Darwin's ability to think beyond the confines of specificity and lean on his skill as a generalist to see a wide range of connections between minuscule details. This ability to see the significance of the microscopic and the relevance of the macroscopic simultaneously is critical in my art practice and, I believe, the general practice of art. Moreover, I argue in this paper that the scientific method is in fact the purview and practice of art. I point to the necessity of Darwin's early experience with art and his training in aesthetics and observational awareness for his eventual discoveries. I will talk about my artwork that precipitated from this research and about the implications of taxonomy and hierarchy as it relates more broadly to society.

Leslie Blacksberg, Western Governors University

"... The like of which I have never painted before": Albrecht Dürer's *Christ Among the Doctors* (1506)

Open Session: Medieval and Renaissance Art

Dürer's words describe *Christ among the Doctors*, which he painted on his second visit to Venice along with *Feast of the Rose Garlands*. Commissioned by the merchants of the Fondaco Dei Tedeschi, *Feast* celebrates St. Dominic's initiation of the Confraternity of the Rosary. Little is known, however, about *Christ among the Doctors*. My paper sheds new light on this painting in terms of its iconography, its Italian painting technique, and its connection to the Rosary. My first point concerns the rarely-studied anti-Jewish iconography. Based on Luke 2: 41–51, Dürer depicts the twelve-year-old Christ debating the elders of the Temple, the Jews. In his panel, Dürer brings to life known anti-Semitic stereotypes, such as blindness, the Red Jew, and physical corruption. My second point examines Dürer's rapid painting technique, which aligns with contemporary Italian interest in *facilità* and *sprezzatura*. My last point is on the previously unrecognized connection of the panel to the Rosary as the subject is one of the Joyful Mysteries of Mary. The painting demonstrates Dürer's blending of the Germanic and the Italianate, resulting in a painting the like of which he had never painted before.

Greg Blair, University of Southern Indiana
Street Art and the Disruption of the Expected

Session: Art from the Street: For the People by the People—Session I

One of the most powerful aspects of street art is its potential to disrupt our expectations and urge us to question why those expectations existed in the first place. As an art educator, I have utilized this potential to challenge students to create a site intervention through the use of street art. These interventions are intended to make the viewer think about the space in which the intervention is produced, and how its identity has been formed, along with the normalized behaviors that have been sanctioned for that space. This paper will share student examples of site interventions and place them in contextual lineage with similar street art projects created by Mobstr, Olafur Eliasson, and Selma Selman. Through this analysis, it is demonstrated that these projects, by both student and professional artists, are considered political acts because they address politics of place, biopolitics, environmentalism, and the imposition of power. In doing so, these projects form both an assertive desire for change and a dissatisfied proclamation which creates a tear in the “screen of received cultural assumptions” (as defined by Greil Marcus in *Lipstick Traces: A Secret History of the Twentieth Century*).

Sam Blanchard, Virginia Tech
Building Creativity and Innovation on Campus

Session: Makerspaces: Developing A Cross-Disciplinary Space

The Creativity and Innovation Building is one of the newest facilities to open on Virginia Tech’s campus in Blacksburg, Virginia. One of many highlights in this 200,000 square foot building is its makerspace. This space serves double duty as both a teaching space for the School of Visual Arts as well as a research and development space for the six hundred students that live in this mixed-use (living/learning/community) building. This presentation will cover the over three-year development of this makerspace, from initial sketches to its opening in the fall of 2021, and highlight novel opportunities for student learning that have been incorporated into the space and its furniture design. This project was spearheaded by a unique grouping of stakeholders which included the Department of Student Affairs, School of Visual Arts and university research institutes. We will also discuss how student life, academics and research cohabit this space and benefit from the experiential learning opportunities inherent to working in a makerspace.

Lanette Blankenship, Lawson State Community College

Black, It's More Than A Color

Session: Black

Black is not just the color of your skin, it's a lifestyle...it's a culture. As I look at the last five years of my life within my tenured position at Lawson State Community College, an HBCU (Historical Black College or University), it has changed me and altered my experience as an artist and educator. Looking through the eyes of my students has allowed me to see a new and fresh perspective. Working within this community has guided me to explore themes of culture, race, and identity in my work. I look at the human experience completely differently. The students I work with have a rich history and must explore it. As a researcher, this has given me the opportunity to explore mythology, culture, and customs different from standardized Western colonial perspectives. My presentation will explore my own research, artwork, and experience in the classroom working with a minority group from Birmingham, Alabama.

Mario F. Bocanegra Martinez, Auburn University

Poetic Compositions of Light and Kinetic Forms

Session: Cut, Paste, Stitch, and Seam: Exploring Contemporary Collage

We all possess the inner ability to use our imagination to project images onto definite or formless shapes. From it trickles emotion, sensation, and language, and from language narrative flourishes. I am fascinated by how this discrete ability helps me engage with the quotidian, the pedestrian, the unknown. My creative process combines digital, analog, and experimental strategies, which work with improvisational modes of form inquiry. I use the camera and a repertoire of found objects with transparent, reflective, and porous qualities, which act as agents to modulate and activate color, pattern, texture, light, shadow, and movement in kinetic collages. The results from my iterative creative process are now part of a summer course to empower graphic design students to discover and author new aesthetics using abstraction and collage. This teaching methodology embraces purposeful play as a way of learning and creating without giving in to the demands for rational explanations while in the process of discovery.

Kerry Boeye, Loyola University Maryland

Radical Empathy and the Relevance of Art History

Session: Saving Art History from Extinction: New Pathways to Communicate Relevance

Any attempt to reverse the crisis of relevance confronting art history must consider questions of value. One approach counters the perceived absence of the discipline's economic value by pointing to communication and critical thinking skills that employers desire. Another creates cultural value by expanding and diversifying the discipline, which appeals to broader audiences. This paper contends that art history also fosters forms of shared experience with profound ontological value, challenging the alienation, intellectual routinization, and shallow commodification of contemporary society. Philosophers of aesthetics have long probed the experiential nature of viewing art, but little has been written about the experience of art history. Kant, for instance, argues that a genuine aesthetic experience is intersubjective; that is, it is at once subjective, yet shared with others. Here we see the gap separating oneself from others—which seemingly yawns ever wider—bridged by art. But the bridging is only actualized through language, and art history, as the discipline most devoted to social discourse about art, provides the means and grounds for individuals to meet in their experiences of art. Art history, therefore, offers the rich ontological value of a radical empathy, both necessary and relevant to contemporary experiences of the self in the world.

Nancy Bookhart, Institute for Doctoral Studies in the Visual Arts

The End of Art in the Artist-Philosopher

Session: Why STEAM?

A new school of thought is emerging in the artist-philosopher, which is to state that the division of knowledge in the field of art and philosophy has been pervasive for thousands of years as the educational model in the West. It is this perversion of knowledge in Plato that concretized reason in which all human knowledges and thought persisted. This mode of education not only caused a rift in disciplines—and we see now the move toward interdisciplinary measures—but critically affected society's perception of art as devaluation. Art is currently viewed with an antiquated perception in the representative model. The representative model is already presupposed; it does not allow a radical break from the hegemonic order in its visibility. In the artist-philosopher, art is taught from the standpoint of aesthetics and understood as visual emancipation. Visual emancipation is not beauty for beauty's sake, but rather the ontological and epistemological politics of freedom. This educational model seeks to replace the old model of ways in which art is created, viewed, and analyzed.

Jessica Borusky, University of North Florida

Can Refraction Beget Reflection: Connecting the Digital Classroom to Inclusivity Practices

Session: How COVID Created Fields of Belonging Within an Intersectional Framework

While the impacts of COVID-19 and classroom engagement are yet to be fully realized and unpacked, several inclusive and diverse forms of learning engagement have emerged as a result. Proliferation of free online content from major museums and publications extended classroom and department budgets through virtual talks and visits, expanding learning diversity through access to text, subtitles, and online chat platforms. All of this content provides new forms of cultural engagement for students (and positive impacts for emerging cultural practitioners) who come from diverse racial, gendered, and socio-economic backgrounds. Simultaneously, the rise of social justice and labor movements within major museums and cultural entities connect to these new, digital methods of learning and content comprehension, intersecting broader dialogues about (in)visibility in pedagogy and culture. This presentation will discuss how the COVID classroom engenders inclusion through attending to diverse learning styles and representation by way of digital learning tools and knowledge-sharing platforms, alongside the simultaneous “opening up” of cultural gatekeeping institutions through free programming and vital dialogues within social justice. These practices, built out because of the pandemic, are worth examining as sustainable and vibrant tools within inclusive pedagogical models and strategies.

Amy Bowman-McElhone, Carlow University & Fran Ledonio Flaherty, Independent Artist

The Labor of Care: Art and the Care Paradigm in Anthropology of Motherhood

Session: Artist/Mothers: Maternal Labor and Creative Practice

The Anthropology of Motherhood: Culture of Care, is a five-year ongoing art and exhibition project that visualizes art within the paradigm of care, addressing the complex visual, material, emotional, corporeal, and lived experiences of motherhood, caregiving, parenting, nurturing, and maternal labor. Artist Fran Flaherty's beautifully radical exhibition is centered on the idea that societies should lead through gestures of care. The paradigm of care can be understood, as Postcolonial scholars Cho Haejoang and Ueno Chizuko assert, as an "ethics of responsibility for the other rooted in love and the material practices of care" that works to denaturalize negligence and violence as assumptions that drive social understanding. The unpaid labor of care is largely taken up by women, which the global pandemic of 2020 has made highly visible. This paper seeks to de-gender notions of care through the case study of “*AOM: Culture of Care*” by framing it through a maternal feminist lens, and locating it within larger representational systems of domestic labor and art histories as a means to embrace the labor of care as "right and rewarding work." *AOM* addresses maternal identities with birth as a metaphor for regeneration, creation, and renewal through a broader exploration of caregiving.

Lorinda Roorda Bradley, University of Missouri

“THINK”: Visual Communication and Corporate Patronage in the Work of Charles and Ray Eames

Session: Revisioning and Revisionism in Current Art Historical Scholarship

Charles and Ray Eames are best known for their Herman Miller furniture designs that united wartime technologies with post-war consumer culture. However, the Eameses' extensive archive reveals the ways in which they increasingly utilized their connections with the US government, universities, and corporations to develop visual communication strategies and experiment with pedagogical approaches. To underscore the importance of corporate patronage to the Eameses, this paper focuses on their design for the IBM Corporate Pavilion at the 1964-65 New York World's Fair. As independent consultants for IBM's newly-formed corporate design program, the Eameses had access to visitor research, large budgets, leading designers, advanced technologies, and expansive audiences, allowing them to work on projects that could, in Charles Eames's words, "only be realized within the context of a special occasion." This paper examines how the Eameses' work with IBM not only served as positive publicity and an effective marketing tool for the company, but also afforded Charles and Ray Eames the opportunity to continue developing object- and image-based educational techniques to teach audiences about computers and information theory through traditional organizational models such as the circus.

Leah Brand, Independent Scholar

Reconsidering Khalil Bey: Modernist Collecting in the Reformist Tanzimat Period

Session: The Global Nineteenth Century

Ottoman-Egyptian diplomat Khalil Bey is perhaps most known in Western scholarship for his significant, although brief, stint as an art collector in Paris (1865–8). Art historical accounts tend to frame the accumulation of his collection around its erotic works, notably *The Sleepers* and *The Origin of the World* by Gustave Courbet, relying on the accounts of his French contemporaries to reify the image of his character as one of oriental intrigue and bacchanal. This research seeks to reframe Khalil's collecting, panning out from the erotic works to situate them within his more substantial personal history with Paris, and the larger political implications of his engagement with European modernism in the midst of the Tanzimat period. Ultimately, this paper concludes that Khalil Bey was more than the "exotic collector". His engagement with global modernism, Realism, and the proto-socialist Parisian bohemians, in congruence with his involvement with the Young Ottoman constitutionalists, were not isolated moments, and their overlap was directly expressed through Bey's collection.

Mary Brantl, St. Edward's University

Interrogating the Details or Disrupting the Narrative—Rethinking Art's History

Session: Art History's Omissions

Whether of the 1995 *Art Journal* "rethinking" the Survey generation or that of the more recent Yale curricular revisions, the constructed nature of art history, with its embedded values and unacknowledged lacunae, haunts the discipline. Critical to earlier generation debates was what might be lost in doing away with the master-narrative...and whether we could judge having been raised on it. For some years now, I have invited my art history students to frame their courses around issues of canon and margins, asking them to interrogate their own course of study for the unquestioned and the absent. In survey courses this might be accomplished late semester as a reflection on Titus Kaphar's splendid 2017 "Can art amend history?" TED talk. In more advanced classes, the very idea of narrative construction pivots off varied stimuli from market to Fred Wilson's *Mining of the Museum*. My current target is my "modern" course—long a narrative awaiting disruption in its companion "contemporary" course. Redeveloped as a Modernists & Others course, it explores the modernist, the post-modernist, and the "whose modernist." The course is now designed around an interrogation of that most creative of modern art's constructions—its own story.

Cassidy Brauner, Ohio University

Recovering Genealogies

Session: Family Photographs as Art Medium

Archives act as history, but what has been omitted, reinterpreted, or falsified? Family photographs are considered proof of legacy and markers of time. Our images are revisited, shared, and accompanied by narratives. These stories are woven together with records and memory—assuming that there is an authority in written fact and shared stories. My research, artwork, and recovery-based community workshops all focus on the vernacular and the less-considered, historically significant, images, objects, and stories. I have been working to articulate the absence of information within the framework of genealogical organizational systems. I've explored using found family images of women through a series of workshops in Southeastern Ohio. I work with groups of women who are justice-involved and in the recovery process. With prompts guided by my own artistic practice, archival databases, and mindfulness techniques, I ask these women to write their own stories on top of images of strangers. This is not therapy, but is a method of making and processing as a community. Participants consider their position to time by responding to photographic archives. The images are revived through acts of observation and response. Photographic, oral, and written histories become sources of power and identity.

Molly Briggs, University of Illinois Urbana-Champaign

Matters of Concern: Crafting Design Research Methodologies for Effecting Change in Complex Systems

Session: This Is How We Do It: Making Methodologies for Social Change

Design is increasingly recognized as an extradisciplinary source of mindsets and methods for generating innovative, user-oriented solutions to complex and persistent social and environmental problems. However, the very complexity of such problems is rooted in the interplay between social and environmental systems; as such, frameworks like human-centered design are apt to reinforce the human factors that produce the problems they aim to address. This paper surveys the emerging landscape of interdisciplinary university design research education in the United States, the United Kingdom, and Europe. Then it describes an innovative interactive online research model, developed by design faculty in the author's home institution, to assist graduate students in founding design research projects that incorporate disciplinary knowledge from other domains. It shows how the model can be used to stimulate and guide students' acquisition of necessary skills and tools with which to generate new knowledge. The presentation draws examples from MFA thesis research by current students and recent graduates.

Morgan J. Brittain, William & Mary

Extractive Aesthetics: Coal, Fog, and James McNeill Whistler

Session: Art, Ecology, and Environmental Catastrophe in the Americas—Session I

In 1878, the passenger paddle steamer, *Princess Alice*, collided with the coal ship *Bywell Castle* in the Thames. Six people immediately drowned, pulled down by the weight of sewage. Fourteen, who later died, had been poisoned by the water. The ultimate number of deaths resulting from the incident remains elusive. This cacophonous mix of matter resulting from the crash—wood and metal of watercraft, coal, bodies, sewage, and water—expresses in part the ecological complexity of James McNeill Whistler's paintings of the London river in fog. These paintings selectively render late nineteenth-century environmental realities, truthfully portraying the visible effects of London Fog while intentionally neglecting its impact on human lives. London Fogs increased in intensity and frequency throughout the nineteenth century as further industrialization in the city and the densification of labor led to more factory and domestic coal fires. Policies meant to address the fogs were repeatedly defeated by the coal and coal-utilizing industries and their sympathizers in Parliament. Close ecocritical analysis of Whistler's artwork, new readings of his ideas about "nature" and "science," and an examination of his ethical orientation stated in primary sources reveal that Whistler aesthetically re-presented industry's violent extractive interests.

Amy Broderick, Florida Atlantic University

When In Doubt, The Answer Is "Yes."

Session: Skate and Destroy: Skateboarding's Influence on Art, Design, and Culture

Skateboarding was my introduction to carving a line across a surface, to making a gesture that commands a space—that commands attention. Find your flow in solitude. Push your limits in community. Grind until you break it. Break it until you soar. Fly. Fall. Fall until you finally land it. Land it until it's as natural as breathing. Catch air so big it takes your breath away. Fly. Fall. This paper will discuss the impact of a lifetime of skating on both my studio practice and my teaching practice. Professional life in the arts in higher education will be viewed through the lens of skateboarding, focusing on a variety of meaningful parallels among these overlapping cultures. Honor your heroes—and observe them—and then build beauty with the moves you have. Forge a language that suits your space and time, knowing that it will be different from others. Iterate. Improvise. Learn how to fall. Learn how to fly. Aspire to things you've never attempted. If you stop to wonder if you can do it, remember: when in doubt, the answer is "yes."

Peter Scott Brown, University of North Florida

The Master of Paul and Barnabas and Mayken Verhulst

Session: Early Modern Women and Artistic Production, Patronage, and Consumerism

Including a picture of the *Parable of the Marriage Feast* in the Cummer Museum in Jacksonville, Florida, some half-dozen fine panel paintings from mid-sixteenth-century Antwerp are attributed to the so-called Master of Paul and Barnabas. In addition, this figure is linked to works by Jan van Hemessen, Herri met de Bles, Pieter Aertsen, Jan van Amstel, Jan Swart van Groningen, Pieter Coecke van Aelst, and the Brunswick Monogrammist. This anonymous "master" is one of many in sixteenth-century Antwerp, even though Antwerp is perhaps the best-documented artistic center of the era. How many anonymous "masters" in early modern painting were women? The daughters of artists married artists and raised children in the studio, who became or married artists themselves. These women learned, practiced, and taught the craft of art alongside the men, yet little is known for certain about the details of their involvements in the family business. One woman, Mayken Verhulst, for instance, fits much of what is known or suspected about the biography of the Master of Paul and Barnabas. Evidence for this identification offers new perspective on the roles women played in connecting families and workshops in the artistic community of early modern Antwerp.

Jason Brown, The University of Tennessee at Knoxville

Extraction: Land Use through the Lens of Consumption

Session: Changing the Future: Collectives, Collaboration, and Activism

The Land Report Collective explores issues of land use and extraction, not only through the industrialized landscape, but also within human impact on rural and wild landscapes. As artists working in the Anthropocene, we seek to create dialogue about climate change through art projects and community engagement. Working with topics of land use, water rights, and indigenous sovereignty, we question extractive capitalism as a form of settler colonialism that exploits both natural resources and people. We have been working with other artists and collectives in order to expand our networks and be more inclusive in amplifying marginalized voices. Our latest exhibition *Extraction: An Expansive Survey of Land Use through the Lens of Consumption*, and series of online programs is a part of *EXTRACTION: Art on the Edge of the Abyss*. *EXTRACTION* is a multimedia, multi-venue, cross-border art intervention which seeks to provoke societal change by exposing and interrogating the negative social and environmental consequences of industrialized natural resource extraction. A global coalition of artists and creators committed to shining a light on all forms of extractive industries, the *Extraction Project* includes exhibitions, performances, installations, site-specific work, land art, street art, publications, poetry readings, and cross-media events occurring throughout 2021 and beyond.

Crystal Brown, West Virginia Wesleyan College

Where's the Balance?

Session: Work, Work, Work: Domestic Labor in Art

As a mother/artist and part-time art faculty, I have been working to strike a balance between parenting, art-making, and academics for nearly ten years. I have shifted my studio practice to include collaboration with my kids as a way of spending time with them without sacrificing my studio practice. Before the pandemic, my children would attend events with me at the college where I am currently employed, and have traveled with me to many academic conferences. We are a homeschooling family even before the pandemic, which can make things feel heavy at times but allowed for an easier transition once we were all in lockdown. I'd like to share my many experiences and creative solutions in the area of parenting, studio practice, and academia.

Elizabeth Brown, Duke University

Home Ownership as a Strategy of Resistance in the Work of Theaster Gates and the Rebuild Foundation

Session: Visual and Material Strategies of Resistance

The image of the home is foundational to the activities and practice of Theaster Gates and the Rebuild Foundation, a nonprofit organization the Chicago-based artist established in 2010, that provides him a platform for his commitment to ethical redevelopment and community enrichment. As a result, Gates has converted private neglected buildings into public art sites in the South Side of Chicago, aimed at augmenting social relations and public participation, both in social space and in the use of the built environment, through racial discourse, the histories of black labor, and the transformation of undervalued black history and culture. Through these architectural transformations, Gates and the Rebuild Foundation create a generative and expansive space in the place where the right to home ownership has been systemically denied to Black people due to white supremacy. These spatial transformations are deeply connected to the idea of a stable and secure dwelling, and function as strategies of survival that Black practitioners and activists have employed throughout the twentieth century. This paper considers the image of the home as representing a strategy of survival in the current practice of Gates and the Rebuild Foundation, and the historical precedent to this art-making approach.

Kat Brown, Institute for Doctoral Studies in the Visual Arts

Uninvited Attunements

Open Session: Feminist Art

In this paper, I examine temporality as a performative site of attunement through the lens of Michele Bastian's clock and clock-time, as defined in her 2012 essay "Fatally Confused: Telling the Time in the Midst of Ecological Crisis." I situate the relationality of temporal attunement within a feminist perspective through a temporal examination of the work *Box Choreographies* by Aliza Shvarts and *Siluetas Series* by Ana Mendieta with the aim of understanding how to look at these works as clocks, in their own right, and asking, if these works are clocks, what kind of time do they tell?

Sherry Buckberrough, University of Hartford

***Montjoie!*: Foreign Women Turn Virile**

Session: Marginalized in Paris? Race, Gender and Intermedia Art Practice in Transnational Paris, c. 1900

The avant-garde journal *Montjoie!* began in Paris in 1913. Although its subtitle was "organe de l'impérialisme artistique français," it was founded by an Italian immigrant, Ricciotto Canudo. While its statement of purpose made clear that it supported "une volonté mâle," both its contents and its social events were unusually and impressively open to women. These contradictory circumstances demonstrate the convolutions that ideologies of nationality—"la race," and gender, notably "la femme"—underwent as the Parisian avant-garde came to grips with new conditions: its exceptionally cosmopolitan constitution, the increasing number of women's voices demanding places in its ranks, and the impending threat of international war. Within *Montjoie!* circles, many foreigners became "transplants" and many women became "virile." This presentation examines case examples of two foreign women artists, Russian Sonia Delaunay and Swiss Alice Bailly, both of whom moved permanently to Paris in 1906, and proceeded to maneuver into the heart of the avant-garde via highly dissimilar routes. Their stories highlight how two issues—access to money and French attitudes toward differing ethnic backgrounds—determined their distinct paths toward success. Eventually, both found a welcoming and inspiring artistic community in the *Montjoie!* milieu.

Emily Budd, University of Nevada Las Vegas

Memorial for Queer Rhyolite

Session: The Ruralness: Queer Narratives and Creative Practice Outside of Urban Centers

Without the recognition of queer histories in rural areas, how can we visualize their futures? Rural areas do not lack in rich queer experiences, but often lack the collective willingness to celebrate them. My project utilizes a series of conceptual monuments that memorialize the history of Stonewall Park, a queer utopian effort spearheaded by Fred Schoonmaker and Alfred Parkinson at the height of the AIDS epidemic. This paper follows their attempts to create a much-needed safe haven in three remote locations in rural Nevada throughout 1986-87: Silver Springs, Rhyolite, and Thunder Mountain, as I build their respective monuments along the way. The inspiring outreach and impact of the Stonewall Park group are mostly unknown. Marginalized in queer archives, it is omitted by regional histories that centralize Wild West iterations of heteropatriarchy instead. At each site they were met by local opposition fighting against their dream, opposition that presently continues by keeping the story hidden. Using this opposition as proof of inherent queerness, my project performs an act of queer place-making, claiming space to shed light on the queer past, while planting the seeds of a queer future.

Judy Bullington, Watkins College of Art & Belmont University

Subtleties of Affliction in Benjamin Lay's Portrait

Session: (Re)Framing the Subject: Unexpected Revelations in Portraiture—Session I

The English-born artist William Williams painted a portrait of the Quaker abolitionist Benjamin Lay while living and working in Philadelphia around 1758. Lay was widely known as a confrontational 'firebrand' Quaker who vociferously opposed slavery based on firsthand observations in Barbados and elsewhere in colonial America. Although the Quaker 'Comet' was a transatlantic traveler, he and his wife Sarah (until her death) chose to live in a cave filled with a large personal library, and adhered to a strict vegetarian diet produced from his own garden and beehives. Lay suffered with a genetic form of kyphosis, a medical term for severe curvature of the spine, resulting in the physically aberrant condition of dwarfism. Yet Williams, a portraitist who sometimes painted theatrical backdrops for plays, framed Lay in a performative role that emphasized meaningful subtleties over dramatic spectacles. A visual analysis of Lay's portrait posits how and why radical socio-political behaviors and anomalies of appearance associated with disability in the eighteenth century are constructed to present the subject's humanitarian nature. Arguably, this image is a portrayal of the intersectionality of abolition and disability as entwined worldviews about the human condition, emerging from a shared sense of affliction and suffering.

J.B. Burke, University of North Carolina at Charlotte

Reaching Constructivist Learners: Focusing on the Process of Learning Not the Product of Learning

Session: Re-Imagining the Classroom: New Strategies for Building Success and Community

I found myself frustrated by continually watching students struggle with finding the balance between their technical skills and creating an authentic conceptual ideation. I felt I needed to do a better job of breaking down those processes in the same way I break down technical approaches. In this presentation, I use a newly developed assignment to help visualize strategies I am developing to address this imbalance. I rely heavily on LMS technology to require evidence of students' research and development throughout the process—from surveys to visual research images, to thumbnail sketches, to in-progress submissions with writing prompts, or think-pair-share collaboration. Instead of fighting their impulse to rely on search engines and constructionist views, I need to teach students how to evaluate the currency, (cultural) relevance, authority, accuracy, and purpose of their sources. All of these submissions enforce the need for a workflow, but it also allows me to see how I can better help a student understand the inquiry-based approach to ideation and synthesis that needs to happen to arrive at a working concept. Using this approach models for students a sustainable way to approach and develop their own studio practice.

Alice R. Burmeister, Winthrop University

Islamic Art as Medicine in West Africa: The Painted Koranic Boards of Malam Zabeyrou

Session: Imaging/Imagining Illness: The Art of Medicine

This paper explores the painted koranic boards and related works created by Malam Zabeyrou (1940–1999), a self-taught Muslim artist from the West African country of Niger. In recent years, Zabeyrou has become internationally recognized for his work—objects that transcend their more traditional religious function to express his deeply-held beliefs and lived experience. While writing tablets like these are usually inscribed with verses in ink, Zabeyrou instead chose to use brightly-colored enamel paint to write phrases of religious and personal significance on his boards. In the Islamic mystical tradition of Sufism that Zabeyrou was devoted to, koranic verses are believed to have medicinal power. Indeed, Zabeyrou himself often referred to his boards and other objects that he had inscribed with verses as “medicine,” selling or gifting them to visitors and touting their medicinal benefits as objects, much the same way that Sufi clerics sell ink washed from traditional koranic boards as a form of oral medicine. Understood within the larger framework of West African Islamic art, I argue that Zabeyrou used his work to reference the spiritual vitality of Islamic mysticism, and also, ultimately, to heal himself from the personal trauma he suffered from during his lifetime.

Emily Burns, University of Oklahoma

Motherhood Deflected: Mary Cassatt and the Challenges of France as Artistic Mother

Session: Artist/Mothers: Maternal Labor and Creative Practice

American painters working in Paris in the fin de siècle frequently played with the allegory of France, and the male French academic masters with whom they studied, as metaphorical artistic mothers. They acknowledged the deference of the dutiful child and signaled their disruption of the maternal relationship. Never a mother herself, Mary Cassatt notably produced hundreds of mother-child paintings; viewers of the period and today presumed these “natural” and “authentic” relationships emerged from this domestic sphere. Yet, some contemporaries were unsettled by Cassatt’s mother-child dynamics. In 1892, French critic George Lecomte noted that “her babies gesticulate with exquisite uncertainty and clumsiness.” In 1909, US painter Philip Leslie Hale described Cassatt’s painted children as “weird homunculi,” akin to medieval full-grown man-child renderings of Christ. These repeated comments underscore a non-normativity operating in many of Cassatt’s compositions, both in figure-ground relationships and among the figures. This talk probes Cassatt’s mother-child paintings to argue that repeatedly painted reluctant and petulant children signaled her frustrations with being a transnational artist, as reviewers insisted on her artistic dependence on male French artists like Edgar Degas, or claimed her distinctive “Americanness.” As her children emerge fully-formed, the ever-present mother was suggestively relegated to the background.

Ashley Busby, Nicholls State University

Washington in the West: Dorothy Fratt, Abstraction, and Arizona

Session: The Washington School and its Afterlives

This presentation examines the work of Dorothy Fratt (1923-2017). Born in Washington, DC, Fratt studied at Mount Vernon College, and saw recognition in the form of fellowships from the Corcoran and the Phillips, where she studied under Karl Knath. Yet, in 1958, Fratt made the difficult decision to move to Phoenix with her four young sons. Fratt chose the open space and light of the West over more established Washington art circles, a move that complicated her contemporary critical reception, and tempered her recognition outside of Arizona art circles. She notably forged her own path, dismissing labels and creating her own unique approach. Her work acknowledges the expressive capacity of color in canvases that respond to the cool planes of color favored by her abstractionist peers—all rendered in a distinctive palette that pays homage to her Southwest location. Through an examination of Fratt's work, this talk seeks to expand more limited accounts of D.C. abstraction, and recognizes the multiple hurdles faced by a woman artist working as a non-objective painter in a region better known for its cowboy aesthetic.

Thomas Busciglio-Ritter, University of Delaware

Slavery, Race, and Tourism in Régis Gignoux's Landscapes of the Antebellum South

Open Session: American Art

In this presentation, I examine the rise of tourism in the antebellum South through the landscapes of transatlantic artist Régis-François Gignoux (1814–1882). In particular, I focus on the intersection of tourism, slavery, and national identity through his views of two sites: the Dismal Swamp (North Carolina), and Mammoth Cave (Kentucky). Gignoux's visual approach to these sites catered to national and international patrons—and obfuscated the presence of slavery in Southern states—to present a romanticized vision of the landscape, and to fuel a growing tourism industry in the area. A transatlantic traveler, the French painter, based in Brooklyn, toured the South in the 1840s and 1850s. He subsequently produced a number of paintings sold and displayed in the Northern US and Europe. Gignoux's views aestheticized US nature. However, they ignored race relations, and the ways the promotion of the South as a tourism destination rested on the employment of enslaved individuals as tour guides or hotel staff. By contrast, the painter's landscapes set in the North, completed during the same period, present black characters, thus hinting at the question of race in the country. When tackling the South, Gignoux produced white imperial landscapes and landscapes of black absence.

Rachel Bush, Austin Peay State University

Why Small Talk Isn't Really Small

Session: The Pandemic: What Held Design Students Back? What Catapulted Them Forward?

I usually pride myself on knowing my students outside of the classroom. Whether it be other classes they are taking, how their kids are doing, or even what shows seem to be all the rage these days. I feel these details go a long way within the classroom, and furthermore, their design work, through interpersonal connection. But when COVID struck, I somehow missed the fact that two of my students had their first child and one got married. To say I was embarrassed was simply an understatement. The realization that COVID had stolen “small talk” from not only me, but also my students, was a slap in the face. In spite of seeming to have little purpose, “small talk” bonded my students - it served to define relationships between friends, classmates, and other designers. It helped social interactions in a very flexible way, allowing for stronger critiques, better feedback, and more powerful design. My hope is to shed light on how I brought back small talk (or should I say big talk) in order to help teach, motivate, and communicate during the pandemic.

Danqi Cai & Ida Mullaart, The University of Tennessee, Knoxville

Transdisciplinary Collaboration: Mixing Oil and Water?

Session: Collaboration in Uncertain Times

During the pandemic, MFA student Danqi Cai and Philosophy PhD student Ida Mullaart collaborated on an exhibition, *Bye Bye Baby*. Through prints, immersive animations, a giveaway zine, and a recorded dialogue, the collaborators reflect on procreative ethics and the communicative power of art and philosophy. The collaboration was rewarding. Danqi gave Ida’s ideas visual form and a different audience, while Ida freed Danqi from the burden of presenting philosophical polemics. Consequently, Ida’s message became more accessible, and Danqi’s work less didactic. The collaboration was also challenging and rife with negotiations and compromise. While the two individuals share a general procreative stance, differences abound. This compromise is most evident in a sixteen-minute dialogue, where the collaborators discuss the common threads and divergences in their philosophical beliefs. In the words of Emily Bivens, the two individuals are like oil and water: you can mix it up for a minute, but then it separates still. In this presentation, we share our collaborative journey with all its rewards and challenges and ask this very question: are transdisciplinary collaborations like mixing oil and water?

Neil Callander, University of Arkansas

A Painterly Way to Sneak Up on Teaching Artist Statements

Session: Teaching Writing in the Visual Arts: Theory and Practice

Written declarations have a way of becoming immediately obsolete in the expansive, experimental nature of contemporary art school. As a stopgap, students often retrofit a kind of writing that comes naturally—emotional reflections on growth and identity—with regurgitated art terms and tacked-on art historical references. If these artist statements were paintings, they would be the worst sort—both fraught and boring. Art vocabularies must be built over time and students’ ability to write about their work should run parallel with their development as makers. When the writing gets too far ahead of the making, one risks looking like an aesthete; when the making doesn’t have language backing it up, one strays uncomfortably close to anti-intellectualism. My students now write routinely, yet very informally, to build a reservoir of words, phrases, questions, and musings. These creative writing assignments are low-pressure—not even requiring complete sentences. Students unwittingly ramble their way, without concern for brevity, to a piece of writing chock full of content. My edits of these are intentionally severe as I extract and reconstitute the most interesting and original bits. Because the ideas are theirs but the voice is foreign, students are compelled to take back the reins and write more.

Lauren Cardenas, Louisiana State University

In Search of the #sueñoamericano

Session: Art and Identity

Since 2018, I have been exploring the Latinx ideal of the American Dream, from the purview of my own perspective as an artist who struggles with a bifurcated identity. Raised by Mexican parents in the US, I represent the realization of that dream. I am a second-generation, white-passing, Latina woman raised in the upper-middle-class who has enjoyed privilege. I am well-educated and have an ‘ivory tower’ job, which is much more than many first- and second-generation Latin Americans can claim, including members of my extended family. Among them, almost half have not completed college, let alone a graduate degree. In comparison, I am incredibly lucky. But often, I feel guilty and even more distanced from Mexican culture and family. In this presentation, I discuss my current practice, where I explore what it means to be an American, and the daughter of parents who lived the American Dream. The current body of work, *In search of the #sueñoamericano*, was begun in 2018. The project explores the conflicts in my own bifurcated identity.

Kara Carmack, New York Studio School
Tuning Art History in to Public Access Television
Session: Art History's Omissions

How has art history almost entirely overlooked fifty years of artists' use of public access television? Such projects intersect with a range of art historical discourses: video and performance; alternative modes of distribution; access and marginalized communities; interdisciplinary and collaborative practices; activism and archives, to name a few. Yet, scant scholarly attention has been paid to artistic experimentation that took advantage of the free access to local airwaves first granted in the late 1960s and early 1970s in the US. This paper posits the reasons for such omissions—including longstanding hierarchies of high vs. low culture, the artworld's high-brow conceptualism, and the messy, disciplinary-busting nature of the work—and elucidates the biases and assumptions that have prevented critical engagement with a body of work seemingly hiding in plain sight. I demonstrate the imperative to turn our critical eye toward known and lesser-known artists and cultural producers engaging with public access television—in both rural and urban communities—to rethink and revise established disciplinary narratives. Further, situating public access television, as a predecessor to recent platforms like Youtube, in a lineage of diverse community-based artistic and activist efforts will necessarily speak to our current media landscape.

Jenny Carson, Maryland Institute College of Art
John Lewis Krimmel's Philadelphia Oystermen: Race and Economy in the Early Republic
Open Session: American Art

John Lewis Krimmel, a German immigrant who chronicled daily life in and around Philadelphia from 1810 until his death in 1825, is this nation's first professional genre painter. His art provides a tantalizing window into aspects of daily life, and the social and political concerns of the early republic. Unlike other contemporaneous urban scenes of the city, Krimmel's paintings and prints include a wide swathe of society, including the poor, women, and people of color. This talk examines what might be learned about how a diverse group of Philadelphians participated in society, and how that participation may have changed over the course of the first quarter of the nineteenth century. Of particular interest are Krimmel's various depictions of oystermen, a profession that was one of the few dominated by free African Americans during that time. I argue that an analysis of the ways in which oystermen appear in Krimmel's works, sometimes as participants at real public events, such as the 1821 parade of the Victuallers, provides insights into the role that race played in Philadelphia's rapidly changing economy during the early republic.

Kevin Cates, University of Arkansas at Little Rock
Graphic Design and that Fking Black Zoom Screen**

Session: The Pandemic: What Held Design Students Back? What Catapulted Them Forward?

In March of 2020, the university faculty, staff, and students at University of Arkansas at Little Rock started receiving our COVID Contingency Plans. Then, after spring break, we didn't come back to campus. What started as my insensitive remarks to my wife's paranoia about a "virus in China getting loose" became reality. This sucked. If anyone knows what a seven is on an enneagram scale, you'll understand. I am all about being social. Physical contact. Affirmation through socialization. This went against everything and anything that is me. It's apparent that teaching was a ridiculous struggle. Including, but not limited to: untrustworthy internet access, teaching and learning from the car, missed and ignored deadlines, record sickness (not COVID), poor project quality, loose policies, misunderstood instructions, and broken technology. All while not being able to practice what was an incredibly important aspect of being a college educator: getting to know my students on a professional and personal level. This session is a therapeutic visit to the best and worst of the experiences over the course of three semesters, and how the students and I learned to make the best of it, and actually make a kick ass logo once in a while.

Leda Cempellin, South Dakota State University
Building Writing Skills in the World Art History Survey through Thematic Assignments and Teamwork

Session: Teaching Writing in the Visual Arts: Theory and Practice

Art and design students in higher educational settings tend to focus most of their attention towards working in art and design-based individual or team projects, thus prioritizing draftsmanship skills over written communication. With the opportunity provided by the COVID pandemic to restructure the World Art History survey towards an increasingly flexible hybrid/blended model, this discussant has tested for four semesters a method to develop teamwork and cultivate writing and communication skills. Both are fundamental to function, specifically within the discipline and more broadly within the professional world. This presentation will share highlights from what was learned on team formation, general dynamics, and specific roles that can be used to build team thematic art history papers, design correlated assignments and scaffolding activities, and also discusses the challenges encountered and how to anticipate and overcome them.

Stephanie Chadwick, Lamar University

Art History: Relevance and Resonance in Local and Global Contexts

Session: Saving Art History from Extinction: New Pathways to Communicate Relevance

This paper highlights case studies in art history pedagogy that demonstrate the relevance of both canonical and recovered histories to twenty-first century students, many of whom have chosen to focus on wider issues in visual art and culture in their research and creative activities. This paper also explores strategies to make connections between local and global practices, and to demonstrate the relevance of art and its histories to social practices and concerns. Finally, this paper considers the ways that art history can visualize not only the art of empowerment but also serve to provide universities with empowering narratives of student and alumni successes, stimulating student interest and attracting new students at a time when enrollment is a priority.

EunJung Chang, Francis Marion University

Fostering STEAM: Investigations on Art + Science Integration

Session: Why STEAM?

STEAM education is a significant challenge for many schools and educators in the United States, starting the breakdown of traditionally independent disciplines and bringing new convergent curricula into K16 classrooms. Educators believe STEAM can contribute to improving the global literacy of students in their future of a new global era. Many educators are therefore strongly encouraged to differentiate instruction in the movement towards STEAM education in schools. STEAM education is a national priority for K–16 education these days, and is valued as a means of strengthening national security and ensuring global competitiveness. The question, then, is: How do we as art educators respond to the movement towards STEAM education? In this presentation, I share my professional development experience on the project (Fostering STEAM) at Mint Museum Uptown, Charlotte, North Carolina. I explore my learning experience on different hands-on investigations focused on STEAM, especially Art and Science. As a result, I bring up discussions and implications about what developments, improvement, and changes are needed for better directions for STEAM education in the field of art education.

Gary Chapman, University of Alabama at Birmingham

NOIR

Session: Black

NOIR: The Series Black has been a fundamental interest of artists throughout history; Juan Sanchez Cotan, Edouard Manet, Kazimir Malevich, Louise Nevelson, Anish Kapoor—all clear examples. Perhaps the most evident known precedent is the fashion industry's undeniable,

obsession with Black. Aldo Tambellini in his 1967 manifesto, “Black Is the Awareness of a New Reality,” wrote: “I see ‘Black’ very clearly as the beginning of all things ... There was ‘Black’ before there was light in the whole universe. There is ‘Black’ inside the womb before the child is born. ‘Black’ is not the opposite of white; it is a state of being.” With the *NOIR* series, I address Black frankly; Black as beautiful. Film Noir embraces the aspects of Black that interest me most. Black as dark, opaque, clever, sexy, powerful, poignant, dangerous, alluring. Noir is the French masculine form of Black.

Ashley Kenneth Chavis, Northwest Mississippi Community College

A Personal Journey of How the Skateboard Lexicon Launched a Creative Career

Session: Skate and Destroy: Skateboarding’s Influence on Art, Design, and Culture

As a youth, I was frustrated and somewhat athletic but looked to find a creative voice in a homogenized community. Little did I know that skating, building ramps, spray-painting terrible graphics, and just having a DIY spirit was setting the table for a creative career. I will document a personal story of skateboarding’s footprint—from the 1980s to its current context—in my art work and creative endeavors.

Hsin-Yun Cheng, University of Rochester

Charting Maternal Desire—the Semiotic Field and Meta-Discourse of Mary Kelly’s Post-Partum Document

Session: Artist/Mothers: Maternal Labor and Creative Practice

Mary Kelly’s *Post-Partum Document (1973–1979)* records the early developments of her son and the interactions between the mother and the child, and is divided into six sections. This work initiates a feminist dialogue with Freudian and Lacanian psychoanalysis, and explores the development of subjectivity between the mother and her child. Kelly’s intentional appropriation of pseudoscientific charts and diagrams—e.g. the feeding charts, Lacan’s schema L and R, and so on—and of figurations of the Rosetta Stone in this series, open up spaces for multilayered interpretations that could challenge the authoritative reading of maternity from the perspective of psychoanalysis. Analyzing Kelly’s strategies and meta-discourse of motherhood, this paper examines the semiotic field, the relationship between maternal desire and the symbolic order, maternal fetishism, and maternal labor of this work. Invoking Rosalind Krauss’ notion of “grid,” I argue that, by coding maternal labor and child’s utterance into a structural document, Kelly shows us the contradiction between psychoanalysis and the repressed consciousness of motherhood. Finally, this paper examines the ways of visualizing maternal labor. Kelly avoids representing the traditional image of the mother in *Post-Partum Document*, which suspends the imagery of the mother, and distances herself from the work.

Chanee Choi, Syracuse University

Remembrance: Magma

Session: Recent Representations: Self, Memory, and Race

Remembrance: Magma is an immersive virtual reality animation addressing the poetics of a mind as it is dying of dementia that has been shown at The Jack Straw Gallery. *Remembrance: Magma* incorporates modern tech, cutting-edge research on the aging brain, East Asian crafting aesthetics, and Korean shamanic traditions as it examines the nature of the brain as a sensor that desires data even as it slowly fails. Culturally intersectional, *Remembrance* explores the poetic and painful processes of memory degeneration.

Sara Christensen Blair, University of Southern Indiana

The Sweet and Subtle Smashing of the Status Quo—Not Just a Pile of Candy

Session: Show Us Your Influences

Much like a church or school, galleries and museums have rules—no touching, no flash photo, no food or drink—except in the case of Gonzalez-Torres's *Untitled (Ross in L.A.)*, 1991. A shimmering sea of metallic-colored wrapped candy piled on the floor in the corner. I was stunned and thrilled to discover that I was welcomed to take a piece of candy from the glimmering mountain in the corner. When I took a piece, others looked at me in shock and horror—waiting for the smirking docent to yell at me, or at least sound an alarm. She simply smiled and politely pointed at the didactic. We reveled in our knowledge that we could take candy, take part of the artwork, and make it part of ourselves for a moment. Gonzalez-Torres offers a gift within constraints of the institution that houses and protects society's most precious objects. If a colorful pile of candy in the corner can simply and elegantly challenge the art experience, while simultaneously addressing the ravages of the AIDS virus, and alluding to the act of the eucharist, I was in!

Kat Chudy, Florida State University

True Accessibility

Session: Making Academia Accessible

Accessibility is a term most often associated with disability accommodation. However, the most effective accommodation I have seen as a student (and watched function best in the classroom as a teacher) is accessibility for all. The problem of discrimination, at its core, arises from a difference in treatment. This inherent and factual difference in treatment can be eliminated by implementing policies in the classroom that affect every single student, not just the disabled ones. The end result is that everyone's learning experience is improved, and possibly even enhanced. These students have far more to offer than just their presence in the classroom; they

can share specialized knowledge and unique experiences in ways that abled-bodied/minded students can also use. Many of these techniques and policies require no special expensive technology and are very easy to implement. The core successful principles to an accessible classroom are information gathering, tailoring the course, student agency building, and community building. The ADA recommends basic minimums for accommodation, but the wide range of differences in the kinds of disabilities a student can have requires a much more sensitive approach if true accessibility is to be achieved.

Nogin Chung, West Chester University of Pennsylvania

Statue of a Girl: Grassroots Activism of Comfort Women and Diplomatic Controversies

Session: Visual & Material Strategies of Resistance

This paper examines a bronze installation series that features two chairs—one left empty for viewers and the other occupied by a statue of a teenage girl. The girl represents a Comfort Woman, as they were called by the Japanese Army during World War II: a sex slave who was part of Japanese military prostitution. Inspired by the grassroots activism of former Comfort Women in their eighties who had been protesting in front of the Japanese embassy in Seoul every Wednesday, and demanding Japan's official apology, this work was made by two Korean artists and installed in front of the Japanese embassy in 2011. Despite the Japanese government's effort to remove the original installation, South Korean citizens voluntarily have been taking turns to protect the piece from being removed, and have further worked to install multiple full-sized castings and half-sized castings both nationally and internationally. The paper examines the power of this public art piece and how it has transformed the lonely fight of former WWII sex slaves as a communal protest against this war crime. It argues that the statue allows ordinary people to remember the plight of Comfort Women and voices their demands collectively.

Jeanne Ciravolo, University of Connecticut

Materializing Female Narratives: Collage as Repair and Re-envisioning

Session: Cut, Paste, Stitch, and Seam: Exploring Contemporary Collage

Through juxtaposing the disparate, collage provides a potential for transformation, a speculative space. In my visual research I pursue collage as a female act of repair and re-envisioning, encompassing physical and psychological gestures of construction—patching, stitching, decoupage, and transfer—that materialize gendered narratives of loss and resilience. Through the study of art historical representations of female types such as Venus, Eve, and the powerful and mysterious European twelfth-century carvings known as sheela na gig, I strive to create images of women that express their full humanity and complicated beauty. I deconstruct

Praxiteles' Venus pudica and multiply Masaccio's Eve in collaged block print. Layers of painted paper reference both the body and the formal language of painting. The layers accrue like skin, constructing or obscuring form, or are ripped away, leaving only a trace. In rebuilding the image, the painted paper functions as a poultice or bandage. I pursue collage as reparative and reconstructive, on found domestic textiles and large unstretched, irregular canvas drop-cloths. The acts of patching, decoupage, and stitching, practices associated with woman's domestic labor and craft, combine with the existing traits of my substrates to locate, magnify, and illuminate the narrative of my characters.

April Claggett, Anna Maria College
Frank Walter and the Persistence of Unbelonging
Session: Peripheral Modernisms

Deemed a "genius," yet ensnared by the structural unevenness of the world capitalist system, Frank Walter interrogated race, class, and ancestry, captured his natural surroundings, and modelled quantum physics in his work. Not uncommon in Antiguan social history, he was descended from both slaves and plantation owners, black and white. Anxiety around racial ambiguity and unbelonging determined his life's course and a good portion of his production. His wide-ranging output overlapped the time, space, concepts and visual affects of Euro-American Modernism, yet as an autodidact, the degrees of innocence and experience of that world are as yet uncertain. Characterized by immediacy and design sensibility, Walter's abstractionism aligns with Hilma af Klint, late Picabia, Robert Indiana, and Jacob Lawrence. With a staggering catalog raisonné of over five thousand paintings, six hundred sculptures and more than fifty thousand pages of poetry, essays and prose, his output defies classification. The paintings do not conceal, like high Modernism did, the reality in which the process of abstracting is grounded. Instead, they warmly embrace the bodily and the associative. Making visible Modernism's overdetermination, its excessive underbelly, and its inevitable complicity with the social, perhaps Walter offers us a Modernism of nuance and complexity befitting modernity itself.

Breanna Claire, Arkansas Tech University
The School of Leisure: The Art History Classroom as Refuge
Session: Re-Imagining the Classroom: New Strategies for Building Success and Community

The word "school" comes from a Greek word meaning "leisure." At a certain point, school went from being a place of leisure to a place of work. My paper discusses my attempts to bring leisure back into the classroom. My privileged background bought me plenty of leisure in college. Instead of going to a job after class, I could go to the library and look at art books. My students, at a state university in Arkansas, do not often have the luxury to reflect on course content and develop a passion for art outside of class, whether due to busyness or anxiety. So I

provide them with that opportunity in class. In class meetings, we use art history not as the sole focus of the discussion, but as a starting point for discussing our shared human concerns, such as identity, community, beauty, and love. After these opportunities for self-discovery, assignments are an opportunity for self-expression, rather than just assessments of retention. In twelve years of teaching at state universities, I have seen more and more students struggling with adverse financial situations and mental illness. I hope to use class time to relieve students' stress rather than add to it.

Stefanie Cobb, Middle Tennessee State University

Do Students Dream of Electric Sheep? Exploring the Use of Imagination and Fiction in UX Pedagogy

Session: Fostering Intellectual Curiosity While Preparing Students for Industry Demands

Curiosity and imagination have always been the backbone of my personal creative process. I ask the “what ifs” and “why woulds” happily, and would dwell endlessly in the possibilities if time and deadlines would allow. I credit this skill mostly to reading fiction. It is suggested that reading fiction can build imagination, creative thinking, and empathy. Therefore, I consider reading fiction my secret design weapon—a trustworthy source for creative ideas. I predict that it can be a useful tool in building creative thinking and empathy skills in design education, specifically UX design pedagogy. In this presentation, I share the results of using fiction to understand and explore user experience, and its role in designing effective interfaces. Students will read a selected novel that features specific use of technology, such as *Ender's Game* by Orson Scott Card. Students will examine the characters and scenarios in the story as ethnographic research and empathy building exercises to understand users' behavior and needs. I predict it will not only be a way to use imagination as a design and communication tool, but become an effective approach to introduce UX concepts such as personas, competitor analysis, and other design research methodologies.

Vittorio Colaizzi, Old Dominion University

Picture Objects: Color School Resonance in Abstract Painting Today

Session: The Washington School and its Afterlives

In concentrating upon aspects such as color and format, artists of the Washington Color School arrived at distinct and esoteric approaches. While to some, their work embodied the decadence of modernist critical theory, it now appears as a precedent for contemporary abstract painting's chimeric vitality. The innovative formats of Thomas Downing and Sam Gilliam, as well as the austere yet unabashedly referential techniques of Alma Thomas, are echoed in the work of

younger painters such as Trudy Benson, Stacy Fisher, and Jason Stopa. This paper does not trace a direct line of influence between generations, but maps out a field of affinities and intersections that reveal longstanding and renewable visual issues among painters. These include the open reliance on the limited means of color, mark, and composition for ingratiating effects, the framing edge not as dogma but grounding techne, in the sense used by Henry Staten, and a reflexivity as to painting's means that I venture to call conceptual.

William Coleman, The Olana Partnership

Layers in the Land: Unpacking Frederic Church's Photography Collection

Session: Photography's Environmental Impacts—Session I

In the same decades Frederic Church served as an early commissioner of Central Park, advocating publicly for the preservation and restoration of Niagara Falls, and simultaneously engaged in a massive native species reforestation project on his own 250-acre designed landscape in the mid-Hudson Valley of New York, Olana, he was also forming a remarkable and little-known collection of photography that has survived in the care of the museum at the site today. The more than seven thousand photographic prints are their own best evidence, in the absence of much other archival documentation of their acquisition and application, of what this artist was taking from the medium and applying to his own transdisciplinary practice of landscape art. Drawing on the research conducted for Olana's 2023 exhibition, *Terraforming*, in collaboration with the artist David Hartt, this paper focuses on Church's collection of landscape photography, from which a striking throughline emerges of the fraught encounter between humanity and the natural world. Church's conflicted legacy as a proto-environmentalist, who served the imperialist and extractive project with his panoptic canvases, crystallizes in these prints, which mirrored and mediated his painting practice and the shaping of Olana itself.

Aaron Collier, Tulane University

Ideation Through Creation: Looking at Technique From Declaration to Capstone

Session: Novel Approaches in the Studio Classroom

This presentation delineates a hypothetical lecture course intended to orient newly declared studio art majors to the expectations and requirements of the capstone course required for the major. This one-credit lecture course anticipates the generative nature of technical instruction, preparing undergraduate students to think through and about the techniques that they glean from beginning and intermediate courses. Rather than preparing students to "turn the corner" into conceptual considerations as they progress into advanced courses or self-directed work, what attention to content is possible as technique is being demonstrated, practiced, and learned? How might the discussion of technique and content be collapsed, as opposed to one independently preceding the other in a student's course trajectory? With senior studio art

students being asked to mount exhibitions, write artist statements, and articulately discuss the content of their work with peers and professors, this course outline reverse engineers—from these stated outcomes and expectations—back to foundations courses and technical assignments. Studio art instruction necessarily prepares students as makers of artwork. Can we just as intentionally prepare students to be readers of what they produce?

Dylan Collins, West Virginia University School of Art and Design & Jo Nelson, Independent Artist

Team Work Makes the Dream Work

Session: Collaboration with Community: Engage, Empower, Create Positivity

Dylan Collins creates public art, teaches sculpture at West Virginia University, and has facilitated STEM & STEAM art programming for WVU Extension 4-H summer camps. Jo Nelson, a recent transplant to West Virginia, has been invited to create participatory public art internationally, and has helped organize cultural events in community gardens and parks in New York City. Here the two share the successes and challenges of making art in public spaces, how they found funding for these endeavors, and what they've learned while collaborating from the ground up with stakeholders. In this presentation, they talk about a June 2021 project to create an aluminum tile mural with 4-H students in Wetzel County, West Virginia, which was funded by the West Virginia Department of Arts, Culture and History's "Rural Youth Engagement Through Public Art" program. Collins and Nelson collaborated with WVU Extension and 4-H students who told stories about their county's history, folk tales, and shared fantasies about what they'd like to see in the future. Students then came to the WVU sculpture studio in Morgantown to carve sand blocks and cast tiles in aluminum to create a "What's cool about our county" cultural map on display in downtown New Martinsville.

Siobhan Conaty, La Salle University

Breast Cancer, Image, and Agency

Session: Imaging/Imagining Illness: The Art of Medicine

In this study, I compare images of breast cancer in art history in relation to the history of medicine, health politics, and women's agency during the time periods in which they were created. Inspired by Donna Haraway's idea that bodies are like "time-slices" that reveal stories of an era and Rosemary Betterton's assertion that cultural production is a form of knowledge that can offer a deeper understanding of the body, I discuss artists who engage illness and visualize breast cancer in their work as an indication of the social, political and medical history of their era. I focus on the dramatic shift that occurs in the late twentieth and early twenty-first centuries, when women made art grounded in their personal experiences with breast cancer, in contrast to prior examples in art history where the male perspective prevails (i.e. Thomas

Eakins's Agnew Clinic, 1889). Using art history methods that are indeed similar to clinical methods, I will analyze art made by women who asserted their agency by controlling the visual narrative of their illness through documenting their individual experiences, and challenging social mores and clinical decisions relevant to their bodies.

Meg Cook, Sam Houston State University

Animation and Illustration: Different Sides of the Same Coin

Session: The Current State and Future Directions of Illustration

Animation and illustration are inherently related. There is a distinction made between the two disciplines when it comes to industry and higher education, but in reality the division between the two is nearly nonexistent. There is a long history of animation studios recruiting illustrators, and using illustration throughout the production process. Through the emergence of the field of motion graphics, and the growth of social media, more and more illustrators have been trying their hand at animation. This presentation provides a brief overview of how illustration is involved in the animation production pipeline, how animation educators can bring more illustrative elements into the classroom (and vice versa), and the trend of how the line between animator and illustrator is starting to blur.

Heidi Cook, Truman State University

Connecting the Peripheries: Oton Iveković's Kansas City Murals

Session: Reconsidering Nineteenth-Century Art

Intrigued by the United States, painter Oton Iveković (1869-1939) agreed to travel from Zagreb, Croatia to Kansas City, Kansas in 1909 to paint a set of murals inside Saint John the Baptist Catholic Church. Through his paintings, he brought a small piece of the "Old World" to the community of working-class Croatian immigrants who had built the church. Iveković was a prominent historicist painter in Zagreb, who had trained in Vienna and Munich and was a teacher at Zagreb's newly founded High School for Arts and Crafts. He filled Saint John the Baptist with twenty murals, but most were destroyed in a 1932 fire. Based on archival evidence, this project pieces together the mural program. Iveković combined traditional biblical imagery with depictions of common American workers and even a cowboy, perpetuating a romantic idea of America, as well as scenes from the historic spread of Christianity among Croats, pulling from his specialty—Croatian history. This paper explores how Iveković's murals crossed impossible geographic and temporal boundaries to help new immigrants imagine and establish hybrid American identities, as debates raged in the US about immigrant assimilation at the end of the long nineteenth century.

Zoe Copeman, University of Maryland, College Park

Making a Murderer: The Death Mask and the Criminal Portrait

Session: (Re)Framing the Subject: Unexpected Revelations in Portraiture

In 1849, phrenologists examined the “Killer in the Fog,” James Bloomfield Rush’s death mask, at least five times to ascertain the “seat” of his criminal nature. Months later, Madame Tussaud’s placed another wax mask of Rush in their *Chamber of Horrors* exhibit to scare ticketholders. Decades later, another exhibit, entitled *Murderer’s Row*, displayed a plaster mask of Rush, decapitated alongside others, to show a unified corpus of criminality. These afterlives of Rush’s face expose the documentary nature death masks held in the nineteenth century. Yet, the death mask, as not only an index of a person’s extinguished life but also an object with its own particularities accrued onto that very human subject, holds a material presence beyond the embodiment of a single individual. It is the very nature of the mask as a copy, with a potential to endlessly repeat, that belies its function as a tool to construct and maintain social order. Recontextualizing the criminal death mask as a scientific tool but also a form of portraiture, this presentation seeks to expose the mechanisms through which criminality was rendered into a “type”—a verifiable Other upon which “normal” individuals could perform and assert their own “civilized” identities.

Jennifer E. Courts, The University of Southern Mississippi

Designing Queenship: Patronage and Production at the Château de Chinon

Session: Early Modern Women and Artistic Production, Patronage, and Consumerism

Born the eldest child of Louis II of Anjou and Yolande of Aragon in 1404, Marie d’Anjou grew up in aristocratic splendor, received a rigorous education, and was engaged to the future king of France, Charles VII, in 1413. Never officially crowned queen due to the Hundred Years’ War, Marie has spent most of history in the shadow of two of the most celebrated women in fifteenth-century France—future saint Joan of Arc, and legendary sinner Agnes Sorel. Recent investigation into her life and legacy, however, reveals the dynamic role Marie played as a consumer and patron of visual culture. In this paper, I argue that Marie d’Anjou cemented her political legacy through her direction of artistic production at the Château de Chinon. Originally constructed in the tenth century, Chinon underwent significant renovations during the reign of Charles VII, a large portion of which was under the direction of Marie. In 1445 alone, she spent nearly 27,000 livres tournois on household furnishings such as textiles, furniture, gold plate, and illuminated manuscripts for the chateau. Although the objects commissioned by Marie largely no longer exist, archival evidence supports how she actively used art patronage to develop her role as queen.

Sarah Cowan, DePauw University

Black Feminist Modernisms in the 1970s

Session: Topical Abstraction: Race, Materials, Process

In the 1970s, Black women artists in the United States approached abstract art as a tool for contesting their exclusion from institutional modernism. Artists such as Betty Blayton, Beverly Buchanan, Senga Nengudi, and Howardena Pindell engaged with post-minimalism, color field, and all-over abstraction in spite of their exclusion from the predominantly white institutions that championed these forms. At the same time, these artists faced scrutiny over the perceived lack of political efficacy of their work. Proponents of the Black Arts movement and Women's Art movement called for artists to respond directly to the period's political upheaval with figurative practices. This paper advances the concept of "Black feminist modernists" to describe those who defied the mutual exclusion of abstraction and activism. "Black feminist modernisms" signifies diverse creative practices that strategically utilize modernist idioms in order to unsettle racist and sexist logics. It also recenters the practices of Black women artists in histories of twentieth-century abstraction. Using everyday materials in haptically intensive ways, the Black feminist modernists discussed in this paper remade the traditions that excluded them. This study focuses on the 1970s; in doing so, it proposes "Black feminist modernists" as a broader category with cultural and historical relevance.

Dickie Cox, Monmouth University

Creating Spaces for Creative Collaboration

Session: Makerspaces: Developing A Cross-Disciplinary Space

While digital media may have a certain cultural ubiquity, costly emerging production tools and software constitute a digital divide for fledgling practitioners. Institutional stewardship and resource-sharing offer crucial exposure within academic communities. This presentation will share lessons learned in the creation of five experiential studio facilities, which I have had a direct or supportive role in implementing, at five different academic institutions over eighteen years. These facilities include a creative commons housed in an R1 university library, a digital media studio in a community college, a computer-aided machining studio at an R2 university, and a makerspace and an IoT/XR sandbox at comprehensive universities. To develop and sustain these studios, infusing a sense of community in the spaces was critical, accomplished by focusing on inclusivity, demonstrating routine creative practices, modeling how to learn, and engaging with play in exploratory ways. In this paper I offer an overview of each space and community, the navigations of stakeholders required to begin these spaces, and best practices. I have come to understand the development of these spaces as I would any of my personal design projects, finding a creative solution for a problem at hand with the goal of facilitating collaboration, curiosity, and play.

Vanessa Cruz, University of North Florida

ArtWork(ers) United: Collaboration and Community During COVID-19

Session: How Covid Created Fields of Belonging Within an Intersectional Framework

In the time of COVID-19, the Jacksonville, Florida-based artist collective, The Creatives, partnered with several art professors from the University of North Florida to create a free, public, safe, and socially distanced cultural event for our community. *ArtWork(ers) United: Essential Dialogue* was a collaborative, multimedia digital project that brought together a diverse and multigenerational group of artists, showcasing thought-provoking work that provided a critical response to current events: the global pandemic, racial violence and police brutality, and the presidential election. The project showcased over ninety artists, presenting visual art, music, poetry, and video works. This drive-in style, all-digital projection and socially distanced event was held at the University of North Florida on October 2, 2020. Free and open to all, the public experienced the event from lawn chairs, bikes, or from their parked car with sound transmitted by radio or as a live-streamed version viewed from home. This paper examines the challenges and successes of producing a collaborative, community-based art project, responsive to urgent current events, during the exigency of a global pandemic.

Jeffrey Cudlin, Maryland Institute College of Art

Public Art, Private Interests: Fred Wilson, Sam Durant, and the Problems of Commemoration

Session: Memory and Belonging: Revisiting Monuments, Museums, and Historic Sites

Over the past decade, curators and administrators have often viewed public art commissions as opportunities to fund projects by contemporary artists that address museum-going audiences outdoors. The examples of Fred Wilson's *E. Pluribus Unum* (2011) and Sam Durant's *Scaffold* (2017) both offer cautionary tales of how sculptures ostensibly meant to address collective memory and shared trauma in public space ultimately failed to engage stakeholders—and have led to protests, apologies, and destruction. In both cases, a lack of initial outreach and formative evaluation doomed the efforts of artists who were relying on cultural gatekeepers to engage communities on their behalf. This paper examines how these two projects, each championing an artist known for working within archives to highlight narratives of marginalized peoples, specifically failed to model best practices—and why addressing identity, memory, and power in public space demands the utmost care.

Jonathan Cumberland, The University of Alabama
Connecting the Dots: Visual Metaphors in Illustration

Session: The Current State and Future Directions of Illustration

Perhaps more than any other approach, visual metaphors are very effective in communicating complex information and ideas into simplistic visual form through symbolic imagery. The context surrounding these visuals ranges from light-hearted and funny to poignant and painful. The use of visual metaphors in illustration is especially worth noting, as they often tackle a broad gamut of subjects in editorial publications in a variety of styles. Whether minimal or complex, any style of illustration can work within this approach. The challenge is the concept—especially when looking for an original idea for a belabored subject. This feat can leave even the most seasoned illustrators banging their heads against the desk. A well-executed visual metaphor plays on the cache of visual imagery that we acquire over a lifetime. While some are more universal than others, these recognized symbols are the bank from which illustrators draw to create witty illustrations. In this session, I cover the psychology behind visual metaphors. Also, I survey illustrators that have been recognized for their conceptually-driven work and share processes and considerations for implementing visual metaphors in one's work.

Lucy Curzon, The University of Alabama
Portraiture as Subversion: Defining Heroism in the Second World War

Session: (Re)Framing the Subject: Unexpected Revelations in Portraiture

On May 31, 1940, Women's Auxiliary Air Force Corporal J.D.M. (Daphne) Pearson risked her life saving a British bomber pilot whose plane crashed near her barracks at RAF Detling. Pearson's bravery was officially observed when she received the Empire Gallantry Medal and the esteemed academician, Dame Laura Knight, commemorated Pearson in a formal portrait. This portrait, I argue, offers a context for examining gendered ideas of heroism during the Second World War. It depicts Pearson in uniform, holding a respirator and looking into the sky, as if searching for planes. Knight's first version of the painting, however, showed Pearson holding a rifle. The artist's removal of the gun suggests that acknowledging Pearson's gallantry was contingent upon visualizing the combat taboo. This practice, which prohibited service women from using weapons, was essential to upholding British notions of propriety, tradition, and, ultimately, citizen morale. Yet Knight's substitution with a respirator, I argue, can also be interpreted as evidence of her embrace of ambiguity, subversion, and even elements of the absurd. The painting demonstrates, in other words, how Knight used portraiture to resist limitations placed upon recognizing women's heroism and, ultimately, the scope of women's wartime roles.

Josie Cutrara, University of Wisconsin-Madison

Blank-xious Space

Session: Evolving Graphic Design

Each year in the United States approximately twenty percent (or 40 million) adults and seven percent of children struggle with a form of over-anxiety. On a global scale, nearly four percent of the world faces the same struggle—and that remains only in accordance with records taken in 2018. Since the beginning of the pandemic, at the start of 2020, these statistics have only grown. Anxiety remains a personalized mental battle that is rarely understood or desired to be understood by another, allowing it to exist as an avalanche issue that can be triggered and increases over time independently. Isolation has initiated a domino effect of growing rates of anxiety—in social realms, in existential means, and numerous other extensions—and, overall, mental health has deteriorated due to the debilitating global loneliness that the pandemic has issued. Thus, this project is meant to give viewers the opportunity to visualize the anxieties that ever so crowd the mind in isolation. Through computational and interactive drawings, generative type and photography, this exhibition is a fabrication of three elements of isolation: internalized anxiety, dissociation, and self-reflection.

Gary Daichendt, Point Loma Nazarene University

The Lives of the Skateboarders

Session: Skate and Destroy: Skateboarding's Influence on Art, Design, and Culture

The Renaissance historian Giorgio Vasari wrote *The Lives of the Artists* to document the influential theories and accomplishments of several foundational artists that set a direction for Western art history. In a similar vein, “The Lives of the Skateboarders” introduces the pivotal personalities and conceptual advances made in skateboarding during the 1980s that set in motion a revitalization of creativity, performance, fashion, and design that has seen skateboarding become an Olympic sport and a worldwide phenomenon. This presentation features the story of one of these pivotal figures, Mike McGill, along with several of his contemporaries. Much like the interplay between Italian Renaissance artists, these performers, athletes, and artists worked together, competed as rivals, pushed one another, and eventually became part of history. A mixture of design, athletic ability, style, a DIY mentality, and a creative atmosphere where anything was possible enabled these performers to redefine how the sport was understood and consumed by skateboarders around the world. This larger story establishes the foundation that skateboarding used to grow into the massive industry it has become today.

Evelyn Davis-Walker, Valdosta State University

The Success and Strife of Sharing: Interactive Methods and Modes of Storytelling through Narrative Design

Session: Belonging: Embracing Inclusivity and Diversity in the Graphic Design Classroom

Today, faculty are challenged to find ways to incorporate diversity and inclusion in the classroom that feel genuine to the subject, student and self. Conversely, students feel they lack the confidence and tools to effectively share their experiences with their peers in a safe and accepting environment. Studies show individuals are more likely to share personal perspectives in familiar situations. I utilize play-based and peer assisted learning strategies originally developed in early childhood, (when identities are initially formed), to encourage dialogue and discourse within design classrooms. Through creating 2D, 3D, and 4D modes of visual communication, such as children's books, board games, and stop motion animation, students develop a sense of ownership and agency. These projects become tools to address topics of diversity and inclusion, using game-based, culturally responsive and storytelling methods of instruction in substantive inquiry-rich projects which inform students' past, present and future identities. Session participants will gain first-hand experience of play-based learning strategies by interacting with student designed diversity-related board games.

Joyce de Vries, Auburn University

All Sewn Up: Women, Textile Work, and Agency in Early Modern Italy

Session: Gender, Power, and the Spinner

This paper examines early modern northern Italian paintings that depict women—elite and non-elite, legendary and ordinary—engaged in spinning, weaving, sewing, lacemaking, embroidery, and other textile work. The paper considers the paintings' iconographies through the lens of gender, and discusses prescriptive literature regarding women's duties. It also situates the images within contemporary social and economic histories to explore what is often brushed over: these women are at work, laboring to improve their personal and familial situations, and participating in the developing textile industry. Women's efforts to produce, embellish, maintain, and repurpose textiles were fundamental to both the well-run household and flourishing early modern city. Inventories of women's goods from dowry and probate records make clear that textiles—linens, clothing, fibers, fabric, and more, sometimes accompanied by sewing baskets and paraphernalia like fiber combs, needles, and looms—constituted a significant portion of their domestic material assets. Employing multiple lines of analysis, this paper offers nuanced interpretations of images of women occupied with textile production. Painted by both male and female artists, the works are emblematic of feminine virtues that have been interpreted as demure, yet the artworks also speak to women's domestic, social, and economic agency.

Meaghan Dee, Virginia Tech
Creating Space to be Seen
Session: In Need of Care

The Chronicle published “The Baby-Before-Tenure Question,” which asked: “As a woman, how do you balance an academic career with the realities of a biological clock?” The author, Patricia Maurice, says “realistically speaking, motherhood can be an impediment to tenure and other career milestones.” My career has impacted my family planning—and conversely, my family planning has impacted my career. I’ve self-selected out of career-advancing opportunities because I knew I was considering having children in the near future. On the other side, I also waited to start trying to get pregnant until after tenure. Many women I know have questions like “Should I freeze my eggs or put a down payment on a house?” or “Should I move forward with IVF or pay off my student loans?” I am currently researching artists, designers, and educators who have created work about parenthood and the often unspoken difficulties in the path to parenthood (infertility, miscarriage, career challenges). My aim with this presentation is to share my discoveries, my own experience, and to make space for others to share their voices.

Adam DelMarcelle, Wilson College
Mariah: The Future of Protest
Session: Evolving Graphic Design

What does the future of protest look like? The AR (augmented reality) application Mariah transformed the Metropolitan Museum of Art’s Sackler Wing, that houses the *Temple of Dendur*, into a virtual memorial for its namesake Mariah Lotti and others who have lost their lives to the opioid overdose epidemic in America. Exploring AR’s potential to revise historical narratives, and its ethical implications, the app augments Sackler family-donated art and artifacts with “virtual memorials”—audio and video of the lives of overdose victims. Mariah becomes the witness and an actor of ever-present protest and resistance. Collectively, Mariah serves to raise awareness for the overdose epidemic in America, the importance of nonviolent direct action, and the future implications of our human freedoms within the metaverse, including interpretations of free speech, protest and property rights, by asking who owns our virtual space and what can be placed there? Can we raise awareness of these ethical concerns? Can we challenge systems of power by reimagining the future, by augmenting space to a more truthful historical narrative, by the people?

Wendy DesChene, Auburn University
Green Medicine

Session: Collaboration with Community: Engage, Empower, Create Positivity

Are we making ourselves sick through our casual dissonance with the planet? Is it possible to be healthy while being disconnected from our backyards? Does environmental art have the power to impact how we interact with nature? This paper explores these questions through creative methodologies that directly employ experience and education through shared activities with the public. Working in a collaborative team of community members, scientists, and artists allows everyone to be part of solutions to our environmental crises that are inclusive and fun. Promoting nature and ecological solutions through interventions and humor allows unsuspecting audiences to be lured into the wonders of nature, boosting moods, immunity, and ecological literacy as we go.

Dylan DeWitt, University of Hartford
Celestial Navigation

Session: Teaching Creative Process: Ideation in the Arts Classroom

In 2014, I was charged with leading a program populated by students who seemed to have a limited creative outlook, and limited horizons of exposure to sources of inspiration. I found myself laboring heavily to foster expansive thinking, and build energy among the students I was teaching—at all academic levels, from foundations through graduate students. Time and again I discovered “sea monsters”: myths and unspoken misconceptions students held about what creative activity was supposed to look like. Soon, I was able to recognize—and even begin to categorize—many of the issues my students were encountering. My presentation relates my discoveries and corresponding strategies for cultivating growth of students’ ideas at various stages of artistic progression—from bewildered first-year art students, to experimenting sophomores, to juniors and seniors developing their first bodies of work—as well as recognizable stumbling blocks that even graduate students encounter. I will address the challenge of balancing creative development alongside the necessary skill acquisition many studio art curricula are built around. In this presentation, I share the guiding principles I use to help students navigate an unknown creative landscape to discover their authentic artistic selves without even knowing exactly what it is they are searching for.

Gwynne Dilbeck, Columbus State Community College
Re-Imagining the Formal Analysis Paper in the Survey Classroom

Session: Re-Imagining the Classroom: New Strategies for Building Success and Community

Learning techniques of formal analysis can be quite daunting for survey students. This is especially true for the many non-majors and College Credit Plus students that make up a large portion of my community college classroom: students with little experience looking at art.

Faced with lists of analysis question prompts, even with a process-oriented approach, like that of Amy Tucker's *Visual Literacy*, the traditional formal analysis paper assignment falls short of building analysis skills and relevant connections with visual culture. I have redesigned my formal analysis project to incorporate inclusive strategies that highlight building confidence, creating community, and reflecting relevance. The assignment design is a process-oriented approach that utilizes Universal Design for Learning principles, as well as ACL methods that involve different learning modalities and encourage individual perspectives. The assignment culminates in an alternative assessment that allows students to share experiences they found significant to their growth as critical thinkers and writers. Students gain self-confidence in their analysis abilities through modeling, collaborative engagement, and incremental feedback. I present the components of this project design and the pedagogical strategies employed. I hope to inspire, initiate, and hear further ideas toward continued development, and rethinking of our classroom strategies.

Sara Dismukes, Troy University

Blurring the Line: Using Software Instruction as a Kickstart to a Creative Practice

Session: Low Tech, but High Brow: Integrating Conceptual Making and Technical Basics

In many programs creative practice is siloed by the technical skills and media involved, and students (especially in smaller programs) identify digital skill sets as belonging solely to graphic design. Through the redevelopment of the curriculum within a foundational level software-focused course we are looking to activate students to engage more fully with a wider range of creative thought and practice. This serves multiple goals: helping to heal the schism between the graphic design and studio art within our program, as well as empowering students to have access to see the creative possibilities of digital media.

Summer Doll-Myers & Holly Tienken, Kutztown University of Pennsylvania

Collaborative Teaching. Unpredictable Outcome.

Session: Fostering Intellectual Curiosity While Preparing Students for Industry Demands

Paula Wallace for *WIRED* magazine put it best: "Today's designers must do it all. In the twenty-first century, the best designers must be unicorns, rare breeds capable of magic, with broad multidisciplinary knowledge and highly evolved combinations of skills and talents that once would have seemed incongruous." Upon graduation, design students need to possess the knowledge to conceive of a campaign that includes much more than just a logo, photography, and tagline. Integrated Branding is co-taught by four professors specializing in various disciplines: identity and graphic design, interactive design, advertising design, image-making, and presentation. The class structure consists of lectures, mini directed assignments, design development, research, final execution of campaign elements, and a professional quality presentation. The result of this semester-long project is an integrated suite of materials for an originally conceived brand. Due to the pandemic, we taught this new course for the first time synchronously online, juggling over seventy students, in four sections of a course with four

different professors. This presentation will take you through the pedagogical approach and outcomes of this course. Both the hurdles and successes are analyzed for the team of professors and their four cohorts of resilient students.

Matthew Donaldson, University of South Carolina Upstate

Designing in the Digital Realm: Maximizing the Student Learning Experience in a Web Design Course

Session: Fostering Intellectual Curiosity While Preparing Students for Industry Demands

Web design is often a complex and intimidating subject for students. The apparent simplicity of traditional design software (i.e., Photoshop, Illustrator, and InDesign) gets removed as students are suddenly thrown into the digital realm of web design and development. With twelve years of teaching experience and a background as a professional web designer, I have made my way through a range of methodologies for teaching a web design course. Should web design be taught to beginner-level students, in the early stages of learning the elements and principles of design, or reserved for upper-level students who possess a stronger core design foundation? Should students use software, such as Dreamweaver, to create a website? Maybe code a site entirely by hand? Or even go directly to working with a content management system such as WordPress? In this session, I discuss my professional background, and the classroom experiences that led to a web design course reserved for upper-level students that focuses almost exclusively on WordPress as a web design and development tool.

Velanna Dondina-Doolan, University of North Florida

The Tent Maiden: *La Dame à La Licorne* and Gender Representation in Courtly Romance

Session: Undergraduate Art History

Of the Musée de Cluny's famed *La Dame à la Licorne* tapestries, the iconic *À Mon Seul Désir* is perhaps the most enigmatic and elusive. Final in the sequence, *À Mon Seul Désir* is named for the text it bears within its image, contained as an inscription on the tent which encloses the figure of the Lady. This tent, although belonging to a broader apparatus of medieval courtly imagery, has not yet been recognized as a key iconographic motif. The inclusion of the tent, especially as an attribute of the prevalent 'tent maiden' archetype, sublimates the implicit erotic themes of *La Dame à la Licorne* into the refined visual language of courtly romance. The 'tent maiden' is a typical fixture of late medieval romance, appearing both textually in romance narratives, and as a visual invention in the margins of manuscripts. The image of the tent was morally ambiguous—emblematic of chivalry and courtly love—but also desire, adultery, betrayal, and violence. In spite of its ubiquitous character, scholars have forgotten the significance of the tent as a crucial setting and social symbol in late medieval art, with its own unique semiotic function as a site of social performance.

Rhonda Donovan, University of South Florida

Can I Draw You a Story?

Session: Cut, Paste, Stitch, and Seam: Exploring Contemporary Collage

We regularly come across stories about others that make us laugh or cry, but some tie a string around our hearts and pull out memories of our similar experiences. My artworks tell those stories. Using balanced metaphors of pain and joy, the abstracted layers manifest these expressions through the assembly and condition of materials. Those traces of memories shown in each artwork hold onto hope, and search for the possibility of repair. Painted sections are deconstructed and redrawn into the collaged stories I have collected and remembered. Using formal qualities to indicate if something positive or hurtful is being remembered, the additive and subtractive marks trace gestures of movement, symbols of strength, and contradictions of the tenuous to reference specific occurrences with different results. Many materials are remnants from earlier works or discarded items I rescued. The repurposed elements force me to resolve, and often provoke another unexpected result. In this way, each artwork asserts itself, as much as it is guided by my hand. Allowing this exchange of choices between myself and the work forces an indefinite state of progress, which leaves the final results unknown and mimics the unexpected outcomes in life.

Kerry Doran, The Graduate Center, CUNY

The Tactics of Erasure/Erasing the Tactic: "Tactical Media," Whiteness, and The Global Majority

Session: Art History's Omissions

Tactical media (TM) refers to media-related interventions from the mid-1990s to the early 2000s in the US and Europe, which appropriated brands and media technologies to détourn corporate products and networks in alignment with the anti-globalization movement. (The best-known examples probably come from The Yes Men). The "tactical" in TM derives from Michel de Certeau's opposition of "tactics" and "strategies" in *The Practice of Everyday Life* (1984). This paper brings a long overdue critical perspective to TM, arguing that its tactics unintentionally reproduce neoliberal ideology, while also extending the "social skin of whiteness" (Sara Ahmed), by claiming horizontal oppression under global capitalism. In contrast, the comparatively overlooked work of artists damali ayo, Minerva Cuevas, and Mendi + Keith Obadike also developed branded and corporate identities online, but in dialogue with on-the-ground struggles and their specific communities. These projects were met with resistance at the time, and have been under-historicized or misunderstood within subsequent literature. This paper aims to rectify this omission by reading these works through critical race and decolonial theory rather than the (white European) framework of the tactic. It also raises questions that are pertinent to the discipline: Who is able to appear? And to what ends?

Cecelia Dorger, Mount St. Joseph University

Nuns as Artists, Patrons, and Devotees of the Madonna Lactans Image

Session: Early Modern Women and Artistic Production, Patronage, and Consumerism

While researching the Madonna lactans motif I became fascinated by how women used the image. I assumed it was collected by nursing mothers or infertile women. Surprisingly, I discovered nuns frequently owned these paintings. The nursing Madonna hung in convents across Late Medieval and Early Modern Europe. Why were nuns consumers of this image? I examined the inventory of furnishings for a 1394 Venetian convent, and found a series of the Madonna lactans image had been commissioned for individual cells. Dominican nun Plautilla Nelli (1524 - 1588) was both the maker and user of the image. I scrutinized her drawing portfolio in the archives of Florence's Uffizi Gallery. She drew the exquisite *Seated Madonna Nursing* for her own private devotion. After examining inscriptions on many nursing Madonna images owned by nuns, and reading collections of nuns' letters, I concluded that more than a pleasing picture, the Madonna lactans functioned as a devotional conduit between the nuns and God. As imitators of Mary, nuns used the image in prayer to establish an intimate reciprocal relationship between Christ and the devotee, devotee and Christ. That God and humans are in relationship—rather than being controlled by an authoritarian God—is radically implicated.

Richard Doubleday, Louisiana State University

A Discussion of Contemporary Chinese Graphic Design and Its Historical Antecedents

Session: Evolving Graphic Design

A unique visual language of contemporary Chinese graphic design emerged out of the shadows of Chairman Mao Zedong's Cultural Revolution in the latter part of the twentieth century. In the following four decades, a graphic design movement has emerged that combines the long history of Chinese artistic traditions with the relatively recent introduction of international design styles and global commercial graphic conventions. The area of Chinese graphic design, its contemporary characteristics and historical antecedents, is relatively unknown in the Western world. Given that China has a profoundly rich set of artistic traditions and a socio-political framework that has underpinned its transition to modernity, it is an interesting and important case study to understand in the context of global graphic design development. Despite the practice of graphic design being somewhat limited as a modern activity in China, it did materialize in response to market and internationalization during China's Republican and Mao eras. The research reviews literature to formulate a template of contemporary Chinese graphic design, and tests this framework through an in-depth investigation of a number of Chinese graphic designers to examine what constitutes contemporary Chinese graphic design.

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

Monstrous Makings: Bird of America Digivolution Activated

Session: The Nature of the Beast: Monsters and Monstrosity in Art

This paper confronts the material means of monster-making present within contemporary figurative sculpture and of othered beings. This modern day gay fantasia narrative is informed by a unique moment of visibility for queer artists, and has found platforms to further these creatures' own rendering and collapse within the fields of poetry, television, and the internet. Invested in gestures, portraiture, and the figure, these works confront nationalist themes of desire and disgust, and become companions and champions to often lonely and unfortunate partners. This symbiotic relationship is captured in forms from fetishized costumes to stationary spectacles, while hybridity and humanity are on full display. From the small beads that crystallize Raúl de Nieves's animal kingdom, to Nicole Eisenman's rooftop giants, and all recent angels and bunnies hibernating in David Altmejd's studio, these creatures frolic in spaces without a care for captivity. In the making of a monster, we wonder what came first, the chicken or the egg? I propose a different question on the responsibility a maker has to its monster—the subculture it is let loose in, and how its remains will be taxidermied on display for others to gaze upon in critique and celebration.

Erin Dunn, Telfair Museums

Feels like Freedom: Phillip J. Hampton and Abstraction

Session: Topical Abstraction: Race, Materials, Process

This paper considers the impulses and context surrounding the abstract works of the painter Phillip J. Hampton (1922–2016) who is the subject of Telfair Museums' upcoming retrospective *Feels like Freedom: Phillip J. Hampton*. Important to Hampton's narrative is his evolution from illustrative realism in the 1950s and 1960s to the freedom and self-discovery he found through explorative abstraction and innovative materials like string gridwork, acrylic emulsions, and shaped canvases. Although political messages were not central to his oeuvre, a shaped-canvas work, such as *Another American's Autobiograph—I Grew Up With the Chasm*, indicates that he did not avoid issues of race entirely. Hampton's career can be situated within the context of fellow artmakers who were confronting the pressure to depict Black experiences through more direct means of illustration. Hampton saw abstraction as a chance to develop a new unique language that could provoke more questions than answers. This paper explores how Hampton's desire for original expression, freed from constraints, can be placed in conversation with topical abstraction today, through exploration of contemporary artists such as Nanette Carter (b. 1954), whose abstract works express her emotional reactions and sensitivity to issues of imbalance and social justice.

Marvin Eans, George Fox University
Empathy: A Gift to Graphic Design Education

Session: This Is How We Do It: Making Methodologies for Social Change

Designers must develop a strong understanding of various methodologies to establish the best approach to reach a design solution. Embracing human-centered pedagogical methods through a framework of empathy allows students to take on a more explorative approach to design by immersing themselves in the design process both emotionally and physically. Before diving into technology, students should understand how field research can play a vital role in informing their creative process. The empathetic approach allows students to interact in ways that will enable them to invest time with the respected target audience who will benefit from the projects. The process could mean regularly visiting with community leaders, conducting focus groups, and canvassing the community. It can sometimes mean fading into the background and observing or, at other times, walking side-by-side with community members. According to *Forbes*, a Catalyst report found that empathy has significant constructive effects on innovation. The Catalyst study shows that 889 employees found that, when engaging through a more empathetic approach, sixty-one percent were more innovative in their tasks. This research opens the conversation for how incorporating an empathetic approach into the education of the design process can result in more successful and innovative outcomes for students practicing graphic design.

Tracey Eckersley, University of Wyoming
Challenging the Canon, Deconstructing the Discipline: Race-Based Assignments in Art History Survey

Session: Anti-Racism and Historiography: Classroom Approaches

Calls to decolonize the art history survey have intensified in recent years, though Eurocentric texts are merely one of the many reminders of the discipline's exclusionary practices. Last year, I challenged myself to increase BIPOC content and to address the lack of diversity in both the discipline and in the classroom with my students. COVID presented an opportunity to achieve these goals. To provide students social interaction in my otherwise asynchronous Survey II classes, I developed bi-monthly homework assignments paired with Zoom-based group discussions. Students explored the representation of Black bodies in pre-modern art, Nigeria's eighty-year struggle to repatriate the Benin bronzes, the racist implications of colonial ethnographic museums, and contemporary Indigenous artists' attempts to counter western narratives of Native history. Using role-playing, I tasked students with developing innovative solutions to questions about the art historian's responsibility in describing, displaying, and advocating for Indigenous artworks and the cultures from which they came. Student responses led to passionate class discussions, while feedback forms reflected an increasingly critical examination of both the artworks and the issues surrounding them. Particularly rewarding were the positive responses from BIPOC students, who reported feeling, as one student described, "like [they] finally had a seat at the table."

Mary D. Edwards, Pratt Institute

Levitation in Three Panels in Duccio's *Maestà* (1308–1311)

Session: Open Session: Medieval and Renaissance Art—Session I

This paper concerns the metaphorical levitation in three panels in Duccio's *Maestà*, *The Annunciation of the Virgin's Death*, *Mary's Farewell to Saint John*, and *The Appearance on Lake Tiberias*. In the first panel, the angel extends the palma mortis toward Mary, while the banquette on which Mary sits floats at a steep angle. Indeed, the rear, lower corner of the banquette, to the viewer's right, is above the floor molding of the wall behind Mary. Moreover, the red tassels of the codex on the lectern near Mary flutter upwards as if carried by the heavenward rush of the banquette. In the farewell scene, the banquette has become stationary. Significantly, the palma mortis now miraculously floats between the jambs of the doorway behind Mary. In *The Appearance on Lake Tiberias*, Peter levitates as he reaches toward Jesus—not lacking faith and sinking, as in the account Matthew relates. Using Scripture, the texts of the Patristic Fathers, and the Golden Legend, I will argue that Duccio employs levitation metaphorically to foreshadow the Assumption of the Virgin and to also suggest that Peter, now a man of deep faith, is worthy of his ultimate role at the heavenly gates.

Jesse Egner, Independent Artist and Educator

Disidentifications and Ad Corpus

Session: The Ruralness: Queer Narratives and Creative Practice Outside of Urban Centers

Disidentifications, a series of portraits of queer individuals, evokes humor and the uncanny. Named after the theory of disidentification as described by José Muñoz, this series examines the liminality of queer disidentities. As a gay man with a non-normative body from Lancaster County, Pennsylvania, I have been distanced from the gay community due to rejection of my body and pervasive metronormativity, forcing me into a precarious relationship with myself and my environment. The acts and symbols in these photographs reflect this relationship, while the fragmented narratives and uncertainties that exist in a space between reality and fantasy reflect the indistinct space of queer identity. *Makeup Tutorial*, a 3.5-minute film, is a satire on trendy makeup tutorial videos on social media, which considers the expectations of hyper-masculinity or hyper-femininity placed on gay men, while also referencing camp and drag. *Ad Corpus* examines the relationship between queerness, queer visual culture, and corporeality. Acceptance of a non-normative body into queer spaces is often predicated on that body's ability to assimilate into traditional expectations of beauty. This series contains photographs of queer bodies that are meant to be neither grotesque nor beautiful, as well as particular interactions between queer bodies, reflections, and environments.

Tess Elliot, University of Oklahoma

The Affinity Between Animation and Plastic

Affiliated Session: Animation: Then and Now (CASP)

Plastic pollution is a monumental problem threatening our planet's ecosystems. As an artist, educator, and parent, living and working in a region entrenched in fossil fuel production and in a house filled with my daughter's toys, plastic consumption is actively on my mind. Animation, often my media of choice and the subject of my curriculum, has a subtle but distinct kinship with plastic. From film's origins on celluloid, to animation principles like squash and stretch, to the rendering of shaders and materials in 3D animation software, the materiality of plastic runs through the discipline's processes. Concurrently, the subject matter of many animated tv shows and movies for children celebrate plastic—from *Toy Story*, to *Barbie*, to *Glitter Force*—and on and on. Entertainment's role in culture, beyond light enjoyment, is to uphold and reinforce social relations and societal norms that bring us together. Children's entertainment teaches young people about the world and their place in it. I hope in identifying animation's affinity to plastic, we can grow more mindful of its subconscious promotion in an already plastic-choked real world.

Ashley Elston, Berea College

The Trenches of Fifth Avenue: A 1917 Exhibition of Italian Renaissance Painting

Session: The Art and History of Research: Recipients of the William R. Levin Award for Research in the History of Art

In November 1917, an exhibition of Italian Renaissance painting opened at the F. Kleinberger Galleries in New York. The accompanying catalogue announces that the exhibition was mounted in "aid of the American War Relief," with all proceeds donated to the cause. The list of artists whose work was included, including Taddeo Gaddi, Simone Martini, and Fra Angelico, reads like a Renaissance art textbook. The list of lenders, including Philip Lehman, J. Pierpont Morgan, and Paul J. Sachs, is a list of New York's elite. This paper examines the implications of exhibiting early modern Italian paintings in connection to a twentieth-century conflict, and interrogates the utility of Renaissance art as a display of patriotism on the American homefront. Why were "Italian Primitives," as the catalogue describes them, selected as the exhibition's focus? How could Renaissance art function as part of the apparatus of modern military support? European and American exhibitions in the context of World War II and the Cold War have received considerable study recently. In contrast, this paper explores the 1917 exhibition and its blending of art, war, class, and display, focusing on the potentialities of early modern visual culture for its early twentieth-century audience.

James Enos, University of Georgia, Athens

Those Gentle Waves of Pay Dirt

Session: New Place/Post-Place

This presentation addresses a shift in thinking from the urban to the geo-urban in order to examine materials and circulation as means for reorienting the hinterlands in relation to issues of transnational and industrial production. It looks at histories of energy transition and environmental transformation in the Southeastern United States and discuss how meaning and symbolic value can be further understood vis-à-vis the geology of the Fall Line. To do so, the presentation will theorize the line and mine, alongside notions of personal typology in ways that draw upon an urgency surrounding sites of tourism, redevelopment, and revitalization adjacent to Columbus, Georgia. By examining the collaborative research of Machacek & Enos (*Those Gentle Waves of Pay Dirt*, 2020–2022), this presentation explores spatio, enviro, and social phenomena intersecting with politics as expressions of autonomy and complacency.

Cyndy Epps, Augusta University

Destigmatizing the Artist Statement

Session: Meaning and Making

“I have to write an Artist Statement???” At one time or another, I think we have all felt that paralyzing feeling when being told we have to write an artist statement. We then agonize over describing our work and describing our creative decisions. How can we make this less painful for students? After seeing the “deer-in-the-headlights” expression on the faces of my upper-level painting students when I told them they needed to write an artist statement, I decided to “destigmatize the artist statement.” Infusing themes and concepts into foundations assignments provides students autonomy within the confines of the assignment, and at the same time builds a foundation for writing about their work. Students are happy to talk about their ideas and discuss design choices, so I decided to ease them into artist statements—like boiling a lobster—by having them write about these concepts. That didn’t hurt too much—right?

Abby Eron, Howard University Gallery of Art

Biblical Femme Fatale as Symbolist Icon: Henry Ossawa Tanner’s *Salome*

Session: American and European Symbolist Paintings: 1850-1900 (ATSAH)

Salome (ca. 1900), by Henry Ossawa Tanner (1859–1937), is a striking example of the artist’s participation in Symbolism’s obsession with femme fatale imagery. An African American who relocated to France in the late nineteenth century, Tanner, by the turn of the century, had moved away from painting genre scenes in a naturalistic mode, and shifted to making biblical paintings that were more mysterious and evocative. He experimented with media, shifted his

color paper, and attended to the surface of his paintings in a way that aligns his work with the dialectic between the immaterial and material that is at the core of Symbolist art. While sometimes written off as anomalous in Tanner's oeuvre, *Salome* is better understood as the apex of a Symbolist impulse that arcs across his career. Tanner's presentation of the deathly woman trope is ambiguous, and it places Symbolism at a crossroads with the Du Boisian veil, the artist's religious commitments, and social critique. Drawing from my dissertation, "The Symbolist Impulse in American Art across Media circa 1900", this paper considers technical information and formal characteristics alongside transatlantic historical and artistic concerns to contextualize Tanner's visual expression.

Lauren Evans, Samford University

To Have and To Hold

Session: In Need of Care

The moment I walked through the doors of my home after giving birth to my first child, I had an overwhelming realization. While so many of us have uttered this phrase at the altar of marriage, "to have and to hold" takes on such a new (and perhaps even more powerful) meaning upon crossing the threshold into parenthood. I was thrust into this dramatically new role that involved holding an infant around the clock, yet in this transition I felt more vulnerable than ever (perhaps since I was an infant myself), and yearned to be held more than anything. As I write this with one hand, holding my new infant in the other, I witness her discovering her own hands, eyes crossed in perplexed self-examination. In the years following this transition into parenthood, I've found myself drawn to the ever-evocative imagery of the hand. Hands reach, grasp, hold, embrace—expressing so powerfully the entanglement of matrescence that is having, holding, and being held. In this paper/presentation, I share how my own work has developed and deepened as I have grown in my role as both caregiver and educator, acknowledging the ways in which I too have been "held."

Emily Everhart, Art Academy of Cincinnati

Choiseul's Pagoda and Liminal Friendship in the Eighteenth-Century Landscape Garden

Session: Eighteenth-Century Art: Looking Ahead

In the eighteenth century, the Western, classical virtue of perfect friendship was elaborated in visual art, literature, and correspondence in the Republic of Letters, as demonstrated by recent scholarship in art and cultural histories. Allegories of friendship appeared in multiple European eighteenth-century landscape parks. The majority of these took the form of classicizing garden sculptures and fabriques, demonstrating the knowledge and keen deployment of this ideal of antiquity by patrons, artists, and architects. The duc de Choiseul's pagoda was an exception to the rule of classicizing representations of friendship. Commissioned of architect Louis-Denis Le Camus for the duke's anglo-chinois garden at Chanteloup following his 1771 exile from the court of Louis XV, the monument was dedicated to the elite and loyal friends who visited the

estate. Their names were to be inscribed in marble plaques affixed to the interior walls. This paper explores how the pagoda form might inflect understandings of eighteenth-century conceptions of friendship. It proposes that tensions inherent in its placement, and the theatrical contrast between its chinoiserie forms and its grand, neoclassical interior are concurrent with the fundamental liminality of friendship as an idea and practice, then and now.

Naomi J. Falk, University of South Carolina

Making Something That Means Something: Encouraging Empathy and Connection

Session: Citizenship in a Diverse Democracy: Facilitating Awareness and Goodwill Through Making

More and more, students have been saying they want to ‘make something that means something.’ They, too, desire to build empathy, make meaningful connections, and strengthen supportive networks and communities, particularly through the pandemic, as isolation, anxiety and mental health struggles have risen. The way I teach continues to evolve. Inspired by artists and professors like Caroline Woolard and Susan Jahoda, Aram Han Siefuentes, Beverly Naidus, and the projects of groups like the Social Justice Sewing Academy, among many others, my students and I developed projects stretching their/our understanding of social justice, comfort, and connection. Whose justice? Whose comfort? Whose connections and support networks? The Trophy or Memorial Yet to Be Awarded, Kindness, Comfort and Connection, Dinner Stories, and Hear Me Now projects empower students to consider these questions individually and collectively. They interview family, friends, and neighbors, perform research, ask open ended questions, and spend time listening and making connections and projects with and for people in their communities. But, this is only a beginning. We, I, have much more work to do. My presentation includes recent projects, pitfalls and successes, and imagines future possibilities.

Adam Farcus, University of Illinois Urbana-Champaign

Seeing and Reading Color: Resisting Hegemonic Power from Within a Foundations Art Classroom

Session: Recognizing Inequity in Traditional Patriarchal Systems of Art Education

The canon of art history reproduces the hegemonic systems of oppression present in our society by predominantly excluding identities that are not White, straight, cis, and male. When adopted into curricula, educators perpetuate this system of oppression and place the burden of its weight on the students. This paper positions anti-bias, anti-racist, and diversity work in full center in the art foundations classroom, and is informed by field-specific discourses (such as Kay Rosen, Byron Kim, and Alma Thomas’s practices, in addition to the #firstdayfirstimage initiative), and theoretical underpinnings as framed by Sara Ahmed, Roland Barthes, Allan deSouza, Olivia Gude, bell hooks, and Linda Nochlin. Models of data collection of artist/designer representation, in-class research, and student outcomes are presented in this paper as practical

strategies for critiquing and reinventing the art canon. The author's classrooms, lessons, projects, and students' works are given as evidence for how to teach art from an inclusive position, where diversity in representation is fundamental. The presentation of this paper follows a version of its publication in the September 2021 Instructional Resource special issue, "The Color of Change: It Can't Wait," of NAEA's *Art Education*.

Gene A. Felice II, The Coaction Lab @University of North Carolina Wilmington
Becoming Coactive: Bridging the Gap Across Art, Science & Environment

Session: Collaboration with Community: Engage, Empower, Create Positivity

For the 2022 SECAC Water Shed-themed conference, and more specifically for this session, I present the collaborative community-based event series titled *FLOW* that I've led for the past five years, both at the University of Maine and now at the University of North Carolina Wilmington, as well as other community-engaged projects from the Coaction Lab. The definition of the word Coaction is "interaction among organisms within a community". The Coaction Lab (www.coactionlab.org) is dedicated to the compulsive exploration of unstable relationships between organisms, environments, and technology, examining site specific histories, stories, and inspiration. The *FLOW* event series is focused on our community connections with water, from points of creative inspiration to our complex life-and-death relationships with water, particularly in the face of climate change. Through socially engaged, interdisciplinary collaboration, we share multimedia stories with our community in an attempt to understand and disseminate the science and ecological research that aims to protect our water sources for future generations. Examples and information from past *FLOW* events can be found at <https://flowilm.com/> <http://flowfortknox.com/> <http://coactionlab.org/flow-an-evening-of-water-themed-light-projection/>.

Emily Fenichel & Camila Afanador-Llach, Florida Atlantic University
The Arquin Slide Digitization Project: Preserving the Heritage of Latin America

Session: Art History and the Digital Humanities

In the 1940s, the State Department hired Florence Arquin to take 35mm slides of the art, culture, and modern life of Mexico, Bolivia, Peru, Brazil, and Ecuador. She created an encyclopedic collection of thousands of slides that cover subjects as diverse as colonial churches, indigenous crafts, modern Mexican painters, and mid-century architecture. Currently held at Florida Atlantic University, these slides are entering a new age, thanks to a Digital Humanities project funded by the National Endowment for the Humanities in 2020. A collaboration between an art historian and a graphic designer, the Arquin Slide Digitization Project will digitize the slides, attach descriptive metadata to the images, and make the resulting database available to the public for research. This jointly presented paper introduces the project, and highlights its contributions to art history. Moreover, it also considers some of

the unique challenges presented by the material, ranging from how to map images so that researchers can search the material geographically; how and what metadata to translate into Spanish and Portuguese for researchers in Latin America; how to deal with potentially sensitive material; managing copyright issues; adapting open-source software, and providing access using UX principles.

Brigit Ferguson, College of Charleston
A Thematic Approach to the Architecture Survey

Session: Innovative Pedagogies for the Survey

I teach an introductory course designated in the course catalog and Learning Outcomes as focusing on Western architecture. Rather than the traditional, chronological approach, building the course around themes emphasizes the cultural functions of architecture, preparing students to assess architecture across contexts. For example, the theme of “Sacred Architecture and Politics” allows comparison of pyramidal structures in Uruk and Giza (standard to the Western survey), AND in Teotihuacán and Cahokia. The themes can also address current controversies and opportunities. When I taught the thematic survey in 2019, I included a week on “Boundary Walls.” We studied Hadrian’s Wall in Britain, the (Ming) Great Wall of China, the Berlin Wall, and the Israeli West Bank Barrier before discussing the problems and possibilities of the “wall” along the US southern border. In fall 2021, when a local art gallery featured an exhibition about a planned real estate development that would displace a historically Black neighborhood and worsen flooding, we spent a week on urban interventions and connections to social, environmental, and economic sustainability. The thematic approach thus shifts the focus from architectural change over time to architecture as contextually bound problem solving.

Arielle Fields, Penn State University
The Nursery in Nineteenth-Century Britain: Motherhood, Class, and Identity Formation

Session: Self-Adjacent: Negotiated Subjectivity in the Expanded Field of Parenthood

This paper explores the emergence of a particular purpose-built space for childrearing in nineteenth-century Britain: the nursery. I argue that nurseries from the High Victorian period—namely, the nurseries in Osborne House, Tatton Park and Bearwood—were built to display “moral motherhood,” and in so doing, demonstrate the complex relationship between motherhood, domestic architecture, class and identity formation. In addition, these early examples reveal the slippery, often shifting, definition of motherhood in the Victorian era, and the ways in which architecture and design were not just reflective but formative of the changing conceptions of motherhood. Despite the Victorian obsession with domesticity and motherhood, there is little to no scholarship on the emergence of the nursery. This paper hopes to fill this lacuna and begin to unveil the entanglement of motherhood and the built environment.

Julia Finch, Morehead State University/Kentucky Folk Art Center

Material Freedom and Marginality in the Work of Contemporary Self-Taught American Artists

Session: Art and Identity

Marvin Francis, Robert Morgan, and Vanessa German are three contemporary American artists with rigorous approaches to nontraditional media. While Marvin (Mark) Francis was incarcerated in the Kentucky prison system, he created a series of papier-mâché sculptures by meticulously twisting toilet paper into expressive self-portraits. Limited by material, but with thousands of hours at his disposal, Francis's sculptures became increasingly complex and detailed given the single-use nature of his materials. Artist Robert (Bob) Morgan turned to making sculptural assemblages after surviving the AIDS epidemic of the 1980s and 90s. Morgan calls his materials, "souvenirs of the earthly carnival," and his works take viewers on a rich visual journey through American popular culture. Finally, Pittsburgh-based artist Vanessa German learned as a child to recycle materials into unique clothing and sculpture. German's "power figures" include cast-off materials such as doll parts, antique tins, and household objects, which she interprets as symbols of the oppression of generations of African Americans. Although these artists come from diverse experiences, their self-taught status gives each the freedom to explore non-traditional materials and processes. The disposable materials with which they work reinforce the artists' commentary on marginalized groups in American society.

Matthew Finn, Independent Artist

The Adobe World Tour: Building a Brand Experience Through Foundation Software Education

Session: Low Tech, but High Brow: Integrating Conceptual Making and Technical Basics

Every graphic design program has a foundation course that teaches students the main three Adobe software applications. This can be done in a variety of ways, typically with individual projects focusing on one application at a time. Teaching this type of class for the past twelve years has allowed me to develop an integrated approach to teaching the Adobe suite. The course starts with background research into their subject matter, which leads to logo development, then to a series of image collages, to finally bringing all elements together in a branded brochure. Students are introduced to the concept of creating a brand experience, and in doing so make educated typography selections, color choices, and stylistic decisions associated with their brand. At the end of the course, students understand how to use and integrate the Adobe applications, all the while developing a brand identity that can be used as a portfolio piece.

Kelli Fisher, Syracuse University

“Primary Colors”; “Primitive Nature”: Architecture, Race, and Edutainment at the Pan-American Exposition

Session: Dark Amusements: Turn-of-the-Century American Spectacles and Race

The 1901 Pan-American Exposition in Buffalo, New York, defined itself with color and race. Specifically, the Pan-American’s architectural facades used primary colors to signify man’s “primitive” state, and increasingly incorporated paler colors to lead guests to its signature electric tower, which symbolized American progress and ingenuity. The racialized spatiality of the Pan-American Exposition was reinforced by the Midway, an area of lurid ethnographic exhibits and performances. By placing *Old Plantation*, a fictive performance of American slavery, in the northern position—opposite *Darkest Africa*—the Midway suggested two things: that Africans were the lowest race on the evolutionary ladder, and that American chattel slavery had advanced Africans along that evolutionary ladder. The Pan-American’s racism did not escape the notice of Black Americans in 1901. Their advocacy brought *American Negro*, a Black curated exhibit of Black success, to the exposition, although the exhibit’s messaging was undercut by its poor placement and limited exhibition space. The blurring of education and entertainment at the Pan-American reinforced architectural mapping of race as an evolutionary concept. Understanding the Pan-American’s presentation of racialized “progress” as intrinsic to America’s identity is critical to understanding the later development of the eugenics movement, both nationally and abroad.

Patrick FitzGerald, North Carolina State University

Question the Premise (A Creative Strategy)

Session: Teaching Creative Process: Ideation in the Arts Classroom

We all search for original ideas and new creative paths. The group “brainstorm” is commonly used in the creative process. Generally, it involves GENERATING a number of ideas, producing MORE ideas from the initial ones, and then CULLING to find the best/most appropriate solutions. QUESTION THE PREMISE is a strategy that works under this general creative framework through the following process. First, create constraints for the project. Let’s say we are going to make original flipbooks. Next, LIST all of the *attributes* that flipbooks are generally known to have. The list should be exhaustive, including the most obvious attributes (cards are flat and rectangle), or more technically specific (seen with light). Typically, this list is made together (with Google Docs) in class. Finally, using this list, create an ANOMALY for each attribute entry. An example might be “flat and rectangle” to “holes cut into paper and non-rectangle shapes”. Finally, this list itself is culled to help the student consider a more original work than if they used more standard “brainstorming”. Examples of this process are shown in the presentation.

Margaret Fletcher & Jennifer Pindyck, Auburn University

Race, Place, and Space

Session: Designing Ethics

Architects often study the built environment without understanding the full history of its development. We stumble upon the cultural legacy of societal racism when issues are laid bare before us. This paper explores a seminar predicated on students' lack of understanding of how policy shapes decisions for the living/working conditions of different races. The students explored this history through visual mappings of urban centers in the American South. The study required students to become versed in historic and contemporary literature regarding race and design; to analyze and describe how racism has informed the development of our communities; and to construct a conversational framework within which new dialog can take place. This paper presents a glimpse into the difficult, often treacherous, area of study focusing on critical discussions about racial equity through the design of the built environment. What emerged from the students' graphic dissemination of the content is not a pedagogical model, but an emerging sense of the complex understanding—and visual literacy—of racism's presence in the development of our physical society. The primary goal of the seminar was to foster an inviolable atmosphere of mutual discovery that allowed for emergent ecologies of visual, racial discourse.

Brittany Forniotis, Duke University

Royal Women's Patronage of Hospitals in the Thirteenth-Century Mediterranean: Divriği & Tonnerre

Session: Architecture, Landscape, and Borders in the Pre-Modern World

This paper examines the history of women acting as patrons of hospitals in the medieval Mediterranean through two thirteenth-century case studies: the Divriği Great Mosque and Hospital complex (1228–9) and the Hôtel-Dieu de Tonnerre (1293). Women in positions of power acted as patrons for a variety of hospitals across the medieval Mediterranean. Some, like Marguerite de Bourgogne (c. 1248–1308), the founder of the Hôtel-Dieu de Tonnerre, worked alone; others, like Tūrān Malik bint Fakhr al-Dīn Bahramshāh (c. 1225), commissioned hospitals in conjunction with their spouses or male family members. Hospitals were a focal point of Mediterranean urban communities. They provided a wide array of services, ranging from shelter for travelers, medicine and trained medical care for the sick, soup kitchens for the poor, and religious services for the faithful. Although hospitals do not often appear in the canon of architectural history, they are significant for understanding how premodern societies conceptualized community. This project examines the role of women in forming these critical spaces within their communities. It asks how women patrons contributed to the choices made in designing, situating, and administrating these complex urban structures.

Steve Forrester, University of Montevallo

The Art(?) of Insurrection: Trumpism and Anti-Elitist Elitism

Session: Interrogating the Visual Culture of Trumpism

The Capitol Insurrection on January 6, 2021 sparked a wealth of terrifying new imagery, symbolism, and visual content from the Trumpist movement in America. Among the horrific scenes of violence and the jaw-dropping degradation of the Capitol building itself, there were other, smaller symbols of rebellion and rage. One such symbol that has gone relatively unnoticed is a small sign reading “THIS IS ART” which was placed next to the makeshift gallows in front of the Capitol. As we all know, the chant of “Hang Mike Pence!” rang out that day and the question of whether those gallows would have been used by the rioters still stands as a ghastly possibility. Apart from the obvious and brutally cynical ploy to mock and threaten lawmakers by labeling those gallows as ‘merely’ art, what other kinds of messages about art were sent to the throng of Trump supporters in the mob, as well as to the whole American society as we witnessed these terrible events? I propose several, ranging from the facetious to the downright deadly. My general thesis is that a sign such as this weaponizes a long-standing conservative bias against contemporary art, artists, and critics.

Elizabeth (Betsy) Fortune, National Gallery of Art

Building Maren Hassinger's Monument

Session: Memory and Belonging: Revisiting Monuments, Museums, and Historic Sites

The morning of October 17, 2020, I met with the artist Maren Hassinger and a group of volunteers to build *Monument*, a sculptural installation situated along the perimeter of Dupont Circle in Washington, DC. Collectively assembled using local plant life and branches, *Monument* instantiates Hassinger’s decades-long practice of using public artworks to engage issues of racial justice, environmental crisis, and the fraught politics of physical and social mobility. The sculpture’s location, across from a fountain erected in 1921 to honor Union Admiral Samuel Francis DuPont, also serves as a subtle rebuke to traditional modes of monument making. In this presentation, I want to consider Hassinger’s Dupont Circle Monument as an alternate model of memorialization that participates in our national reckoning with problematic historical narratives and systemic discrimination. Constructed during the COVID-19 pandemic, under strict safety protocols, building *Monument* demanded that volunteers engage in a delicate dance of social distancing, undergirded by a shared commitment to mutual respect. In a year filled with solitude and loss, peaceful protest and violent insurgency, lending a hand to make *Monument* allowed me to participate in a uniquely embodied investigation of Hassinger’s faith in the transformative power of collective creative action.

Cynthia Fowler, Emmanuel College

Rural Women and the Advancement of Modern Art in America

Session: Peripheral Modernisms

This paper focuses on rural American women who established informal art schools in their local communities during the first half of the twentieth century, specifically art schools grounded on the principles of modern art. In some cases, these women received their training on American modernism through correspondence courses, specifically the correspondence courses offered by modern artist and art educator Ralph Pearson. Although he was located in New York, Pearson offered correspondence courses to students from as far and wide as Alabama and Hawai'i. This paper provides case studies on a few of the women who studied modern art through Pearson's correspondence courses and the important role that they played in advancing modern art across America. Their contributions illustrate that advocacy for modern art was not the exclusive domain of urban art centers and thus serve to decenter modern art in ways that are more inclusive of communities across America. They also demonstrate the fluidity of modern art through their unique interpretations, particularly through their exploration of local subject matter, at a time when art establishments like the Museum of Modern Art in New York were establishing rigid boundaries that would only serve to exclude them.

Michael Anthony Fowler, East Tennessee State University

Between Homophagy and Heterophagy: Man-Eating Monsters in Greek Art

Session: The Nature of the Beast: Monsters and Monstrosity in Art

This presentation addresses the topic of man-eating in Greek myth, and particularly as it intersects with monstrous characters. What follows constitutes a preliminary effort to formulate a response to a question that I received after delivering a paper on cannibalism in Greek art at SECAC 2020. That paper was principally concerned with the iconography of human homophagy, and not monstrosity per se. Nevertheless, the question presented a challenge and an invitation to an expanded analytical frame: should humanoid, man-eating monsters like the cyclops Polyphemus be discussed as cannibals? Had I committed a basic category mistake in considering the cyclops alongside the likes of Lykourgos, Tereus, or Bousiris? Or perhaps, as I aim to demonstrate in this paper, it is through the interpretative lens of the monstrous that we may best consider these seemingly distinct ontological subjects and how their acts of man-eating are to be situated along the conceptual spectra between nature and culture, barbarity and civilization, animal and human, homophagy and heterophagy, Other and self.

Laura Franz, University of Massachusetts Dartmouth

Expanding the First-Year Survey without Breaking First-Year Students

Session: Expanding Art History Discourse

How do we teach, in fourteen weeks, a required, Introduction to Art History course that covers thousands of years, expands the traditional European-focused art history survey discourse that reflects today's multicultural awareness, and doesn't overwhelm first-year college students? We organize the course thematically, focusing on the concepts Body, Space, Power (who has it, who doesn't, how art is used as a means to protect or rebel against it), and Communication. We move chronologically from the ancient world to the contemporary, discussing historical complexity rather than "progress." We teach that history is a lens—one that shouldn't use only a European, twentieth-century, or contemporary filter. We lay the foundation for discussing marginalization early in the semester (from exclusion of ancient Athenian women in the agora to the institutional erasure of Manet's Black model Laure in the nineteenth century). Throughout the semester, we weave in female, BIPOC, and LGBTQ+ contemporary artists related to the lecture (e.g., Faith Ringgold's critique of the museum, Kent Monkman's decolonization of art history, Nadia Huggins' challenge of gender identity signifiers, Paul Chan's re-contextualization of Matisse). This paper elaborates a thematic pedagogical approach, providing examples, outcomes, and ideas for the next iteration of the class.

Aaliyah Freeman, Virginia Commonwealth University

"I Could Have Made That!": An Investigation into Why Individuals Claim the Ability to Replicate Abstract Art

Session: Undergraduate Art History

Abstract art has become increasingly diverged, causing many disputes regarding what is considered good art. Yet, no empirical standards have been agreed upon by the artworld and the public. Thus, abstract art may be deemed methodless, amateur, or even replicable by those detached from the art world. Some may even look at it and claim, "I could have made that!" My research asks, "What sociological, artistic, and philosophical factors explain the confidence individuals have in claiming the ability to replicate contemporary minimalist paintings found in museums?" This question may be answered through investigating sociological, artistic, and philosophical accounts discussing visual arts standards and the stigma surrounding replication. Primary analysis of Mark Rothko and Jackson Pollock's art will serve as case studies. Evidence proves that society lacks scholarly and vernacular consensus regarding abstract art standards—if they can exist at all—and that most abstract art could never be replicable, not necessarily because of merit, but for the lack of methodology in its creation. Consequently, the art world, as the arbiters of talent, must decide whether it is going to hold contemporary abstract art and aspiring artists to agreed upon standards, or if individuals will continue to claim the ability to replicate abstract artworks.

Billy Friebele, Loyola University Maryland

Activating Empty Pedestals: Students Respond to the Legacy of Injustice in Public Art

Session: Reimagining Monuments: Challenging Systemic Racism through Public Art & Design

On August 16, 2017, the city of Baltimore removed four Confederate monuments in the middle of the night. The bronze statues depicted white soldiers, generals, women, and Supreme Court Justice Roger B. Taney, who was responsible for the Dred Scott Decision. After these monuments were removed, little has been done to reckon with the voids left behind. I created an assignment for my public art class, challenging students to activate the empty pedestals, while promoting social justice. The project involves historical research, study of contemporary monuments, and development of a public art proposal for the empty plinths—including sculptural models, drawings, and text. The goal is to furnish diverse groups of students with the tools necessary to redefine public memorials. I shared this assignment with other faculty through online teaching forums, because these white supremacist symbols are being removed all over the world. The responses were overwhelmingly positive, including designs that engage underserved communities. I am currently collecting samples of student designs in response to this challenge. In this paper, I present the results of this process, reflect on the conceptual themes put forth by students, and discuss the potential for a more inclusive public art model.

Clayton Funk, The Ohio State University

How Lowrider Custom Cars Went Global without Being Main-Street Hot Rods in the Meantime

Session: Art from the Street: For the People by the People—Session I

This presentation shows how modified American cars, called lowriders, diversified the customized car world. At a time when the famous lowrider, Gypsy Rose, can and has been shown at the National Gallery of Art, then modified cars clearly have a place in the art world. Modified cars, known as hot rods, first appeared in the 1930s, and became popular after World War II. Hot rods were driven mostly by Anglo Americans, but a unique kind of car called the lowrider emerged in the Mexican American neighborhoods of Los Angeles. Whereas hot rods were built for racing and rode high off the ground, lowriders glided inches from the street surface, low and slow. Anglo Americans generally deplored lowriders as part of gang culture. This presentation, however, will show lowrider cars as symbols of community and Chicano culture. These cars gained notoriety as they became more elaborate, with decorative paint jobs and plush interiors, and could be raised and lowered by hydraulic systems. Later in the twentieth century, lowrider culture crossed racial boundaries, entering into other countercultures, including hip-hop, as a fusion of modified car styles. In short, the lowriders and their culture went global without being main-street hot rods in the meantime.

Kariann Fuqua, University of Mississippi

Failing Better: Ungrading in the Studio Arts Classroom

Session: Fail Better: Admitting to and Learning from Failures in Teaching

The mythology of the professor as all-knowing master of mediums and techniques does a disservice to our students, because behind closed studio doors, we know failure is embedded within our own artistic practice. It is only through failure that we learn what is possible in our work by process of trial, error, and elimination. Students do not often realize this, though. We should also model this approach for them in our teaching practice. When we use vulnerability, and attempt assignments exploring new ideas without a preconceived expectation of their final outcome, it might encourage them to do the same. One obstacle to this goal is our use of grades. The use of nontraditional grading models can be key to getting student buy-in and participation in embracing failure as a critical step of creativity. If we take grades out of the equation, suddenly assignments become a journey of discovery students are willing to take, rather than seen as a punishment if they fail. This paper discusses how I implemented ungrading in my studio courses in order to demonstrate for students the need for failure in the learning process.

Cynthia Gadsden, Tennessee State University

Expanding the Story of Art through Digital Storytelling

Session: Art History and the Digital Humanities

Art history studies people and who and what they value. Digital humanities offer innovative approaches and avenues to document and analyze the ongoing conversation that historians have about art, people, and culture. Digital tools allow historians to expand this conversation to include diverse populations, voices, and ideas about art. An 'Everyday Hero' research study was conducted with undergraduates attending a historically black college or university (HBCU) in Nashville, Tennessee. While in 2020, the so-called Everyday Hero came to represent pandemic front line workers, in 2018 the term carried, and continues to carry, a different meaning for individuals within various cultural groups. Participants identified their Everyday Hero from individuals within their personal social circle, wrote a description, and created a shoe for their hero. New knowledge about the young African American, East Indian, and Caribbean participants, and the people and ideals they value was discovered. Insights into how cultural and generational knowledge is transferred was also identified. An immersive, virtual exhibition allows viewers to read, view, and engage with the Everyday Hero stories, relationships, and shoes. The text and images that are part of projects like the Everyday Hero fit naturally with digital storytelling tools (i.e., 3D imagery, story maps, network analysis, etc.).

Izabel Galliera, Susquehanna University

Discursive Acts: Reimagining an Agonistic Public Sphere in Budapest's Liberty Square

Session: Visual & Material Strategies of Resistance

Known for the myriad of personal objects and its iconic circle of white chairs in Budapest's Liberty Square, Eleven Emlekmű/Living Memorial was initiated in May 2014 by a group of contemporary artist-activists, art historians, curators, and community members. This initiative aimed to put a stop to the erection of a state memorial commemorating the 70th anniversary of the Nazi occupation of Hungary. The Living Memorial movement continues to unfold in opposition to the government's attempt to rewrite history and erase the memory of many Hungarian Jewish citizens who were killed—not only by German soldiers, but also by fellow Hungarians. In this presentation, I delineate the role art played within the Living Memorial's varied phases of operation that extend beyond considerations of past national traumas. Both a symbolic gesture and a discursive platform, this initiative embodies what Chantal Mouffe calls an "agonistic public sphere." The project countered the political manipulation of history and the suppression of present-day non-violent opposition. Relying on archival documentation and interviews with the organizers, I show how Living Memorial's use of participatory models of communication and organization, such as the forum and the assembly, has sustained its resistance over the last seven years.

Joanna Gardner-Huggett, DePaul University

Chicago's Sapphire and Crystals: Protest, Community, and Care During COVID

Open Session: Feminist Art

At the height of the pandemic, the Black women artists' collective, Sapphire and Crystals, not only took to the streets of Chicago to protest the murders of Breonna Taylor and George Floyd, but also responded to these events through art. This paper explores three of these intersectional feminist projects by Sapphire and Crystals members: Makeba Kedem-DuBose, Candace Hunter, and Dorian Sylvain. Kedem-DuBose's triptych *Covid Series, Tangled Mast History, Tangled Endeavors, Tangled Tango* addresses the long history of enslavement and segregation embedded in the United States' current moment. The carefree young women in Hunter's *Brown Limbed Girls* series were featured on billboards throughout the Chicago area to spread COVID awareness, and reminded communities that life could be joyful again. Sylvain recruited fellow Sapphire and Crystals members Juarez Hawkins and Arlene Turner-Crawford for her Mural Moves project to help beautify Black and Brown-owned businesses in the South Shore neighborhood during the pandemic. Although each project approaches the pandemic from very different perspectives, this presentation demonstrates how all three artists offer modes of care to Black communities disproportionately affected by COVID, as well as prompt dialogues regarding long-standing structural racism found in Chicago.

Dustin Garnet, California State University, Los Angeles
Oldenburg's Influence on the Street and Politics of Taste
Session: Art from the Street: For the People by the People

The generative early phase of Claes Oldenburg's career produced *The Street* (1960), and *The Store* (1961), along with hundreds of objects that played with the arbitrary boundaries of accepted art. The politics, content, and materials that Oldenburg employed to conceptualize his sculptures and immersive environments could be considered early influences or precursors of street art history. This presentation address the connections between Oldenburg's early work (1960–63) and its links to street art, public taste, and engagements both inside and outside the gallery space. A brief historical account of Oldenburg's *Floor Burger* (1962) will be used to illustrate an engaging piece of both art and art education history.

Melissa Geiger, East Stroudsburg University of Pennsylvania
Teaching Writing in a Diversely Populated Visual Arts Classroom
Session: Teaching Writing in the Visual Arts: Theory and Practice

Teaching students how to write and talk critically about artwork can be difficult in today's classroom. The student population of an art history class at my university consists of a majority of non-majors fulfilling GE credits, studio art majors, and a handful of students majoring in the discipline. In order to keep writing an essential component, it was important to develop new techniques that worked for all students. I've experimented with a variety of writing assignments, collaborated with colleagues, and served on my university's writing across the curriculum committee to discover effective approaches to teaching writing. Through these experiences, I've developed interactive writing strategies that implement contemporary pedagogical trends in active learning, learned the benefit of scaffolding projects, and designed assignments that better engage today's student in the art of research and writing. This paper shares some of my most effective assignments and tips for strengthening student writing and research in a visual arts classroom.

Jeremy George, University of North Carolina at Charlotte
Toward a New City: On Guaman Poma's City Images
Session: Architecture, Landscape, and Borders in the Pre-Modern World

Felipe Guaman Poma de Ayala, the sixteenth-century Peruvian author and artist, produced the extraordinary colonial manuscript, an 1,188-page letter to King Philip III, entitled *El primer nueva corónica ibeun gobierno* (1615). The manuscript is a key document in understanding Spanish colonial society, the historical thirteenth- to sixteenth-century Incan empire, and the dynamic continental transformations following conquest. Images are critical to Guaman Poma's polemic, and he includes 398 line drawings to complement his text, thirty-eight of which are of cities. This paper examines a selection of Guaman Poma's urban images in terms of the

relationship between landscape and city forms grounded in ideas of centeredness (in the sense of efficacious space). As such, as representations of new social and cultural intersections, his city images define a new, still-emerging colonial reality of social convergence and cultural superimposition.

Rich Gere, University of Alabama at Birmingham

Out of the Blue and into the Black

Session: Black

Penned during a 1978 collaboration between Neil Young and Devo front man, Mark Mothersbaugh, a term continually referenced by artists and authors such as Stephen King, Def Leppard, Queen, and Machine Gun Kelly, along with movies such as *Highlander* and the 2017 Alidor Dolfin film of the same name, the notion of moving 'into the black' has been a continued theme of popular culture. Historically, back to the origins of grisaille painting and chiaroscuro techniques, the celebration of eliminating color has a long tradition. Fumage is a surrealist art technique first popularized by Wolfgang Paalen in which impressions are made by the smoke of a candle or kerosene lamp on a piece of paper or canvas. This paper investigates the contemporary practice of artists working into the black with smoke, soot and incendiary devices to embrace the deep and delicate intricacies of this rich void of colors in various mediums.

Emily Gerhold, High Point University

Revolutionary Women: Alexander Hay Ritchie's Portraits of the American Feminine Ideal

Session: American Illustration

This paper examines a national project undertaken during the mid-nineteenth century to compile an illustrated volume of female exemplars of the American Revolution. This project was intended to respond to the tradition of European 'galleries of beauties,' the most famous of which were assembled in Britain during the 1600s, and was expected to perform two functions. First, it would visualize the observation widely made in American periodicals that the women of the Revolution were superior in charm and morality to their European counterparts. Second, it would serve as a corrective for the famous (and scandalous!) portrait groups depicting the so-called Windsor and Hampton Court 'beauties,' familiar to audiences through illustrated essays by literary critic William Hazlitt. The most popular of these galleries of exemplars was illustrated by Alexander Hay Ritchie and was introduced to audiences through a gift book published in 1855. Despite its popularity in its own time, though, Ritchie's gallery has been largely overlooked by scholars. In addition to inaugurating a critical study of this portrait group, this paper offers a reading of it within the context of mid-nineteenth century discourses on art, politics, and gender, and shows how it extended ongoing rhetorical efforts to construct American cultural difference.

Sara Gevurtz, Auburn University

The Art and Science of Navigating Failure

Session: Fail Better: Admitting to and Learning from Failures in Teaching

This talk draws upon my undergraduate background in science (biology) in order to discuss the process of learning from experimentation and failure, which is fundamental to science, art, and pedagogy. I practice what I preach to my students about failure in both my art and pedagogy. For example, in a collaborative project I have worked on for many years, my collaborator and I failed in an initial attempt to take underwater photographs using a remote operated vehicle. We simply did not account for there being a current to contend with. This current can be a metaphor for many of the unforeseen challenges getting curriculum balanced in a classroom. In my pedagogy, I have practiced experimentation and failure almost every semester. I am always tweaking and trying to improve classes and projects. I will discuss a couple of examples where I started new courses that were a bit overly ambitious; for example, I made an introductory animation course too hard and realized the problem much too late to make any significant adjustments. I will also discuss projects, often midterm projects, that I have tweaked to make more open-ended, only to see a need to scale back later.

Alexandra Giannell, Utah Valley University

Collaboration + Connection

Session: Novel Approaches in the Studio Classroom

How are methods of collaboration valuable within studio art practices and teaching environments, and how do they promote growth, connection, and expansion of possibilities? With collaboration comes a relinquishing of the autonomous practice, encouraging a navigation to new locations through conversation and problem solving. How can something that is so accessible—though slightly intimidating to many—be utilized more often in studio art practices and teaching to support and encourage an evolution in our thinking and making? This presentation covers a range of collaborative efforts within academic environments, including peer-to-peer methodologies within the classroom, co-development of interdisciplinary course curriculum, professional artistic research practices, and examples at the departmental and school/college level. These examples will aim to encourage our reconsideration and integration of collaboration in future making and teaching endeavors.

Amelia Goldsby, University of Iowa

Future Follies: Marjetica Potrč's Case Studies of Informal Settlements in Caracas

Session: Ruins of the Contemporary

In the eighteenth century, "sham ruins" of Gothic or ancient structures were sites of enjoyment and exploration. They allowed elite participants to playfully subvert notions of time and space. Though meant for enjoyment, these follies reflected anxieties about industrialization and the increased speed of life. Like these eighteenth-century sham ruins, the architectural case studies of Slovenian artist and architect Marjetica Potrč speak to contemporary worries. To the affluent gallery visitor, viewing and entering these set-like structures, modeled after informal settlements, prompts speculation on the future of cities in a changing climate. By considering Potrč's case studies of barrios in Caracas with local ecological concerns and affective politics, their imaginative mechanisms to envision alternatives to the modern city can be understood.

Rebekah Gooding, West Virginia University

Franz Xaver Winterhalter: Power Through Beauty

Session: Undergraduate Art History

Franz Xaver Winterhalter was the most popular royal portrait painter of the mid-nineteenth century. He quickly rose to international fame and success, endearing himself to some of the most influential women in Europe including Queen Victoria, Empress Eugenie of France, and Empress Elisabeth of Austria. His portraits were heavily influenced by the Biedermeier style, with an intense focus on detail and the portrayal of reality while simultaneously internalizing a sensitivity to the desires of the sitter. Winterhalter paid particular attention to detailing the hair and dresses of the female royals he painted, capturing the narrative the women wanted to project to their audiences—monarchical validity, sexuality, domesticity, or any number of ideals. During a time when monarchs in Europe had little security in their positions, Winterhalter captured the women of this age as powerful rulers of dynastic lineages. Through his portrait paintings, he assisted the European monarchies to project an image of power and authority to the public, the right to rule thinly hidden behind a veil of silks, laces, and jewels, with the faces of some of the most beautiful women in Europe at their center.

Rachael Gorchov, Northampton Community College

Treat Sophomores Like Seniors: How a Community College Provides a Meaningful Capstone Experience for Graduating Fine Arts Students

Session: Meaning and Making

At Northampton Community College in Bethlehem, Pennsylvania, a two-year Associate of Arts capstone experience culminates in an exhibition of relatively self-directed studio work and artist talks. As their final send-off, students apply for art opportunities, using professional

materials developed over the course of their final semester. With just a year and a half of college-level studio work behind students, this course is awash in satisfying challenges from a pedagogical perspective. Each class contains a cross-section of media disciplines, requiring resourcefulness on behalf of students and faculty alike. This talk presents how senior-level material is successfully introduced to college sophomores, and the hurdles they face throughout the semester. The benefits of a class like this halfway through a college career is discussed. We will check in on how students have fared after transferring to a four-year college having had this experience. It is not easy to manage the development of technical skill and craftsmanship while emphasizing conceptual growth in a “little red schoolhouse” model—where varying needs and levels are housed in one room. Approaches to teaching, projects, and critiques that tackle these varying needs are introduced.

Daniel Graham, Georgetown College

With a Toothbrush and a Hammer

Session: Meaning and Making

Too often educators separate content and process, thinking one must be learned before the other. We are in a culture that currently expects polished multiplicity, yet we stick to a compartmentalized form of instruction. This creates a tension in our students, programs, and eventually in the professional atmosphere. Students are somehow expected to manage their work, their business, and the social appearance of self-branding. The immediacy of image and stimulus from current platforms such as Instagram, TikTok, and YouTube have created a pace and expectation that—if not recognized—leads to flat imitation, false authenticity, and failure. I believe there is a way to design assignments and courses that speak upstream of these expectations, and manage these forces before they branch out and gain power. I will be discussing the subversion of current culture through antique processes mixed with conceptual development. Leading back to integrating one’s self into today’s professional environment. While giving practical and real life examples of student work, this paper also gives a direction for challenging current teachers and artists.

Allison Grant & Teresa Cribelli, University of Alabama

Dangerous Landscapes: Legacies of Nineteenth-Century Progress in the Age of Climate Change

Session: Art, Ecology, and Environmental Catastrophe in the Americas—Session I

Dangerous Landscapes by photographer Allison Grant is an art and public history collaboration that places contemporary photographs of chemical and fossil fuel industries in West Alabama in dialog with nineteenth-century views of progress published in the 1872 two-volume book *Picturesque America*. Climate change—the largest environmental challenge of our time—is the result of a continuous escalation of ideas of progress forged in the nineteenth century, when

coal-fired factories began churning out goods and combustion engines accelerated the movement of people and products across the globe. Whereas the vivid prints in *Picturesque America* placed steam engines and factories with plumes of smoke in expansive horizons that symbolized boundless possibility, Ms. Grant's work gestures toward a reoriented view of the romantic landscape—one where human production and consumption has become fully entangled with the natural world. Her works suggest a narrowing of options as flora, fauna, and human populations are threatened by particulates, toxins, and heat-trapping carbon dioxide spread through the atmosphere and embedded in the terrain. Nineteenth-century landscapes offered a bright pathway to the future; Ms. Grant's photographs show the complexities of that legacy as we collectively face looming environmental challenges. Dr. Teresa Cribelli provides historical analysis for the project.

Rachel Green, Georgia Southern University

A World Remixed: Collaging Plastic, Movement and Sound

Session: Cut, Paste, Stitch, and Seam: Exploring Contemporary Collage

I collage everyday materials, movement, and sound using traditional craft techniques and new technologies to make satirical comments on the nature of play, consumption, and work on a changing planet. Microcontrollers and motion sensors create interactivity by activating repurposed toys. Assembled from toys and electronics, *Homage to Nike* reinterprets an old mythology. She stands on a wheeled pedestal but when activated by the viewer's presence, she can only gyrate in time to Dudley Do-right's theme song. *Dirt Devil Venus* transforms a hand-held vacuum and a toy to reveal a new domestic goddess to the tune of Pop Goes the Weasel. Addressing plastic pollution, *Siren Mermaid* is constructed from a child's barbecue set and a globe to resemble a bird that flaps its plastic wings in futility. *Plastic Atlantic* and *Plastic Ocean* are quilts created from melted plastic and a post-consumer shower curtain with a map of the world. Large gyres of plastic waste are mapped on this shower curtain with melted shopping bags. Layers are sewn together using plastic bottle caps almost like buttons. As contemporary quilts, these pieces replace the comfort and familiarity of cloth with plastic which has become the new fabric of our lives.

Dori Griffin, University of Florida

Typography and Global Exchange

Session: Graphic Design History: Transcending the Canon

In the process of writing *Type Specimens: A Visual History of Typography and Printing* (Bloomsbury Academic, 2022), I spent time dwelling on the words of Reviewer Two: "This book irresponsibly shows beginners too many global examples that aren't canonical." The book contextualizes our contemporary typographic environment within the physical, visual, and social contexts of the history of typographic printing as practiced in Western Europe and North

America. To do this, it shows many examples of typographic specimens—the posters, books, and other ephemera that displayed fonts of type to printers and designers. However, the book also considers the problem of typography as a tool of capitalism and colonization. It interrogates disciplinary and trade practices that prioritized selective Latin alphabet printing conventions while excluding and devaluing “other” writing systems and visual vocabularies. What happens when we explore with students the sometimes ugly, sometimes beautiful complexity of the social and technological roots of typography? Using the work I’ve done with students to provide examples, I’ll share how our practice can be enriched by an expansive, critical, and historically cognizant approach to studying and using one of our discipline’s most fundamental tools: typography.

Rebecca Hackemann, Kansas State University

Recent Artistic and Research based Interventions into Overgrown Nazi Ruins—The Thingstätte

Session: Reimagining Monuments: Challenging Systemic Racism through Public Art & Design

Between 1933 and 1936, so-called Thingstätte were built as propagandistic amphitheatres and meeting places for the National Socialist Party propaganda plays. Today many lie in ruins deep in the local outskirts of more than forty towns. Four hundred were planned, and around sixty constructed. Many of them can still be found in overgrown forests in Germany, Poland, and Russia. In this paper I will summarize a collective intervention that I took part in over several years. From 2015–2018, twenty-three international artists and scholars facilitated a critical examination of the history of the Thingstätte that resulted in a book and media attention. The work takes the shape of a collective project, consisting of interdisciplinary research, art and documentation, performance works, and interventions. The aim of this endeavor was to recognize these architectural ruins as problematic and yet relevant to understanding the present. It asks what else can be done, and what indeed *should* be done, with these forgotten structures, through the work of artists and scholars.

Kyle Hackett, James Madison University

Return to Self and the Constructed Image

Session: Recent Representations: Self, Memory, and Race

For the past two years, we have constructed virtual portraits of ourselves at work, school, and leisure for connection shaped by institutional structures and social needs. Proximity to a picture plane or screen has created simultaneous demands between the viewed/viewer, participant/spectator, public/private, often at a singular objectified and sometimes handheld device. This paradigm reminds us today of the power dynamic W.E.B. DuBois understood in the early twentieth century as double consciousness. I explore the positioning of race, class, and social standing through self-representation and the constructed image. Using examples from my painting practice and teaching methods, I suggest that pandemic-mediated portraits

operate similar to early-century portraiture, and become a necessary tool for reimagining the reach of art education. While interconnected virtual spaces share new realities, to what extent have individuals become more visible relating experiences—closer to the subject, sitter, surface—but less felt? This process may reveal a psychological exchange and visceral response to the impact of seeing oneself through the lens of others.

Michaela Haffner, Yale University

Visualizing Air: The Climatic Cure and the Search for Health at the Turn of the Century

Session: Imaging/Imagining Illness: The Art of Medicine

In the late nineteenth and early twentieth centuries, rural sanatoria administered the climatic cure to patients seeking the rehabilitation of therapeutic air for conditions as diverse as indigestion and tuberculosis. The sanitarium's promotional brochure was critical for materializing the immateriality of curative atmosphere and picturing the process of recuperation for distant, urban invalids who traveled to "chase the cure." A small pamphlet for the Boulder Colorado Sanitarium (ca. 1900) demonstrates how sound health was visualized not simply through the physical appearance of the patient's body, but through the embodied encounter with air. Manipulations to the brochure's halftone image, such as the addition of liquid resist on the plate to create vaporous washes of atmosphere, conjured a phenomenological experience of the climatic cure that enticed health seekers and informed them of the workings of the "nature cure." In addition to visualizing the attainment of health through nature's elements, the printed image constructed developing regions like Colorado as a health frontier, casting patients in the role of explorers and surveyors who "conquered" disease and "won" health. Representations of the air cure engaged medical, environmental, and nationalist discourses of health, imbuing place, climate, and nature with therapeutic power.

Belinda Haikes, The College of New Jersey

To Be a Secret Landscape Artist

Session: Show Us Your Influences

There is a Albert Bierstadt painting at the Birmingham Museum of Art, *Looking Down Yosemite Valley, California*, that I would routinely skip class in high school to go visit. The grandeur, depth, and beauty of this painting were transformative. The scale of man, against the scale of the landscape, at once terrifying and enthralling, became the lens I used to visually unpack the world. This painting set me on a course to be an artist and designer. But it is only recently that I have fully come to accept the importance of this painting and its influence on me. I am a secret landscape artist. For this talk, I trace my development as a struggling young artist in Birmingham, Alabama, and how this painting influenced me. In addition, I will build the narrative of how landscape stimuli unconsciously influenced the trajectory of my choices as an artist, a researcher and an academic. And how now, at last, I am beginning to embrace what that means in my practice.

Morgan Hamilton, Florida State University

Reaching the Visitor in the Age of the Pandemic

Session: Museum Visions: Reflecting and Revising Objects and History

The pandemic changed how art is experienced due to the lockdown of cultural institutions in 2020, and museum closures through 2021. Museums were made, unmade, or remade; in the face of the pandemic shutdowns, and comeuppance of historic institutional inequity, I assert digital and networked art led the charge on both fronts. As argued by Douglas Davis in his manifesto "The Work of Art in the Age of Digital Reproduction," digital art is genetically reproducible, meant to blitz across the globe at lightning speed, making access ever more ubiquitous. As screens and monitoring technologies become more affordable and portable, those would-be visitors have greater opportunity to engage and interact with contemporary art conversations from wherever they are. Digital art can address both crises at the same time. I will discuss my research on digital art in the time of COVID-19 and how museums have responded to cultural and institutional upheavals, looking toward a better future and better museum experiences.

Jordan Hancock, University of Arkansas at Little Rock

The Masculine and Feminine in William Blake's "Fallen World" Told through His Large Watercolor Prints

Session: Undergraduate Art History

William Blake explores morality in his poetry and art through his concept of the "Fallen World," a post-apocalyptic setting representative of society's greatest faults. In 1795, Blake produced his largest series of watercolor prints which illustrate the different aspects of the Fallen World through subjects from literature, the Bible, and Blake's poetry. This paper explores how the 1795 series depicts the roles of femininity and masculinity in Blake's concept of the Fallen World. This series uses archetypal figures to represent the consequences of a society dictated by masculinity or femininity, critiquing his own society through a gendered lens. Blake warns of rationalization and corruption of power by representing these masculine traits as archetypal figures while also representing negative traits associated with the feminine, such as passiveness or hysteria, indicating there should be a balance between the masculine and feminine.

Ben Hannam, Elon University

Designing Online Student Experiences During the Pandemic

Session: The Pandemic: What Held Design Students Back? What Catapulted Them Forward?

During the pandemic, many faculty needed to take content that has traditionally been face-to-face and modify it to be delivered 1.) online (both synchronously and asynchronously) and 2.) use a Learning Management System (LMS) that they had no voice in choosing. As many

teaching during the pandemic can attest, being a professor in 2020–22 was like “riding a bike. Except the bike is on fire. And everything is on fire. And you’re in hell.” Now that many universities have returned to face-to-face teaching, it’s important to reflect on our Herculean efforts and evaluate what worked, what didn’t, and what had potential. During this session, the presenter shares the results of having online content critiqued by UI/UX professionals, and shares the critique received from experts in the UI/UX field.

**Patricia Harris, State University of New York at Old Westbury
Rockaway Tales**

Session: Art, Ecology, and Environmental Catastrophe in the Americas—Session I

This presentation demonstrates an app designed for on-site storytelling. It launches stories from residents in the Rockaways, a shoreline neighborhood in Queens, New York, telling of their experiences of Hurricane Sandy. The stories are video interviews heard on site, and tell tales of resilience, community, and moving on after the flooding. This app is described in *Building Communities Through Socially Engaged Art*, Routledge Press.

**Kenneth Hartvigsen, Brigham Young University Museum of Art
The Case of ‘Reconstruction! Grand March’: Horrifying Pictures, Racial Hybridity, and the Visual Modalities of Illustrated Song**

Session: A Country Unified? Visions of America in the Age of Reconstruction

As a mass-produced and widely distributed illustrated medium, popular sheet music has long occupied a dynamic space within public consciousness. Whether inserting pictures into popular discourse, or revealing passions that ferment below the surface, popular music trades in popular imagery, and it should therefore come as no surprise that song cover art of the nineteenth century is a deep reservoir of racial stereotyping. Accounting for changes in these images over time—in particular exploring the adoption, disappearance, and reassertion of specific types and attributes associated with picturing American blackness—offers insight into the public experience of race insecurity and guilt as these depictions filtered through the visual imagination from Emancipation through Reconstruction.

**Benjamin Harvey, Mississippi State University
From Sideshow to Big Top: Seurat at the Circus**

Session: The Global Nineteenth Century

The circus was one the great themes of George Seurat’s late career. Two of his six major paintings address the topic: *La Parade de Cirque* (1887-1888) and *Le Cirque* (1890-1). In *La*

Parade, the artist depicted the sideshow immediately outside the Corvi circus, as its performers make a somewhat lackluster attempt to turn curious onlookers into paying customers. *Le Cirque*, in contrast, shows the main event itself. Inside the Cirque Fernando's spacious interior, we see audience members being entertained (with mixed success) by musicians, a ring master, clowns, and acrobats. Read sequentially—in the order they were made—one might say that Seurat led his viewers to the circus before showing them inside the big top. Seurat, like the realists before him, found conducive material in the circus. In *La Parade*, he uses bathos to suggest the underwhelming reality of circus life. But in *Le Cirque*, he adopts a different strategy, and exaggerates the highfalutin' language of circus art—and circus posters in particular—to the point where his imagery feels forced and detached from reality. In both cases, Seurat attended to the way that the visual culture surrounding the circus precedes and shapes our consumption of its performances.

Muyuan He, City College of New York

Typography Flavored with Non-Latin Alphabets and Characters

Session: Belonging: Embracing Inclusivity and Diversity in the Graphic Design Classroom

Most typography classes in the United States are based on the Latin alphabet. With a growing number of immigrants and international students in the country, there is a need to adjust the curriculum to make other students feel welcomed. One direction I have been working in is incorporating other writing systems into typography classes, including Arabic, Hebrew, Korean, Japanese, etc. While few people are polyglots, studying others' languages makes them feel valued and encouraged to contribute to the conversation, which help me reach the goal of a community-based learning environment.

Lindsay Heffernan, Independent Scholar

Reaching for Whiteness: Jewish Identity & Blackface in American Vaudeville

Session: Dark Amusements: Turn-of-the-Century American Spectacles and Race

To say the history of Blackface is fraught is an understatement. Apologists are quick to write it off as a relic of another time, but the reality is far more complex. The role that Vaudeville, Minstrel, and early cinema stars like Al Jolson, Eddie Cantor and Sophie Tucker played in perpetuating this so-called art form highlights the significant role that Jewish performers played in its proliferation. Within this context, we must assess the role that not only racist attitudes towards Blacks played in Blackface performance, but also how anti-Semitism, immigrant assimilation and the search for "whiteness" spurred on such performers. No amount of context will ever make the use of Blackface justified, but this paper seeks to explore the tension between two marginalized groups, a tension that seems to exist at times as a form of kinship with one another and at others as an example of one marginalized group using another's plight for significant artistic gain. Using historical depictions of Jewish people and African-Americans, this paper investigates how the codification of whiteness in America in the late nineteenth century provided a catalyst for othered groups to look for advancement in Blackface.

Alma Hoffmann, University of South Alabama

Creativity+

Session: Novel Approaches in the Studio Classroom

Students come to class, even the ones early in the morning, already saturated with an abundance of social media content. Whereas some years ago, it would take effort to interest them in the world, today, their interests are taxed and taken in different directions. Their collective wall of silence is not only present but also cold. Thus, a gap exists between the studio's content, the projects' goals and objectives, and their interests. Bridging that gap becomes a necessity in order to nurture students that trust one another and their instructor, and cultivates an atmosphere of divergent thinking. We can bridge that gap by encouraging a sense of “the coffee shop” community—collaboration, and autonomy—sans the coffee. A community atmosphere nurtures students' curiosity and helps them look outside themselves to enrich their projects and production. In this presentation, I discuss simple and effective practices to create this sense of community, and present examples of unexpected solutions to some of the projects taught in class.

Michael Hogan, Institute for Doctoral Studies in the Visual Arts

Gender and Fluid: A Reconsideration of the Stain in the Painting of Helen Frankenthaler

Session: Art History's Omissions

This paper explores Helen Frankenthaler's stain technique through a reconsideration of its novelty and innovation. Recent scholarship has evaluated the technique and its critical acceptance through a primarily feminist lens, focused on either assessment of the gendered language utilized by critics, or application of a uniquely feminist approach in determining its meaning. The singular focus applied in recent criticism has typically isolated a particular methodology—formalistic, technical, comparative, or historical—as well as focused analytical consideration to her groundbreaking work *Mountains and Sea*, and the extent of Jackson Pollock's influence on it. Yet Frankenthaler's oeuvre is rich with formal and technical nuances that create a denser and more complex art than these approaches individually expose. Through consideration of a multiplicity of critical methodologies, this paper suggests a different reading of the stain—one that recognizes the implicit calm yet intense power of water and liquid as a metaphor for the intensity of the artist, specifically as a woman painter undeterred in her professional aspirations to create a place for herself in a man's world.

Dana Hogan, Duke University

'The Mistress Art': Architectural Treatises and Women as Patrons and Architects in Seicento Rome

Session: Architecture, Landscape, and Borders in the Pre-Modern World

The development of printed books about famous women has long been noted as an important turning point for women in the arts in early modern Italy due to the representation of historic women as artists and patrons. In a similar vein, this paper asks what models of the roles of architect and patron early modern architectural treatises offered the female reader. To address this question, consideration will be given to two distinct interpretive communities: aristocratic women as patrons of architecture, and the first known woman architect in Italy, Plautilla Bricci. This exploration will focus on secular female audiences in seventeenth-century Rome, who were likely able to access circulated editions of treatises by Vitruvius, Leon Battista Alberti, Sebastiano Serlio, and Andrea Palladio, or readers who at least had some social exposure to their ideas. Most of these treatises were written with a predominantly male audience in mind; however, I hypothesize that the treatises provide models for women's participation through expanding definitions of the roles of patron and architect.

Kenyon Holder, Troy University

The Atlanta Cyclorama: Pliable Bodies, Susceptible Figures

Session: Dark Amusements: Turn-of-the-Century American Spectacles and Race

The *Atlanta Cyclorama*, a monumental painted spectacle, memorializes the 1864 Battle of Atlanta. It was first displayed in 1886 and briefly toured the northern regions of the United States before being purchased and given to the city of Atlanta in 1898, where it is still displayed today. The *Cyclorama* has proven a more pliable object of remembrance than a stone monument. Over the years, it has variously served as a Panoptic space of authority, been repainted to adhere to Lost Cause sensibility, and enhanced in 1936 by a three-dimensional foreground for the canvas. In the 1970s, Atlanta's first black mayor ensured that the painting was maintained, but recontextualized in accordance with Civil Rights discussions of race and memory. Most recently, the *Cyclorama* was restored and has been reinterpreted again for a twenty-first-century audience. In the exhibition, introduced in 2019, the *Cyclorama* is no longer allowed to represent history as manipulated truth, but rather, is understood as an artifact that reveals the shifting discourses of the past. New narratives prioritize disruption and discontinuity. This paper analyzes the ways in which the cyclorama has represented several pasts and occupied multiple hierarchies of importance.

Heather Holian, University of North Carolina Greensboro

Exhibiting Animation Art with an Agenda: Walt Disney Premiere Exhibitions of the “Golden Age”

Affiliated Session: Animation: Then and Now (CASP)

On December 21, 1937, Walt Disney and his studio made history with the release of *Snow White and the Seven Dwarfs*, the first feature-length animated film in the history of the medium. The cartoon’s historic premiere at Hollywood’s Carthay Circle Theater was accompanied by several notable spectacles, including an outdoor exhibition of animation artwork shown alongside images of the Disney Studio process and animation staff at work. Although Walt had occasionally used his studio’s artwork to stoke audience interest at previous premieres of Disney cartoons, the content and more ambitious nature of the Carthay exhibition suggests the show was conceived and designed to be different. This paper proposes that the Carthay Circle Theater exhibition established both a new agenda and precedent for Disney premiere art exhibitions, first as a part of the Disney marketing machinery harnessed to promote the studio’s “Golden Age” films, but also, perhaps more significantly, to educate its audience about the art and craft of Disney animated cartoons, a strategy Walt had likewise begun in Disney gallery and museum exhibitions of the 1930s.

Stacey Holloway, University of Alabama at Birmingham

Fabricated Interactions During Social Distancing

Session: Please Do Touch The Art: Tactility and the Artist's Need for Physical Touch

When the COVID-19 pandemic hit, we began to hear the term “social distancing” more and more, so I became interested in the idea of isolation and the desire we all have to interact with each other. I first thought of some multi-person wearable prosthetics that I had created in the past and wondered how I could do something similar, but instead project the idea of a single person that longed for human interaction so badly that they would make these contraptions or prosthetic devices from materials and objects on-hand to mimic physical connection. I began creating the series titled *Fabricated Interactions During Social Distancing* in March of 2020 and fabricated thirty different contraptions that all simulate a variety of social interactions. Many of these contraptions are meant to mimic interactions either between family members, friends, or of an intimate relationship. The first of the series, the Eskimo kiss, was initially created because I missed my mother. This led me to investigate the recreation of other actions that I longed for, such as my grandmother’s aggressive, yet loving, peck on the cheek, the high fives from my softball teammates, or the handing over of a tool from a studio assistant.

Jocelyn Holmes, Institute for Doctoral Studies in the Visual Arts

Addressing Erasure Through Adriana Corral's *Memento*: Vibrant Medium and A View of Decolonizing Feminist Thought

Open Session: Feminist Art

Through an analysis of Adriana Corral's site-specific installation *Memento* (2019), this paper employs poetic hermeneutics to discuss art as a site for social justice activism, and the role the artist may play in addressing the violent erasure of women in Latinx communities. While Hélène Cixous and other feminist thinkers have historically prioritized linguistic interventions to mobilize women to address their own erasure in history, problematically, as Corral's work demonstrates, socio-political power structures in Latinx communities silence women and perpetuate the forgetting of femicide victims. The question arising from Corral's work is: how can art extend life and create a living breathing document that gives voice to the voiceless? In an extension of Jane Bennett's concept of "vibrant material," I argue that by transmuting the names of thousands of femicide victims into the medium of her art, a concept of vibrant medium emerges from Corral's work that addresses such erasure, and provides a decolonial view of feminist thought. By blurring the boundaries among art, memorial, relic, and activism, Corral allows victims of femicide to speak as a collective witness in resistance to socio-political conditions that perpetuate violence against women.

Holly Holtz, Institute for Doctoral Studies in the Visual Arts

The Brain and the Boogeyman: The Spectral Other, a Jungian Archetype as an Instinctive Survival Mechanism

Session: The Nature of the Beast: Monsters and Monstrosity in Art

In this paper, I elaborate on my previous research into the Jungian archetype that I call the Spectral Other, which is a human instinctual survival mechanism that warns us away from walking alone in the woods or near waterways, going into unstable structures, travelling in the dark and through storms, navigating unfamiliar territory—and the mechanism that deters us from committing transgressions against our societal norms and values. I examine primate and human instincts, pattern recognition cognition, emotion, and sense of agency to elucidate how our minds create the Spectral Other as a way to transfer our unconscious recognition of environmental perils into a conscious recognition of danger, tinged with the emotion necessary to prompt us to act immediately on these warnings.

Laura Holzman, Indiana University

Creativity vs. COVID: Public Accountability for Global Health Equity

Affiliated Session: Public Accountability Through Public Art (PAD)

This presentation examines the work of Free the Vaccine for COVID-19 (FTV), an international collective of artists and access to medicine advocates, working to ensure that tests, treatments, and vaccines for COVID-19 are globally available and affordable. Led by the Center for Artistic Activism and Universities Allied for Essential Medicines, with hundreds of collaborators from six continents, FTV trains participants in methods of artistic activism, and applies those methods to hold researchers, political leaders, and drug manufacturers accountable for making sure that publicly-funded COVID medicines are treated as the public goods that they are. Even as a global movement, FTV taps into popular culture in the specific communities where they work. Optimism is a key element of their practice—whether in public actions or personalized appeals, FTV targets fame over shame, and creates personalized gifts for key decision makers in order to move others toward meaningful action that builds the better future activists envision. I discuss FTV from my perspective as member of the collective and from my perspective as a scholar and curator who partnered with other FTV members to create a traveling exhibition that shares the group's work more broadly.

Ming Ying Hong, Mississippi State University

Drawn to Collage: Reevaluating Bodies at the Margins

Session: Cut, Paste, Stitch, and Seam: Exploring Contemporary Collage

Drawing influences from the visual language of collage, my body of work titled *Amalgamations* references images found on the internet, magazines, and books to create drawings that bring seemingly contradictory elements together to question the way we construct and value identities. Images considered feminine like lush hair, fake eyelashes, and luscious lips, are paired with images largely considered masculine, such as washboard abs, muscles, and explosions. Added to the mix are bodies that are considered less than ideal. Open wounds, mounds of flesh, and gnarls of hair form hybrid masses with smooth, plastic, and perfect physiques. Removed from their original context, these parts are forced together, throwing ingrained societal hierarchies into disarray. Masculinity and femininity, aggression and vulnerability, beauty and grotesqueness are equally valued. These drawn composites highlight the inherent ability for collages to form a free association hodgepodge that encourages viewers to consider an ever-shifting and fluid spectrum between these binaries.

Kevin Hong, Yale University

Into the Blue: An Ecological Approach to Robert Rauschenberg and Susan Weil's Blueprints

Session: Photography's Environmental Impacts

From 1949 to 1951, Robert Rauschenberg and Susan Weil made *Blueprints*, a series of large cyanotypes. Juxtaposing the human body and plant forms on a disorienting, flattened plane, the works suggest an attempt to map the human in relation to the nonhuman. My paper pivots from canonical understandings of Rauschenberg's early work to ask how we might view these works through an ecological lens—to read the cyanotype as indexing the precarious relationship between beings in the Anthropocene. *Blueprints* draws together the early history of photography, in which the cyanotype was used to record botanical specimens, and its more contemporary use as architectural or physical blueprints. In doing so, Rauschenberg and Weil's cyanotypes present a complex reframing of the human subject, one in which the centrality of the human is in question. I analyze the cyanotypes as responses to a crisis of scale, arguing that these works present the human figure in an uneasy relationship with a world newly threatened by nuclear war and its ecological fallout. Subverting the technology of the blueprint as a plan or projection, Rauschenberg and Weil reconfigured the cyanotype as a contact zone, indexing the tenuous futurity of both human and nonhuman life.

Amanda Horton, University of Central Oklahoma

Teaching Design History via Zoom: Lessons Learned...

Session: The Pandemic: What Held Design Students Back? What Catapulted Them Forward?

When the pandemic arrived last spring and all class instruction for the university moved online for the remainder of the semester, my thoughts were “no sweat, I have been teaching online for more than nine years.” I primarily teach lecture courses (history and theory) rather than studio courses, and this content transitions to online instruction quite well. The remainder of the semester went well, and as it became clear the pandemic was not going to end anytime soon, the decision was made to continue to offer lecture courses online for the fall semester, while studio courses would be hybrid. When the fall semester began, I expected the same success; however, as the semester progressed, there was a notable decline in both student participation and grades. Even after some much-needed adjustments were made for spring online instruction, the decline continued. This presentation includes the successes and failures of online instruction of design curriculum for lecture-based courses, as well as an assessment of both. Why do fully online classes succeed where zoom classes struggle? Even with experience and confidence, it is difficult to plan for the stress and emotional turmoil that a pandemic will bring to students and faculty.

Heather Horton, Queens College & Karyn Zieve, Pratt Institute
Breaking the Rules with Joyce Scott and Frick Madison

Session: Museum Visions: Reflecting and Revising Objects and History

When students experience objects in a museum, they are not simply looking at art and design, but engaging with the structures of art history and its institutions. Our presentation describes an assignment that asked students to critically evaluate the rules of European art in museums, and propose ways to break those rules to find new ways of looking. The assignment grew from two sources: a visit to Frick Madison, where students examined European paintings, porcelains, and bronzes, and a preceding lecture about artistic identity and process, given by the Baltimore multi-media artist Joyce Scott. Scott spoke to students about how her work questions the rules of art, craft, family, and politics. Her perspective encouraged students to ask: what are the rules of this space and these objects? Students selected one object, and proposed ways to alter it that 'broke its rules,' creating new meaning and contexts. Students repositioned objects in surprising ways, from dramatic to subtle. Some changed the medium entirely, others reworked one detail. They not only demonstrated their understanding of the museum space and historical objects, but they also demonstrated critical engagement with each, opening new exchanges about diversity, equity and inclusion within a European collection.

Mollie Hosmer-Dillard, Utah Tech University

How Teaching Art in Prisons Can Change the Way We View the Academic Studio Art Classroom

Session: Recognizing Inequity in Traditional Patriarchal Systems of Art Education

This talk examines the racial capitalist logic of incarceration, and the abolitionist and feminist motivations to teach art to people living in systems of incarceration. Investigating the role that art plays in these and other non-traditional settings illuminates many of the assumptions taking place in Western college art classrooms, and creates a series of provoking questions around inequity in contemporary American art education, and about the purpose and utility of art itself.

Anna House, University of South Carolina
The Matter of Early Modern Ephemera

Session: Art History's Omissions

Ephemera—from molded sugar sculptures and wooden stage sets to painted ships' sails—were a ubiquitous part of early modern visual culture, and often were designed by the leading talents of their day. Ephemeral art was also usually displayed in public, and therefore consumed by a wider and more diverse audience than many early modern images. Yet art history tends either to neglect these short-lived objects, or to relegate them to the margins of scholarship. This

erasure reflects not only the understandable challenges of studying works that no longer exist, but also a bias towards the traditional “fine arts.” This paper considers how we might center ephemeral art using the example of the sixteenth-century frescoed building façade. Frescoed facades, widespread throughout early modern Europe but today largely lost, were an important stage for ambitious figural programs that tested the boundaries between painting and architecture. Photographs, drawings, and textual descriptions aid in reconstructing the appearance, and the impact, of this challenging medium. New technologies, including augmented reality, can further help restore the sixteenth-century *urbs picta* (painted city) to enable further study.

Kerr Houston, Maryland Institute College of Art

Unstable Times: Colonial Tall Case Clocks and Evolving Woods

Open Session: American Art (New Approaches to Material Culture)

Colonial American tall case clocks often used carefully selected woods in a prominent manner; contemporaries regularly remarked on the color and figure of their mahogany and walnut panels. But those woods were also commodities in an intense and complex colonial economy, and were soon overharvested. Caribbean sources of mahogany were exhausted, and a walnut shortage followed. As a result, the materials from which clock cases were made and the turn to increasingly thin veneers openly reflect the violence of a colonialism rooted in resource extraction—a link that was noted by some period observers. By drawing on primary sources, economic data and the work of environmental historians, this paper argues that tall-case clocks both responded to and illustrated a dynamic period in the American ecosystem—complicating, in the process, notions of time as purely mechanical.

Karla Huebner, Wright State University

Toyen’s Queer Surrealism

Session: Queer Approaches and Bodies

Toyen (Marie Čermínová, 1902–1980), a founding member of the Prague Surrealist group and later a member of the Paris group, was an artist-queer not merely in her personal rejection of the heteronormative, but in her approach to art and life. Having explored themes of sexual fantasy and transgression from the very beginning of her career, in her mature surrealist work she developed an elusive but intensely sensuous vocabulary of queer desire, filled with imagery of labia, tongues, and vaginal openings. This paper considers how Toyen shaped and expressed queerness in several ways: as a non-normative identity, an outlaw sensibility and attitude of defiance, an ethics of affiliation, and as mode of desire. While early Surrealism has often been chastised for rejecting queerness, the enthusiastic reception of Toyen’s work by André Breton and other Surrealists indicates that her ability to convey desire—central to Surrealist thought—was highly valued, and that the queerness of that desire was anything but scorned. Toyen, one

of the artists Breton most treasured during the postwar years, provides an insight into postwar surrealism's insufficiently recognized queerness as a "revolution of the mind" that resisted being defined by the mainstream and instead sought to create alternative futures.

Kristy Hughes & Sarah (Libba) Wilcox & Jackie Fleming, Indiana University, Bloomington
Transformative Pedagogy: A Catalyst for Change

Session: What Must We Do Now? Foundations Educators Respond to a Call for Increased Diversity, Equity, Inclusion, and Access (FATE)

Inspired by Grace Lee Bogg's words, "We have to change ourselves in order to change the world," this session focuses on personal responsibilities to explicitly shape change, working towards an equitable and just culture in our classrooms (*American Revolutionary*, 2014). Specifically, we share a conceptual framework for transformative pedagogy, instigate conversations around artmaking praxis, and provide resources and project examples that are relevant to transformative justice. Octavia E. Butler, bell hooks, Paulo Freire, and adriene marree brown's approaches are essential to our framework. Connecting critical reflection and action, we explore why transformative pedagogy is imperative to facilitating and shaping change. We consider practices that build community, ways to amplify students' voices in the classroom, and projects that are designed around ideas, artists, and art forms that reflect our goals. Collaboratively, in this presentation we discuss and explore ways to enact transformative pedagogy in our classrooms and end the session with a question: what small actions can we make today to shape change in our courses? Pulling from our experiences and expertise as foundations professor and visual artist, visual literacy librarian, and educational philosopher and art educator, we provide a framework, resources, and conversation that supports transformative curriculum design.

Amy Hulshoff, University of New Mexico
Nature's Nation: Exhibition as Landscape

Open Session: American Art (Exhibiting, Collecting, and Display)

W.J.T. Mitchell argues that landscape is less an object, and more a verb, a vehicle through which settler colonialism fantasized and enacted its domination over aesthetically disembodied territory. Conventions of landscape representation today reveal an indeterminacy of emotional affect and power (1994). In the context of museum re-presentational practices and white-washed methodologies, this affect is still performed today, in contemporary exhibitions of nineteenth-century art within institutionally protected landscapes. My presentation focuses on the 2019 blockbuster exhibition *Nature's Nation: American Art and Environment*. The show aimed to trace evolving ideas about "the natural world and our place within it". The exhibition was anchored in nineteenth-century landscape art, representative of "colonial beliefs". By aligning with today's ecological crisis, *Nature's Nation* makes itself relevant while adhering to a linear colonial history. The featuring of indigenous subject and object matter artworks as a way

of mascotting “our story” of American art is easily concealed in white nostalgia. These works serve as footnotes to a dominant colonial rhetoric that uses indigenous objects as rhetorical staffage. By critically examining the conventions of nineteenth-century landscape representation, we see a performative reprisal of these “natural” and “nationalistic” narratives.

Kimberly Hyde, Independent Scholar

Architecture and Experience: Louis C. Tiffany at the White House and Capitol Rotunda

Session: Open Session: Architectural Histories and Theories, 1800-present (SESAH)

Louis C. Tiffany (LCT) was the most successful American designer of the late nineteenth century. However, for all of Tiffany’s fame and the broad appeal of the interiors and decorative art objects he created, scholars have not examined the link between his early interior design commissions and his displays at concurrent domestic or world expositions. Combined, these artistic endeavors served as an effective means to expand his reputation as an artist while promoting his visual aesthetic. Among the most important of LCT’s early parallel endeavors were the White House interior design commission and his concurrent display at the Garfield Memorial Fair in the Capitol Rotunda. This paper contextualizes Tiffany’s White House interiors and illuminates why President Chester A. Arthur chose Tiffany to design and complete the first professional decoration of the White House. Moreover, this paper analyzes published and unpublished photographs in conjunction with contemporary descriptions of Tiffany’s decorations; this examination not only illustrates a clear visual record of LCT’s interior design, but also demonstrates how his design reflected President Arthur’s expressed desire to shape visitors access to, experience of, and behavior at the White House.

Raluca Iancu, Iowa State University

Pressing Matters: Tangible Connections through Printmaking

Session: Please Do Touch The Art: Tactility and the Artist's Need for Physical Touch

Printmaking facilitates sharing multiples with others, helping to solidify connections through art that can be touched. The process of printmaking itself is very tactile, often involving carving, inking, handling paper, and operating a press. It is a physical process which lends itself well to discussing the power of touch. As the pandemic forced academia to pivot online, many instructors feared that the new online content would usurp in-person courses. I have found that the in-person experience is irreplaceable in the printmaking studio. As we resumed courses in fall 2020, I taught in a hybrid mode in a safe physically distanced setting in order to allow students access to the equipment. I supplemented our regular assignments with collage and an international mail-art print exchange. This summer, I will begin working on a new letterpress studio. This is part of a project that will incorporate letterpress printmaking into graphic design and creative writing. The students involved will have opportunities for experiential learning,

allowing them to slow down and grasp—literally and metaphorically—the tangibility of words. In response to the pandemic, in my own practice (among other works) I created edible art, and a performative/participatory piece meant for a post-pandemic experience.

Delane Ingalls Vanada, The Catholic University of America

The Sweet Spot: Student Agency and Voice in Culturally Sustaining, Multidisciplinary, Art-based Research

Session: Why STEAM?

For art education students to affect positive change in an uncertain world, it is critical to build their agency and voice—which requires continual rethinking of current art education practices and curating curriculum grounded in social justice and the ideals of culturally sustaining pedagogy (Buffington, 2019). The goal of this presentation is to reveal the pedagogical “sweet spot” of the overlapping goals of learner-centered (LC) theory, culturally relevant pedagogy (CRP), and art-based research (ABR), resulting from the presenter’s research and relational analysis. It is proposed that art education curricula become more learner-centered, culturally sustaining and focused on student-directed, art-based inquiry. To that end, the presenter’s “Meaningful I-D-E-A-S” design thinking process will be shared—used at the undergraduate and graduate level to engage students in inquiry-driven, multidisciplinary, art-based research projects that forward social justice through contemporary art integration (Marshall, 2019). Design thinking (DT) is used as a cross-disciplinary methodology that also activates empathy, intuition, connection making, realization of ideas that are both emotionally meaningful and purposeful (Kelley & Kelley, 2013). As a form of collaborative action research, DT uses a balance of inductive, deductive, and abductive thinking (removed for review). Student project examples are also shared.

Catharine Ingersoll, Virginia Military Institute

True to Size: Disability and Capability in the Renaissance Portrait of "Knight Christoph," Court Dwarf to the Prince-Bishop of Freising

Session: (Re)Framing the Subject: Unexpected Revelations in Portraiture—Session I

In 1515, the Bavarian artist Hans Wertinger completed a portrait for Philipp, Prince-Bishop of Freising, his most significant and prolific patron to that date. The subject of the painting was Philipp’s court dwarf, nicknamed “Knight Christoph” [Ritter Christoph]. Three things about this panel, which was once part of the Bavarian ducal holdings and is now in the Thyssen-Bornemisza in Madrid, are particularly noteworthy. First, it is one of the earliest German examples of a full-length portrait. In addition, Wertinger chose to portray Christoph at his actual size: the panel is less than four feet tall. The painting is also significant because of a seventeenth-century note on the reverse, which scholars have argued was copied from an

inscription on the (now lost) original frame. The text is in the form of a poem through which Christoph “speaks” to the painting’s viewer about how his physical stature belies his personality and his status at court. This paper will investigate how Wertinger’s portrayal of Christoph cleverly and comically acknowledges his disability while at the same time dignifying him through the artist’s sensitive and sympathetic rendering of the sitter.

Sureaya Inusah, Penn State University
Black Leadership Through the Black Lens
Session: Undergraduate Art History Session

Popular art is rooted in the white viewpoint, as art was historically commissioned by and made for white, often male, audiences. As a result, popular techniques, styles, and mediums are also rooted in the white viewpoint. Contemporary artist Bisa Butler challenges the canon with her unapologetically black perspective of Black leadership with *I Am Not Your Negro*, a portrait dedicated to celebrated writer and civil rights activist James Baldwin. Based on a photograph by Dorothea Lange, *I Am Not Your Negro* is a life-size quilt that leans on materials and aesthetics relevant to the African diaspora. Dutch wax printed cloth, popular in West Africa, is used in the portrait to address economic disparities impacting Black citizens while introducing nuances of African culture. Additionally, Bisa Butler builds on the AfriCOBRA aesthetic formed by Black artists in the 1960s and 70s, forcing viewers to comprehend Blackness without brown skin as an identifier. The symbolism woven into this quilt speaks to everyday Black leadership that does not make its way to the evening news. With every stitch, Butler disrupts classical portraiture while allowing viewers to connect back to the history and culture of the African diaspora.

Sarah Irvin, Independent Artist
Out of the Furrow: Subjectivity and Postpartum Psychosis
Session: Self-Adjacent: Negotiated Subjectivity in the Expanded Field of Parenthood

In this talk, I discuss my interdisciplinary series, *Out of the Furrow*, which approaches postpartum psychosis as an alienation of an individual’s understanding of themselves in the material world, as well as a disruption in the subjective experience of the flow of time. The resulting simultaneous—yet vastly incomplete—representations of my body in the work depict “self” as a permanently fluctuating assemblage that is porous and always impacted by material and affective environments. By depicting a human body as an incomplete group of briefly related things, the series reveals the ways in which lived experience can exceed the rigor of current archival and scientific processes. In this paper, I engage with various theories of subjectivity using the specifics of my experience with delusions resulting from the bodily rigors of reproduction. This is not to proclaim a single theory of subjectivity as correct, but to engage my art practice with a broader history of recent thoughts on defining the “self”.

Mary Frances Ivey, University of Kansas

Like Mother: Picturing Age and Grief in Artists' Portraits of Their Parents

Session: (Re)Framing the Subject: Unexpected Revelations in Portraiture—Session I

“It’s a good feeling...to know eons on that people will see me and read about me. I won’t have the feeling then ‘cause I won’t be here...To really work along with you makes me feel like I have accomplished something,” reflected Sandra Bush, daughter of artist Mickalene Thomas, about their time together for Thomas’ 2009–16 series of film and photographic portraits, *Happy Birthday to a Beautiful Woman*. Thomas began to represent Bush in her art regularly after learning her mother was suffering from the effects of sickle-cell anemia. Deanna Dikeman also photographed her parents repeatedly in her series *Leaving and Waving* (1991–2017). Over the course of Dikeman’s many portraits, her parents—saying goodbye as she reversed out of their driveway—grow progressively frailer; eventually her mother appears in the frames alone and then in an assisted care facility. Thomas’s and Dikeman’s contemplations of aging, illness, and parent-child relationships prompt me to engage with age and disability studies as I consider how the artists’ attention to their parents resembles care that the parents have given; ways of representing this dynamic in fractured parent-child relationships; and how examining these relationships in portraiture can resemble the work of mourning in anticipation of a parent’s death.

Dominik Izdebski, CUNY Hunter College

Patchworks of Protest: How Chilean Arpilleristas Inspired Craftivism Around the World

Session: Changing the Future: Collectives, Collaboration and Activism

Chilean arpilleras, colorful patchwork burlap and fabric paintings, illustrated the horrors of everyday life in Chile during Augusto Pinochet's seventeen-year-long dictatorship (1973–1990). Made predominantly by women from poor Santiago communities, arpilleras depicted life during the regime. They provided an income to women, called arpilleristas, who were left without any financial security. Showing human rights violations, arrests, and executions, arpilleras were often a way for people outside of Chile to see and realize what regular citizens were going through. Arpilleras were made in workshops organized by Catholic church organizations, and distributed discreetly abroad by the human rights church group called Vicariate of Solidarity. After the fall of Pinochet’s dictatorship, the Vicariate of Solidarity dissolved, and the need for the arpilleras declined. Thus, many think that the arpilleras somehow lost their political sting or that they are just a folk art depicting bucolic images to draw tourist attention instead of spreading news of the atrocities of the dictatorship. This paper argues that arpilleras have been used not only in modern-day Chile, depicting protests and police brutality, but also by artists, art therapists, and craftivists worldwide with examples provided from Argentina, Peru, Mexico, the United States, and Italy.

Will Jacks, Troy University

The Importance of Combining Conceptual Concepts with Technical Training

Session: Low Tech, but High Brow: Integrating Conceptual Making and Technical Basics

Art programs across campuses are regularly facing challenges to illustrate how the courses they teach translate into real-world jobs for graduates. As student needs and interests increasingly vary, software platforms come and go, and budgets decrease departments are constantly facing the need to redefine the specifics of what is taught while maintaining a core consistency that is vital for academic identity. How can we serve the greatest number of interests for students in an unprecedented era of technological advancement? How do we provide thinking and technical skills simultaneously and rigorously?

Baird Jarman, Carleton College

The Burlesque of Reconstruction

Session: A Country Unified? Visions of America in the Age of Reconstruction

The Reconstruction Era is often characterized by a sense of anguish and solemnity as the period when the nation confronted the trauma of the Civil War and the legacy of slavery. But these post-war years also eagerly embraced humor. For some observers, a freewheeling comedic sensibility even typified the cultural moment. In his 1869 essay “The Age of Burlesque,” Richard Grant White found a derisive impulse permeating the period’s cultural productions. Concurrently, around the anglophone world, the phrase “American humor” began describing a novel style of broad comedy given to tall tales and gross exaggerations. Notably, the modern tradition of political caricature in the United States emerged during Reconstruction. The Tweed scandal of 1871 and the 1875 founding of *Puck*, the country’s first financially successful humor magazine, are routinely taken as the inaugural episodes in the professionalization of a journalistic tradition of pictorial satire. This paper examines how graphic artists during Reconstruction deployed sardonic humor to interpret the social, cultural, and legal upheavals of the period. The paper further addresses how, during the 1870s, the ubiquity of caricature in the illustrated press threatened to overwhelm the emerging philosophy of “independent journalism” with its emphasis upon unbiased factual reportage.

Elaheh Jazemi, University of Central Florida

Introducing Iranian Cultural Identity Through Visual Language

Session: Diversity and Inclusion in Teaching About Asian Art

I was born and raised in Iran. However, after traveling to the United States, something I noticed is that although Iran is an ancient country with thousands of years of cultural history, today most Americans have a misconception about Iran and its culture because the United States does not have a good political relation with Iran so Americans do not have sufficient documents to know more about the cultural identity of Iranian people. Since the age of ten, I spent a lot of

time learning illumination (a decorative non-figurative painting in books or on sheets) and calligraphy (a design and execution of lettering with a pen or ink brush) as original and ancient Iranian arts. One of my concerns at this time is to find a new way to reintroduce illumination and calligraphy to the world through a common language. What can be created about Iranian culture to open a door to making a relationship? There is a lot of collaboration in Iranian art that generates potential to be understandable to other people. When I express Iranian culture through a common art, I can make it easier for Americans to know it and connect to Iranian people.

Earnestine Jenkins, University of Memphis

Civil War Artist Alfred Waud's Images of Freed People in Reconstruction-Era Memphis

Session: A Country Unified? Visions of America in the Age of Reconstruction

Alfred Waud was a highly regarded artist-journalist of the Civil War. He amassed an extensive body of work covering the Virginia Theater of Operations. After the war, the artist was hired to document reconstruction in Tennessee, Mississippi and Louisiana, Arkansas, and parts of Texas. His work is thus part of a broader history about race and representation in nineteenth-century American popular culture. Picturing freedom involved the making of new images of Black southerners seldom articulated before in American visual culture. This paper focuses on illustrations Waud created in Memphis during the summer of 1866, at a time when the federal government was divided about its authority to regulate suffrage in the rebel states. Military leaders responsible for keeping the peace testified before the Reconstruction Committee that most of the population remained hostile to the Union and rebellious, resulting in the growth of white mob violence. This paper is an analysis of Waud's visualization of the racial tension and conflicts in Memphis, based on his documentation of the 1866 Memphis Massacre, the establishment of an orphanage for Black children, and the activities of the Freedmen's Bureau.

James Jewitt, Virginia Tech

Picturing Opera: New Evidence on Nicolas Poussin's Dramatic Sources for Paintings

Session: The Visual Arts' Engagement with Music, Theater, and Dance

Ever since its first mention in the mid-seventeenth century, Nicolas Poussin's imposing painting in London, the so-called *Landscape with a Man Killed by a Snake* (c. 1648), has vexed commentators with its notoriously enigmatic theme. Scholars cannot account for its odd scene of a python constricting a man in a pastoral landscape. My research identifies the picture's hitherto unknown subject matter as an episode from the opera *L'Orfeo*, organized by members of the powerful Barberini family from Rome, and first minister of France, Cardinal Jules Mazarin, performed in Paris in 1647. Drawing upon unpublished archival materials related to the opera, my paper provides fresh insight explaining the iconography of Poussin's picture. Examination of *L'Orfeo* reveals—also for the first time—that the opera served as the textual

source for the London picture's companion painting, Poussin's celebrated *Landscape with Orpheus and Eurydice* (c. 1650), now at the Louvre. Such inquiry adds to our growing understanding of the attraction musical drama possessed for Poussin and his key Parisian and Roman patrons during this period. Additionally, it sheds light on the rich cross-pollination between musical and visual culture, but also the major role of opera at the papal court in Rome and royal court in Paris.

Cathryn Jijon, The Graduate Center, CUNY

Visualizing Slow Violence: Artistic Interventions and the Co-Territorial Turn in Ecuador, Colombia, and the US

Session: Art, Ecology, and Environmental Catastrophe in the Americas (Lands, Territories, and Extractivism)

This paper examines three artistic interventions made in collaboration with land defenders and water protectors in Ecuador, Colombia, and the United States: Christian Proaño's *Selva* (2014), in which he worked with YASunidos to recreate from memory the sounds of the Amazon in Quito's Plaza Grande to protest against oil extraction in the Yasuní; Carolina Caycedo's *Be Dammed* (ongoing), which addresses the disruptive impacts of damming and water privatization on indigenous and mestizx communities along the Río Magdalena; and Cannupa Hanska Luger's *Water Serpent Action* (2016), an extension of his *Mirror Shield Project*, which took place at the Oceti Sakowin camp during the protests against the Dakota Access Pipeline. Though each intervention responds to a distinct context and engages different communities, I argue that they form part of the visual culture of the eco-territorial turn (the intersection of environmental, indigenous, peasant, decolonial, and territorial struggles), and rely on the temporal immediacy of the intervention in order to make visible the "slow violence" of resource extraction and its linkage to ongoing histories of colonization. I also explore the way that each intervention critiques the state's surveillance of land defenders and water protectors through choice of site, materials, and archiving technology.

Mary Johnson, Alfred University

Men on Mars

Session: Mythogenesis: Making and Telling Stories in the Arts

In spite of our globalized economy and media, we find ourselves increasingly attempting to fill gaps in our disconnections with assumptions fabricated from the feedback loop between perception and experience. Little investigation is conducted in how myth of the past impacts our mythology of the current. *Men on Mars*, an ongoing project, currently consists of an installation exhibited at BOX13 (Houston, Texas) in 2022, and a series of large scale works on paper, shown at CICA Museum (South Korea) in 2022 and to be shown at Artlink (Fort Wayne,

Indiana) in 2023, that uses recent corporate space travel and the themes of adventure and national exceptionalism to interrogate how myth plays a central role in how we experience ourselves, our spaces, and colors our perception of those we view as 'other'. *Men on Mars* is set in an imagined Martian landscape reminiscent of the idealized American West and utilizes American mythology: historical (ex: Paul Bunyan), contemporary (ex: Captain America), and ideal (ex: the American Dream, Manifest Destiny) in conjunction with the Chinese myth text *Journey to the West*. My project *Men on Mars* hybridizes landscape and archetype to examine the ways in which we myth-make in the present are rooted in our mythogenesis of the past.

Tiffany Johnson Bidler, Saint Mary's College

Simone Leigh's Hybrid Forms

Session: Topical Abstraction: Race, Materials, Process

Simone Leigh has created a series of ceramic sculptures molded from watermelon but taking the form of cowrie shells. The sculptures are displayed individually or grouped together as part of larger installations. Cowries and watermelon have also become ornamental and structural motifs in her larger body of work. Both cowrie shells and watermelon are natural objects that have historically functioned as receptacles of stored value. Money cowries were used as currency as early as the fourth century. In North America, cowrie currency has been excavated in colonial ports that served the transatlantic slave trade. Watermelon were domesticated in Africa as "botanical canteens" that stored water in arid climates. Like money cowries, watermelons reached North America with the arrival of European colonists and African slaves. In the nineteenth century, watermelon became a key symbol in the iconography of American racism. Leigh's hybrid forms, evoking genitalia, mouths, caves, and ships, make a case that objects that become receptacles of stored value—economic, cultural, political, artistic—retain within them internal meanings that are akin to the water and animal life that shaped watermelon and cowries—enigmatic and fluid. It is possible to extend this conclusion to our thinking about the body and the art object.

Alexandra Jones, Independent Scholar

Escape from Cthulhu: Cosmic Horror beyond Lovecraft

Session: Techno-Terrors: Representations of Death, Power, and Capital in the Post-Internet?

The genre of cosmic horror remains overwhelmingly associated with the works of H.P. Lovecraft, which have steadily grown in popularity over the past decades. Although they are now a century old, Lovecraft's stories of dread and cosmic peril continue to resonate. Movies have been continually adapted (and remade) from this source material since the 1980s. But what is the landscape of cosmic horror beyond Lovecraft, and how can the genre move past the well-trodden problems of the author's limited worldview? This paper explores later works of cosmic horror, framing it as an emerging genre of critical importance. *Demon Seed* (1977)

exemplifies how the changing landscape of technology inflects notions of cosmic horror, while *Annihilation* (2018) centers a discussion of the ecological implications of cosmic horror in the so-called age of the "Anthropocene," a conception which once again centers human beings in the universe—a folly that is central to cosmic horror itself. Also touching upon *Hellraiser* (1987), *Event Horizon* (1997), *Uzumaki* (2000), and Lovecraft's own *In the Mouth of Madness* (1994), the paper seeks to give its audience the critical tools to recognize and appreciate cosmic horror as it continues to emerge from the unknown depths of the universe.

Stephanie Kang, Rocky Mountain College of Art & Design

Alex Da Corte: The Allure of the Monster's Mask

Session: The Nature of the Beast: Monsters and Monstrosity in Art

Throughout Alex Da Corte's oeuvre, the artist displays his fascination with witches, monsters, and horror movie creatures that are often used to represent wickedness. Yet his work complicates the simplistic binary that is set up between perfect and imperfect, right and wrong, good and evil. Rather, he sees these characters as "an inherently queer archetype representing human duality and alienation, serving to remind us of societal pressures to maintain decorum and control unsanctioned impulses." In this presentation, I examine how Da Corte adopts the guise of the monster in his works, morphing his body through latex, paint, and costume. In doing so, he externalizes a utopian vision of reality that inverts and subsumes ideas of human perfection, which work to maintain heterosexuality, cisgenderism, and whiteness as transcendent qualifiers of normalcy, even to violent ends. Da Corte's works propose a new kind of reality, one in which the strange, wacky, and monstrous can thrive as the protagonists of an alternative queer future. By exploring the interconnected qualities of Da Corte's videos, installations, and performances, this presentation considers how he utilizes the figure of the monster to generate new queer models of existence.

Nancy Karrels, University of Illinois Urbana-Champaign

The First Modern Restitutions: The Restoration Louvre as a Paradigm for Decolonization

Session: Reconsidering Nineteenth-Century Art

Although we associate the nineteenth century with museum-building by colonial conquest, it bears remembering that the Musée Napoleon (today the Louvre Museum) participated in the first mass restitution of spoliated art beginning in 1815. This paper frames the Musée Napoléon's repatriation of thousands of looted artworks after Napoleon's defeat as a cultural trauma for the French nation, which experienced the dispersal of the illicit collection as a tear in the fabric of collective memory. In response, the Restoration museum's administrators enlisted the nation's artists for a decorative program to remind viewers of erstwhile glories, insist on the

cyclical nature of progress, and promise a renewal. This paper suggests that the museum's new paintings, along with popular prints and other images, mediated the trauma of the collection's dismemberment, and encouraged the renegotiation of a new collective memory of France's cultural past. Transformed into a monument to revival, the museum encouraged visitors to see themselves as participants in a meaningful cultural shift that would reach fruition with the Romantic movement. As today's museums grapple with the legacy of cultural conquest, these nineteenth-century illustrations of collection dispersal can help us envision the decolonization of Western museums as constructive and redemptive eventualities.

Samantha Kavky, Penn State Berks

Becoming Naturalized: Max Ernst in Arizona

Session: Playing Indian: An American Visual Politic

In my 2010 article on Max Ernst in Arizona, I relied heavily on Deloria's *Playing Indian* to argue that Max Ernst, after fleeing to the US from Europe during World War II, "played Indian" to establish an American identity and connect to his new home. A German national who sought asylum in the US, Ernst was immediately drawn to Native American art and to the landscape of the American Southwest. Soon after arriving, he traveled cross country with Peggy Guggenheim. He famously stopped at the Grand Canyon Trading Post and bought the entire inventory of Kachina dolls, posing with them back at Guggenheim's apartment in New York. In 1946, with Dorothea Tanning, he bought land and built a house in Sedona, Arizona, where he continued to "play Indian" for the next ten years. This paper will address how the legacy of German Romanticism, combined with contemporary ethnography, produced a politically untenable position. Ernst and his surrealist colleagues rejected the European Nationalist rhetoric used by fascism while simultaneously embracing a Romantic view of Native Americans and their connection to tribal lands. My paper navigates some of these ideological contradictions in Ernst's work and life in Arizona.

Forest Kelley, University of Kentucky

Virtual Worker Diaries

Session: New Place/Post-Place

In the past few years, a number of websites have appeared that allow people to buy micro-labor: small, discrete tasks performed by workers with internet access, usually for proportionately small sums of money. In my research, I commission virtual workers to write about their lives. Yet, regardless of what is shared, once this "task" is complete, my ability to communicate with the author/worker is severed. My research aims to highlight the layers of obfuscation inherent to virtual labor markets—anonymous employers hiring anonymous workers to perform tasks in a context vacuum—by engaging in absurd attempts to reify these

virtual workers. Their stories (whether true or fiction) open the door to questions around wage standards, labor laws, the lack of benefits, moral alienation from the end product of one's labor, and so on. It speaks to the precariousness of building markets and community upon virtual systems that make us, at best, hyper-accessible avatars and, at worst, anonymous and inaccessible outside the confines of virtual transaction. Through the pandemic, people have turned to alternative markets for financial solvency. As we move into social isolation, it is increasingly important that we question the efficacy of markets predicated on social estrangement and disembodiment.

Sonja Kelley, Maryland Institute College of Art

Expanding the Map of East Asian Art

Session: Diversity and Inclusion in Teaching About Asian Art

The traditional map of East Asia's international reach is lopsided. In the typical view of East Asia presented in North American institutions, it is a distant region composed of three major national and cultural groups—Japan, Korea, and China—that have several often-taught intercultural connections. These connections are both internal to the region (Chinese influence is a major theme in teaching about the canon of Korean and Japanese art) and external (teaching about Buddhist art leads to South and Central Asia), and lessons about Chinese ceramics opens up exploration of the maritime trade with Western Europe. But what of other regions? Southeast Asia is often marginalized as a place that boats passed through on their journeys elsewhere, Africa was seemingly just a landmass to be sailed around, and students could easily get the impression that there were no direct cultural connections between the Americas and East Asia until Commodore Perry sailed to Japan. This paper highlights some significant connections in art and visual culture between East Asia, Africa, and the Americas that could be used to expand and enrich our students' view of East Asia's cultural linkages across the globe.

Emily Keown, University of Houston-Downtown

Green Blanket

Session: Show Us Your Influences

Material, touch, texture, and comfort brought about my first inspiration to use my hands to manipulate the world. My baby blanket is a relic that has been with me since birth, every single night, under my head, in my hands. Still as a woman in my forties, I have never been without it. This object gave comfort, was my playmate, became an object of discovery and imagination, and the jumping-off point of using my hands to build and create. I find the allure of textures and the tactile to be what moves me to make and build, to learn, to discover.

Monika Keska, University of Granada

From Injury to Distortion: Francis Bacon's Portraits of the 1950s

Session: (Re)Framing the Subject: Unexpected Revelations in Portraiture—Session I

Francis Bacon very rarely relied on painting from the live model; he insisted instead on using a wide range of sources, including photographs of his friends and lovers, illustrations, magazines and books. In 1998, six years after his death, his studio was relocated to Dublin where it was reconstructed. This ambitious project was followed by the donation of his books from his London apartment. The source material discovered in the studio and personal library offered a new insight into Bacon's creative process. It soon became clear that the textual and visual sources had an enormous impact on the distortion of human figures in his works. In 1966, in the interview with David Sylvester, Bacon compared the deformation of his models' faces to practicing injury on them. In this paper, I analyze the process of injury inflicted on the faces of his subjects, and the role of source materials in its execution. I focus on the portraits painted in the 1950s, when Bacon began to experiment with the distortion of human features. I am particularly interested in the role of his source materials in this process, especially the medical publications that featured facial injuries and disfigurement.

Elizabeth Keslacy, Miami University

The Politics of Recreation: Mayor Coleman A. Young, Hart Plaza, and Race in Detroit

Session: Open Session: Architectural Histories and Theories, 1800-present (SESAH)

When Coleman A. Young became Detroit's first black mayor in 1974, he inherited a city decimated by urban renewal, white flight, deindustrialization, and overt racism. He also inherited an ongoing effort to revitalize Detroit's industrial riverfront, starting with the development of a civic center where the city's two primary thoroughfares, Woodward and Jefferson Avenues, intersected. There, Young's struggle to retain tourism and entertainment—and the dollars they brought into the city—played out. In particular, Mayor Young intervened in Isamu Noguchi's design for the eight-acre site, adding an amphitheater, restaurant and restrooms to an otherwise open, paved plaza, punctuated only by a sculptural fountain, a twisting pylon, and some small, stepped constructions. These elements were added to accommodate the city's schedule of ethnic festivals that celebrated the region's Poles, Germans, Italians, Greeks, and others—groups that emigrated to the United States in the nineteenth or early twentieth centuries and settled in Detroit, but whose descendants had since fled the city, only to return for annual heritage celebrations. This paper explores the politics of recreation at Hart Plaza, specifically investigating Mayor Young's interactions with Noguchi and his influence on the design in the context of the racial tensions of post-1967 Detroit.

Courtney Kessel, Ohio University

Dear: Letter Writing as Cultural Production

Session: Artmaking as Knowledge Production: Research in Practice

In this paper, I discuss how the artwork of three artists utilizes letter writing as an intimate space to create artwork that has collaborative outcomes, presenting both the personal as political, and the private as relevant and related to the collective public. Utilizing feminist ethics of care, scholarship on the epistolary, and feminist geography, I create links between Rachel Epp Buller's *Taking Care*, Irene Lusztig's *Yours in Sisterhood*, and my performance piece, *A Blessing, Wish, or Spell for the Next Generation*. Each artist initializes the letter as an archive or point of research that witnesses different material outcomes. I trace each project through the lens of place, space, and scale to create a map of relationships that span from intimate to international.

Meena Khalili, University of South Carolina

Professor/Partner/Parent/Practitioner: Making Room to Evolve in Academia

Session: In Need of Care

As the framework of art and design education and studio practice continues to push against historical, societal, and cultural norms toward equity, actively supporting a broader scope of humanity through diversity and accessibility, a need arises for reconsideration of refractory systems which have long influenced parenting in academia. Normalization of parenting alongside work as pedagogical researchers and practitioners would power careers in academia to be increasingly accessible and consequently more diverse. This paper discusses this issue as it relates to the impacts of COVID-19 in the United States, and aims to add to the current discourse surrounding the topic. Keywords: parenting, COVID-19, diversity, equity, inclusion, education, professional practice.

Inji Kim, University of Washington, Seattle

Legacy in Obsolescence: Landscape and Absence in the Expedition Series

Session: Photography's Environmental Impacts—Session I

In *Print the Legend: Photography and the American West*, Martha Sandweiss examines how, in nineteenth-century America, “emerging ideas about the West informed an understanding of the potential uses and meanings of photography,” and “the evolving pictorial representations of the West in turn shaped popular thinking about the very subjects they portrayed”. Themes such as landscape, portraiture, narrative, and violence are implicit and explicit when we analyze photographs from these times. The *Expedition Series* (1996-1997) by Seattle-based photographer Eirik Johnson engages with the history of stereo cards by depicting sites

significant to the Native people in the Northwest. In these stereocards, no Native body is present. Their stories are told through the narrative text and images of landscapes that have been altered and taken away by settlers. This directly counters the popular depictions of Native bodies in nineteenth-century stereocards that had racist descriptions. I argue that the series invites the viewers to contemplate the persistent violence of settler presence through activating a once-popular—and now-obsolete—medium, intertwined with the usurpation of Native land and sovereignty through the lens of image making. Stereocards may have disappeared, but the legacy of the attitudes they created persist.

Bridget Kirkland, University of South Carolina Upstate
Experiential Design Education with Community Impact

Session: Low Tech, but High Brow: Integrating Conceptual Making and Technical Basics

Graphic design curriculum is rooted in a series of courses, in which students complete a variety of design projects throughout the program. These projects often lack the invaluable experiential learning process that is cultivated by interacting with professional design projects for real-world clients. USC Upstate's design program proves to be a beneficial platform for learning and scholarship in graphic design, and is also deeply invested in experiential learning and global cultural awareness. My colleague and I spent several years developing relationships that serve as a vehicle to move students into the larger world. Students are immersed in a professional design environment that transcends the classroom. Participating students earn money for their services while simultaneously gaining valuable work experience through engagement in the entire professional design process. The added benefit of Studio Upstate's paid student design services is that it eliminates the need for students to work additional part-time jobs during their course of study. This helps all our students, especially first-generation college students, bridge the gap from not only earning a humanities degree but to receiving compensation for their skills from the day they graduate. I will present examples that engage with the community through Studio Upstate, an undergraduate-operated, faculty-led design firm.

Stevie Klaark, Minneapolis College (MCTC)

Where is the "A"?

Session: Supporting Diversity, Equity, Accessibility, and Inclusion [DEAI] in Critique

Diversity, Equity, Accessibility, and Inclusion, or DEAI, is a tool used to implement policies and procedures in the professional worlds we navigate. While it is a part of our social landscape, does its presence result in the progress that many of us strive for? While in a meeting at an academic institution, I asked the chairperson, "Where is the 'A'?" It was in this moment that I

was able to ascertain that the root of many of my own misgivings with the perceived effectiveness of DEAL initiatives are often due to the absence of acknowledgement regarding the disconnect between policy and personal growth. Economic accessibility, for example, is still glaringly absent at many academic institutions, and the barriers to education continue to increase as we see gaps in social class systems ever-widening. By looking at theories and conversations proposed by la paperson, who posits the idea of a rising and existing "third university", this paper will discuss technologies—including those such as deep learning specialization or neural networks—that can be adapted, altered, and created to aid in more successful critique spaces. Additional focus will come from models for social change proposed by Press Press and The Institute for Expanded Research.

Amy Koch & Kim Sels, Towson University

From Western to Global: Expanding Art History Discourse in the College Curriculum

Session: Expanding Art History Discourse

Transitioning the art history survey to a global, more inclusive perspective is a first step in realigning the college-level curriculum with the diversity and values of today's student body. The idea of a global survey is not new, but in practice, it is a fraught exercise. Textbooks focusing on global art struggle with this endeavor as well, often retaining traditional frameworks while including new geographies as stand-alone chapters within a chronological organization. This paper chronicles one art history program's attempts to globalize the survey by expanding discourses to integrate non-western art and works created by historically underrepresented artists, introducing discussions to contextualize disparities, and confronting financial inequities in textbook assignments by shifting to open educational resources (OERs). In moving to a global perspective, our goals are to present varying cultural traditions with equal esteem, to highlight contributions of women and BIPOC artists while articulating reasons they have historically been devalued, and to be forthcoming about the impacts of the West on colonized art and cultures. By broadening the focus of the class(es) from the foundational level, we aim to reframe the study of art history and engage students in understanding the past and contextualizing their own experiences.

Kate Kocyba, Marywood University

Growing More Than Trees: New Deal Era Architecture of the United States Forest Service

Session: Open Session: Architectural Histories and Theories, 1800-present (SESAH)

Between the founding of the United States Forest Service in 1905 and the election of Franklin D. Roosevelt in 1933, everything the Forest Service implemented or constructed facilitated land management. While the Forest Service's initial mission was management of natural resources, this led to an unanticipated byproduct of recreational access. Thus, the demand for recreation

broadened the Forest Service mission to address multiple uses. It was largely during the Great Depression, when the Roosevelt administration proposed the New Deal and Congress provided funding, that the Forest Service adapted to facilitate these various needs. With funding and a broader mission, the Forest Service hired its first Chief Architect, W. Ellis Groben, who conceptualized an architectural agenda that strove to embody the agency's purpose. He proposed four regional styles to be utilized in various National Forests, each intended to integrate with the locale as well as serve various administrative needs. In this paper, I focus on the Forest Service, the role of the New Deal, and Groben's vision for a distinct architecture that was meant to facilitate the management of natural resources, and provide access to recreational use within the National Forests.

Jinyoung Koh, Towson University

DEI (Diversity, Equity, and Inclusion) Workshop with Art Activities

Session: Recognizing Inequity in Traditional Patriarchal Systems of Art Education

Contributions to student/faculty welfare through DEI (Diversity, Equity, and Inclusion)-related art activities and social-emotional learning workshops should be recognized as furthering diversity and equal opportunity within the college setting. Many educational research and academic journals have suggested developing special issues that center on the current crises—the pandemic, racial inequities, and social-emotional challenges—engulfing our world. Workshops and mentoring of historically underrepresented or underserved groups are crucial to develop an inner attitude of self and identity in our community. The presence of differences may include race, gender, religion, sexual orientation, ethnicity, nationality, socioeconomic status, language, (dis)ability, age, etc. Through this research, along with teaching and workshop projects, I have been helping my students/participants to understand that there are a multitude of right answers to the varied and interesting problems presented to us in daily life. There is a lack of practical workshop opportunities to explore and analyze empirical data in the field of art education. Understanding what makes each of us different is what unites and empowers educators, and offers teachers the ability to deepen lessons and have more meaningful interactions with students and families.

Matthew Kolodziej, Myers School of Art, University of Akron

STEAM into STEM Entrepreneurial Practices: A Collage in Progress

Session: Interdisciplinarity and Cross-Campus Partnerships: A Recipe for Program Vitality?

This paper proposes to outline some of the challenges in developing interdisciplinary initiatives and ways to work toward entrepreneurial models given limited resources. Developing cross-disciplinary events, curricula, and research programs assumes the values of both liberal arts education and applications to real world problems are not mutually exclusive. Since 2007, the Synapse Art and Science series at the Myers School of Art, University of Akron has invited over

forty national and international artists and designers to participate in lectures, critiques, workshops, lab visits, and exhibitions at the intersection of art and science disciplines. These efforts have led to the development of the Biomimicry Research and Innovation Center at UA. The center connects disciplines as diverse as art and design, humanities, social sciences, engineering, biology, and polymers science around learning from nature to solve human challenges.

Heather Korzun & Martha Saunders, Mary Baldwin University
Proliferation: Plastics, Art and the Consumer (an Extended Media Senior Project)
Session: Undergraduate Art History

This presentation covers the fusion of research and studio practice that led to a capstone paper and exhibition on plastic consumption. While collecting one year of personal and found plastic waste, the student researched plastic's history, uses, management, presence in contemporary art, and its elimination through circular design. This research informed the studio component, which involved the creation of tools and processes to produce imaginative objects, garments, weavings, and sculptures made from collected plastics. For the duration of the exhibition, the artist directly engaged with her role as a consumer through a performance piece. Dressed in a garment made from woven plastic threads, the artist occupied the gallery while knitting a plastic extension to the installation of artworks, increasing in size over the course of the four-week exhibition. The performance and other pieces were displayed along with a copy of the research paper to invite attendees to make their own connections between the research and the visual, auditory, and temporal environment. The installation educated viewers about plastic's integral role in our lives, its growth over time, and the solutions we must design to address this systemic issue.

Claire Kovacs, Binghamton University Art Museum
Zoning and Economization of Lincoln Park: The Young Lords, Howard Alan, and Buckminster Fuller
Affiliated Session: Public Accountability Through Public Art (PAD)

The origin story of the Young Lords Organization in Chicago during the late 1960s often references the intensity of urban renewal programs as driving spatial contestations and racial conflict in Lincoln Park. While this perspective is helpful, it also distracts from the ways that international networks of architects and global discourses of urban design introduced economization theories of population into new mechanisms of localized governance that effectively managed certain bodies as unfit to economically contribute to the city. Drawing upon a meeting and community tour of Lincoln Park between Buckminster Fuller and the Young

Lords Organization that took place in May of 1970, the creation of a People's Park, and a low-income housing proposal designed by Howard Alan, this paper re-contextualizes the grassroots struggle led by YLO against displacement. Moving beyond conventional descriptions of gentrification as a racialized neo-liberal project, it explores urban removal as inextricably linked to the relationship between urban planning and the economization of life, as well as neighborhood participatory governance and zoning. As part of an emerging multi-media project, this paper seeks feedback on the visual and digital aesthetics of our core intervention.

Kate Kretz, Montgomery College

Ideation Is a Band-Aid: Toward an Essential and Holistic Visual Voice

Session: Teaching Creative Process: Ideation in the Arts Classroom

Artistic voice is the most critical aspect of creative practice, yet it is largely left to chance in most curricula. The current state of apparently limitless choices about what we want to say and how we want to say it is a relatively new concept, so we have not yet formulated a system to teach the cultivation of each student's individual voice in the classroom. Artistic vocabulary is frequently cobbled together, or chosen in a cursory fashion. While some schools address ideation, spawning concepts for a series of works is very different from discovering and refining an essential visual voice unique to each student. This paper presents a radical proposal for a proven process to facilitate the establishment and development of a solid "core visual voice" derived from each student's responses to a series of intensive exercises. This core provides several idiosyncratic directions for their work. It morphs and grows as they do. Methods for creative research, accessing the subconscious, and considering the Gestalt between voice, form, and mediums serve to intensify the core, making it more "them".

Jennifer Kruglinski, Salisbury University

Martha Rosler's Investigation into Housing Security

Session: React, Recover, Reform: Contemporary Transformation through Public, Performance, and Social Practice Art

In this presentation, I examine strategies for resistance embedded in Martha Rosler's decades-long engagement with the housing crisis, affecting the unsheltered and housing-insecure residents of our cities, as well as the ways she reveals the impact of the art world on housing. Rosler began her visual investigation into the representation of homelessness in *The Bowery in two inadequate descriptive systems (1974–1975)* which focused on the detritus left behind by the unhoused residents of New York City's Bowery area. She revisited the protracted housing crisis in 1989 with the tripartite installation of *If You Lived Here...* at the Dia Art Foundation accompanied by four town meetings. Rosler's *Housing is a Human Right (1989)*, a Public Art

Fund-sponsored animation, also ran on the Times Square Spectacolor board, and overtly connected the Reagan-era policies that defunded public housing to the rise in unsheltered residents. Rosler reconfigured *If You Lived Here...* in various permutations since 1989 and each time incorporated new information and data on housing insecurity in the surrounding communities as her archive of the housing crisis only grew in scope and scale. Rosler continues to provide new forums for public engagement with housing as she simultaneously reveals the art world's impact on real estate.

Bianca Laliberté, Université du Québec à Montréal
System Contra System: The American Revolution's Visual Production
Open Session: American Art

This paper elaborates a conceptual framework needed to reconstitute the nationalist visual production that emerged in the context of the American Revolution (1779–1789). This endeavour is a response to the lack of a satisfying framework in the existing literature. Building on the work of art historians such as Jolene Rickard (Tuscarora), David Bindman, and Éric Michaud, I will deconstruct the concept of “system of the fine arts” invented by eighteenth-century European aesthetic epistemology. I will show how it informed a nationalistic/colonial set of discourses that surround and permeate the visual production of eighteenth-century America, and particularly during the Revolutionary period. Such past and present discourses tend to interpret this visual corpus with respect to a borrowed European conception of the fine arts. Breaking from this historiographical heritage, I question how the absence of a fully developed system of arts during the revolutionary era favored the emergence of *a new and distinct form of visual system*. Grounding my conceptual framework in key components of the colonial iconography of America (e.g.: maps, caricatures, engravings), I argue that such *contra* system allowed the acceleration and intensification of a visually produced imperial domination.

Carolyn Lambert, Kean University
Six Feet or More: Individual Takes and Collective Edits toward a COVID Documentary
Session: Collaboration in Uncertain Times

This presentation features a reflection on the production of a collaborative documentary film with a group of students. In the spring of 2020, at the onset of the COVID-19 pandemic in the United States, I asked a group of students to collaborate in documenting the experience of the pandemic and its social and economic consequences. We turned the camera on ourselves, observing our personal and professional lives, and developed a collaborative dynamic over the course of two years of shooting and editing, working non-hierarchically, helping each other to be vulnerable and honest, struggling with time management, and keeping in touch over the

course of the pandemic. The result was a forty-five minute collaborative documentary reflecting on personal and professional stagnation, job loss, familial closeness, precarity, and resilience. I share short excerpts from the film, discuss our collaborative process, and reflect on the challenges and potentials of the teacher/student collaborative dynamic.

Jessica Landau, University of Pittsburgh & Carnegie Museum of Natural History

The Politics of Bigfoot Porn, or the Relationship between Sasquatch and the Far Right
Session: Interrogating the Visual Culture of Trumpism

In 2018, congressional candidate for Virginia’s Fifth District, Republican Denver Riggleman received the unlikely designation as a “devotee of Bigfoot erotica” from his Democratic opponent, Leslie Cockburn. In the year following the deadly violence at the Unite the Right Rally, the discourse surrounding the race to represent the district that contains Charlottesville centered on a hand-drawn image of a Bigfoot with an incredibly large phallus posted to Riggleman’s Instagram feed. Since the creature’s emergence in popular culture in the late 1950s, Bigfoot has often been understood as a symbol of environmentalism and wilderness—but connections between Bigfoot and the right, especially in recent years (including to Trump’s acting Attorney General Matthew Whitaker) reveal the cryptid’s long and troubled relationship with tropes of toxic masculinity, frontierism, and Indian erasure. This paper looks at the visual culture of early Bigfoot devotees—including the infamous footage by Roger Patterson and Bob Gimlin of a female Bigfoot striding across Bluff Creek, California—to understand the symbolic power Bigfoot still holds for the conservative right in the Trump Era and its aftermath.

Sandra Langer, Independent

Wild Tongues: Paris, Lesbians, and Modernisms—Romaine Brooks and Her Circle

Session: Marginalized in Paris? Race, Gender and Intermedia Art Practice in Transnational Paris, c. 1900

This paper argues that the influence of lesbians on Modernism has been hidden from history for far too long. Their erasure from the history of art leaves a gaping hole in the narrative. Patriarchal art history’s colonization of the field has yet to address this exclusion. A close study of Romaine Brooks and her circle, their patronage, and relation to Modernism opens the closets and demonstrates how lesbians and other nonconforming women broke with conventions. The interactions of gays and lesbians resulted in some of Modernism’s most groundbreaking works. Paris was a mecca that drew artists worldwide. Where Modernism began doesn’t matter; what matters is that it had many artistic lesbian mothers who spoon-fed its male stars. The importance of ripping apart the patriarchal modernist model cannot be overstated if we are to have an authentic presentation of modern art. We must abandon the modernist canon, revise it, and create a new inclusive model. By taking an unflinching look—through Brooks and her circle—at how destructive patriarchal, heterosexist, misogynistic, and racist interpretations of

modernist art have been, we can clearly see how lesbian women in Paris circumvented the gendered spaces of their time and revolutionized art.

Nathanael Lapierre, University of Central Florida

Blacks in Nineteenth-Century France and French Orientalist Visual Art

Session: Undergraduate Art History

Nineteenth-century Orientalism functioned as the Western tool for dominating and restructuring the perception of the East. French artists, in particular, used Orientalism to disseminate their constructed narratives concerning Eastern cultures and peoples. Since the seventeenth century, French colonialism established a hierarchy that transformed the black individual into a symbol of French power and conquest. This project focuses on the symbolic representation of the black body in nineteenth-century Orientalist visual art as a discourse between France, the Eastern states, and the Black individual. Orientalism and race theory, respectively, have seen growth in scholarship in art history due to contemporary interests; however, the overlap between the subject areas is limited in research. The analysis of black figures in nineteenth-century Orientalism can reveal more about the Black individual's role in European society and the Eastern cultures in which they existed. This research project analyzes depictions of Blacks in nineteenth-century Orientalist art to investigate the imbalance in their representation and social perception in French society and reveal the hidden truths within the black form.

Lynne Larsen, University of Arkansas at Little Rock

The Gandaxi: Reclamation of the Ruins

Session: Ruins of the Contemporary

The Royal Palace of Dahomey, an earthen compound covering one hundred and eight acres, stands in varied states of decay and restoration in Abomey, Benin. In 1965, soon after the Dahomean colony gained independence from France, the descendants of the Dahomey's kings ceremonially transferred the tombs of Kings Behanzin and Agoli-agbo from their private palaces to the central palace, where the French colonial government had forbidden their burial, but where other kings were laid to rest. Participants performed the elaborate funeral customs anew and rebuilt certain palatial structures for the event. In post-colonial Abomey, ceremonies at the Royal Palace of Dahomey serve as an outward declaration of non-European identity. The ceremony, known as the Gandaxi, was traditionally held every seven years, but government restrictions, leadership disputes, and lack of resources had caused a thirty-two-year hiatus before it resumed in November 2012–March 2013. The revival of this ceremony was accompanied by an increase in restoration efforts to palatial structures. This paper examines how both the spiritual reclaiming of the central palace in 1965 and its use in the 2012–13 Gandaxi constitute a post-colonial reclamation of the space by contributing to the shaping of memory and identity for the people of Abomey.

Ashley Lazevnick, Converse University

Operative Illustrations: New Views on Surgical Illustration

Session: Imaging/Imagining Illness: The Art of Medicine

In the preface to the 1924 edition of *Operative Surgery*, Warren Stone Bickham credited forty-six artists for the unprecedented execution of 6,300 drawings: a result of “painstaking labor” and “cleverness in interpreting [...] subjects often hard to understand.” Working in Bickham’s home, often for twelve hours a day, a mostly-female army of illustrators produced this compendium of images, notable for its anesthetized detachment. That the illustrators’ labor was described in the same terms of an accomplished surgeon was no accident; the fastidiousness of drawing was necessary since photography was inadequate to the task. Medical illustration has always required more than what can be empirically captured by a mechanical eye. From axiomatic views of a steam-pressure sterilizer to limb amputations and suturing techniques, the drawings adopt an idealized and unflinching graphic vocabulary. This paper investigates images from Bickham’s text, and similar images, within the framework of new materialist theory. Whereas medical illustrations are often interpreted within the conventions of painterly Realism, I propose that we examine the somatic procedures of the illustrators, and take seriously the ‘dis-embodied’ and ‘de-gendered’ style of these illustrations, in order to restore the radical connection they propose between visualization and knowledge production.

Jungsil Lee, Maryland Institute College of Art

Decolonizing Asian Art History: Teaching Korean Traumatic History through Art

Session: Diversity and Inclusion in Teaching About Asian Art

This paper examines pedagogy of Korea's traumatic history, and the succeeding artistic response, for a higher education context. The approaches take the subject matter in parallel with contemporary discourse of decolonization in art history. During the twentieth century, Koreans endured traumatic events: the Japanese occupation, forced labor and sexual slavery, the Korean War, and the division of the country. Even after the war, Koreans experienced military dictatorship, a rocky democratization, and then a breakneck pace of economic development and globalization that created socioeconomic inequalities and cultural disconnections. These social and political changes result in an accumulated “collective trauma” which continues to cast a zeitgeist shadow on Korean artists. They examine the past and produce politically charged works to dismantle lingering colonial structures in connection with current prejudices and misrepresentations of race, sex, class, and gender. Bringing this material into the classroom is an effective tool in understanding the growing demands of inclusion of minorities, immigrants, and the unprivileged. This paper showcases the traumatic history and artistic formulation of it for reexamining the existing canon and investigating its capacity for including all voices and perspectives. It also illuminates how these teachings let students envision dimensions of diversity and inclusion.

Erin Lehman & Stacy Arnold, Towson University

Exhibition in a Suitcase Pivots to Virtual: Museum Education K–12 School Outreach

Session: Re-Imagining the Classroom: New Strategies for Building Success and Community

In-person K–12 school field trips to art exhibitions are often limited by lack of resources and time, and an ongoing frustration as we endeavor to expand the reach of the regional, national and international exhibitions here at Towson University by bringing them into Baltimore County classrooms. The pivot to online and virtual learning allowed us to reconceive of this endeavor as more inclusive, with greater flexibility, accessibility, and efficiency. In the spring of 2021, we invited one hundred and ten fourth-graders at Scotts Branch Elementary, a Title 1 school in Baltimore County, Maryland, on a virtual field trip to visit a Towson University art exhibition. This pilot program, beta tested by TU Art Education students, brings live museum visits to the classroom that align with Maryland’s Art Content Standards. They include a virtual exhibition tour that engages students in looking and reflecting, a hands-on project that challenges them to create wearable art from found objects inspired by the exhibition, using art material kits provided free of charge, as well as teacher resources for expanding the lesson. In the future, this program will continue as a companion to school trips to the galleries, giving classroom teachers greater freedom and access to these arts resources.

Megan Leight & Samuel Hensley, West Virginia University

Exploring Cosmic Travel as Mythogenesis in Ancient Maya Art

Session: Mythogenesis: Making and Telling Stories in the Arts

Merchants and traders in the pre-Columbian past occupy a niche group with dynamic connections between themselves and the places of their travel. Conceptualized as expertly moving between the center and the periphery, these travelers navigated movement of themselves and their goods between a central environment (house, town) into the peripheral zones (the forest, untamed wilderness). Following Gillespie and Joyce (1998), the Mesoamerican center was the “locus for moral and physical order, safety, and social and cosmic harmony,” while the periphery represented “asocial or amoral behaviors...danger, disharmony, filth, and ugliness,” and was associated with timelessness. Travel into the periphery was associated with primordial time and the place of mythic beings. Navigating into these peripheral zones and adeptly returning to a social center allowed traders to acquire a unique, sacred knowledge of place, space, and time inaccessible to most community members, including rulers. Thus, travelers are identified as dangerous and even threatening personages despite their potential to accumulate significant wealth and even status. This paper considers how the cosmic travel of traders was manifested in the art of the ancient Maya through the lens of mythogenesis.

Theresa Leininger-Miller, University of Cincinnati

The Lure of the Old South in Illustrated Sheet Music from Reconstruction to World War I

Open Session: American Art (New Approaches to Material Culture)

The American South beckoned former residents who had left during the tremendous social upheavals of Reconstruction, the Great Migration, and World War I. Songwriters developed consistent motifs about this return, defined along axes of race, age, gender, chronological periods, and place, typically featuring travellers headed home. Their efforts focused on Kentucky, Tennessee, Virginia, and Georgia. In the late nineteenth century, sheet music illustrators depicted lonely old black men fondly reminiscing about their youth. By the 1900s, the "uncle" stereotype disappears, replaced by young, dapper black men who tried big city life but found it daunting; music covers now sport images of dejected youths with suitcases near railroad tracks. By the 1910s, a completely new motif emerges—that of young whites homesick for the South. Stylish, sensitive men in suits and hats dominate three categories: travel, reunions with parents, and memories of lovers and homes. They voyage South via train, foot, and plane, seeking comfort and familiarity. Such ubiquitous material culture, displayed on countless parlor pianos, had a strong and lasting impact on middle-class citizens throughout the United States, firmly rooting notions of the South as a bucolic, blossom-scented refuge from war and metropolitan life.

Ash Lester, Frostburg State University

Wiggletown: Dyke Mimicry of Rural Male Signification

Session: The Ruralness: Queer Narratives and Creative Practice Outside of Urban Centers

As a dyke growing up in the Adirondacks, I was surrounded by rebel flags and Mountain Dew bottles filled with chewing tobacco. I listened to Stone Cold Steve Austin telling me he was going to open many cans of whoopass. Queerness was only something talked about when someone with a t-shirt tucked into their jeans said "no homo." Within this context, I suppressed my dykeness, avoiding further isolation in an already remote place. I became one of the boys. I dipped, went fishing with chicken livers, and looked at naked women in '70s *Playboys*. My work reflects these aspects of my experience. I touch on issues and topics such as class, isolation, and stereotypes while simultaneously exposing and celebrating those communities and their often cliché cultures. A Nascar flag painted on rose-embossed leather, a handmade calendar of a pinup on a Corvette, Mountain Dew wine bottles. I utilize found objects and surface treatment materials such as Bondo, Plasti Dip, painter's caulk, and enamel car paint to create objects that interact with each other, imagining narratives that engage with tropes of rural masculinity, while also creating possibilities for butch interventions.

Amanda Lett, Museum of Fine Arts, Houston

A Credit to His Burin: Alfred Jones and the Engraving Profession

Session: American Illustration

The opportunities that New York City afforded those working with paper of all sorts created relatively varied, yet stable, work for artists and engravers in the nineteenth century. Engraver Alfred Jones (1819–1900), working in the city, found himself in a most advantageous position. Jones took advantage of the possibilities created by the demand for artistic skill during the antebellum, applying his talents to illustrations in popular magazines, fine art commissions, and bank note vignettes. His work, along with his peers, created a visual lexicon for the American middle class on the brink of war. Far from an anomaly, Jones had a career path similar to those of other artists, such as the Smillie Family, Stephen A. Schoff, John W. Casilear, and many others who made up the cohort of engravers in New York City before and during the Civil War. During his lifetime, Jones was a prominent leader among artists and engravers in New York, often lending, if not his time then his presence, to artistic endeavors throughout the city. In this paper, I seek to use Jones as a representative man to illuminate and elucidate the artistic life of an engraver in the mid-nineteenth century.

William R. Levin, Centre College (Emeritus)

The Dating Game: Saying No to a Tempting Proposal for a Second Time Around

Session: Open Session: Medieval and Renaissance Art—Session I

A key fresco in the former headquarters of Florence's Misericordia Confraternity, the *Allegory of Mercy*—an artwork receiving considerable attention in recent years, elaborating on or contesting aspects of its iconography—has been dated to both 1342 and 1352. Based on a questionable early reading of the repainted inscription at the foot of the fresco bearing the earlier date (which disappeared from view between the 1760s or 70s and the early 1840s) all historians from the mid-eighteenth century until, surprisingly and inexplicably, as late as 1964 espoused the later date, 1352. Internal evidence, archival documents, and close historiographical analysis tendered by subsequent scholarship, however, including that by the presenter, has corrected it to 1342. A recent four-pronged argument has revived the decade-later dating, not an insignificant claim insofar as it situates the painting in the wake of the Black Death of 1348. While all four points are cogent, ultimately they are unconvincing in that each depends on a challengeable interpretation of the evidence offered. In fact, conversely, a reinterpretation of each piece of testimony confirms 1342, before the plague, as the correct date of the painting. This analysis demonstrates how one can manipulate historical facts to arrive at different conclusions.

Elizabeth Lisot-Nelson, University of Texas at Tyler

Servants, Spinners and Slaves: Social Status in *Las Hilanderas* (1655-60) by Velázquez

Session: Gender, Power, and the Spinner

Las Hilanderas, painted by Velázquez within a few years of *Las Meninas*, depicts power relationships between social classes in seventeenth-century Spain. In the foreground, an elderly woman spins with a wheel; to the right, a younger female—back to the viewer—winds a ball of yarn using a swift. In the center, a girl with shaded face cards wool while two servants appear on the perimeter. Five more women stand in the middle ground. Minerva is recognizable in her helmet as she threatens the impudent Arachne with a raised hand. Attending are three ladies in seventeenth-century dress, one breaks the picture plane, staring out at the viewer. Behind them hangs a tapestry based upon Titian's *Rape of Europa*, presumably woven by the doomed Arachne during her contest with Minerva. While *Las Hilanderas* has been interpreted variously as a composition about motion or artistic competition, a portrayal of workers at the Santa Isabel tapestry factory in Madrid, and/or as an illustration of Ovid's *Fable of Arachne*, this essay explores both hierarchical and collaborative relationships between women of different social classes, including servants, slaves, ladies-in-waiting and nobles, as exemplified by a goddess and mortal who vie for supremacy.

Christopher Lonegan, Loyola University Maryland

The Intertextual Studio: Research, Technique, and The Paradigm of the Artist/Scholar

Session: Creative Responses: Innovative Projects and Teaching Strategies

My presentation traces the design of three intertextual studio courses, spanning the transitions from all online, hybrid, and in-person instruction. Theorizing the 'artist/scholar' as a model of contemporary artistic practice, these intertextual experiments in COVID-compatible studio/seminar formats emphasize research as a technique of thought fundamental to both image making and textual study. Contemporary Drawing as Visual Thinking was an all-Zoom studio class conducted in the format of an art history seminar in contemporary art, employing research and readings in contemporary genres as the techniques for each student's visual projects. Transitioning to hybrid instruction, Portrait and the Figure employed multiple screens and webcams for instruction in oil painting techniques. Alternating between in-person and remote instruction, students pursued readings and research in the ideological history of portraiture, executing paintings in response to the readings; painting and reading/writing aligned technique, research, and reflection. Building on what I learned from the Zoom and hybrid formats, Drawing from Observation: A Science of Visual Thinking marked the return to in-person instruction. In this seminar-style studio course defining "observation" as a form of research, student's visual projects investigated different modalities of observation within the philosophy of science, scientific illustration, cartography, detective fiction, and Alfred Jarry's "Pataphysics".

Rebecca Lowery, University of Pittsburgh

A Display of Race: Portrait Types of the 1893 *World's Columbian Exposition*

Session: Dark Amusements: Turn of-the-Century American Spectacles and Race

I will assess the 1893 *World's Columbian Exposition* in Chicago as an expression of national identity and patriotism. As part of the material culture of the *Exposition*, photography served as a tool for appropriation, and it was through the production of images that the people of the Midway Plaisance were immortalized as objects on display. I examine the presentation of the exotic "other" through souvenir books. Representations of the "other" adhere to a relatively simple structure in which the humanity of the respective race is denied. Captions accompany the photographs, which, as with the fair itself, assume a white, masculine audience. There is a discernible racism to the language used, with the concept of racial superiority that dominated the fair also dominating the books. The terminology used in the souvenir books was not only dehumanizing but reflective of the larger discourse of human progress and Orientalism essential to the fair. In my presentation, I analyze ten distinct portrait photographs from souvenir books alongside their respective captions. This serves illustrate of the dominant ideology that guided the *Exposition*, one that used racial difference as a source of entertainment for the white American viewer.

Elaine Luther, The Angelica Kauffman Gallery

From Shrines to "Medals You Wouldn't Want to Earn" to Abstraction and Back Again: One Artist's Exploration of the Labor of Motherhood and Housework

Session: Work, Work, Work: Domestic Labor in Art

Since 2006, the artist has made art to comment on motherhood, starting with a medal "*The Society of Mothers of Dead Babies*," a silver and ribbon mourning pin. The subject matter of her art ranges from profound grief to the almost petty, as in the medal, *I Just Want to Be Able to Buy Flowers at the Grocery Store without Thinking about How Much They Cost*, (versions 1 & 2). The hated housework and related labors were each honored/dishonored with an artwork in the series, *Our Ladies of Perpetual Housework*, with shrines to Homework, Housework, Dishes, Laundry, Cooking, Beauty, Consumption, and Frugality. Most of these works contain dollhouse miniatures or Play Mobil elements. Next came the series *Balance & Tension*, abstract found object constructions with implied movement and suggestion of imminent disaster that never quite happens. After making fifty mobiles and assorted stabiles in this series, the artist went back to more narrative work with *More Work for Mother*, which features dollhouse appliances and comments on labor saving devices and how they really create more work. Though humorous on the surface, the art is deeply serious, but uses relatable forms for understanding and to draw people in.

Beauvais Lyons, University of Tennessee

Biblical Chimera: The Association for Creative Zoology

Session: The Nature of the Beast: Monsters and Monstrosity in Art

In 2009, I wrote to the Creation Museum in Northern Kentucky inquiring why they did not include unicorns in their story of creation. My letter cited passages in the King James edition of the Bible that mentioned this magical creature. In response, I received a letter from a staff member, with a master's degree in creation science, confirming that because unicorns are mentioned in the Bible, they surely existed—but the writer did not know why the exhibition designers chose not to include them. My experience engaging with the Creation Museum was an outcome of my project *The Association for Creative Zoology*, a work of mock-documentation that presented an imaginary but plausible creation science organization founded in the 1920s by the fictional Reverend James Randolph Denton. The Association advocated for species diversity based on animal hybridity rather than natural selection. The project included lithographs, taxidermy, fossil evidence, and other artifacts presenting evidence for an assortment of chimera. For the exhibitions, I dress in period attire, read about Biblical chimera, and pass out religious tracts. This paper introduces this project while also speculating on the appeal of chimera to the human imagination and the intersection of fact and fiction.

Laura Macaluso, Independent Scholar

Yale: Respect New Haven (New Artwork to Protest an Old University)

Affiliated Session: Public Accountability Through Public Art (PAD)

On May Day 2021, artists took to the corner of Prospect and Grove Streets, painting the intersection together to send a public message to a private university, one of the most powerful institutions of higher learning in the country, if not the world. The message was that Yale University, intertwined with New Haven both physically as well as historically, should "RESPECT" the city in which it has resided since 1716, and the way to show this, according to the painters, is for Yale to address the severe economic inequalities modeled for more than three centuries. Painting two lines down the street, the organizers chose to paint a 670-foot blue line to represent the university's \$30 billion dollar endowment. The second line, much shorter and painted in red, represents the university's annual \$13 million dollar "voluntary contribution" to the city. For much of the past forty years, labor contract disputes and health and educational inequities have defined the relationship between town and gown. But *Yale: Respect New Haven* is only the latest in a series of art-centered events taking place in and around the university and city in which ideological, economic, and cultural relations play out in the public sphere.

Kelsey Frady Malone, Doris Ulmann Galleries & Berea College
Bringing Beyoncé into the Art History Classroom: Combating Racism in the Discipline Using Collaborative Visual Analysis, Reflection, and "Apeshit"

Session: Anti-Racism and Historiography: Classroom Approaches

Since its debut in June 2018, many art historians have embraced Beyoncé and Jay-Z's "Apeshit" music video in their pedagogy. In the video, the artists occupy an empty Musée du Louvre at night, dancing, rapping, singing, and celebrating their personal and professional successes to the repeated refrain of "I can't believe we made it." The camera highlights Black bodies in European masterworks and the artists effectively insert themselves, and their art, into a long, Eurocentric art historical tradition. Many art educators use "Apeshit" in their courses to start conversations about institutional critique, art history in popular culture, and/or decolonizing the museum and the art historical canon. In my survey course, I devote an entire class session to analyzing "Apeshit" and discussing what it means for art history and for the future art professionals sitting in my classroom. In this paper, I share how I use the video as the focus of a lesson that utilizes collaborative visual analysis, assigned readings, discussion prompts, and an out-of-class writing assignment to encourage students to reflect on how racism filters into the discipline and the art world more broadly, as well as how contemporary artists are working to combat this history.

Marc Manke, University of Wisconsin-LaCrosse
PrEParedness: Performativity, Flagging, and HIV Prevention in Rural Queer Communities

Session: The Ruralness: Queer Narratives and Creative Practice Outside of Urban Centers

I focus my participation in this panel on my *PrEParedness* series and the problems facing rural gays when trying to access safe health care and HIV prevention. Through my *PrEParedness* series of surface and textile designs, and the accompanying gallery presentation *Hunt, Hide, Hey*, I repurpose the visual culture of both rural and queer communities to propose a new visual language to benefit country queers. As a gay farm boy that has returned to his hometown to build a life and career as an out gay man, artist, and academic, I have found the contemporary gay narratives and aesthetics has left little space for those outside the metropole, and further excluded queer folx from many facets of culture, but specifically health resources. I incorporate elements of camouflage, surface design, garments, flagging, cruising, and HIV prevention education into my studio practice to offer up a new narrative and tools of rural queerness in the form of pattern designs to help correct the imbalance in queer representation perpetuated by urban-centric narratives of the LGBTQ+ experience.

Floyd Martin, University of Arkansas at Little Rock
Polite Anglers in Eighteenth-Century British Paintings
Session: Eighteenth-Century Art: Looking Ahead

One of the various activities that appear in outdoor scenes of mid-eighteenth century British paintings is catching fish, usually with a pole, but sometimes with a net. In some cases, the setting is generic, and in others there are details of a specific country estate. Some images are portraits, and quite a few are “conversation pieces” by artists such as Arthur Devis, William Hogarth, and Edward Haytley. This paper will examine the activity of angling in these portraits of middle class and aristocratic families. To what extent was this a common leisure activity? Does the presence of a lake or pond with fish suggest something about the property shown? Is there any significant meaning to angling, beyond a pleasant way to spend some time outdoors? In addition to examining paintings which show this activity, this paper will explore writings and poems about gardening and leisure activities, and consider the influence of Izaak Walton’s *The Compleat Angler* (published 1653, plus five more editions).

Alpha Massaquoi, Jr. Independent Artist
The Hot Sauce Artists Collective
Session: Collaboration in Uncertain Times

When we first entered in to lock down, everything closed including galleries and museums (dark times for me), and everyone started looking to create an online gallery; however, I knew seeing art in person and seeing art online is not the same. I work large and the scale is very important to my work; I also looked at my friend Latoya Hobbs, who also works super-large and viewing her work on IG didn't feel the same. So, I created Hot Sauce artists Collective, we built gallery walls and put them outside to showcase "fine art" so everyone could experience it. This nomadic gallery has opened doors for a lot of emerging artists here in Baltimore and also allows me to collaborate with some amazing talents in the city.

Kimberly Mast, University of Arizona
A History of Art in YOUR 100 Objects
Session: Innovative Pedagogies for the Survey

How can art be rearranged to make it more relevant, engaging, and interesting to students and still include global content? Art history needs a new framework, beyond chronological evolution to tell a different story; one about why humans make art and the functions this art serves. After stumbling across *A History of the World in 100 Objects*, I realized its structure tied in nicely with the theoretical framework of nomadic education I had been studying for my dissertation. This presentation will discuss how any global art history instructor can construct their own ‘100 Objects’ based on their own strengths and interests, local resources, public art, and museums in

the area, to tell a more complete and relevant picture of art—by combining themes, mini-chronologies, artifact biographies and deep dive case studies to give students a more rounded picture of what art is, and what it can tell us about the people who came before us. These activities also involve discussions on how narrative history is constructed, and how it can be deconstructed to de-colonize the survey course by breaking free of the western narrative and framework that has shaped how and what is presented in the classroom.

Michael May, Furman University

Students & Neighbors: Developing Creative Citizens

Session: Citizenship in a Diverse Democracy: Facilitating Awareness and Goodwill Through Making

Our positions as educators afford us the opportunity to support students to become actively involved in making the world a better place through art. In my talk, I discuss how to take a high-level overview of a class in order to discover ways to incorporate social awareness and community engagement. By exposing our students to people with different intersectional identities, we build empathy and stimulate understanding. I will share projects I have done in my classes and how they have improved awareness and encouraged students to produce better work while supporting the community in a positive way. For example, my students have created individualized paintings for Alzheimer's and dementia patients, designed murals for after school programs in low-income neighborhoods, painted and drawn portraits of babies born in crisis situations which were given to the mothers and many other projects. University students are eager to learn ways to enact social change. Through these high-impact practice assignments, students become creative citizens of their communities. As faculty members, we can meet the needs of our students by meeting the needs of our neighbors.

Mary McCartin Wearn, Middle Georgia State University

Building Sustainable Art Programs in the Age of the Creative Economy

Session: Interdisciplinarity and Cross-Campus Partnerships: A Recipe for Program Vitality?

Just as oil was essential to the manufacturing economy of the twentieth century, creativity is now acknowledged as the fuel of world markets. Moving beyond the boundaries of the creative industries, the new creative economy spans across sectors from technology to farming to tourism and beyond. Art programs, which are established leaders in creative education, need to seize the opportunity to build sustainable, interdisciplinary art programming that serves both art students and those in other disciplines that support the creative economy. Middle Georgia State University has long experience in taking an interdisciplinary approach to art program development. Evolving from a state college, MGS has for years delivered an associate's degree only, and struggled to find an economically viable model for a baccalaureate in art. The long but successful pathway to launching our BA was through interdisciplinary classrooms that allowed

us to achieve practical proof of concept before even delivering a curriculum proposal to the Georgia Board of Regents. Since gaining approval, we continue to build bridges to programs like public relations, media and communications, film, and information technology. In addition to help with financing our art program, the interdisciplinary work helps establish our identity as leaders in building the creative economy.

Badir McCleary, ArtAboveReality, LLC

Art Systems and Behavior

Session: Art from the Street: For the People by the People—Session I

What's a system and how do your actions help the system thrive? We look at many new ways of completing tasks as stepping away from the current art systems in place and adopting new methods. The thing we forget to leave behind is our behavior. This behavior allows for former systems to have new life through physical code that regenerate ideals into actions and ultimately reshape the new system into something familiar. That familiarity seems like comfort but it's the quiet before the storm. We are seeing the EXACT thing happening in digital as it is in physical. Bucking the system turned into becoming the system. We are guiding our realities. In January, the talk was that "gatekeepers" are ruining art and making it hard for creators. In February, new collaborations with top brands started to present themselves alongside invite-only platforms. In March, Clubhouse took off providing a new level of accessibility and learning for new and seasoned artists. In April, new entities (Decentralized Autonomous Organizations (DAOs) and art cliques) became the "to do" thing in digital art. In May, those same entities partnered with said companies to create new gates of entry that will continue. We just got punked.

Jennifer McComas, Eskenazi Museum of Art, Indiana University

The Invisible (In)visibility of Jewish Art

Session: Art History's Omissions

Scholars such as Kalman Bland and Margaret Olin have demonstrated that a confluence of factors—European nationalisms, the emergence of racial antisemitism, and assumptions that Judaism is opposed to visual expression—resulted in the marginalization of Jewish experience and identity as the art historical discipline developed in the nineteenth century. This marginalization has persisted to this day. Even the current efforts to challenge traditional art historical narratives have done little to acknowledge and integrate Jewish art and experience, for this exclusion is unacknowledged. As the Jewish Museum's 1996 exhibition *Too Jewish?* explained, the art world has often been uncomfortable with explicitly Jewish subject matter. Meanwhile, subtle or arcane references to Jewish practice or texts may be invisible to the typical viewer. In my current and recent curatorial work—including a permanent collection reinstallation and a forthcoming exhibition—I seek to make Jewish experience more visible,

challenging the assumptions that have rendered it invisible. Making Jewishness visible in art museums, art history classrooms, and scholarship not only addresses longstanding misperceptions about Judaism's relationship with the visual, but serves to create a more culturally aware population at a time when antisemitic incidents have dramatically increased in the United States.

John Woodrow McCree, State College of Florida
Thomas Cole's Breakthrough of 1823

Session: Eighteenth-Century Art: Looking Ahead

In May 1823 in Pennsylvania, the recent immigrant Thomas Cole is reported by his two contemporary biographers to have had a breakthrough experience. Louis LeGrand Noble especially described a shift in self-understanding: Cole would now paint the inner heart of nature, not just its external appearance. Noble's account has been distrusted due to concerns about his Romantic embellishment. I will argue, with evidence from Washington Irving's 1819 Sketchbook, that Noble's account is highly plausible, and that he was not just projecting back his own later conceptions. The romantic self-conception Cole is said to have articulated to himself makes sense in the context of his acute social class anxiety as a recent immigrant, and in the context of a long history of attempts by artists to define themselves as true intellectuals and not just artisans. Cole was aware of this historic struggle for the dignity of the professional as early as 1823–24, during his year in Pennsylvania. The desire to paint the soul of nature rather than only tracing the surface indicates his intent to move beyond mere mechanical engraving toward painting pictures that would elevate the soul. His new self-conception was a personal maneuver toward higher social status.

Sarah McDermott, Marshall University
Collage from the Archives

Session: Cut, Paste, Stitch, and Seam: Exploring Contemporary Collage

For this panel, I present a survey of several contemporary research-based print artists who use collage techniques while working with archival material, with an emphasis on analog printmaking techniques. Many big questions arise in examining this kind of work. For example, what are the ways that we insert ourselves in a history with our artistic voice—where is the line between truth and collaboration? Who does the history belong to and who can tell it? What is represented in an archive and how does that already constrain our interpretation? What can be sourced directly from the site—in traces, remains, or oral histories? How can collage muddle history and is that muddling more of a potentially accurate view, or rather just an impediment to clarity?

Alyson McGowan, Marist College

From the Kirk to the Gallery: The Evaluation and Exhibition of the Síle Na Gíg as Erotic Sculpture in the Museum Space

Session: The Nature of the Beast: Monsters and Monstrosity in Art

Across the terrain of Scotland are grotesque figurative carvings of naked women displaying exaggerated genitalia known as Sheela na gigs. Sheelas come in various shapes and sizes and the majority of them are amateurly made. They are commonly referred to as the Síle na Gíg sculptures—from the Irish *Síle* meaning hag and/or spiritual woman, and the word *gíg* relating to the words *gCioch* or *Giob*, meaning breasts or buttocks. While many theories surround these figures, there are three primary schools of thought. The first is that these figures represent an ancient pagan goddess, perhaps regarding fertility, and survived the passage of time thanks mainly to the late Christianization of Ireland and the liberal nature of the early Irish Catholic Church. The second theory proposes they serve as a totem to ward off the evil eye and other forms of negativity. The last approach considers them a form of exhibitionist sculpture warning against non-Christian behaviour. This research will examine these theories, focusing primarily on the functionality of the Sheela na Gig of Scotland and analyzing them through various lenses. Finally, I examine how Sheelas are displayed to the public and propose new exhibition methods.

William McKeown, University of Memphis

"Socialism Practically Illustrated": Images of the Ruskin Colony of Tennessee in 'The Coming Nation' Newspaper

Open Session: American Art (New Approaches to Material Culture)

This paper examines depictions of the utopian socialist colony operated by (and named after) the Ruskin Cooperative Association (1894–99) in central Tennessee. The richest source of these images was *The Coming Nation*, a weekly newspaper printed by members of the colony. Most of the images were also produced by Ruskin colonists, and included illustrations designed by the resident artist and art instructor, Isaac Broome, and photographs by the resident photographer, W. E. Benton. Broome's illustrations and Benton's photographs set *The Coming Nation* apart from other socialist weeklies, which featured far fewer illustrations or none at all, and rarely featured images designed by members of the utopian colonies on which they reported. As I will demonstrate in my study of these images, Broome's illustrations (which appeared most frequently in the 1896 issues) imagined the future of the colony site soon after the property had been acquired, and thereby functioned as advertisements to recruit prospective new members. In contrast, Benton's photographs (many of which were taken in 1897) demonstrated the viability of the colony by documenting the completion of the colony's construction projects. Together, Broome's illustrations and Benton's photographs captured a Gilded Age vision of a partly realized utopia in rural Tennessee.

Sally Ann McKinsey, Tennessee Tech University

Charting Pain

Session: Imaging/Imagining Illness: The Art of Medicine

In biomedical practice, what customs develop to acclimate the undefinable in lived experience to a measurable quantity for standardized assessment? This paper will explore ways in which pain is quantified and recorded in contemporary biomedical contexts, considering practices of recording and communicating pain levels in medical charting. Feelings of pain are tangible elements of an illness experience, but—unlike other kinds of biomedical images—they are more elusive. The pain chart used in most biomedical contexts in the US shows six simple faces in the form of a line printed on hospital room white boards. As patients are asked to rate their level of pain in accordance with these faces, they are asked to identify with a simplistic, ubiquitous, and symbolic image in the face of a highly complex, physical, and particular experience. The chart most widely used, the Wong-Baker FACES chart, was developed by inviting pediatric patients to draw faces in response to their pain, listening intently to their experiences. It was intended as an authentic tool for providing care. But in its reduction of pain to a symbolic and simplistic image, does it work as a tool to authentically listen to experiences of pain? What is the alternative?

Tamara McLean, Minneapolis College of Art and Design

Connecting People with Place through Augmented Reality

Session: Teaching Cultural Awareness in Graphic Design and Visual Communication

The advent of augmented reality (AR) offers robust potentials and possibilities for artistic expression. An exploration of this new creative landscape reveals that the central question of AR projects is not if augmented reality can tell stories but rather how augmented reality storytelling will evolve. Phoenix AR is an augmented reality app that hopes to connect people and places by bringing the University of Wisconsin-Green Bay's land acknowledgment to life while focusing on the First Nation people, culture, stories, and history. Land Acknowledgement: "We at the University of Wisconsin-Green Bay acknowledge the First Nations people, who are the original inhabitants of the region. The Ho-Chunk Nation and the Menominee Nation are the original First People of Wisconsin, and both Nations have ancient historical and spiritual connections to the land that our institution now resides upon. Today, Wisconsin is home to 12 First Nations communities including the Oneida Nation of Wisconsin, Forest County Potawatomi, Ojibwe Nation communities, Stockbridge-Munsee Band of the Mohicans, and the Brothertown Indian Nation. We acknowledge the First Nations People of Wisconsin."

Bree McMahon, University of Arkansas

Exploring the Motherhood and the Maternal Healthcare Crisis in the United States through Archival Storytelling

Session: Artist/Mothers: Maternal Labor and Creative Practice

Since 2019, the maternal mortality rate in the United States has increased by more than fifteen percent. In Arkansas, the rate is the fourth-highest in the nation. Research suggests that sexism, racism, lack of insurance, education, access to care, and policies that limit options are all factors that contribute to this crisis. Like many others, my experience during pregnancy, birth, postpartum, and, motherhood was and continues to be deeply affected by systemic maternal care practices. To better understand the nature of motherhood and childbirth in Arkansas, I investigated hundreds of artifacts from a library archival collection. A range of topics plotted the history of maternal care in Arkansas to reveal historical precedent for change. To “celebrate” this collection, the artifacts were translated into prints and a visual essay that represent my experiences and transition into motherhood. The maternal care system would benefit enormously from design intervention and consideration. As a designer, maker, and educator, I see how design can help untangle the complexities of birth and motherhood, and dismantle the systems that perpetuate oppressive and manipulative practices. This paper and presentation will explore archiving and storytelling as a method for sharing knowledge and deconstructing complex systems, often overlooked or undervalued.

Melissa Mednicov, Sam Houston State University

Picturing No One: Roy Lichtenstein’s Portraits of Allan Kaprow and Ivan Karp

Session: (Re)Framing the Subject: Unexpected Revelations in Portraiture

In 1961, Pop artist Roy Lichtenstein produced two portraits: *Portrait of Allan Kaprow* and *Portrait of Ivan Karp*. The portraits are studies in sameness and neither look like their subject. My paper investigates these two “portraits” within the context of Jewish American identity in the sixties. The artist and both subjects were Jewish. Can a close visual analysis of sameness reveal how Jewish American identity was erased within Lichtenstein’s Pop paintings and within the art historical context of the Pop sixties? Lichtenstein’s portraits will be analyzed alongside paintings by Alex Katz. Katz’s work, is regularly included in Pop survey texts, yet generally not considered to be Pop. His figural work often participating in portraiture, regularly related to his own biography, offers the opportunity to test the limits of biography and identity within portraiture and Pop art.

Feixue Mei, Northwest Missouri State University

How Social Media and Online Platforms Influence Languages and Interactions: A Study of Adaptation in Bullet Chats on Bilibili

Session: Teaching Cultural Awareness in Graphic Design and Visual Communication

Bullet chats are gaining popularity in East Asia. Niconico, a Japanese animation website, originated overlaying flying texts on video displays and synchronizing them to the video timeline. This bullet chats function has now gained popularity on Bilibili, a favorite Chinese video-sharing social media site with a core focus on East Asian pop culture. This article explores how Bilibili users mix foreign languages with Chinese to create their own vocabulary, cyber-pidgin, and how they employ visual language to express their feelings through bullet chats. The expressions of feelings reflect the social norms learned from other East Asian fandoms. Globalization, other EastAsian popular cultures, prosumption activities, the backgrounds of Bilibili users, and the bullet chats technology itself all affect the nature of bullet chats on Bilibili. The results of my research on Bilibili bullet chats are used to better understand how social media and online platforms influence user interactions from a linguistic and a visual perspective.

Gabriel Melson, University of North Florida

The Beefcake, St. Sebastian, and Art History: The Homoerotics of Appropriation in the Photography of Bob Mizer

Session: Undergraduate Art History

Bob Mizer, whose mid-century photographic work focused on the Beefcake, homoerotic images of bodybuilders, which skirted the limits of obscenity laws by appropriating the conventions of bodybuilding and athletic magazines. However, Mizer's work as an artist who deeply influenced Robert Mapplethorpe, among others, has perhaps drawn less attention than the controversial reception of his work. In addition to more culturally familiar, gay subcultural archetypes present in Mizer's work, some of his photographic subjects project sophisticated, historically codified iconographies, and within these projections are references to Renaissance mythologies. My primary example of interest is a photograph of the Californian actor, model, and bodybuilder, "Ed Fury," which bears significant resemblance in its iconographic and compositional treatment to the canonical Renaissance subject of St. Sebastian. Hagiography accounts for St. Sebastian's role as martyr to the Roman Empire's Diocletianic persecution of Christians. Mizer's Queer intellectual and artistic focus on St. Sebastian's martyrdom offers an emblematic focus on the pathos and struggle of being gay. In this paper, I closely examine Mizer's photograph of Fury as exemplum gratis to represent the broader art historical phenomena of emblemizing and codifying gay subjects, as in the canonical subject of St. Sebastian, as means of legitimizing Queer artistic-intellectual production.

Qiana Mestrich, Independent Artist

Hard To Place

Session: Self-Adjacent: Negotiated Subjectivity in the Expanded Field of Parenthood

Hard To Place is a true story about race, family and the child welfare system in postwar Britain. Combining confidential government documentation, archival and (auto)biographical photography, this series illustrates the childhood of Joseph, an orphan boy of Nigerian and Irish parentage growing up in 1960s/70s London. A “half-cast(e)” child, in England Joseph was considered “hard to place” amongst the mostly white adoptive families. Consequently, Joseph was placed in care eight different times from age three to seventeen. Joseph is my husband. On our first date, he nervously told me his life story, continuously pulling at his sleeves to hide the ink of bad decisions made during his teenage years as a black skinhead. The little boy in the color, documentary images seen in *Hard To Place* is our son. My lens has captured tender, curious and mundane moments in our home along with some other, more emotional family situations. In these images our son often becomes that precocious—yet lonely—little boy I imagine his father was as a child.

Christopher Metzger, Stevenson University

Do the Work

Session: What Must We Do Now? Foundations Educators Respond to a Call for Increased Diversity, Equity, Inclusion, and Access (FATE)

On June 5, 2020, an email arrived with the subject, “A Call for Help.” The message, sent by Stevenson University alum, Gloria Collier, began, “Dear respected leaders of the Stevenson community,” and went on to systematically, but respectfully, critique the university’s public response following the murder of George Floyd. I was both inspired and frustrated that a student felt the need to address her concerns in such a manner. Inspired, because her words spoke to the very emotions I’d been feeling over the past few months, but frustrated that the responsibility fell on her shoulders. Regardless of how fatigued some faculty may feel with engaging in issues of race, we have a responsibility to our students to do the work. Read the books. Attend the conferences. Listen to panel discussions. Engage in critical discourse. Interrogate our disciplines. Refigure our canons. Hold all university members accountable. During 2020–2021, I developed and piloted a DEI and Antiracism Initiative within our School of Design. We addressed topics focused on what we teach, how we teach, and the policies, practices, and procedures that need to evolve for us to become inclusive and antiracist. This initiative, though imperfect, has planted the seeds for change.

Rikiesha Metzger, Institute for Doctoral Studies in the Visual Arts
Mothering as a Work of Art

Session: Work, Work, Work: Domestic Labor in Art

The makeup of a woman's being is her art—that is, the woman becomes the definition of “a piece of work.” During the pandemic, we sought to bring together women from all walks of life through our organization Selah Mind.Body.Spirit, whose mission is to bring women back to a place where they feel (re)connected to their mind, body, and spirit. Through a series of virtual events, we found a way to create a space for moms to connect, collaborate and support one another in their motherhood journeys. We recognize that our everyday experiences of motherhood cannot be separated from our artistry because the very nature of motherhood is the creative process. We echo Ukeles's sentiments: “Everything I say is Art is Art. Everything I do is Art is Art.” By recognizing our positions as artist-mothers, we work to find a way to reconcile this duality within our sociocultural contexts. As women of color, our voices and ideas have been silenced for too long. That is why at this time, we expose the truth, calling for respect for maintenance work as we continue to shed light on motherhood—and those who mother and who simultaneously hold roles as artists.

Marvin Milian, Institute for Doctoral Studies in the Visual Arts
Rust v. Sullivan and its Influence on Contemporary Public Art: A Look at Government Infringement and Censorship in American Public Murals

Session: Art from the Street: For the People by the People

Public art has a history laden with political influence, saturated with evidence of political agendas. Jesse Merrium, an attorney and Professor of Law at Loyola University Maryland, points to this idea in his work, “Painting Black Spaces Red, Black, and Green: The Constitutionality of the Mural Movement.” Merrium suggests that the burden placed on artists by those responsible for funding and authorizing work in public space, specifically public murals, sets a dangerous precedent since funding for public art becomes susceptible to censorship. Identified in this paper is the importance and magnitude of *Rust v. Sullivan*, a court case that focuses mainly on issues of healthcare but whose impact on the First Amendment sends ripples into the world of public art. The case concludes that those granting funding in any definition of the term reserve the right to dictate the terms and use of such funds. The 1991 Supreme Court decision in *Rust* has contributed to the corrosion of public art susceptible to government restrictions and bound to political criteria.

Rob Millard-Mendez, University of Southern Indiana
Spectacles of the Sublime: Monsters in Contemporary Sculpture
Session: The Nature of the Beast: Monsters and Monstrosity in Art

Large scale sculptures can be especially monstrous, especially when they depict humans or human-like creatures that tower over or physically surround viewers. Massive works can inspire awe and (and perhaps fear) in viewers. A stylistic tendency that has become more common in recent years is the use of controlled chaos or "sloppy craft" (a term coined by Professor Anne Wilson at The Art Institute of Chicago) in large sculptural works. Contemporary artists like David Altmedj, Huma Bhaba, Wangechi Mutu and Nicole Eisenman (among others) have created powerful works in the last several years that include many different media combined in ways that stray far from the realm of fine craft. Monumental works seem to become even more unnerving when they are composed in ways that threaten dissolution at any moment. This paper will explore how scale and disorder have been used in tandem to create sculptures that communicate powerful content while also acting as viscera-stirring spectacles.

Chloe Millhauser, University of California, Riverside
Prosthetic Translations: Relating Raoul Hausmann's Photomontages to Experimental Medical Technology
Session: Imaging/Imagining Illness: The Art of Medicine

"It is therefore safe to say that the problem of opening the world's literature to the blind is now definitely solved," noted Irish physicist Edmund Fournier D'Albe in 1920 when describing his reading prosthesis: the optophone. But incomprehensibility plagued the device, which translated written text into auditory data. Rather than producing onomatopoeic sounds, it emitted mechanical shrieks that only obliquely referenced letters. Berlin Dada artist Raoul Hausmann admired the optophone, and during its heyday, he crafted photomontages by excising images, phrases, words, and letters from their original contexts and nonsensically rearranging them. I posit that Hausmann's interest in the optophone informed his photomontages. Both device and artwork are predicated upon faulty translation, referring to information recombined by a translational system that denatures output from input. Simultaneously, German propaganda lauding prostheses for WWI veterans attained ubiquity. Additionally, a growing distrust of the exhortative word accompanied the war's end, associating clarity with oppression. I argue for Hausmann's recognition that the optophone, by acting as an ineffective sensory prosthesis and transforming written words into auditory nonsense, undercut propaganda while stopping peremptory didacticism. And, by mirroring a blind person's experience using the optophone, Hausmann's photomontages are pictorial embodiments of the optophone's unwieldy program.

Kerry Mills, Mary Baldwin University

Another Look at American Regionalism: Urban Vernacular of the Harlem Renaissance

Session: Revisioning and Revisionism in Current Art Historical Scholarship

The historical movement known as the Harlem Renaissance, identified with the Harlem neighborhood in Manhattan, was a period when black culture—specifically literature, theater, music, and visual arts—flourished, and drew recognition by a broader, interracial audience in Manhattan, around the country and in Europe. Defined by place, this culturally significant movement has come to epitomize the pinnacle of black creativity. In the 1930s, Harlem was the largest black community due to the Great Migration from the South, where blacks sought to leave the oppression of one place by seeking opportunity in another. The Harlem Renaissance was influenced by the collective memory and experience of racial inequality and segregation. Admittedly, Harlem existed as a culturally and racially distinct community in Manhattan, but limiting the Harlem Renaissance to the neighborhood, relegating it to a narrow Regional presence leaves out the connection of the movement to a broader context of black culture in the American racial landscape. Through the lens of black literature and visual arts, this paper explores ways in which the Harlem Renaissance existed beyond the boundaries of Harlem—representing black culture of Manhattan—rejecting the notion that Regional culture only exists in opposition to urban centers.

Kimberly Mitchell, University of Tennessee Knoxville

Re-Imagining Design Education Together: A Case Study of Graphic Design Foundations

Session: The Pandemic: What Held Design Students Back? What Catapulted Them Forward?

The pandemic has changed the world, and educators have had to adjust and find ways to connect and teach creatively in a short period of time. We've all had to approach what we do differently, experiment, and find innovative solutions, which means we've all been learning a great deal. In many ways, it has been an opportunity to understand our students better and find ways to best engage them in learning. This was a time for us to step back, review what we had been doing, reassess our current learning outcomes, and revise content for a new mode of delivery. The pandemic has shown that the brick and mortar no longer define education, and we have been forced to think creatively and innovatively as educators—together. We will be sharing a collaboration between three graphic design faculty at the University of Tennessee Knoxville that wouldn't have been possible if the pandemic hadn't brought us together to reinvent how to teach a brand new foundation-level 3D and 4D design via Zoom. We will share project statements and project outcomes—and discuss how the online format allowed for greater flexibility and advancement in teaching technical skills to first-year foundation students.

Luca Molnar, Stetson University

Painting Requests from Tomoka: Collaboration Across Prison Walls

Session: Citizenship in a Diverse Democracy: Facilitating Awareness and Goodwill Through Making

Painting Requests from Tomoka is an ongoing collaborative project bringing together painting students studying at Stetson University's DeLand campus with incarcerated students enrolled in the Community Education Project, Stetson's higher education in prison program housed at Tomoka Correctional Institute. This project is modeled after *Photo Requests from Solitary*, developed by grassroots organizers Tamms Year Ten in Illinois. Incarcerated men submit requests for paintings—ranging from the literal (the Ninja Turtles having a Christmas party) to the abstract (new beginning being birthed from the past) to the process-based (listen to Foxy Shazam's self-titled album as you paint)—and advanced painting students fulfill these requests. The work is exhibited annually in the community, and the men receive high-quality prints of the paintings. This presentation uses student reflections from both sides of this collaboration to consider how this project bridges the distance created by prison walls and works to combat the invisibility of prisons and of incarcerated people in our society and how similar projects can contribute to the conversation about prison abolition.

Laura Mongiovi, Flagler College

Promoting Citizenship with Experiential Learning

Session: Citizenship in a Diverse Democracy: Facilitating Awareness and Goodwill Through Making

Experiential learning is an opportunity for students to engage intellectually, creatively, emotionally, and socially while providing moments of reflection. This approach to pedagogy instills a sense of awareness beyond the self, promoting citizenship. I developed several projects that challenge students to utilize research and creative practices to investigate ideas related to community engagement. Within these paradigms, I highlight sensual practices related to touch, taste and space in order to enhance the learning experience. Through this immersive process, students develop a rich understanding of what it means to be part of a community. Final solutions result in a public event, further disseminating ideas about respect and responsibility for an inclusive society.

Elizabeth Moran, William & Mary

Marking Time and Space: Sacred Landscapes in Afro-Caribbean Art

Session: Memory and Belonging: Revisiting Monuments, Museums, and Historic Sites

In the painting *Maîtress La Sirène of the Sweet Waters* by the Haitian artist André Pierre, la Sirène rises from the water triumphantly, playing a horn on one hand and holding a fish with the other. She emerges from the water of a twilight forest full of birds, serpents and trees—a

sacred landscape that is marked by vévè symbols of the lwa. A painting in Miami, Florida, by a Cuban Abakuá member, depicts another sacred landscape in twilight. Here, important rituals and locations are remembered in narrative; the viewer's eye follows the river that leads to a sun that is about to transform the sky. Yet it is still in the liminal space of dusk. Like Pierre's work, birds, water creatures, serpents, trees, and firmas mark the hallowed location. Both works share iconography that emerged in Africa and shaped the traditions of the Caribbean. These artists have transformed two dimensional surfaces to embody the concepts, narratives, and memories of trans-Atlantic cultures in the Americas and to create new ones in the Diaspora. This paper explores some of these shared traditions to investigate how landscape and nature is marked, represented, and remembered in the visual material of the Afro-Caribbean.

Simonetta Moro, Institute for Doctoral Studies in the Visual Arts

The Artist in the Archive: Mapping as Poetic and Political Act

Session: Artmaking as Knowledge Production: Research in Practice

This paper focuses on a research project I conducted as a response to an invitation by curator Elizabeth Ferrer of BRIC Center for Art and Media in Brooklyn, New York, for the exhibition *Mapping Brooklyn* (2015). A number of artists were selected to utilize archival materials from the Brooklyn Historical Society and respond to a particular site within the borough. I chose to focus on the history and topographical changes of my neighborhood in Brooklyn during the last half century, starting with the construction of the Brooklyn Expressway in the early 1950s, which was part of a broader urban renewal project by Robert Moses. The analysis of historical insurance maps and other documents (photographs, newspaper articles, on-site observation) revealed a history of displacement and destruction of a once-vibrant community composed for the most part of immigrants. The outcome resulted in an installation combining selected maps from the Brooklyn Historical Society and my own map drawings on mylar. This project is part of my ongoing research based on direct experience of places (deep mapping) on the one hand, and on the other, on a theoretical study around the geographical and historic transformation of a place and its philosophical implications.

Joe Morzuch, Mississippi State University

My Influences as a Still Life Painter

Session: Show Us Your Influences

I am an observational still life painter interested in the visual and communicative potential of objects that are cast-off, discarded, or overlooked. I am drawn to specific forms for their simplicity, familiarity, and ability to connect with viewers through a shared experience of their use. I paint in a responsive manner directly from the motif, depicting single objects at or near life-sized and within reach of the viewer. There is a sense of loss in something isolated, empty, or discarded. To engage with objects of this sort is to affirm their continued significance,

regardless of age or condition. I grew up near Chicago in a working-class, Catholic household. At a young age I was introduced to the significance of objects and their use in rituals sacred and divine. Additional early influences include works by Marc Chagall in the collection of the Art Institute of Chicago, a dear aunt who was a high-school drama teacher (stages and paintings are both fictional spaces where meaning unfolds), former professors whose paintings were situated within the studio, highly staged yet intensely observed, and a group of Modern British painters including William Coldstream and Euan Uglow.

Ellen Mueller, Independent Artist and Scholar
Orientation to Critique

Session: Supporting Diversity, Equity, Accessibility, and Inclusion [DEAI] in Critique

As art and design programs become more interdisciplinary, we accept a wider range of students with varying backgrounds. This diversity is wonderful for bringing together divergent points of view, but can also present some challenges in terms of background knowledge that each student brings to the program. To address this issue, the MFA Program at Minneapolis College of Art and Design tested out a new asynchronous orientation module during summer 2021. The bulk of the content focuses on providing all incoming students with a strong foundation in critique skills (language, listening, giving/receiving feedback, types/forms of critique) and community building skills (group agreements, introduction to privilege and difference, navigating sensitive conversations). This presentation will review the content of this orientation, and look back on what worked, and what we will change moving forward.

Steve Muir, University of North Carolina at Charlotte
Escaping Home

Session: Home: Place and Belonging

Since 2014, I have been making landscape photographs. Convinced by the dominant narrative that young queer people must move to the city in order to find safety and thereby happiness, I relocated to Los Angeles in 2016, and this project continued with a new kind of desperation: photographs from the weekends I could make it to somewhere without concrete. I have felt increasing resentment towards queer folk from the city who would refer to rural places as “the middle of nowhere/the empty space between cities”. There was always an air that none of us were from there, or if we were we had escaped. Resistance came up when I revealed that I planned to leave Los Angeles: “You’ll have no community. Where will you find healthcare?” With the ever-rising rent in coastal cities, and the economic conditions of queer (especially trans) people not rapidly improving, it's only to be expected that fewer of us will even be able to move there, or stay there, in the first place. These photographs ask the viewer to disassociate queerness from the metropolitan, and to turn away from the idea that leaving home is the means to secure safety. <https://stevenmuir.wixsite.com/portfolio>

Beth Nabi, University of North Florida

Practicing Creativity

Session: Novel Approaches in the Studio Classroom

As part of a program overhaul, a class dedicated entirely to teaching creativity was added to our graphic design and digital media major. In this course, being creative is not the means to an end; it is the end itself. Creativity and Critique was developed to teach students strategies for ideating original creative concepts and introduce a vocabulary for articulating the design decisions that visualize those concepts. The class prioritizes experimentation and exploration over design process and execution. It leaves the space of the digital media lab and utilizes a three-hour studio block for lecture, discussion, and workshopping. This presentation will discuss the strategies, setbacks and successes encountered during the inaugural run of the class, including energizers that kicked off each session, collaborative exercises, the role of anonymity in pursuing creativity, divergent thinking methods, visual rhetoric as a brainstorming catalyst, and low-stakes assignments focused on training for the creative process rather than producing a polished product.

Adam Nadel, Independent

Visualizing New Narratives: Nature and Photography

Session: Photography's Environmental Impacts

Much of modern academic discourse surrounding photography positions the medium as a maintainer, not generator, of the status quo. This framing removes agency and cognition from practitioners of the medium. This paper uses the touring photographic/ethnographic exhibition, *Getting the Water Right: the culture and politics of water in the Everglades*, as physical evidence of, and an intellectual argument for, both the photographic medium's creative autonomy and aesthetic cognitivism. Historically, photography has powerfully contributed to the representation of national parks as cultural projects. The photographic essay, *Getting the Water Right*, redirects the power of park photography from its traditional visual narrative of undisturbed nature to one that asks who belongs in these spaces; where their geographical, sociocultural, and visual boundaries lie; and what this tells us about the intersection of ecology with visual culture in settler/colonial national projects. This paper/presentation argues that any photographic narrative is potentially capable of doing far more than blindly reflecting dominant cultural norms, thus can be used as a tool to discover and evaluate new knowledge for both photographer, academia, and the viewing audience at large. Please see the following New York Times link for examples from *Getting the Water Right*.

<https://lens.blogs.nytimes.com/2017/08/17/humanitys-hidden-hand-in-shaping-the-everglades/>

Roja Najafi, Chandler-Gilbert Community College

Anti-Portraits: Jean Dubuffet's Faces of Postwar Paris

Session: (Re)Framing the Subject: Unexpected Revelations in Portraiture

At odds with Eurocentric traditions in the arts, Dubuffet's famous portrait series (1945–1947) highlights his discomfort with basic codes of visual likeness prominent in the academic portraiture. Faces made of unconventional and abrasive materials precipitate unfamiliarity rather than likeness. This paper investigates the martial characteristic of Dubuffet's portraits as an alternative mood of representation. Dubuffet's portraits or "anti-portraits," as he chose to call them, resist conventional narratives prominent in the genre of portraiture. They also resist typology. This paper explores the degree to which a sense of reality (likeness) might depend on perception and familiarity with and attitude toward things (materiality) in our worldly environment, and aims to situate Dubuffet in the postwar era as a 'conceptual artist in reverse'; from the matter, he aimed to produce ideas.

Susan Nalezty, Save Venice

Roman Printmaker Geronima Parasole in the Portrait Collection at the Accademia di San Luca in 1633

Session: Early Modern Women and Artistic Production, Patronage, and Consumerism

Three early seventeenth-century inventories describe a portrait collection portraying historically significant artists at the Accademia di San Luca in Rome, one of the first academies to train visual artists in Europe. Alongside sculptors, such as Michelangelo, and painters, such as Titian, hung a portrait of Roman printmaker, Geronima Cagnaccia Parasole (1567?–1622). This paper explores the intentions behind the assembly of this portrait collection and examines her woodcuts, which disclose subtle, but persuasive methods that declare her authorship. And finally, it highlights how the Accademia's portrait collection preserves the high esteem held for her by contemporaries, asking why so little is known about Parasole today.

Alison Napier, William & Mary

Medallones Relicarios and Indigenous Survivance Strategies in the Colonial New Spain

Open Session: American Art (New Approaches to Material Culture)

Portrait miniatures were present in large-scale portraits throughout the colonial Americas, displayed as jewelry items prominently worn or held by the sitters. Their presence reinforced bonds of kinship and friendship in addition to expressing familial lineage, gender, and social class. Medallones relicarios are another type of figurative miniature jewelry featuring religious subject matter common to the Ibero-American colonies. Perhaps owing to their small scale and portability, these objects have largely been overlooked. Although small in size, these objects

are polyvalent, embodying in multiple ways the impact of the Spanish colonial project in the Americas, revealing the intricacies of religious devotion and identity formation for the diverse population of the cultural contact zone of New Spain as well as strategies of Indigenous survivance through their media and techniques. To date, analyses of medallones relicarios have been Eurocentric, failing to consider Indigenous prototypes and materials that might have influenced the form, function, and content of these devotional objects in the colonial Americas. This paper acknowledges the role of European cultural practices and forms in the development and use of these devotional items in the Americas while also seeking to restore Indigenous voices to the Eurocentric analyses and narratives of medallones relicarios .

Henrique Nardi, University of Wisconsin-Madison

Tipocracia: a Two-Decade Brazilian Type Education Project

Session: Evolving Graphic Design

From the late 1990s throughout the 2000s, Brazil experienced a significant increase in universities (both public “tuition-free” and for-profit). Such fast-paced growth, along with the adoption of desktop publishing tools, prompted the development of new graphic design programs, events, and publishers. “Tipocracia: typographic state” is an educational project created in 2003 by Henrique Nardi to promote typographic culture in Brazil through courses, lectures, events, and the donation of books on design. Having spotted a demand for typographic education from graphic design students from different states, Nardi started traveling the country offering lectures and a crash course about type anatomy, history, letter drawing, and font usage. Since then, over 150 workshops were taught in seventeen Brazilian states and abroad. After the first five or so years, the Tipocracia project grew into an array of educational activities, from documentary screenings to exhibits, kids workshops, and over a dozen conferences on typography. Over the past two decades, the growth and expansion of the Brazilian typographic scene have been expressive, measured not only by the number of published books on the subject, but also by the number and quality of fonts designed and published by Brazilian type designers. keywords: typography, education, graphic design, Brazil

Becky Nasadowski, University of Tennessee at Chattanooga

Power and Socio-spatial Landscapes in Design Pedagogy

Session: Graphic Design History: Transcending the Canon

A number of examples in recent years suggest design education is increasingly interested in departing from its status quo—see, for example, conference calls, recent articles, and new books that question the overwhelmingly western canon of academic design histories and the profession’s intrinsic ties to capitalism. Evidenced here is the political limitations of constraining pedagogy to the design discipline, which has largely served academia’s desire to produce practitioners for a racialized capitalist industry. Instead, an interdisciplinary pedagogy that

invites a broader conception of space—where both language and visual forms construct our identities, relationships, and spatial belonging—helps to cultivate the designer-critic. In this presentation, I identify two avenues of examining space in a critical pedagogical practice: 1) within socio-spatial landscapes (e.g., through an analysis of gentrified US neighborhoods, I identify the verbal and visual rhetorical patterns that define and redefine racialized boundaries, linking signs and symbols to a shared cultural understanding of exclusionary belonging in space), and 2) by mapping power within systems (e.g., see the counter-cartography work of Ashley Hunt, Patricio Dávila, and Lize Mogel). Through study of both concrete and conceptual landscapes, we can encourage students to confront the spaces we inhabit in society.

Kristen Nassif, University of Delaware

Seeing/Unseeing the Body: Anatomical Models as Art and Medicine

Session: Imaging/Imagining Illness: The Art of Medicine

Anatomical models are collaborative assemblages of art and medicine. Nineteenth-century wax moulages by Vasseur-Tramond and papier-mâché models by Auzoux uncannily and artistically resembled living bodies. They were also intermediaries between the visible surface of a person and the hidden interior of the body. Exhibited in medical and popular anatomy museums, anatomical models were highly contested objects that made visible tensions between the rapidly professionalizing field of medicine and the right to a generalized knowledge of anatomy. This paper explores how anatomical models troubled the relationship between ocular vision, or “seeing,” and controlling, or “knowing,” the body in Gilded Age America. What were the implications, I ask, of seeing an object that visualized something beyond the reach of the naked eye? In other words, what did it mean to see beyond sight? Picturing what the eye alone was unable to see, anatomical models revealed the limitations of vision while simultaneously expanding its very scope. Focusing on the construction and display of anatomical models, I demonstrate how these affective, material objects destabilized cultural beliefs about the authority of vision and medical categorizations of the normative body.

Riva Nayaju, University of Northern Iowa

The Collage Narrative

Session: Cut, Paste, Stitch, and Seam: Exploring Contemporary Collage

The narrative of collage has been evolving in recent times along with evolution in media, genre and art-ideas. The bricolage nature of collage has come to be embraced in multiple genres, including cinema, photomontage, posters, installation art, performance art, and video art. In my process, I recycle and recontextualize a wide range of materials including discarded cardboards, burlaps, papers, and so on to build a new visual narrative. The process-driven tactile works are explorative with the potential to be further manipulated with digital methods. Many of the works that are merged with digital tools are later adapted for use in projects such

as storybook design, motion graphics, and posters. I embrace the rich visual essence of collage along with the semantic implications that are crucial characters in building a rich narrative. I try to make my passion for collage-making contagious for my students. Through workshops, I help students navigate the intuitive nature of this form of image-making. We discuss failures and successful results to create unique projects without relying on digital tools alone.

Marcia Neblett, Norfolk State University

Bridging the Gap between Disciplines: An Exploration of Metamorphosis and Surrealism Inspired by Histology

Session: Interdisciplinarity and Cross-Campus Partnerships: A Recipe for Program Vitality?

Art and histology (the study of the microscopic structure of tissues) are two disciplines that may appear different but have common features, such as creativity and visual representation. At Norfolk State University, a biology professor and a fine arts professor developed a unique collaborative project to bridge the gap between the two disciplines. The student participants in this semester-long collaborative effort were inspired by the cell structures of various cell tissues to create a final visually based collaborative project. In one example, the students studied the cell tissues of the brain, and created a project depicting the brain metamorphosing into an all-seeing eye. In another project, students created the image of Medusa with snakes composed of neurons. Each student project involved a metamorphosis of some kind that started with the tissue structure they observed under a microscope. At the end of the collaboration, the student groups concluded that interactions of histology and art benefit both disciplines by improving the students' ability to think, interpret and create. This cross-disciplinary project provides a model for other projects that help secure the future of the arts as a pivotal discipline for cross-campus collaborations.

Rosina Neginsky, University of Illinois Springfield

Mikhail Vrubel and Theater

Session: American and European Symbolist Paintings: 1850–1900 (ATSAH)

Russian Symbolist artist Mikhail Vrubel was passionate about the theater. His passion for theater manifested in designing costumes and sets especially because his wife, Nadejda Zaballa-Vrubel, was a singer and sang in the private opera of the art patron, Savva Mamontov. In my paper, I concentrate on Vrubel's designs of theater costumes and stage sets, especially on his works for Rimsky-Korsakov's operas—mainly inspired by Russian fairytales, performed by Vrubel's wife—such as *Sadko*, *The Tale of a Tsar Saltan*, *Snow Maiden*, *The Tsar's Bride*, and *Kitezhand* show that he developed his own original visual language to convey the spirit of a fairytale and mystery.

Beata Niedzialkowska, University of North Carolina, Pembroke

Shaping the Visual and Political Legacy of Saint Stanislaus: Elizabeth of Poland and Elizabeth of Habsburg

Session: Early Modern Women and Artistic Production, Patronage, and Consumerism

This paper will examine Elizabeth of Poland, (d. 1380) of the Piast Dynasty, and Elizabeth of Habsburg, (d. 1505) of the Jagiellonian Dynasty, in their roles as creators of the visual and political legacy of St. Stanislaus, the Jagiellonian Dynasty's patron saint. By commissioning the Head Reliquary of St. Stanislaus, Elizabeth of Habsburg modeled her artistic patronage and devotion on that set by previous Polish queens, primarily that of Elizabeth of Poland. While sources for this unusual (at the time) reliquary can be found in examples of symbolic architecture, for example, appropriate for bishop martyr saints, like St. Stanislaus, it is the Palace of Aachen, and the legacy of the imperial power and patronage of the Holy Roman Emperors that provides a poignant context for examining this work of art. Together with her husband, Charles I of Hungary, Elizabeth of Poland commissioned the oldest extant visual narrative cycle of the Stanislaus's legend as seen in the Hungarian Angevin Legendary dated to ca. 1330. This paper examines the largely overlooked interconnectedness of the artistic patronage of the two queens as well as their visual and political claims to the legacy of the imperial power and to Aachen.

Toby Norris, Assumption University

Making America Beautiful Again? Executive Order 13967

Session: Interrogating the Visual Culture of Trumpism

Issued in the dying days of the Trump presidency, Executive Order 13967: Promoting Beautiful Federal Civic Architecture, appears more an act of provocation than an articulation of policy, but it nonetheless illuminates Trumpism's ability to co-opt the work of ideologically-sympathetic groups, and sheds light on the confused nature of the movement's populist claims. The Executive Order sought to restore beauty to federal architecture by re-establishing classicism as the "preferred and default" style for public buildings in the District of Columbia and the favored style elsewhere. Drafted by a conservative action group, the National Civic Art Society, it tied the assertion that classical architecture is beautiful to repeated but unsubstantiated invocations of the tastes of the "general public" or the "American people." At the same time, it highlighted the political function of federally sponsored architecture, stressing that it should "inspire civic pride," "encourage civic virtue," and "command respect from the general public." In this respect, it came to embody the populist-nationalism-with-a-threat-of-authoritarianism that characterizes Trumpism in general. At no point, however, does the Order question the alignment of classicism with beauty and with popular appeal—a nexus of ideas which this paper will seek to unpick.

Mackenzie Nunnally, University of Arkansas Little Rock

Forms of Femininity: The Esoteric Visual Language of Amazigh Women through Ceramic Traditions and Symbolic Motifs

Session: Artist/Mothers: Maternal Labor and Creative Practice

Women in Berber societies in North Africa play a vital role in the development and preservation of Amazigh society and culture. In Ancient Berber societies, women served crucial religious, political, and military roles, but, as North Africa became increasingly Islamized, Amazigh women became increasingly confined to the domestic realm, adapting to their exclusion from the public realm by focusing on the revered status of motherhood available to them. Amazigh artist/mothers exercise agency and maintain autonomy as individuals through an esoteric feminine visual language. This language incorporates traditional, ritual-based pottery-making practices grounded in ancient spiritual beliefs and socio-cultural roles. Highly functional yet artistic ceramicwares serve as forms of femininity, that is, visual representations of women. Decorative yet decidedly symbolic, geometric motifs decorate these wares and serve as esoteric signifiers of Amazigh heritage while allowing the female artisans to communicate their own experiences, principles, and worldviews. This esoteric visual language is defined and analyzed by connections made between ancient aspects of Amazigh culture and ritual-based pottery-making practices, comparing common ceramic forms to the female form, and exploring decorative geometric motifs to determine possible meaning.

Stephanie O'Dell, Virginia State University

No Remote Control

Session: The Pandemic: What Held Design Students Back? What Catapulted Them Forward?

Many design students have grand dreams of becoming their “own boss,” and when we were forced to leave our classrooms and learn virtually, the first thing I said to my students was... “this is what it is like to work as a freelancer!” No one to stand over you, or be there for you to ask questions, or even make you get out of bed and take a shower. I have always included tools of technology in order to create a more organized, accessible, and empathetic classroom experience, but when we went remote, my teaching skills were still put to the test. How could I help my students navigate the challenges of working remotely, and at the same time provide the foundational design knowledge and skills as usual? I used this opportunity to rethink the educational experience I provided, and make drastic changes in order to accommodate these extraordinary challenges, including an audio-only class on Discord, recorded instructional content, and responsive teaching methods to help students build the right skills at the right time. Rather than attempting to fit traditional methods into our new virtual world, my students benefited from systems that were created to work for them.

Sarah Odens, Auburn University

Cracked Façades

Session: Black

My paintings transform online images of domestic perfection into abstracted musings on the joy and the futility of chasing that very perfection. As I paint, images of this tension between idealism and reality merge and melt into drips and dots of paint like confetti and snow. An autumnal palette accentuates the fleeting nature of flawlessness, and alludes to the potentially kitschy charm of seasonal décor. Bright pinks and yellows add levity to my exploration of trial and error, while dark shadows taunt aspirations of the ideal. For me, black is the hole in the best laid plans, the void of good intentions—and the element that makes a composition sing. Black balances bright colors, sets off any element, and complicates the relationship between figure and ground. The versatility of black as accent, background, and shape furthers my visual exploration of my uneasy fascination with online images of domestic perfection—often rigid, staged, or idealized—and the effects of consuming shoppable, aspirational images. In my paintings, black is the connotation of unrealized dreams, and the dramatic contrast that enhances bright, hopeful forms and confetti-like shapes. This presentation explores black as inspiration and tool in my work, and in art historical sources.

Benjamin Ogrodnik, Del Mar College

Caregiving as Visual Activism: LaToya Ruby Frazier's Double Portraits

Session: Artist/Mothers: Maternal Labor and Creative Practice

Known for her black-and-white imagery of deindustrialization, LaToya Ruby Frazier (b. 1982) has been analyzed in the context of photographic self-representation (Zelt, 2015; Clorinde, 2017; Michaels & Zamora, 2018). Though valuable, this scholarship overlooks a defining aspect of her portraiture: the visual emphasis on the work of care-giving. Drawing on theories of social reproduction, precarity capitalism, and working-class feminism, my project examines double portraits featuring Frazier's own mother, Cynthia, as interlocutor and artistic collaborator (*The Notion of Family*, 2001-2014; and *DETOX Braddock UPMC*, 2011). Focusing on these video and photo projects, I define a pattern in which Frazier's co-created images of familial care visualize the gendered and racialized nature of supportive labor within postindustrial communities. Finally, I position Frazier's (re)use of caregiving alongside other reparative projects (from Mierle Laderman Ukeles's maintenance art to Rick Lowe's Project Row Houses), in which the occasion of art-making revalues socially reproductive labor that attracts minimal public attention, but delivers sustenance and inspiration for working-class populations.

Kirsten Olds, University of Tulsa

Myth as the Lie that Tells the Truth: The Eternal Network and Social Connectivity

Session: Mythogenesis: Making and Telling Stories in the Arts

In the 1970s, several artists active in the international mail art network (known as the Eternal Network) engaged in elaborate myth-making practices. Some falsified origins stories (Dreva/Gronk), others created alter egos and anthropomorphic personae (Can-D Man, Anna Banana), and still others perpetuated elaborate fictional projects (General Idea, Guglielmo Achille Cavellini) or ran extended campaigns (Mr. Peanut, Lowell Darling). They did so spanning years, locations, and media, from performance and video to various forms of print- and object-making. These Networkers conceive of myth as the received ideas that structure our comprehension of the world and our place within it, and they seize on myth as an available medium to inhabit and shape. In so doing, they exposed the fraudulent ways in which life is manufactured and produced, akin to any other consumer item. This paper explores some of these myth-making endeavors in the Network and their surprising results. Even with the distance seemingly created between what they were doing and the so-called “truth,” what resulted was that they got closer to a real experience. Paradoxically, their mythic practices actually reasserted the importance of social bonds, of our connections to one another—that’s what’s real.

Kendra Oliver, Vanderbilt University

New Virtual Frontiers in STEAM with ArtLab

Session: Why STEAM?

The ArtLab program emerged from a desire to understand and facilitate connections between the arts and sciences. Locally, ArtLab has become an epicenter for design, visual science communication, and science outreach through innovative and engaging exhibits that showcase top biomedical researchers’ latest findings through art. Our mission is to support and promote STEM students and scientists interested in pursuing creative outlets, generate resources that support the art and science intersection, and engage in informal education focused on building interactions between general and research communities. Since COVID-19, our group has assisted in transitioning several exhibitions, conferences, and other events that would typically be in-person to the online platform. This process has led to unforeseen benefits and challenges when adapting to the virtual environment. Ultimately, these endeavors are inherently cross-disciplinary and touch on key concepts nested in the digital humanities through the application and ramifications of applying computing and digital technologies. Here we present an analysis of various virtual platforms to use exhibition design and virtual engagement approaches related to art-science. This work aims to showcase and more clearly define methods to facilitate online collaboration, transdisciplinary work, and technology to engage scientists and the public in research and art-science initiatives.

Kofi Opoku, West Virginia University

Beyond the Code: Getting Students to Think Rightly about Web Design Projects

Session: Teaching (with) Code in Art and Design

As a full-time professor teaching graphic and web design for over eight years, I have observed that design students are generally unaware of the soft skills needed to make them thrive at web design projects. A lot of web design instruction tends to focus on technical skills, but organizational, communication, and problem-solving skills, to name a few, are foundational for any code-based project. Students need to be well-equipped with these soft skills to survive in the rapidly changing climate of the professional design community. This presentation discusses strategies for teaching web design so that students can have a better framework when approaching such projects.

Suzie Oppenheimer, The Graduate Center, CUNY

Visualizing Haiti in the Reconstruction Era: Bishops of the A.M.E. Church, 1876

Session: A Country Unified? Visions of America in the Age of Reconstruction

During the Reconstruction era, many Black Americans debated the value of the nation versus diaspora. Material representing emigration and international networks disrupted and countered the US push for assimilation, echoed by prints of white governmental forces offering salvation to Black citizens. A mass-produced print from 1876, *Bishops of the A.M.E. Church*, offers a compelling reflection of the debate. Displayed within homes and churches, the galaxy print, produced by the Philadelphian hub of the African Methodist Church, placed important religious leaders within an international network, including educational properties in the US, and—importantly—sites of expansion across the Atlantic. This paper focuses on one particular picture in the print: a roundlet containing a watery ship within a landscape labeled as Haiti. Relying on Michel-Rolph Trouillot’s framework in which communities create histories outside of academia, I investigate how the influential A.M.E. Church positioned a Black Atlantic as a Biblical imperative. And, by extending Erica Moiah James and Karen N. Salt’s scholarship on nineteenth-century Haitian portraits into the realm of landscape, I examine how the print invokes Krista Thompson’s notion of “the tropical” as a site of diasporic longing that complicates ideas of nationalist unity within the centennial year.

Jessica Orzulak, Duke University

Shifting Boundaries: Postcommodity's Interventions into the Borderlands

Session: Interrogating the Visual Culture of Trumpism

Brightly hued orbs fight the wind as they hover high over the desert floor, video images of morphing fence lines rush and slink across screens, and a giant chupacabra surveils audiences wearing night-vision goggles and bathed in an uncanny green glow. The above are snapshots of three individual but interconnected works by the interdisciplinary artist collective Postcommodity: *Repellent Fence/Valla Repelente* (2015), *A Very Long Line* (2016), and *Coyotaje* (2017). Bringing a critical Indigenous perspective to the problematics of the US/Mexico borderlands, the series addresses the region spanning Douglas, Arizona, and Agua Prieta, Sonora. The works intervene into the matter of who and what is visible and hidden in the historical and political narratives attached to the borderlands, and more importantly, how that visibility is produced. I suggest that the works must be considered together as a relational system that articulates an ethically grounded aesthetics of place, establishes the border as producing its own kind of mythology, and reorients the discourse from its popular conception as a series of uncomplicated and antagonistic relationships towards one that reveals the borderlands to be a complex self-sustaining system.

John Ott, James Madison University

A Tribute to the Negro People (1946) and the Contradictions of Integrationist Visual Culture

Session: The Art and History of Research: Recipients of the William R. Levin Award for Research in the History of Art

Cosponsored by the National Negro Congress and the Marxist periodical *New Masses*, the exhibition *A Tribute to the Negro People* opened on May 30, 1946, in Detroit, recently the site of hate strikes and city-wide race riots. Showcasing work by Black, white, and Japanese American artists, the affair contained one section with "paintings and sculpture by American Negro artists" and another with "a graphic exhibit by Negro and white artists expressing interracial unity." This show variously epitomizes the scope, trajectory, and contradictions of mid-century artistic endeavors to fight antiblack discrimination and promote desegregation. *Tribute* not only hailed from leftist circles well versed in antisegregationist imagery, but also gestated at the apogee of a fragile ecology of integrationist visual culture, and furthermore teemed with paradoxes, inconsistencies, and conflicts. To begin with, the Detroit event was a two-headed entity whose galleries were at once integrated and segregated. In addition, it reflected divergent and conflicting conceptions of how art might fight racism and catalyze desegregation: namely, whether African Americans should work to demonstrate artistic excellence in order to undermine noxious prevailing stereotypes, or whether they should marshal their artwork to mount more direct attacks on systemic political and economic racial injustice.

N/A (Ahmed Ozsever, Indiana University & Neeraja D, Srishti Institute of Art, Design and Technology)

Body of Listeners

Session: Photographing the Politics of Place

Body of Listeners is part of the collaborative research and post-studio practice of 'N/A' (Neeraja D and Ahmed Ozsever). The project is based on an investigation into the Archives at the National Center for Biological Sciences in Bengaluru, India. The lecture/performance is sound, invisible waves that travel until they collide with a barrier or attenuate to extinction. The barrier that bounds this performance is the auditorium, a term describing a space for "hearing", but which by its existence also implies a space beyond in which one is *not* heard. A lecture is an act of sharing, yet in the confines of an auditorium it is also an act of exclusion, its audience filtered by access and specialization. From the archive is a photograph from the 1979 International Symposium on New Researches in Biology and Genetics in Islamabad. In the audience is Professor Obaid Siddiqi, the co-founder of NCBS. The wide-angle photograph emphasizes the vastness of the lecture hall, reducing the architecture of the room to distorted tessellations of light, shape, and line. The peculiar dimensions of this black and white image seemingly exaggerate evermore the relation of exclusion and entanglement which is the geopolitical reality of present-day India and Pakistan.

Dave Pabellon, Columbia College, Chicago

Bringing Peace (Circles) to (Design) Practice

Session: Belonging: Embracing Inclusivity and Diversity in the Graphic Design Classroom

This presentation/paper explores the use of peace circles in design curriculum, specifically as a pedagogical framework to conduct a graphic design seminar with an exhibition design component. A peace circle is a restorative justice model that can be used to address conflict holistically with the aim of finding resolve. In an academic setting, it becomes a means of leveling the faculty-to-student power dynamic by creating a nonhierarchical environment. By doing so, greater participant engagement is achieved by openly sharing human experiences, positive and negative, without judgement. Designers know from professional practice, intuitive understanding, and qualitative and quantitative research that there are strategies that are foundational when creating spaces meant to have a positive impact on how we think, feel, and see. Incorporating the peace circle process into the design educator's repertoire of safe space development can elevate that understanding, especially when introduced early in a designer's practice. Examples of circle practice, as a community building tool from peer institutions, non-profit sectors, faith-based institutions, community-based arts organizations, and cross-disciplinary academic departments from within the institution will be referenced in the presentation. In the course, circle practice was led by formerly incarcerated facilitators and BIPOC academic faculty.

SaeHim Park, Duke University

Recalcitrant Sounds: Digitizing Ruins of United States Military Camp-towns

Session: Visual and Material Strategies of Resistance

This paper explores sonic, performative, and visceral ways of digitizing the ongoing violence of the United States military occupation. After the Korean War (1950–1953), many US military bases were established in the peripheral outskirts of the Asia-Pacific region, such as those in Japan and South Korea. The extraterritorial rights in the military camp-towns granted American soldiers an immunity from local jurisdiction. This extraterritoriality resulted in countless rapes, sexual assaults, and murders. Known as the Cold War's "sex among allies" (Moon, 1997), this state-sanctioned violence in camp-towns accounts for the lack of 'official' museums and memorials recognizing this difficult history. Today, the camp-towns are filled with nameless cemeteries, abandoned brothels, and ruins of prison buildings. This paper attends to how community artists generate and digitize recalcitrant sounds in these ruins as strategies for addressing the violence. I examine a rich breadth of digital and audiovisual art that emanate from the camp-town spaces: fantasy documentaries; virtual reality films; songs; dance performances. In so doing, this paper demonstrates how community art practices affirm resistance and collectively remember the forgetting of an ongoing past against the US neo-imperial present.

Yumi Park-Huntington, Framingham State University

Monumental Structure, Sacred Landscape, and Cosmology at Jequetepeque-Jatanca

Session: The Art and History of Research: Recipients of the William R. Levin Award for Research in the History of Art

Space plays a crucial role in human civilization on many different scales. This paper examines how architectural constructions relate to landscape and cosmological frameworks in an early agricultural economy. Investigating the archaeological site of Jatanca within the Jequetepeque Valley on the North Coast of Peru, the paper shows how cosmological knowledge influenced local structures during the beginning of an agricultural era that transformed the landscape. This site was occupied during the Formative Period (ca. 500 BCE–100 CE), resulting in the construction of six major compounds on a relatively undifferentiated flat plain. One of these, the so-called Acropolis, is unique both in being partially elevated and in being the oldest of the compounds, as dated by radiocarbon testing and excavation. The Acropolis exhibits a specific cosmological relationship with the nearby mountain Cerro Cañoncillo; it displays alignments with the sun at solstices and equinoxes that allow it to function as an almanac, connecting the site's local inhabitants and agricultural practices to a larger cosmic framework. Building on these relationships, this paper also explains the rationale behind Jatanca's geophysical location, the importance of spatial relationships for local ritual practices, and the connection between the surrounding environment and the site's irrigation canal system.

Leslie Parker, Arkansas State University
Poverty Fetishization in the Fine Art Classroom

Session: Becoming Culturally Competent Design Educators

The fetishization of poverty is rife in both academia and art. Art educators who are from higher socioeconomic backgrounds and whose families have attended college for generations are often less aware and empathetic to the gaps in knowledge that may result from a student's lack of exposure to social and academic norms due to economic status. These environments are clouded with assumptions around privilege and poverty, college and classism, that may manifest as assumptions about what it is to be an art student and what a student's goals might be. Utilizing my own personal experience as a first-generation college student and art educator, I have experienced (and will illustrate) the reality of these assumptions, biases, and the subsequent effects on progression as it pertains to social and economic mobility in conjunction with fine art education. This presentation is intended to act as a starting point to discuss how first-generation educators and students from low socioeconomic backgrounds navigate the messy and imperfect systems that are found in fine art education. This presentation will also encourage attendees to challenge these assumptions in their personal lives, classrooms, and pedagogy.

Lily Paternoster, Stetson University
Uneasy: The Commodification of Jean-Michel Basquiat

Session: Undergraduate Art History Session

Jean-Michel Basquiat (1960–1988) was an American contemporary artist of Puerto Rican-Haitian descent who rose to fame in the 1980s. His unique, raw, and expressive technique captured the attention of the predominantly white New York art society, which tended to downplay the fact that his body of work served as a poignant commentary on racial injustices in America. In recent decades, Basquiat emerged as one of the most reproduced contemporary artists, making his art accessible to a mass audience. Even though the artist's status within art history was solidified long before brands started paying attention, this phenomenon needs to be studied, as the artist's posthumous existence in popular culture certainly impacts his legacy. My research focuses on a massive boom in merchandise collaborations between Basquiat's estate and various brands, ranging from Old Navy to Yves Saint Laurent (YSL), and explores the connections between the art history canon and art merchandise production. This topic is largely ignored within the discipline of art history: the artists' brand collaborations are often dismissed as mere marketing gimmicks. Meanwhile, the study of commercial art practices can offer a new perspective, which will illuminate the close connection between commodification, artistic legacy, and social movements.

Nadia Pawelchak McDonald, American Academy of Art College

Pysanky: Ukrainian Eggs as Nonviolent Weapons in the Modern Conflict Between Ukraine and Russia

Session: Imagining Global Cold War: Conflicted Art Histories and Visual Studies

Pysanka artist Sofika Zielyk creates batik Ukrainian eggs with traditional tools such as the kistka. Artists have been making pysanky (plural of pysanka) for hundreds, if not thousands, of years. Contemporary artists such as Zielyk use this traditional medium to assert Ukrainian identity and defy the notion that Ukraine is simply part of Russia. The Russian Empire suppressed Ukrainian identity before World War I, and this suppression continued under the Soviet Union. Even though the USSR collapsed decades ago, some people still contest Ukraine's right to exist as an independent nation and debate whether the country has a culture distinct from that of Russia. When Russia invaded Ukraine in 2022, Zielyk watched events unfold in horror. She launched a call to action from her social media platforms. Zielyk asked people of all backgrounds to make pysanky and send them to the Ukrainian Institute of America in New York for an exhibition. Per Ukrainian tradition, making pysanky helps defeat evil. In an article published in *The Art Newspaper*, Zielyk states, "the egg is my weapon." This paper investigates how the act of making pysanky is a nonviolent means of expression in the modern conflict between Ukraine and Russia.

Steven Pearson, McDaniel College

Studio Art in a Liberal Arts Institution

Session: Novel Approaches in the Studio Classroom

Embracing the liberal arts approach of understanding and appreciating the physical and social world we live in has guided my pedagogy and aided in bridging the gap between teaching technique and content. Teaching in a program that awards a BA, and generally offers students one class per medium, has taught me that introducing content early and often, while teaching technique, is essential. In lower-level courses this is achieved by basing assignments on one of seven themes (identity, the body, time, memory, place, language, science, and spirituality) students read about in *Themes of Contemporary Art* (Jean Robertson and Craig McDaniel.) Online discussion forums are used to discuss the readings and share ideas for their approach to the assignment. Introducing content in foundation and intermediate courses has eased the transition to our series of advanced studio art courses begun in junior year. In these courses, students take an intermedia approach to a theme of their choosing, then develop habits towards good studio practice that can take them beyond McDaniel. This presentation focuses on both lower-level, technique-based courses that introduce content, and the advanced studio curriculum that has been effective in making students competitive and equipped for top-tier graduate programs.

Elisabeth Pellathy, University of Alabama at Birmingham

Weaving Technology

Session: Show Us Your Influences

I approach twenty-first-century art-making as a way to weave work and information together—as a means to reveal computational efforts of the machine and allow handwork to be integral. My research is rooted in twentieth century influences, manifested as twenty-first century expression and experience. The work of experimenters such as Vera Molnar and Katherine Nash and the collaborative spirit of the *E.A.T. Journals* (Robert Rauschenberg, David Tudor) influence my trajectory and form a lineage to my practice. Current influences, such as Signal Culture, a residency program with equipment such as a Wobulator, Rutt/Etra Video Synthesizer, the Dave Jones Raster Manipulator continue to inspire and weave new paths to making.

Bryan Perry, University of West Georgia

Manifesting the Manifesto: Toward a Recognition of Design's Culpability in the Mess We Are In and Ideas for a Way Forward

Session: Designing Ethics

As a historical practice, design is intertwined with those with stakes in maintaining power structures. Designers help manufacture desire by provoking emotions. Designers help generate perceived added value through the application of aesthetic polish. Designers help reinforce stasis by applying principles and styles that feel comfortable and encourage predictable behavior. These acts can be taken for the cause of good or bad, but traditionally, they are done on behalf of a client with an interest in profiting through the use of the designer's skills. Although we find ourselves in a tumultuous time in which fascism is rising, climate change is wreaking havoc, and the wealth gap is increasing, this is also a time in which possibilities and opportunities for designers are expanding and growing. This new environment begs us to consider what ethical design is and how we get to a practice of it. To do so, we need to first look at how design helped get us in the messes we are in, but we also need to explore the new opportunities that things like the gig economy, interconnectedness, distributed workforces, influencer culture, etc. can provide for ethical design practice.

Yvonne Petkus, Western Kentucky University

Processing Influence: Inputs and their Traces

Session: Show Us Your Influences

Looking at the relationship between influences and the artistic processing that takes inquiry into its larger implications or meanings, this paper discusses two types of research in which

many artists engage—the scholarship side that investigates specific ideas or content, and the physical-cognitive studio-based research informed by that initial, and ongoing, accumulation of knowledge and inputs. It is about searching and responding, and how seemingly disparate influences might find logic and sense when processed and figured out in and through the work itself. My work uses this process, embedding into each painting a catalogue of indexes that have developed over time. These include responses to cultural sources, like the Polish film *Ida*, and political-social events, as well as research conducted during residencies in Iceland and through a recent fellowship in Bosnia-Herzegovina. Using physical and visual processing, I move through and past immediate sources, seeking instead associative residues and visual cues. Influences are given room for exploration, and then transformed from their specifics toward their more universal implications. The aim is to keep main content underpinned, but also keep formal strategies open enough to hold and be affected by inputs whose larger meanings are made evident through their visual traces.

Sarah Pfohl, University of Indianapolis
You Make Me Sick: Notes from a Crip Photo Prof
Session: Making Academia Accessible

My presentation introduces four lenses from disability studies literature that are applicable across all teaching and learning contexts: the medical model of disability, the social model of disability, the practice of presuming competence, and the ableism of standards. While I discuss the practical implications and applications of each concept, I also anchor my presentation around reflections from my life and work as a former disabled student and currently disabled professor attempting to thrive within the context of academia. In this presentation, I introduce perspectives on sick joy, disabled capacity, and going beyond compliance as ways of making educational experiences more accessible.

Millian Giang Pham, Auburn University
Despite Shallow Rooting and Etiolated Expression
Session: Art and Identity

Culture is a grounding wire and an anchor. The shared meanings of a common language and daily practice situates the self within a comfortable collective past, yet individualism and difference drive the self toward a more promising future. This push-pull of individual and collective identity is further exacerbated and confounded by the transplantation of my family from Vietnam to the United States. If not heavily supplemented with proper care, growth from torn and stunted roots produces few blooms and yields poor fruits. This paper and presentation will discuss my art works and practice, which negotiates conflicting notions of self and culture, past and present, and expression and oppression. Using metaphorical approaches presented in *Metaphors We Live By* by George Lakoff and Mark Johnson, cultural signifiers are remixed and

renegotiated to create new meanings, and therefore a new existence in images, objects, and events in my work. The result isn't better or worse, similar or different, but it just is.

Tameka Phillips, Independent
Expanding Art History Discourse

Session: Expanding Art History Discourse

Art history discourse in research, publications, and studies, is mostly represented to appeal to and reflect Western ideals. Art history books are organized by a timeline reflective of European art development; remaining world cultures are usually relegated to a single regional chapter and/or summary based on an overall geographic location. Classes covering world art or works created by marginalized groups are often offered as electives to be taken in association with or after completing required art history courses hyperfocused on Western art history. Western art, its classification of periods and movements, have thus also been applied to other groups' artworks for description, even if not fitting, correct or culturally accurate. With more awareness of various groups within the art community, there is a growing need to further explore and expand discourse surrounding art history and how it is presented. This presentation, addressing the expansion of art history discourse, looks at how art history can be presented to reflect today's multicultural awareness, and the importance of how change can impact/influence new generations interested in the art community.

Natalie Phillips, Ball State University
Edel Rodriguez takes on Donald Trump: The *Der Spiegel* and *Time* Magazine Covers

Session: Interrogating the Visual Culture of Trumpism

Donald Trump is a master of weaponizing the mass media to suit his own ends. But Edel Rodriguez, a Cuban American illustrator, has weaponized it right back, using Trump's favorite media sources (magazine covers, Twitter, viral imagery) to launch savage critiques of Trumpism inspired, in part, by Communist propaganda posters. Rodriguez sensed similar dictatorial ambitions in Trump as he saw in Fidel Castro, who was the President of Cuba when his family fled to the United States. Knowing he had to do something to respond to the constant barrage of Trump's oppressive rhetoric, he began a series of *Der Spiegel* and *Time* magazine covers that used stark but highly effective visual imagery attacking the core beliefs of Trumpism. The images could not be ignored; they engulfed social media, were appropriated for use as protest signs across the United States, and seared their way into the minds of Americans on both sides of the aisle. This paper explores Rodriguez's imagery for *Der Spiegel* and *Time* magazine, and how it helped shape the visual culture of the anti-Trump movement.

Phillippa Pitts, Boston University

The Bill-ious Attack: Medical Imaginaries in New York's Antebellum Print Culture

Session: Imaging/Imagining Illness: The Art of Medicine

In 1852, readers of the illustrated humor magazine, *Yankee Notions*, met Mr. Grunt, a working-class man with a "bilious ailment." In seeking treatment for his malady, Grunt was poisoned then drugged, emaciated then elastically re-inflated, tortured and taxed by doctor after doctor. Only when Grunt realized the true cause of his symptoms—predatory physicians and their exorbitant "bill-ious attacks"—did he regain control of himself and his wallet in the epitome of Jacksonian self-reliance. Anchored by these hyperbolic illustrations of medical misadventure, this project draws from disability, critical race, and material culture theory to demonstrate that the visual ecosystem of mid-nineteenth-century medicine was far from a passive reflection of ambient beliefs: images were contested sites of persuasion, resistance, and the production of knowledge. As sociologist Anne Cronin notes, nineteenth-century medicines were "commodities of no substance." Their chemical properties concealed and efficacy uncertain, treatments competed in social, not scientific, arenas. Thus, to negotiate medicines' status within the spectra of food to chemical, pharmaceutical to intoxicant, moral to licentious, providers leveraged popular desires and anxieties around expansion, miscegenation, immigration, and independence. From this visual fray emerged the dreamwork of a normative, moral, healthy body that continues to shape ideas of health and medicine today.

Alan Pocaro, Eastern Illinois University

Remix and Revelation: Collage as Mindset and Method

Session: Cut, Paste, Stitch, and Seam: Exploring Contemporary Collage

As an artist, my practice embraces everything from traditional techniques and processes to book arts. I produce editions like any printer. But rather than persist as the final product, these impressions form the raw materials that animate my collage-based practice. I find collage to be uniquely and ethically (as it is a practice founded on reuse) suited to addressing a litany for formal, technical and conceptual concerns. Collage challenges us to create visual and narrative coherence out of dissimilar and often antagonistic elements in parallel to the political, environmental and social demands of the moment. By combining screen printing, drawing, painting, monotype and Xerox transfer, it is my hope that my own efforts embrace the rapid shifts, curious juxtapositions, and perceptual instability of contemporary life, while arresting the ceaseless flux and offering the viewer a space of pause. In addition to presenting images of my works and the works of others, examples of collage-like museum displays, strategies, and games designed to push collage work, I'd like to present collage and collage making as an attitude that enables individuals from all walks of life to participate in the creative process, and more effortlessly and mindfully navigate the twenty-first century media sphere.

Shachaf Polakow, University of Louisville

Activestills Photography Collective—Photography as Protest in Palestine/Israel

Session: Changing the Future: Collectives, Collaboration and Activism

Activestills collective was established in 2005 by a group of documentary photographers out of a conviction that photography is a vehicle for social and political change. The collective is composed of Israeli, Palestinian, and international photographers, operating locally in Palestine/Israel and abroad. The collective views itself as part of the international and local struggle against all forms of oppression, racism, and discrimination. The collective is a self-organized independent structure based on the belief that mutual work serves each photographer's personal expression, and that joint projects create powerful shared statements. We believe that the photos we take belong to those whose struggles are documented, and thus we share our archive with different activist groups. Our photos are often exhibited in the public sphere, street exhibitions, independent publications, and by local communities at events, demonstrations and are used in court hearings. As a longtime member of the collective, I will present the history of the collective, how it has operated through the years, and the important aspects of collaborating and working with the communities we have been documenting. Furthermore, I will show how the collective use of public spaces to engage with the public is an attempt to disrupt mainstream narratives.

Melinda Posey, Christian Brothers University

Un-Siloed Learning: A Way Forward into a Cross-Pollination Curriculum

Session: Interdisciplinarity and Cross-Campus Partnerships: A Recipe for Program Vitality?

Educational silos are the death knell for the humanities. We must evolve past the walls of our disciplines if our students are to see the "job-ready" functions of their majors. In the past ten years, our department has reached across disciplines to create "job-focused" assignments from designing and publishing the university's academic journal with the English department to the creation of posters and animations in historical styles with the theater department. We've expanded assignments into majors. While creating spaces for conversations across disciplines, we have found new partnerships such as pre-professional conservation (a combination of art and chemistry majors with focused tracks), digital media studies (a cross section of art, computer science, and communication courses), non-profit studies (a merging of graphic design, social work, non-profit management, political science and languages) and pre-professional art therapy (art majors with a pre-selected path through a psychology minor). These cross-disciplinary partnerships have broken down the silos and expanded the student scope beyond our department doors. These pollinations have created a shift in the university culture to move from ownership of majors and their generated numbers to a job-focused curriculum path that meanders through a field of un-siloed learning.

Virginia Poston, University of Southern Indiana
The Invisible Celts: A Neglected European Tradition

Session: Art History's Omissions

In the twenty years since I first explored the absence of pre-medieval “Celtic” materials within survey textbooks for art history, white supremacists have co-opted this material ever more vigorously. Changes in the textbooks, though, have been minimal to non-existent; e.g., torcs may be mentioned, but only in the context of the Pergamene Gauls. The inclusion of the Witham Shield and a Celtic category in Smarthistory is encouraging, but there is far more that could be done. Another encouraging change is the increased interest in colonial and other liminal regions once considered too disconnected, decadent, or derivative to be of general interest. Ancient “Celtic” art approaches have been dismissed for a variety of reasons, but provide alternatives to the Greco-Roman tradition, helping students see art history as something other than a linear progression. Discussing the varied results of the interactions of the ancient Mediterranean world with other parts of Europe can also provide students an opportunity to examine the process and consequences of colonialism. Because Celtic art is not regularly included in survey texts, I will provide an outline of several works and how they may be integrated into a scholarly discourse of ancient art.

Neill Prewitt, Georgia State University
Serie Leamos: Art and Spanish Collaboration

Session: Collaboration in Uncertain Times

Since Fall 2019, we—a lecturer in Art & Design, and a professor of World Languages & Cultures, teaching at the same university—have combined forces to teach a collaborative, interdisciplinary project. Students in our 2D design course and intermediate Spanish course collaborate to write and illustrate original books. The books are used as reading material in our lower division Spanish courses. They also become part of a multi-lingual library for language acquisition through reading, accessible online to teachers worldwide. The students’ collaboration takes the second half of the semester, after foundational skills in each discipline are covered. Students meet repeatedly to make decisions together. We taught this course for the first time pre-pandemic, in-person; we began teaching it the second time when quarantine shifted class from in-person to online; and are now teaching it for the third time, wholly online. This paper will present the both the students’ collaboration and the professors’ collaboration, reflecting upon its impact on student learning and on our teaching. Anecdotally, students report that the collaboration enhances their academic experience by allowing them to apply disciplinary knowledge to collaborate outside of their discipline, to produce a work of value for an audience beyond the university.

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

Plotting a Course as Migrant and Immigrant

Session: Peripheral Modernisms

In her book *The Warmth of Other Suns* (2010), Isabel Wilkerson characterizes the migration of Blacks from the southern United States as “an unrecognized immigration in this country.” Artist William H. Johnson emigrated from Florence, South Carolina, to New York City, and “plotted a course” to locations where he had connections. Johnson’s migration, however, was unusual in that he continued his journey through France to Scandinavia. Johnson characterized his Nordic periods as residencies, varying from one to three years. Color, facture, and composition in his pre-World War II Scandinavian paintings also “plotted a course,” and asserted Johnson’s presence as a witness and his freedom to travel to new landscapes as a strategy of belonging. However, the expressionist depictions also fragment landforms and challenge grounding and stasis. Johnson’s works resonated with avant-garde expressionist subjectivity in the Nordic avant-garde, yet the formal, temporal, and spatial complexity may also be understood to index the intersectionality of mixed ancestry with layered, transnational identities: as migrant and immigrant, citizen and expatriate, belonging and not belonging, whether in the Nordic regions, or in the US North or South.

Ali Printz, Temple University, Tyler School of Art and Architecture

Hidden in Plain Sight: New Deal Representations of Mining Disasters in Appalachia

Session: Art, Ecology, and Environmental Catastrophe in the Americas (Lands, Territories, and Extractivism)

Appalachia has long been associated with environmental extraction, yet nothing has caused the amount of cultural, ecological, social, or historical damage as the removal of coal from the Appalachian Mountains. For centuries, blue collar miners from diverse backgrounds have lost their lives in mining disasters throughout the region, with laborers always quickly replaced in a vicious cycle, spurring artists to take action by depicting these atrocities in American art. Whether to spur governmental action, tell a story, or highlight the loss of human life and environmental suffering hidden in plain sight, artists from mostly outside the region represented the violence of the disasters, and often also the remains of the event. With the onset of New Deal policies between the wars, government-funded artists like Charles Burchfield, Philip Evergood, Ben Shahn, and Harry Sternberg, among many others, all produced profound disaster imagery—as perhaps a response to the Mine Wars of the previous decade in Appalachia and/or the plethora of mining catastrophes in the news at the time. This presentation explores the presence of art produced about coal mining disasters in Appalachia during the New Deal, and the intentions behind its creation.

Elizabeth Pugliano, University of Colorado, Denver

Women and Warfare? Looking Beyond Female Bystanders in Medieval Art

Session: Open Session: Medieval and Renaissance Art—Session I

Across the abundant combat imagery crafted during the Middle Ages, women appear relegated to the relatively limited roles of bystanders, victims, and allegorical intercessors. While one might assume that the image record reflects the predominantly male purview of medieval violence, a growing body of archaeological evidence suggests that female warriors were more common in medieval societies than once assumed. Where, then, are the women in the art? Focusing primarily on the Romanesque and Gothic periods, this paper seeks to address these issues of gender and representation in medieval depictions of combat, and to scrutinize the presumptions about gender, identity, and audience that have shaped scholarly readings of such images. Examples from European, Scandinavian, Balkan, and Mediterranean contexts will be considered in relation to feminine behavioral and moral ideals—as well as notions of self-fashioning and othering—that circulated in contemporary literature, sermons and chronicles. Looking through the lens of cross-cultural commentaries on women in warfare reveals the ways in which representations of combat in medieval art spoke across gender lines more than has previously been examined, and demonstrates the potential of a multi-gendered approach that recognizes the multiple roles—beyond mere bystander—women played in practices, conceptualizations, and representations of medieval combat.

Fliss Quick, Independent Artist

Home-Maker: Reflections on a Domestic Practice

Session: Work, Work, Work: Domestic Labor in Art

Shortly after becoming a mum, and finding myself more tied to the house, it became apparent that domesticity was winning the battle for my time. Struggling to find an art/life balance, I decided to embrace my domestic roles and observe them for art-making purposes. The work that has ensued seeks to physically and figuratively evidence the ephemeral or fleeting moments of domesticity, to highlight the performative within that which is routine and repetitious, to document the unseen and faceless acts of housewifery, to elevate what is considered everyday, and to situate the artist in relation to mother, wife, and homemaker. This paper reflects on my role as a 'domestic practitioner', examining how approaches such as reframing, counter-narrative, humor, and re-enactment are used, and contribute to, the critical discourse surrounding the roles and social obligations of women and of 'woman's work', and how they frame the home, and its attendant activities, as a valuable site of—and significant contributors to—cultural production.

Nancy Raen-Mendez, University of Southern Indiana

The Unpainted

Session: Issues in Contemporary Art and New Critical Perspectives

Many of us would have been denied access to the Western European art academies of the past for one reason or another. Historical practices passed along and taught in the academies were (contextually) exclusionary and guarded by the guilds. The implications of this discriminatory system can still be felt today. Viewed through this lens, wading through history in search of lost knowledge can be a subversive act. This paper will discuss the craft of historic Western European painting, reclamation of these older working processes, as well as environmental consideration of materials and paintings as tangible objects in the twenty-first century. As we strive for a more equitable future, details about the craft of painting are worthy of research and the findings of this inquiry should be shared among conservators, educators, and students alike. Painters who choose to incorporate older techniques and processes into their work are filling the gaps of our unpainted history with diverse voices and unique points of view. Artistic statements need not be overtly political in content; simply working in this manner can result in artwork that is read as a subtle form of protest.

Jared Ragland, Utah State University

Where You Come From is Gone: Picturing the Political Dimensions of Remembrance and Absence in the Native South

Session: Photographing the Politics of Place

In the aftermath of the Civil War, the “Lost Cause” emerged as a rhetorical strategy intended to rewrite the legacy of the Confederacy by capitalizing on the emotional power of nostalgia and regional uniqueness of the South. Proponents of this myth employed the evocative symbolism of ruins for Southerners who sought to locate themselves in a physical, social, and cultural landscape that had been radically transformed. As dramatic as were the changes that took place during Reconstruction, a more all-encompassing erasure had occurred in the same states decades prior, when indigenous peoples saw their native environment and traditions disrupted and destroyed by waves of European settlers, leading to the effective disappearance of Native Americans from the South, with hardly even a visible ruin left by which they might be remembered. In *Where You Come From is Gone*, photographic artist Jared Ragland explores the representation of memory and absence through a series of wet-plate collodion tintype photographs documenting sites of prior Native American occupation in Alabama. Drawing upon the trope of Romantic ruin representation and utilizing historical photographic techniques, this series explores the contemporary political dimensions of remembrance of the American South.

Angela Rajagopalan, University of North Carolina at Charlotte
A Study of the Migration History in Codex Azcatitlan

Session: Architecture, Landscape, and Borders in the Pre-Modern World

Produced by indigenous artists in the basin of Mexico in the second half of the sixteenth century, *Codex Azcatitlan* documents Aztec history from a Tlatelolca perspective. This paper explores key episodes in the narrative addressing Aztec migration from Aztlan to Tenochtitlan. Close visual and narrative analysis explores how Tlatelolca power dynamics at the time of production informed the historical account.

Noah Randolph, Temple University, Tyler School of Art and Architecture
On “The Real Neurosis”: Krzysztof Wodiczko’s Projections and the Illumination of Displacement

Session: React, Recover, Reform: Contemporary Transformation through Public, Performance, and Social Practice Art

In 1986, Krzysztof Wodiczko proposed a work titled *The Homeless Projection*, which sought to cover four monuments in Union Square Park as a response to New York’s clearing of homeless populations throughout the city. Thirty-five years later, there has been an inundation of proposals for counter-monuments, with most of them centered on a new monument or an old effigy to be taken down. By looking at his earlier proposal, as well as *Monument* (2020), a work that projected images of refugees onto the figure of Admiral David Glasgow Farragut in Madison Square Park, this paper seeks to analyze this collapsing of the discursive and physical site-specificity to complicate the demands of the symbolic landscape—beyond the binarism of up and down that dominates discussions of monuments. As such, I will look to his invocation of the *unheimlich*—both as the Freudian “uncanny” but also its literal translation of “unhomely”—to unpack the relation between *The Homeless Projection* and *Monument*, and the effect on those that interact with the projections. In doing so, these works connect assemblies to memorialize a broader public(s) and the embodied subjectivity within, demanding a more complicated and complete depiction of the slippages, past and present, in the symbolic landscape.

Jamie Ratliff, University of Minnesota Duluth
Erasure and Visibility in the Work of Ana Teresa Fernandez

Session: React, Recover, Reform: Contemporary Transformation through Public, Performance, and Social Practice Art

Since 2013, contemporary Mexican-American artist Ana Teresa Fernandez has executed a series of performative social sculptures, in which she enlists local community members to aid her in a

process of painting small sections of the US-Mexico Border Wall. Carefully matching the paint color to the sky, she and her team effectively “erase” the border, creating the illusion of a breach in the barrier that marks the edges of the two nations. More recently (2020), Fernandez collaborated with artist Arleene Correa Valencia on an interactive project commissioned by Art + Action, a social justice coalition that grew out of the San Francisco Office of Civic Engagement and Immigrant Affairs. *SOMOS VISIBLES/WE ARE NOT INVISIBLE* was aimed at registering, or rendering “visible,” Californian Latinx, Chicanx, and Latin American individuals through their participation in the 2020 US Census, an official government mechanism to recognize national residents. This paper considers these two artworks in light of the notion of border as both a “physical” national boundary, and an institutional barrier to societal and official political inclusion. It explores Fernandez’s socially-engaged practice as a form of “participatory citizenship” (which locates citizenship in embodied civil engagement) and actions that visualize boundaries, border-crossing, and citizenship.

Akela Reason, The University of Georgia

Marketing Mysticism: Elihu Vedder’s *Rubaiyat* of Omar Khayyam

Session: American Illustration

In 1883, Elihu Vedder made good use of his reputation as a visionary American artist when he published his Illustrated edition of *The Rubaiyat* of Omar Khayyam. Vedder invested a great deal of his time in the project, illustrating the poem with over fifty drawings featuring hand-lettered text. The artist also designed the cover, end papers, and publisher’s colophon—creating a unity of design unknown in American book publishing of the time. Throughout the volume, Vedder capitalized on his reputation as a mystic seer and crafted images teeming with mysterious figures and existential ambiguities. It also permitted the artist to penetrate new markets with his work. The reproduction of Vedder’s drawings using an inexpensive photomechanical process allowed the publisher to offer the book in multiple formats, from a lavish folio to a more modestly priced octavo (a paperback edition was also contemplated), each tailored to different budgets. Although published by a major press, the photomechanical reproductions in Vedder’s book paradoxically suggested a manuscript in their faithful recreation of the original drawings and hand-lettered text. This paper explores the design of Vedder’s *Rubaiyat*, the role of mysticism in its promotion, and its consumption by different audiences.

Nathan Rees, University of West Georgia

Representing Race in the Mormon Panorama

Session: Dark Amusements: Turn-of-the-Century American Spectacles and Race

C. C. A. Christensen’s *Mormon Panorama*, a multimedia spectacle featuring a moving panorama replete with audio and visual effects, was among the most technically advanced entertainments that had ever appeared in many of the Latter-day Saints settlements, where the artist showed it

beginning in 1879. While the panorama's representation of Mormon history has been the subject of significant study, its engagement with discourses of race, though evident to its original audiences, has largely escaped twentieth- and twenty-first century observers. I explore how Christensen's *Mormon Panorama* worked as an agent of colonialism through both the representation and the erasure of racially-othered subjects. Christensen represented Native Americans in the *Mormon Panorama* as the recipients of Mormon benevolence and as the anticipated coequals in the Latter-day Saints' millenarian project. Yet the Native American figures in the panorama are not the indigenous Ute, Shoshone, Paiute, or Goshute Peoples that Mormon colonists encountered in the Great Basin, but idealized representations of willing subjects of conversion and assimilation. I demonstrate how the *Mormon Panorama*—through image and spectacle—justified the Mormons' violent displacement of Native Americans by imagining a compliant indigene against which actual Native People could be judged—and always found wanting.

Rhonda Reymond, West Virginia University

Creating Art in a War but Not a War Artist: Joseph E. Dodd's World War II Landscapes

Open Session: American Art

Although being an official United States combat artist was denied to Pfc. (later, Tech. Sgt.) Joseph E. Dodd of the WV TECH 1894 Engineering Aviation Battalion because he was a Black man, he nonetheless produced personal and public art while serving in World War II. In fact, he was awarded a Citation for Extraordinary Service in promoting high morale among the soldiers for a landscape of "tropical beauty" decorating an outdoor battalion theatre, or perhaps for work that has not been recorded. Although Dodd's division was charged with the grueling physical work of building airstrips in Saipan, while he was there, or possibly just after his return from the Pacific Theater, he made five small paintings and colored drawings of the tropical landscape that could almost be mistaken for paradisiacal sketches made during a vacation. Rather than record his fellow enlisted men performing back-breaking labor, reference the lack of fresh food, the devastation of a typhoon, or the Japanese attacks from air and land, Dodd's landscapes attest to his experience of place but only obliquely engage with war. This paper examines these landscapes within an oeuvre otherwise heavily defined by figurative work and recovers some of Dodd's wartime experiences through his art.

Aaron Reynolds, University of Kentucky

Hyperreal "Hot Babe": Affect, Gender, and the Body in Feminist Digital Video Art

Session: Issues in Contemporary Art and New Critical Perspectives

In contrast to cosmetic advertising of the twentieth century, the beauty industry today no longer promotes the sexist idea that women wear makeup to attract a man. Today, the beauty industry is shaped by female social media influencers who promote the idea that women wear

makeup to feel good and be their best selves. Although one might be skeptical about whether cosmetics are truly empowering—because determining a woman’s self-worth by how she looks rather than what she thinks or feels still participates in a patriarchal framework—the shift from beauty for male desirability towards one for self-enhancement has undoubtedly taken place. This paper explores this tension in the video work of artists Kate Cooper, Hannah Black, and Hayden Frances Dunham. It examines the complexities of gender identity and race as it relates to contemporary capitalism’s obscuration of the affective forces of images, bodies, and commodities in the construction of the beauty ideal or what Hannah Black calls the “Hot Babe”. It investigates how these artists magnify the affective force of this ideal within the hyperreal affect-sphere of digital video in which objects, bodies, and gestures are artificially intensified, thus revealing the affective forces beneath their surface.

Herb Rieth, Pellissippi State Community College

Pivot Point: Engaging Community College Students with 'Zines and Comix

Session: Low Tech, but High Brow: Integrating Conceptual Making and Technical Basics

I have been using a Comix and 'Zines design assignment for the last twelve years to engage community college foundations students in art and design. Pivot Point: Engaging Community College Students with 'Zines and Comix 2D Design is part of the visual arts, photography and graphic design curricula at Pellissippi State Community College. The application of design in a very basic way opens up a larger world to many of these novice students, and they end up with multifaceted and complex works. Navigating the high tech/low tech divide while also injecting a good deal of art and graphic design history into the project is a challenge, but ultimately the students walk away with a greater understanding. The results are applicable in photographic, graphic design, animation, and fine art contexts and also gives the students something tangible that they are very proud of. I will present on the assignment, the processes and the results.

Mysoon Rizk, the University of Toledo

Learning from “David in Flames”: Wojnarowicz’s Interventions in Portraiture

Session: (Re)Framing the Subject: Unexpected Revelations in Portraiture

Self-Portrait of David Wojnarowicz (1983–84) may seem self-explanatory and straightforward, and most have limited its interpretation to simply a literal representation of the New York-based American artist (1954–92). Even such a mimetic view of the work, however, produces more questions than answers, for example, how to determine which aspect of the multifaceted, contradictory, and indeterminable individual is portrayed. This and other works by Wojnarowicz continually deflect specific or stable identifications. Such portraiture ultimately signifies much more than the artist alone, indeed, more than a sign of his times, and more than a stand-in for queer identity. With climate change and species collapses, our current apocalyptic conditions resonate dramatically with the prescient imagery of this late-twentieth-

century artist. In the case of *Self-Portrait of David Wojnarowicz*, rather than limit to the named and pictured individual the states of emergency on view, consider its function as an alarm to viewers, signaling well beyond human experience, even showcasing planetary perspectives. Wojnarowicz offers lessons on how to survive the Anthropocene, helping reframe and affirm the experiences of many others, as broadly and diversely conceived as possible, especially for viewers likewise subject to duress and/or afflicted by systemic forces of control and conditioning.

Bryan Robertson, Yavapai College

Cacophony

Session: Cut, Paste, Stitch, and Seam: Exploring Contemporary Collage

Cubist and Dada collage are the inspiration for *Cacophony*. In this project, I combine the concepts of observing reality from multiple angles with the insertion of chance and absurdity. A sensation of dislocation results in my collages as symbols of popular culture, and metaphors depict the social fractures occurring from the proliferation of access to information. Much like the Cubists and Dadaists a century ago who challenged authority, I aim to question the function of power in the New Media Age. Contemporary political philosopher Martin Gurri describes the New Media Age as a time when images are more important than words, giving the visual artist a unique opportunity to blend multiple viewpoints and cultural narratives. My starting point for this project was to understand better how access to information and connectivity between peoples and places put the public on equal footing with authority structures. My exit point is that governments and businesses worldwide are hitting back and hitting back hard; they are not giving up control easily. The endpoint of this project was to create moving collages that focus social critique on the power of the Internet—with intent to both challenge and enhance authority. Images: <https://bryan-robertson.com/cacophony>

Alexandra Robinson, St. Edward's University

What a Joke

Session: In Need of Care

We have this list on our refrigerator leftover from the early days of the pandemic. It was supposed to help the kids organize their day and survive once school commenced after their extended spring break. What a joke. In March of 2020, I was just getting into my sabbatical. I had been planning, for eight years, this one precious semester that would be bookended by Christmas and summer. What a joke. In truth, that sabbatical ended March 13, the day my kids came home. Higher education is an archaic system; it increasingly relies on things such as mission, market and margin. What a joke. Beyond this dated system that we have bought into, I would like to argue for change. But frankly, a public institution is different than a private one; any change must go up the chain and is log jammed by the faculty manual or some manual.

What a joke. Instead, I too look for means of survival, dragging a tired child to a faculty meeting, stuffing my girls full of cookies and brownies at art openings, teaching them how to paint the gallery walls. If the institution gets me, they also get my family.

Lars Roeder, Texas A&M University, Corpus Christi

Extruding Art From Emergent Technology

Session: Makerspaces: Developing A Cross-Disciplinary Space

Lars Roeder is an artist and educator working primarily in printmaking. Through introductions to the maker community, hobby electronics, and fabrication technology, his professional practice has expanded to incorporate these tools and make work which is more participatory and interactive. This understanding of emergent technology has also created opportunities for exhibitions and community involvement, with projects including a polargraph-style drawing machine and a receipt-printing pedestal. Understanding the value of this equipment has also led to its integration into teaching assignments. From foundations and drawing to printmaking and digital design, students see how emergent technology can integrate with traditional studio coursework to enhance projects and create new techniques. This directive has been perpetuated by the opening of the Texas A&M University-Corpus Christi Makerspace in January of 2019. Housed in the University Library, the I-Create Lab is ideally situated as an institutional node which serves the entire campus, and is maintained by dedicated staff with adequate resources and infrastructure. Supplemented by the maker technologies that are available within the art department, students engage with this technology in innovative ways, and develop marketable experience while creating dynamic artworks that intersect traditional media with new means of making.

Katherine Roeder, Maryland Institute College of Art

Bertha Lum: Illustrating Japan and China for American Audiences

Session: American Illustration

Bertha Lum, a printmaker and illustrator whose style sits at the intersection of several late nineteenth and early twentieth century movements, namely art nouveau, japonisme and the arts and crafts movement. As a single mother, she supported herself and two children as an artist while living in Japan and China. But her life, and the reception of her work, was often conscribed by factors beyond her control. My paper investigates the trajectory that brought Lum, born in a small town in Iowa, first to Japan where she learned how to carve and print her own blocks, and eventually to China, where she developed a distinctive printing technique, and traversed a volatile political landscape. It was while living in Beijing that Lum was placed under house arrest late in her life before ultimately fleeing the country in 1953. Lum sustained a career in the arts by both selling prints and illustrating children's books and travelogues written by herself and her daughter, Peter. She also produced work for publications such as *Vogue*,

Fortune and World Traveler, yet her work remains understudied, in part because of its associations with children's literature and commercial art.

Annie Ronan, Virginia Tech

Queer Mr. Crowley: Racialization and Resistance in the Central Park Monkey House

Session: Dark Amusements: Turn-of-the-Century American Spectacles and Race

In the 1885 American painting "*It Is Very Queer, Isn't It?*" a chimpanzee sits by the fireside, a copy of Darwin's *The Descent of Man* in hand. What may seem to be a simple Darwinian one-liner is, quite unexpectedly, a portrait of a particular ape. The sitter, Mr. Remus Crowley, was a world-famous chimpanzee, doubly racialized as both Irish and African American. Crowley's admirers insisted he was a useful object lesson in evolutionary theory and the biology of race. He was also a beloved public pet, known for his hearty handshakes, impeccable table manners, and unpredictable bouts of violent rage. "*It Is Very Queer, Isn't it?*" plays with these dual(ing) natures. It reveals how, in the Civil War's wake and amidst the rise of the animal protection movement, affectionate visual encounters with "queer" creatures were staged to quell white anxiety about natural and social orders alike. The painting, much like the sitter's cage at the Central Park Zoo, strives to contain the queerness of this ape's being and behavior. However, in both its imagery and the "fecal signature" it unwillingly bears, this portrait testifies to the animal subject's incalculant resistance to the racist and anthropocentric interpretive frames imposed upon them.

Sierra Rooney, University of Wisconsin-LaCrosse

Digital Mapping and Public Monuments to the Women's Suffrage Movement in the United States

Session: Art History and the Digital Humanities

This paper discusses my 2021 contribution to "Toward a More Inclusive Digital Art History," the initiative sponsored by *Panorama: Journal of Association of Historians of American Art* and the Terra Foundation for American Art. The project offers a case study for how the tools of digital mapping and data analysis can be used to explore under-analyzed fields, in this case the otherwise white- and male-dominated landscape of public monuments. The discourse of women's commemoration in the United States has primarily centered around a narrative of absence, with no substantive study of the monuments to women that do exist. My project investigates monuments honoring the US women's suffrage movement and its activists, spanning one hundred and twenty-five years, and encompassing over a century of social, economic, and political achievements for women in the US. Leveraging the tools of digital art history, I assembled a custom, relational database of suffrage monuments, and a data-rich interactive map and charts drawn from this information. Taken together, this data-driven

analysis unearths monuments that have received little attention, reveals an evolving narrative of the public commemoration of women, and demonstrates how the methods of the digital humanities can enhance the study of art.

Anthony Rossodivito, University of North Carolina at Chapel Hill

Remembering Fidel: The Centro Fidel Castro Ruz, Memory, and the Cuban Revolutionary Identity

Session: Imagining Global Cold War: Conflicted Art Histories and Visual Studies

In January 1959, the Rebel Army of Fidel Castro swept down from the Sierra Maestra mountains and into power in Cuba. The young revolutionaries initiated one of the most dynamic political experiments of the twentieth century with reverberations felt across the developing world. Like the wave of independence in Africa, Asia and Latin America, the Cuban Revolution's struggle for sovereignty placed the island in the middle of the global Cold War, a position that Cuba continues to find itself in, even long after the dissolution of the Soviet Union. This presentation uses the example of the Centro Fidel Castro Ruz, the new archive and museum space in Havana, as a site of memory, commemoration, and political mobilization. The Centro opened its doors in the midst of the pandemic in 2021, and I was honored to be one of the first international scholars to conduct research there. My paper demonstrates how the material objects housed within the site, as well as the spacial experience of the museum, are meant to evoke Cuban patriotism and international solidarity and enact a cathartic memorialization of Fidel Castro. The Centro serves as both memorial and site of the ongoing Cold War.

Gloria Rusconi, Independent

The Prettiest and Fairest Imaginable: The Relic of Lucrezia Borgia's Hair

Session: Early Modern Women and Artistic Production, Patronage, and Consumerism

On October 15, 1816, Lord Byron wrote to publisher John Murray about his recent trip to the Ambrosiana Art Gallery in Milan, where he pored over Lucrezia Borgia and Pietro Bembo's correspondence, and discovered within it "a lock of her hair—the prettiest and finest imaginable." In the late nineteenth century, when the popularity of its owner also reached a peak, the blonde strands became the object of a nearly religious reverence, and the art gallery which housed it a destination for pilgrimage. Inside the Italian artistic circles of the 1930s, however, it caused much debate when it was exhibited inside the religious spaces of the Ambrosiana as if it was a relic. Concerned and repulsed by the overly-sexualized and evil reputation of Lucrezia Borgia, scholars dismissed the tress as being nothing more than a curiosity, nearly condemning its history into oblivion. Its current display, together with miscellaneous objects and oddities from different eras, reflects this recent process of debasement. Instead, this research presents the tress within the Renaissance culture of courtly

love, while also offering Lucrezia's hair as a tool to understand the importance of hair imagery in the creation of a respectable public image for women.

Silvia Ruzanka, Rensselaer Polytechnic Institute

The Conjunctive Form that is Animation

Affiliated Session: Animation: Then and Now (CASP)

Animation is at once a static and dynamic form. It is made from the depiction of a moment, each frame itself a coherent entity, a drawing. But at the same time, animation is dynamic, leaping from static to fluid. Often described as the illusion of life, animation is a depiction of the potential power of becoming. This comes from the space between frames, its concatenation. I argue that this concatenation follows the description of a conjunctive form based on Bifo Berardi's differentiation between conjunctive and connective. Animation is not about the stillness of the moment, but of the being in the moment. It is the moment becoming. It is the 'and' that Berardi speaks of in *And: The Phenomenology of The End*. An analysis of Satoshi Kan's *Millenium Actress* reveals the power of animation as a conjunctive form. In Kan's work, not only do we see the power of the 'and' to give the illusion of motion, but the 'and' allows us to connect to multiple timelines and fictions that share a similar desire and longing. Together with the 'and,' we co-create a new sense of reality.

Whitney Sage, North Central College

HomeSick: Representing Detroit's Disappearing Homeland

Session: Home: Place and Belonging

As an artist whose practice has centered upon the rise and decline of the sprawling neighborhoods in Midwestern Rust Belt cities, my work utilizes images of the home as an empathetic entry point to address regional identity, and document conditions of physical and emotional loss as it relates to generations of decline, disinvestment, development, and gentrification impact on Midwestern urban neighborhoods. Being a member of the millennial generation of required mobility and geographic detachment has intensified related feelings of displacement, longing, and loss as career pursuits have continually taken me away from my Southeast Michigan home. Two of my ongoing painted series, *Portraits of Home* and *Homesickness*, use the absent shape of the home in the landscape to evoke the experiential trauma, loss, and homesickness as they connect to both the disappearance of and displacement from homeland, intrinsically tied to the loss of regional, communal and familial identities. While the toll of physical distance and loss of homeland expressively shapes the work's somber content, it also energizes its production as the process of returning to the landscape, rendering what remains, and memorializing what has been lost serves as a coping mechanism for my own homesick longing.

Juan Salamanca, University of Illinois Urbana-Champaign

Design at the Interplay of Personal and Social Identity

Session: This Is How We Do It: Making Methodologies for Social Change

Design, as a creative discipline, often responds to the needs and desires of individuals and the goals of social groups. Such duality creates tensions within design projects that address both single and collective interests. While some products benefit their immediate users, they might have a collateral impact on others' welfare. This paper discusses the problem of embracing a human-centered design model in which human privileges are placed at the core of the design project's value system. In contrast, this paper argues for an alternative approach, where agency is distributed among human and non-humans entangled in hybrid systems of actors. The proposal describes a design method, based on self-designing agents, that responds to the individual/collective tension by eliciting the regulatory feedback loop based on continuous adjustment of one's identity triggered by interactions with others. A proof of concept demonstrates how an agent's identity determines the actions that better reinforces its identity in circular causality. In a social setting, the reinforcement comes from the cost of interacting with others, who concurrently regulate their own identity in response to the identity portrayed by their counterparts.

Raquel Salvatella de Prada, Duke University

Arts and the Anthropocene: Bridging the Classroom and the Real World to Address Social and Ecological Crises

Session: Creative Responses: Innovative Projects and Teaching Strategies

Arts and the Anthropocene was a year-long interdisciplinary teaching project at Duke University that explored how visual, theatrical, and sonic arts can play a role in educating various publics, provoking action, and prefiguring resilient futures in the era of the Anthropocene. The team was composed of faculty, graduate students, undergraduates, and artists. We first explored how scientists, artists, and activists of all stripes have sought to address social and ecological crises and entanglements, working with lawyers, environmental experts, sound recording professionals, activists and artists from various disciplines: playwrights, photojournalists, composers, filmmakers, and puppeteers. We then curated and constructed an art intervention aimed at illuminating manifestations of the Anthropocene in the context of the North Carolina Waters. We created a six- by eleven-foot tapestry, fashioned from recycled plastic bags, that depicts the scale of future sea-level rise on the North Carolina coast. Each color in the tapestry represents a different NOAA (National Oceanographic and Atmospheric Administration) sea-level rise prediction for 2100. The tapestry is the canvas for a video projection of an animation sequence, with a soundtrack composed of field recordings made along the North Carolina coast. The installation is complemented by student created ArcGIS StoryMaps that document our research and art installation.

Nicole F. Scalissi, University of North Carolina Greensboro

Insouciantly trashy, passionately utopian: Diego Rivera, SFAI, and the "Mission School"

Session: Art from the Street: For the People by the People

In the early 1990s, a group of young artists affiliated with San Francisco's Art Institute (SFAI) appropriated walls and trains with spray paint, and its trash as materials for artmaking. Margaret Kilgallen, Barry McGee, and Chris Johanson's hard-luck aesthetic (and emphatically hand-made quality) lovingly reclaimed the obsolete and scavenged, consciously disjunctive of the high-income, high-tech culture of the surrounding Silicon Valley. Critics marshalled these artists under the suspect name "Mission School" as they quickly rose to cult-like status in the early 2000s, framing them as outsiders to art histories, and inventing new practices to visually intervene in public space. Overlooked in scholarship, however, is that the artists' Mission District home is a historic Latino neighborhood with a rich legacy of 1970s Chicano Movement murals—the original "street art" in the Mission—and that SFAI's student gallery is dominated by a massive and masterful, but often ignored, 1931 mural by Diego Rivera. This paper connects the "Mission School" to their overlapping contexts of the neighborhood's Chicana/o murals, and the work of the Mexican murals that originally inspired them. From my interviews with the artists, I reconstruct the tense relationship between SFAI students and Rivera's mural, revealing their overlooked but shared ideas of class revolution.

Jeff Schmuki, Georgia Southern University

The PlantBot Genetics Collaborative

Session: Changing the Future: Collectives, Collaboration and Activism

Working as PlantBot Genetics, artists Wendy DesChene and Jeff Schmuki collaborate with various partners to empower audiences through art and citizen science, promoting environmental literacy and backyard naturalism. The ongoing Moth Project shares the incredible diversity of moths and the decline of pollinator populations while short-circuiting doomsday predictions. Moths play a vital role in telling us more about the health of our environment. Moths are widespread, found in diverse habitats, and monitoring their numbers and ranges offers insight into the effects of farming practices, pesticides, air pollution, and climate change. During the Moth Project, kaleidoscopic videos of moths and their wing patterns are projected onto reflective tents and even buildings to attract both moths and curious people. Often an accompanying eighteen-foot solar-powered trailer or "ArtLab" acts as the stage for these public engagements, providing hands-on activities and information on a broad range of environmental topics. More extended programs feature field guides identifying the moths and providing valuable information on best practices. Immediate outcomes allow participants to become co-investigators and authors of localized data. Communities learn the importance of pollinators while identifying local moths and forging a stronger connection to the natural world.

Jack Schneider, University of Chicago

Effigy Tumuli: Michael Heizer Playing Indian

Session: Playing Indian: An American Visual Politic

Michael Heizer is among the best known artists associated with “Land art,” a movement that originated in the late 1960s, characterized by large sculptures called “earthworks” which are largely made from materials found in the landscapes they occupy. While scholars of Land art often fleetingly mention the influence of Native visual cultures on earthwork artists, the dominant historical narrative of the movement suggests that it grew out of Minimalism and conceptual art, and that by creating site-specific artworks outdoors beyond the confines of galleries and museums—supposedly making them resistant to commodification—Land art was a critical response to the object and market-driven artworld of the 1960s and 70s. In this paper, I will use Heizer’s 1985 earthwork, *Effigy Tumuli*, as a case study to complicate this reading by elucidating the artist’s undertheorized interest in and use of Native art, land, and land-based practices in order to connect the movement to the broader American cultural tradition of Indian play, as theorized by Philip J. Deloria. I suggest that Heizer’s motivations for “playing Indian” follow a dialectical pair of desires to both create distinctly American art while also implicitly criticizing American imperialism.

Emily Schollenberger, Temple University, Tyler School of Art and Architecture

Coral as Colonial Ruin in Andrea Chung’s “...Only to meet nothing that wants you”

Session: Ruins of the Contemporary

Intricate folds of coral emerge in inky blue cyanotypes in Andrea Chung’s 2019 exhibition “...Only to meet nothing that wants you.” Thick accretions of sugar encrust the cyanotypes’ surfaces, obscuring the coral and crumbling onto the gallery floor. Like much of Chung’s work, this exhibition explores Jamaica’s colonial history. Drawing on Elizabeth DeLoughrey’s theory of submarine temporality, this paper explores Chung’s photographic images of coral as living ruins that conjure up both the ever-present memory of enslavement in the Caribbean and present-day environmental destruction. For Jamaica’s British colonizers, the coral-crusting driftwood that enslaved laborers dredged from the ocean floor served as a haunting reminder of Jamaica’s recent past under the Spanish. For enslaved people who drowned in the sea, coral became a burial shroud, covering over their bones. More recently, damaged Caribbean coral indicates the ongoing environmental effects of colonialism—including tourism, overfishing, and pollution. Chung’s ghostly white coral and crumbling sugar evokes these layered histories, reminding viewers that colonization caused both the past’s watery graves and the present’s ecological damage. In her cyanotypes, long-lived, slow-growing coral disrupts linear temporality, becoming a living ruin that testifies to Jamaica’s colonial past.

Vanessa Meikle Schulman, George Mason University

Loaded Canon: A New Approach to Arts of the United States

Session: Anti-Racism and Historiography: Classroom Approaches

For a decade, I taught the United States art survey the way I learned it: as a chronological lecture. Despite persistent expansion and diversification of the material, I was dismayed that students did not often engage critically with the artworks. The crucial epiphany came when I realized that instead of continuing to add content, I could better engage students by decreasing the number of objects. I chose just one hundred items, grouped into thematic categories. While artworks from the traditional canon remained, I privileged more diverse creators and viewpoints, and openly discussed this selection process with students. Through readings and videos, students learned the specific context and background of each work before class, and one hundred percent of class time was used for in-depth discussion and comparison. For example, looking at Georgia O'Keeffe's *Cow's Skull*, Robert Smithson's *Spiral Jetty*, and Diné photographer Will Wilson's *Autoimmune Response*, students explored histories of ecology, industrial resource extraction, appropriation, and empire in the southwest. The class redesign engaged students in deeper and more meaningful conversations about art and the world they inhabit. This presentation discusses class activities that were most successful at meeting this goal, and presents ideas for future improvement.

Heath Schultz, University of Tennessee at Chattanooga

Fantasies of Victimhood, Fantasies of Fascism

Session: Revisioning and Revisionism in Current Art Historical Scholarship

This paper interrogates the discursive fantasy of a 'war on cops' that emerged in a post-Ferguson context, popularized by Fox News, and circulated across various media platforms. As discourse, the War on Cops weaponizes what Jodi Melamed theorizes as neoliberal multiculturalism, a liberal antiracist paradigm where the economy expresses a freedom from racism without a need to attach itself to social policy at all. It is instead supported by an economic arrangement of freedom (i.e., global capitalism) that prioritizes certain identities while others are stigmatized: reasonable over irrational, law-abiding over criminal, etc. From this vantage point, the right's demonizing of the Black Lives Matter movement for its incivility simultaneously creates an opportunity to exploit flexible racial signification in a fantastic transferral of victimhood—a war on cops. For example, in a 2017 video entitled *Blue Racism*, the NYPD Sergeants Benevolent Association claims that police are the victims of a "strange form of blue racism" in the post-Ferguson era. In this paper, I argue the police leverage the 'war on cops' as part of a revanchist program that would exterminate their enemies, a fascist fantasy that works to blur the lines between white and blue.

Cassandra Sciortino

Symbolist Idealism at Haute-Claire: Armand Point's *Lady with a Unicorn*

Session: American and European Symbolist Paintings: 1850–1900 (ATSAH)

In 1895, French Symbolist artist Armand Point moved to the Fontainebleau Forest where he founded Haute-Claire, a colony of artists dedicated to medieval and Renaissance methods of craftsmanship, and a symbolist-idealist aesthetic that was self-consciously anti-naturalist. This presentation considers the symbolist aesthetic of Haute-Claire through a close consideration of Armand Point's bronze and enamel bas-relief, *Lady with a Unicorn*. Widely acclaimed after its exhibition in Paris in 1899, Point's *Lady with a Unicorn* reflects the artist's study of Quattrocento Florentine painting and sculpture, as well as the medieval collections at the Cluny Museum, especially its gilded champlevé enamel of Limoges, Merovingian jeweled metalwork, and *The Lady and the Unicorn* tapestries. While inspired by the Arts and Crafts movement organized by William Morris at Merton Abbey, Point and the artists at Haute-Claire sought in the form, content—and most notably, medium—of their work, expressions of an idealist aesthetic that opposed naturalism's pursuit of externals. For example, Armand Point understood egg tempera to be “lighter” and “clearer” than “fleshy” oil paint; the linearity of champlevé to engage line as an expression of the spirit; and celebrated enamel for its “capriciousness,” or difficulty to control as it takes shape through fire.

Melynda Seaton, Texas A&M Commerce

Playing Cowboys and Indians in David Levinthal's *Wild West*

Session: Playing Indian: An American Visual Politic

In 1985, David Levinthal purchased a set of Britain's cowboy and Indian figures and began shooting his *Wild West* series (1986-2012). Levinthal combines a cinematic aesthetic with toys (reminiscent of John Ford westerns) in a manner that mimics a child's imaginative roleplaying. Toy cowboys and Indians sold the Western myth to American youths of another era, who were also consumers of western films and television shows that inspired the very objects Levinthal photographs. In turn, his constructions perpetuate the Western myth where the American Indian, reduced to a caricature, stands in the way of progress, acting only as antagonist to the cowboy hero. Other series created by Levinthal such as *Hitler Moves East* (1975-77) and *Blackface* (1996) were met with harsh criticism, yet his critics didn't find fault with his representations of toy Indians as “noble savages.” While viewers instantly question Levinthal's photographs of blackface memorabilia and Nazi atrocities, such reactions are not part of the conditioned response regarding cowboy and Indian imagery. Rendered in manner consistent with traditional art and cinema of the American West, I contend that Levinthal's *Wild West* conjures nostalgic sentiments for the Western myth that culturally programs society to privilege one race over another.

Maureen G. Shanahan, James Madison University

Between Mosque and Medicine: Photography, Architecture, and the Trace of War Trauma

Session: Photographing the Politics of Place

This talk analyzes the traces of trauma and resilience in documentary photography of North African migrants in the Paris region during the 1920s and 1930s. After some 600,000 colonial subjects served in France during World War I, some 250,000 immigrants from North Africa, many of whom were veterans, returned to France to work in factories, agriculture, or perform other types of labor. Historians such as Benjamin Stora have analyzed their political and social formations and emerging nationalism. But little analysis explores the photography of North Africans or the spaces they occupied. Pathologized, medicalized, and surveilled, they appear in photographs of multiple kinds of spaces: decrepit housing attributed to their race; police surveillance offices representing discipline and order; hospitals and dispensaries encoded with the logic of public hygiene; Orientalized residence halls; carpet shops and couscous restaurants. These spaces include the Great Mosque of Paris and the Franco-Muslim Hospital (1935) in Bobigny, exemplary of an interwar hybrid Orientalist modernism, as well as other more prosaic sites, now destroyed. This paper borrows from Orientalist and decolonial studies and extends to new studies on the affect and psychiatry of architecture.

Rónan Shaw, Penn State University

La Isla Maravillosa: Magical Realism in the Work of Wilfredo Lam

Session: Undergraduate Art History Session

The scene unfolds in front of us in colossal fashion. Figures rendered in blues, yellows, greens, and purples dance within a forest of sugarcane, all lit by the fuzzy glow of the unseen moon. The more we view the painting, the more drawn in we become. The most striking part of the entire piece is the sheer defiance to conform to one style, one moment, or one idea. This conceptual ambiguity sets it apart from others of the period, but has also caused headaches for scholars. In *The Jungle*, Wilfredo Lam incorporated diverse influences: Cubist abstraction, Surrealist disregard for reality, and forms recalling African masks sitting atop each body staring out at us with lucid gazes. It goes beyond Cubism's simple abstraction of forms, showing an imaginative view of reality, yet a clear Surrealist interpretation isn't possible either. While the Surrealists were interested in parts of reality that were not "real" per se, such as the subconscious, the obvious postcolonial undertones of the piece ground it very clearly in our world, far outside the goals of the Surrealists. The way Lam merges African, Cubist, and Surrealist vocabularies, in fact, creates something new entirely.

Gwen Shaw, The Graduate Center, CUNY

A Multi-Idiom Approach to Teaching Writing in the Art History Classroom

Session: Teaching Writing in the Visual Arts: Theory and Practice

As noted in the CFP, art history is woefully behind in thinking critically about the teaching and performance of writing when compared to peer disciplines in the humanities. Although this results in a paucity of resources teachers, it also enables greater freedom to create and refine one's own assignments. In teaching at San Francisco State University, in a course called Writing About Art, intended to satisfy a research paper requirement, I have developed and continue to develop unique assignments and approaches to teaching\writing that emphasize student-centered pedagogy, an acknowledgment of students' rights to their own language, and multiple idioms of writing, from more personal essays to experimental writing to research papers. I have developed—and look forward to sharing—several different types of assignments, as well as ways to scaffold a research paper that prioritize students' ability to showcase what they have learned, as well as display their progress as writers. Through these assignments, I ask students to partner in their own learning process, and to understand that writing is a process, rather than a product. In addition to these more traditional pedagogical processes, in pandemic times I have included individual conferences with students as part of my course.

Archana Shekara, Illinois State University

Food for Thought: Understanding Cultural Identity and Heritage through Cuisine

Session: Becoming Culturally Competent Design Educators

Today's designers have a greater responsibility to be culturally aware, understand diversity, inclusion, and social constructs to create designs that are relevant to the multicultural community we serve. It is imperative that design education adopts new methodologies to address cross-cultural learning since we live in a global society. I had the privilege to teach Special Topics in Graphic Design in the United States and China. As a cultural researcher and educator, I have been conducting research in cultural identity and awareness in design since twelve years. I have been investigating socio-cultural narratives through cuisine by designing with our senses. How can we understand cultures and celebrate one's heritage through cuisine? How can graphic design education embrace diverse perspectives in presenting cross-cultural awareness beyond the traditional classroom? The paper will present *Food for Thought*, a research-based interdisciplinary project and exhibition. Students created information design posters and video for one dish from their ancestral country and traced the food's history, ingredients, and relevance. I will be sharing my teaching methodology, student work and writing from both countries. This project gave students new understandings about their own cultural identity, and learned to appreciate other cultural identities through cuisine.

Rick Shepardson, Eastern New Mexico University

Telephone, Mutation, and Emergent Ideas

Session: Teaching Creative Process: Ideation in the Arts Classroom

Can mutation of visual information breed new ideas? In spring of 2022, students in FDMA 377: Experimental Film, and English 401: Creative Non-Fiction, initiated a game of interdisciplinary telephone. Rather than a sentence, they started with abstractions of light and shadow. Instead of studying degradation as a message whispered from one person to another, they celebrated mutation and emergent properties. Experimental Film students captured abstractions in color and movement by recording light bouncing off pinwheels, wrapping paper, and balloons— whatever they could find. They sent their visual experiments to peers in the English Department. Students in Creative Non-fiction used the clips as writing prompts, jotting down free verse and impromptu haikus. Finally, the abstractions and poems were sent to musicians and sonic artists who responded with brief works of tone and rhythm. This paper details both the isolated works in light, sound, and text, as well as their combined wholes. It chronicles the methods used, evaluating their strengths and weaknesses as a means of ideation. Finally, I hope to hear from conference participants about how these conversations of light, text, and sound might be carried on to more disciplines.

Rebecca Shields, Virginia Commonwealth University

The Lady Vanishes: Mughal Empresses and Architectural Patronage in the Art Historical Survey

Session: Innovative Pedagogies for the Survey

This paper describes a survey unit that explores the architectural patronage of women in the Mughal Empire. The corpus of textbooks dedicated to the global art history survey overlook the contributions of women to the art and architecture of South Asia. Surveys typically foreground Akbar, Jahangir, and Shah Jahan, but empresses and dowagers were as actively engaged with major innovative building projects as their male counterparts, in some cases considerably more. Highlighting Mughal women challenges the Eurocentric, patriarchal structure of conventional art historical narratives. The purpose of the unit is to subvert stereotypes of non-Western early modern women as invisible and powerless, and to address the legacy of colonialism in survey. The core images of the unit focus on the city of Lahore, which is ignored in survey texts despite being home to many mosques, tombs, and other architectural structures commissioned by Mughal women, such as the tomb of Jahangir (built by his wife, Nur Jahan) and Begum Shahi Masjid (built by Jahangir's mother, Maryam Zamani Begum.) Lahore is passed over because it is more challenging politically and logistically than sites such as Agra and Delhi, and the unit concludes by addressing the ramifications of colonialism on art history.

Binod Shrestha, College of Visual Arts & Design, University of North Texas

Investing Labor and Creating Opportunity

Session: What Must We Do Now? Foundations Educators Respond to a Call for Increased Diversity, Equity, Inclusion, and Access (FATE)

We are in the midst of slow-motion social reckoning brought to the surface by the recent Black Lives Matter protests. Universities and colleges are now forced to address—having slept through years of institutional sluggishness—the inequalities and lack of opportunities for artists and educators from the marginalized community. The Foundations Program in the College of Visual Arts and Design at the University of North Texas is making a concerted effort to actively practice cultural humility (equity and inclusion) at the curriculum and program level. This paper will discuss CVAD Foundations Program's action at the curricular and program level with collaborating partners in the university.

Glenn Shrum, Parsons School of Design

Lighting New Ways of Learning

Session: Creative Responses: Innovative Projects and Teaching Strategies

This studio course, focused on physiological and poetic dimensions of perceiving light and building community with peers, offered a range of opportunities for teaching innovation in response to the COVID-19 restrictions. Positioned at the start of the MFA curriculum, faculty reinvented the studio's experiential learning approach to support equitable education for learners with varied experience of light and diverse economic backgrounds, using lighting course kits mailed to each student. A series of hands-on modules introducing shadow, reflection, transmission, and color were redesigned for the home, providing a structure for technical understanding and a canvas for creative expression. Discord, an online collaborative platform, hosted asynchronous course components and consolidated student questions about content before concentrated synchronous class meetings. Peer-to-peer dialogue about assignments was structured, establishing a class community that spanned geographic and time zone differences while fostering collaboration before team-based projects convened later in the semester. Recorded video presentations reinforced the significance of each student's voice, and revealed individual understanding of learning objectives in verbal and visual formats. COVID-19 restrictions and associated disruptions necessitated students take ownership over their experiential learning and community building in new and exciting ways, offering insights relevant to a range of studio and art history contexts.

Gabriella Shypula, Stony Brook University

“Through the Object’s Eye”: Autobiography, History, and Self-Portraiture in the Work of Joan Semmel

Session: (Re)Framing the Subject: Unexpected Revelations in Portraiture

A prolific feminist painter, Joan Semmel is renowned for her self-portraits, representing her nude body as seen from her own vantage point, a perspective that explicitly undoes traditional art historical portraiture of the female nude. As an artist who was involved in multiple feminist art organizations, including Ad Hoc Committee of Women Artists, Semmel’s move to self-portraiture in *Self Images* (1974–1978) is deeply rooted in her commitment to feminist politics. However, readings of Semmel’s self-portraits often reduce her paintings to theories of the gaze, failing to account for her relationship to the Women’s movement, which cast the interrelationship between a woman’s personal and artistic lives (or autobiography) as a powerful tool for challenging official accounts of art history. It also fails to examine how Semmel took issue with and nuanced then-dominant feminist art historical critiques in her writing and curating. Through archival research and interviews with Semmel, this paper considers how Semmel’s self-portraits position herself as a complex subject, intricately linked to her political identity within the Women’s movement. By examining Semmel’s creative practice, this paper complicates the subject/object divide in feminist self-portraiture to assert the ways 1970s women artists deliberately explored autobiography’s multiple possibilities for history-making and revision.

Jen Siddall, Harford Community College

Obsolete or Relevant: Discarded Technology in the Work of Elias Sime

Session: Ruins of the Contemporary

“Each material I collect has its own story [... and] every story has [its own] beginning,” explains Elias Sime, an Ethiopian artist known for large assemblages constructed of discarded cellphone and computer components. For Sime, the previous life of an object carries power: the power of those who dreamed it, made it, used it. Known or not, these narratives continue on in Sime’s work, and they imbue the work with impressive force. Unlike many other artists working with found objects, Sime is firm in his intention. “My art is not about recycling or repurposing,” Sime says. His work does not alter the stories of the individual materials; rather, it renews them. In a system defined by planned obsolescence, single-use materials, and rapidly depreciating value, Sime stands against the careless way we discard objects. Instead, he sees his works as addenda, rejecting the very notion of irrelevance. By examining the function of obsolescence in contemporary culture and technology, considering the politics of objects themselves, and analyzing the intersection of function and meaning, this paper will position Sime’s work at the forefront of contemporary art, politics, and debate.

James Sidletsky, University of South Carolina Beaufort
Animation, Game Engines and Ghost Stories

Affiliated Session: Animation: Then and Now (CASP)

When tasked with heading the media arts program at the University of South Carolina Beaufort, I had to develop and teach courses in animation, game design and motion graphics. So where does one focus their creative scholarship when there is so much that is covered in the curriculum? I decided to mash together all the disciplines and create a story driven animation, while incorporating game engine technology and motion graphics to create the final short film. In fact, this is a continuation of a topic I studied in graduate school using the idea of exploring issues of postmodernism and animating in a real time environment, with topics such as the re-presentation of existing South Carolina Low Country tales and legends. This presentation focuses on the appropriation of old local legends and ghost stories and the re-presentation of them with twenty-first-century digital tools and techniques used in the 3D animation video game industries. This research has resulted in an animated short movie, called *The Ghostly Lovers of Fripp Island*, created using 3D animation software and the Unreal Engine. I assembled a team of my best students at USCB to help in the creation of this short film.

Julia Sienkewicz, Roanoke College
Allegorizing Columbus: Race, Nation, and the Transnational Sculptor
Session: The Global Nineteenth Century

This paper reconsiders Luigi Persico's *Columbus Discovering America*, commissioned for the East Front of the United States Capitol in 1837. This statue has always been understood within a nationalized lens. Yet, I argue, this significant sculpture must be repositioned in a transnational context. By the time he received the commission, Persico was a naturalized citizen of the United States. The financial and artistic opportunities of federal sculpture commissions made it possible for him to return to Naples, his place of birth, to complete the sculpture. In Naples, then within the Kingdom of Two Sicilies, he designed, carved and exhibited the work to an enthusiastic audience. Before it was shipped to the United States and installed on the East Front of the Capitol, the statue received critical attention on the Italian peninsula, where viewers understood it as a representation of the "Italic race" and positioned it within the developing political fervor of the Risorgimento (the movement toward a political unification of the Italian peninsula into one nation). Using this case study, my paper delves into the limitations posed on nineteenth-century research by our nation-state model of art historical inquiry. I also consider the international currency of 'whiteness' employed by Persico.

Joseph Silva, Community College of Rhode Island

Ethnicity, Geography, and Power in the Piazza della Signoria of Ducal Florence

Open Session: Medieval and Renaissance Art

The Italian Renaissance piazza might well be described as an open-air public theater, where celebratory religious rituals and civic spectacles were juxtaposed against sobering displays of capital punishment. It was a performative space rife with contradiction. The Piazza della Signoria in Florence is no exception, but here, Cosimo I de' Medici, Grand Duke of Tuscany, crafted a political narrative that specifically addressed—and villainized—the 'other' through a program of festival and sculpture, both old and new. In light of this year's conference theme, my paper focuses on ducal Tuscany's conception of and power over foreign lands and the people that occupied them (geography and ethnicity) through a reinterpretation of Donatello's *Judith and Holofernes* (1455–1460), Michelangelo's *David* (1501–1503), Cellini's *Perseus* (1545–1554) and the annual Joust of the Saracen, housed/performed in the Piazza della Signoria.

Nick Simko, Fort Hays State University

Queer Dimensionalities

Session: The Ruralness: Queer Narratives and Creative Practice Outside of Urban Centers

As a queer person, I've thought a lot about what it means to be seen in culturally mainstream ways, while being largely imperceptible at the same time. I am interested in the limitations and possibilities of digital photography, and how images can stage complex situations of self. Departing from figurative representation, this art project considers how queerness might be represented in textural, spatial, and atmospheric terms. The process for this project took place on walks around my neighborhood in rural Kansas. During these walks, I took many pictures of the subjects I encountered most: grass, flowers, water, and my shadow. I was particularly interested in how my shadow related to my surroundings while not being an integral part of them. Given my interest in cultural legibility and queer imperceptibility, I wondered what it might look like if my shadow was digitally obscured in the images. Using Content-Aware in Photoshop, the resulting works traverse the borderline of visibility and imperceptibility. Without my shadow, the subject becomes the sensuous-yet-artificial representation of textures, spaces, and atmospheres. In departing from figurative representation, these pieces adapt queerness as a multidimensional way of perceiving orientations that are difficult to depict through normative cultural frames.

Stephen Simmerman, Trevecca Nazarene University

Neo-Retro Advertising: Making the Most of Pandemic-Related Remote Learning

Session: How Covid Created Fields of Belonging Within an Intersectional Framework

Given the many technology challenges faced by educators in the COVID years, it often seemed difficult to give assignments that might have a somewhat humorous, topical twist. Here is a project I tried in spring of 2020, when our university switched to hybrid online for the last six weeks of the semester. It was a course called Graphic Design Fundamentals, but could be adapted for any typography, advertising, or publication design class. Learning Object 1: To explore using research of graphic design/advertising history to create an old product in a new campaign. Learning Object 2: To demonstrate digital techniques through which students create a "vintage" or retro style advertising poster for an audience affected by a global pandemic. Learning Object 3: To expand creative skillsets beyond just image manipulation to include copy-writing and effective headlines and taglines. This link provides a demonstration: <https://vimeo.com/676507518/cb38ccc1e2>

Margaret Simon & Tania Allen, North Carolina State University

Graphic Literature and Negotiated Reading: Digital Tools for Accessing, Studying, and Contextualizing Comics

Session: Why STEAM?

This paper describes the proof-of-concept for a new comics annotation and AR (augmented reality) platform, and findings from a pilot study with students from North Carolina State University. Created through a collaboration between the College of Design and Department of English, this platform will be designed to annotate visual elements and will particularly enable thinking about individual and collective identity. Its annotation and AR capabilities will allow students, teachers, and general readers to share experiences of what Stuart Hall calls "negotiated reading"—when a reader is confronted with written or visual representations that create problematic disconnects between reader/viewer and text. The project's pilot phase digitizes Jeremy Love's *Bayou*, a currently out-of-print comic focused on race and identity in the American South. We use this text to explore how AR and annotation software can create an embedded reading experience that brings together individual positionality, history, and the affordances of graphic literature. While annotation platforms exist, they often do not work well with visual material, nor are they combined with AR experiences. Inspired by theorist Helen Papagiannis, our project sees annotation and AR technology as contextual interactions where text, technology, and reader exist in a circuit responsive to the reader's location, identity, and history.

Jess Simorte, Sam Houston State University
Ingrained but Not Embedded: Place as Belonging
Session: Home: Place and Belonging

The pull of place engages all beings and acts as a universal cultural connection. Discourse of placemaking and rootedness are increasingly relevant themes within contemporary art and pedagogy. A search for familiar cartographies is something our students can empathize with and often need, especially having experienced a pandemic that deeply impacted personal space. This presentation will introduce an overview on the importance of place/space consciousness, student projects that involve themes of habitation, landscape and place-based identity, as well as personal place-based research that defines my studio practice.

Annie Simpson, Harvard University Graduate School of Design
Watersheds/Wayfinding
Session: New Place/Post-Place

Building on a history of social documentary and ambulatory artistic practices, our project (an artists' expedition via hand-built watercraft from the Madison County Biomass Plant to Watson Mill State Park) serves not only as a physical mapping and notation of “downstreams” impacted by the biomass plant, but as a poetic drifting in service of understanding “sustainability” as a life-affirming practice—grounded not in consumer choices, but in relational, reciprocal, and intentional ways of moving and being in the world. This approach to field work is provisional and will not necessarily beget quantifiable metrics that might signify solutions to the sociopolitical and ecological breakdown compounded by climate change. Rather, through an investment in experimental practices, we seek to create openness toward paradigmatic shifts in the way ecological and industrial connectivity/flows are constructed by and for us across spatial scales. This is to say that our exploration lies outside of the politics of science, and accordingly, our means of explanation do not rest on cartographic or empirical certainty. Instead, we will come to understand, imagine, and create personal topologies through fieldwork that situates belongingness within systems.

Olivia Sims, The University of Alabama
Bound to Bodichon: Prominent Female Networks Found in *Effects of Tight Lacing*
Session: Revisioning and Revisionism in Current Art Historical Scholarship

Corsetry played a critical role in constructing and communicating Victorian femininity. A debate on the safety of wearing tight-laced corsets arose due to the rise of medical progress and discoveries being made during this time period. Many doctors advocated the usage of the corset, as they believed it provided women necessary support. On the other hand, a few doctors aligned themselves with feminist concerns that inspired the dress reform movement,

which denounced the physical dangers of tight lacing. The message of Barbara Leigh Smith Bodichon's illustration, *Effects of Tight Lacing* (c. 1858) seems obvious—tight lacing was detrimental to women's health. However, I employ a socio-feminist perspective in my evaluation of Bodichon's illustration, arguing that it not only signifies her progressive stance on corseting, but it also reveals important female networks that participated in the feminist movement of this period who were involved in such debates. As one of the leading figures of the Women's Movement of the Victorian period, Bodichon's feminism is evident in the female relationships she forged throughout, especially her connection to Dr. Elizabeth Blackwell, and this can be discovered through analyzing the visual and contextual elements of her illustration of *Effects of Tight Lacing*.

Christina Singer, University of North Carolina at Charlotte
Leading by Example: Ethics in Design Education

Session: Designing Ethics

This paper examines inequities of design education and its home in the larger context of higher education. How does privilege contribute to access and awareness of the field of visual communication? How can we, as design educators, expand accessibility to the knowledge of our field while disambiguating what design can do in order for the next generation of designers to be a more diverse group of humans? As design educators, we have the obligation and opportunity to openly practice and incorporate autoethnographic methods into the classroom. Designing for others mandates a self-reflective routine, as well as an acknowledgement of our own limitations and limited ways of understanding others. This practice can be incorporated into user experience and design research coursework. This paper will explore examples and theories of how to incorporate self-awareness into a human-centered pedagogical framework.

Drew Sisk, Tennessee Tech University
Smudges and Fog: Hyperpresent Interfaces and Global Crises

Session: Techno-Terrors: Representations of Death, Power, and Capital in the Post-Internet

This paper and accompanying multimedia works contend with the ways the global pandemic and political unrest have accelerated the breakdown of the separation between digital interfaces and lived reality, and between slick high-res and humble low-res images. The power of contemporary vernacular images is the immediacy of their making and consumption. All images—still and moving—are live now, whether it's footage of the first COVID-19 vaccinations on broadcast television, a call for work on Zoom, bystander video of police brutality on Facebook, or videos of the war in Ukraine on Twitter. The urgency of image capture and sharing, especially during the pandemic and recent protest movements, shows us their visceral power. Images are not set apart from reality. The screens all around us become our eyes as if we are hyper-present, everywhere all at once. Just as vernacular images have defined our

consumption of media now more than ever, they have also reinvigorated social movements. The low-res image, with its live-ness, has exceeded itself as a form of representation, beamed straight into our consciousness in real time and subsumed as lived experience. Paradoxically, we are closer than ever to these events and profoundly far away and detached at the same time.

Howard Skroll, St. Francis College
The Power of Graffitied Monuments

Session: Reimagining Monuments: Challenging Systemic Racism through Public Art & Design

Since George Floyd's 2020 murder, the deliberative process of monument removal and substitution is being overwhelmed. Monuments slated for removal or protected within communities resisting a reimagined memorial landscape are being consumed by spontaneous outpourings of popular outrage, often manifesting as graffiti and house paint applied to the surfaces of extant monuments. Communities reduced to invisibility by the monumental landscapes of familiar surroundings have seized control of these spaces, as my studio works on paper from late 2020 and 2021 from my project, the *Anna Pierrepont Series* (howardskrill.blogspot.com), vividly documents. Since 2013, this series, (mostly plein air) of works on paper of figurative monuments and monumental absences, has focused on similar aims, returning to visibility memories erased by monuments in the familiar landscape near my long-time home in Brooklyn, New York. My most recent studio works on paper of graffitied monuments reflects current events, forcing an expansion of the scope of my project. Graffitied monuments explicitly illuminate monuments' imposition of erasure while simultaneously advancing corrective scripts. Deliberative processes apply alternative scripts of visible and erased narratives, depriving contemporaneous viewers of insight into the mechanics of memory erasure that the *Anna Pierrepont Series* explores, and that graffitied monuments expose.

Elise Smith, Millsaps College
Steady Hands: The Botanical Illustrations of Caroline Dormon

Session: American Illustration

Caroline Dormon (1888–1971) was a Louisiana artist, botanist, and forester, whose 130-acre woodland garden of native plants at Briarwood served as a kind of laboratory for her books and articles, lectures, and landscape consulting. In addition to illustrating her own writing with pen-and-ink or watercolor drawings—most notably, *Flowers Native to the Deep South* (1958) and *Natives Preferred* (1965)—she also collaborated with the North Carolina writer Elizabeth Lawrence on Gardens in *Winter* (1961). I have found, after research in the archives at Northwestern State University in Natchitoches, that Dormon's correspondence with Lawrence, starting in 1945, along with her diaries over the years, give us ample context to understand the

artistic, practical, and financial challenges of her career. This talk focuses primarily on Dormon's problems with her publishers, which highlight negotiations about the medium, print quality, and function of the images as well as the two women's discussions with editors and with each other about the interrelationship between text and illustration.

Jennifer Snyder, Austin Peay State University

Is It Possible to Be Too Accommodating? Sadly Yes...

Session: Fail Better: Admitting to and Learning from Failures in Teaching

COVID-19 and the resulting pandemic has forced educators to be particularly accommodating to student anxieties and needs. Universities have encouraged professors to work with students in an effort to keep enrollment numbers up and students moving forward with their education in a time when everything else is unsettled. Accommodations in terms of due dates, attendance and participation have led instructors to a variety of creative solutions of varying success. Or 'not-success' as the case may be. But can we be too accommodating? In one particular instance I can definitively say yes, you can. When the desire to be accommodating results in the complete collapse of an art education methods course, you can indeed be too accommodating. I will discuss what went wrong (everything) what the result was (poor work and even poorer understanding of the concepts) and what happens when being too accommodating gets in the way of good instruction.

Tanja Softic, University of Richmond

What Remains: Mapping Identity and Entropy

Session: Art and Identity

In this presentation, I look back on what has been fueling my creative and intellectual engagements over the course of nearly thirty years. What stands out are the stories, scholarship, art, and ideas about memory, scientific illustration of the natural world—its history and links to both the discovery of new species and colonialist exploitation of the new world, about understanding identity as more than a(n) individual-, culture- or even species-bound concept. I am a product of the country that no longer exists, now a citizen of a country that is struggling to acknowledge its past, let alone define its future, a country where a frighteningly large percentage of those who vote cannot acknowledge equal rights, basic human dignity and even cultural visibility for people different than themselves. In this presentation, I will discuss my recent creative projects that engage concept of memory and entropy in the building/perishing cycle of the evolving culture and evolving sense of self.

Francesca Soriano, Boston University

“Beastly Smelling”: Art and Visual Culture of the Nineteenth-Century Guano Industry

Session: Art, Ecology, and Environmental Catastrophe in the Americas (Lands, Territories, and Extractivism)

This paper examines the role that art and artists played in the construction of the hemispheric extractive guano trade in the Americas. I analyze depictions of the guano industry including paintings by ship crewmembers, photographic albums, and advertising materials by guano corporations, which all shed light on how guano drew considerable economic, political, and cultural interest in the United States in the mid-to-late-nineteenth century. Resource over-extraction, conflict, and imperialism were at the heart of the guano industry. Yet, as I discuss in my paper, these artistic representations offer varying perspectives of the realities of the working conditions on the guano islands, and the subsequent labor and resource exploitation. Artists and image makers at once naturalized guano as another American product for US viewers, keeping the smells and terrible conditions off the mainland, while also encouraging a fascination with the faraway birds and islands, making the product one to simultaneously protect and exploit. By exploring the little-studied visual culture of the guano industry, this paper grapples with how entrepreneurs and corporations commercialized a natural avian resource and how as a commodity, it became a justification to take claim of overseas territories in the Pacific and Caribbean Oceans.

Allison Spence, Florida State University

How to Build a Monster: Hybridity and Its Challenge to the Dominant Order

Session: The Nature of the Beast: Monsters and Monstrosity in Art

Guided by western structures of rational thought developed during the Enlightenment era of the seventeenth and eighteenth centuries, anatomies—of practice, of language, and of bodies—have been considered systematically ordered and fixed. With these systems of “correctness” established, so too were their opposites: the incorrect, the aberrant, or the monstrous. Our modern (or classic) monsters of imagination, from Frankenstein to Dracula, fall outside our systems of categorization, as they are neither just one thing or another. This type of hybrid existence has, in the post-modern, been compared to those “othered” and marginalized. But hybridity can also be seen as a bridge between stratified modes of existence, as well as a metaphor for cultural or intellectual complexity. As such, it is a key element of speculative futures. Taking this subject matter to heart, this paper seeks to trace the history of the hybrid/monster as it appears in the visual language of Enlightenment science/pseudo-science, leading to the classic/contemporary visuals of horror cinema and illustration, and finally to compare this visual language to the hybrid art practices/identities within the contemporary.

Kathleen Spies, Birmingham Southern College

All Aboard!: Camp and Ironic Nostalgia in Walt Kuhn's Designs for the Union Pacific Railroad

Open Session: American Art (New Approaches to Material Culture)

In 1937, American modernist Walt Kuhn, best known as co-organizer of the 1913 Armory Show, accepted a commission to design “The Little Nugget” club car for the Union Pacific streamliner train “The City of Los Angeles.” This paper takes an in-depth look at Kuhn’s design—a loudly-colored, riotous, bawdy embrace of an outré “Gay Nineties style,” complete with red velvet furniture, marble tabletops, lace curtains, gold gilding, floral patterns, hearts, and cherubs—as a form of ironic nostalgia and camp. Comparing his Union Pacific work to his paintings made for vanguard exhibitions, and setting it within wider twentieth-century concepts of a usable past, my analysis sees his club car design not so much as a departure from but as an additional expression of his broader artistic philosophies. In both his car design and his “high art” paintings, Kuhn adopted a deliberately campy, gaudy style as a means of both critiquing and celebrating American mass culture, and a way to carve out an alternative, essentially American brand of modernism that countered the rarefied, pure abstraction promoted by Stieglitz and MoMA and increasingly used for corporate ends.

Sunny Spillane, University of North Carolina Greensboro

Anti-Racist Art Pedagogy in an Anti-CRT Educational Climate

Session: What Must We Do Now? Foundations Educators Respond to a Call for Increased Diversity, Equity, Inclusion, and Access (FATE)

The Black Lives Matter protests of summer 2020 were a call to action for arts institutions and college art programs around the world. Like many college art faculty members, I spent much of the 2020-21 academic year working with students and colleagues to decenter whiteness and implement anti-racist and decolonized pedagogies and professional practices in our classrooms, programs, institutions, disciplines, and professional associations. Summer 2021, however, brought a different kind of revolution. Conservative politicians and activists in the United States targeted local school boards and state university systems to ban anti-racist frameworks like critical race theory, claiming they encouraged divisiveness, shamed white students, and displayed racism. Both these broader cultural movements impact our students and our pedagogy. This paper tracks observations from three semesters (Fall 2020, Fall 2021, and Spring 2022) of teaching a foundations-level course called Art Education and Social Practice, and shares insights gained throughout these cultural shifts and their aftermath. Specifically, I will share anti-racist course revisions that worked in the semester of Fall 2020 but failed in Fall 2021, and how subsequent course revisions focused on community-building and psychological safety worked well when teaching the same content in Spring 2022.

Jessica Sponsler, York College of Pennsylvania

Teaching Beyond the (White) Knight in Shining Armor: Rethinking the Medieval Art Survey

Session: Anti-Racism and Historiography: Classroom Approaches

Conversations about race in medieval art have shifted from identifying examples of people of color in medieval art to deeper analyses on the construction of historical narratives around medieval visual culture. The true indication of this shift is found in the undergraduate medieval art survey. This paper examines the challenges in designing an anti-racist introductory survey to subject matter that has traditionally prioritized a white, Christian, male, upper-class perspective, and proposes pedagogical tools that equip students with the skills grounded in anti-racist scholarship to dissect the canon while they are learning it. Teaching in a BFA program has provided me the space to experiment with teaching approaches based on experiential learning. I will share the assignments, discussions, and more tools that I have found successful (and a few I found were not) in facilitating a conversation on the systemic racism of art history, especially that of the Middle Ages, with undergraduates who are studying to be illustrators, animators, and game designers—students whose own careers can perpetuate anti-racist conversations in popular visual culture. The imagery of medieval worlds, historical and imagined, has supported racist narratives of our past, and the simplest way to combat these narratives can be a responsible survey course.

Albert Stabler, Illinois State University

Data, Disinformation, Détournement, Disability

Session: Session: Making Academia Accessible

Recent interest among art educators in data visualization extends the legacy of STEAM projects that incorporate numeracy and empirical observation into creative work, but also reflects the past few decades of education policy and research more generally, during which quantified data have become the supreme criterion of legitimacy. Information became a visual medium in global postwar fine art, continuing into the twenty-first century, but not much has been made by art educators of the legacy of conceptual art and institutional critique within art pedagogy, despite the overtly pedagogical form and aims of much conceptualist artwork. A significant contemporary manifestation of this information-focused conceptualism can be found in work by disabled artists who are making use of accessible communication tools to poetically problematize language in new and specific ways. Whether opposing an official narrative or troubling the supposed transparency of tools used to support and justify narratives, conceptualist art offers models for questioning the data regime governing schools. In particular, recent conceptualist works by disabled artists provide a way of thinking directly about the way in which schools manage disability, and, by extension, all forms of deviation from ableist presumptions of normalcy.

Anne Stagg, Florida State University, & Laura Tanner Graham, Florida Atlantic University
Expanding Access through Conversation and Community Engagement: *The Open Call* Podcast
Session: How Covid Created Fields of Belonging Within an Intersectional Framework

The artist's studio is often a solitary place. For many artists this offers a welcome, necessary opportunity to think, conduct research, experiment, and develop work, but art must be shared outside of the studio. COVID-19 provided an opportunity to look beyond traditional institutions and reconsider new ways to engage artwork and exchange ideas. Innovative virtual platforms acted as alternative exhibition venues during the pandemic, and offered artists a way to participate in conversations and receive feedback in a readily accessible format, but they cannot take the place of organic, honest exchanges that occur in public settings. How can we engage in serious conversations using a widely accessible format that isn't exclusionary? As artists, we set out to scaffold a space where natural conversations can develop and then provide public access to those conversations. Our podcast, *The Open Call*, centers around community engagement, offering diverse perspectives on themes like loss, hidden labor, race, gender, class, access, consumption, and wonder. We explore research areas, inspirations, challenges, and dive into specific projects. These conversations are critically important. A widely-distributable public platform, podcasts expand spaces for conversations, build connections within our community, and break down barriers of access:
www.theopencallpodcast.com

Alanna Stapleton, Minneapolis College of Art and Design
Illustrating Bodies: Depicting Fatness with Care
Session: The Current State and Future Directions of Illustration

Art affects public perception and illustrators must consider the social impact of the images we make and share with the world. By examining images of fat bodies throughout history (including political cartoons, fictional animated villains, and more recent editorial illustrations) we can better understand ways illustrators have either contributed to or challenged society's harmful associations of fatness with greed, shame, laziness, disgust, and moral failings. Looking forward, how can the way we draw fat bodies help us challenge cultural narratives of fatphobia, racism, and ableism? Biases against fatness influence the way we design characters and stylize bodies. In questioning those biases with deliberate design decisions, illustrators can commit to representing fat bodies with respect instead of judgement and hatred. By considering the racist origins of fatphobia and how they have influenced visual culture and illustration trends, I will present ways illustrators can depict fatness with care.

Sean Starowitz, Temple University, Tyler School of Art and Architecture
Imaging Climate Collapse

Session: Photography's Environmental Impacts—Session I

The nineteenth century introduced visual technologies like panoramas, photography, and motion pictures as extensions of Enlightenment thinking, which positioned humans as separate observers behind the viewfinder. As the fields of science and observation expanded, so did the notion that the world is knowable and ultimately extractable. In this era, the white American imaginary reframed the construction of knowledge through the mediation of images, landscape, and the environment. Through my current body of work, I am analyzing how we image in hopes of disrupting sight and photographic record as our eminent faculty of knowledge. I'm intrigued by the imaginative authorship of nature that takes place between the gaze and the viewfinder. I employ photographic media, cinematic imagination, and archival materials interpreted through drawing, sculptural works, and installations. The work surveys history, gaps in the archive, and perception—serving as an artistic record for the inability to image climate collapse. To destabilize the power that image making holds within the White imaginary and on the environment, we must understand the artistic and photographic impact on the climate. I'm working with the intention of modeling a studio practice towards ecological justice and a regenerative relationship with the environment.

Meredith Starr, SUNY Suffolk County Community College
Are You There?

Session: Cut, Paste, Stitch, and Seam: Exploring Contemporary Collage

This paper presents an artist talk about the digital collage series *Are You There?*, a transatlantic collaboration between former roommates, Meredith Starr, a New York visual artist and professor, and Dayna Leavitt, a photographer living in London. The images they collaborate to create are trace evidence of their digital conversations during the pandemic. The paper discusses their collaborative process for assembling these collages. The pieces are constructed to become an ambiguous reflection of observations that blur where one of artist ends and the other begins. Often they incorporate captured streams of light as a visual thread to connect them through forced distance of space and time, and create a metaphor for intrusion and interception. The paper will also share their explorations in new media, including layered and sampled sound from their daily lives and the translation of the material into virtual reality, a collaged, escapist imagined space and place.

Dafna Steinberg, Moore College of Art and Design

Postcards From A Pandemic: How Mail Art Went From A Tactile Practice To An Activist Statement

Session: Please Do Touch The Art: Tactility and the Artist's Need for Physical Touch

Earlier in 2021, Dr. Miriam Kienle curated an exhibition at the Cornell Fine Arts Museum in Florida entitled *Pushing The Envelope*. The show featured historic mail art from the Smithsonian's Archives of American Art, including works from the father of mail art, Ray Johnson. Though the works exhibited date back to the 1960s, they feel immensely current considering the comeback mail art made in 2020. During the pandemic, when the world shut down, artists were finding creative ways to create, exchange and exhibit their work. There were numerous open calls for mail art including postcard/envelope art, small works, and even artist collaborations that were all sent through the post office. This paper looks at different examples of mail art, and how it became a way for artists to share their work and feel connected to a world outside their homes and studios. It will also show how the US Postal Service became a collaborative partner for mail artists and how, when the USPS was under attack by a government attempting to dismantle it, artists became activists and used their work as a way to fight for and further support the Postal Service.

Monica Steinberg, University of Hong Kong

Imaginary Portraiture

Session: The Art and History of Research: Recipients of the William R. Levin Award for Research in the History of Art

In a Cold War climate fraught with communist paranoia and colored by the House Un-American Activities Committee's coercion of film industry professionals to "name names," George Herms and Wallace Berman imagined fictitious artists into reality. Rather than considering the artists' well-known assemblages, I instead look at the work created by them but ascribed to fictitious others. Herms and Berman invented names, concocted pseudonymous writings and artworks, and even constructed portraits and self-portraits said to be by and of their invented characters. Through layers of humor, fictitious authorship, and fabricated biography, Herms and Berman challenged the boundary between fact and fiction, offering documentation of lives lived alongside evidence of how those lives were created.

Rachel Stephens, The University of Alabama

Visualizing Confederate "Heroes" and "Loyal Slaves" in the Aftermath of the Civil War

Session: A Country Unified? Visions of America in the Age of Reconstruction

Although unreconstructed ex-Confederates mostly kept quiet in the immediately aftermath of Union victory, artwork that was sympathetic to the Southern cause began to emerge right away. Much of this work originated in Richmond, Virginia, where a committed group of artists went from serving the Confederacy to commemorating its memory. Artists, including the likes of William Washington, John Elder, and William Ludwell Sheppard borrowed from pre-war themes produced in defense of slavery to craft a visual narrative that aligned with and supported the emerging Lost Cause movement. These artists mythologized Confederate actors and built narratives of nostalgia. Tropes that appeared and gained momentum across Lost Cause culture found visual reference during the Reconstruction period in a range of artworks created to glorify the Confederate effort, heroicize its participants, and deny slavery as the root cause of the war. These artists worked simultaneously to cast enslaved people as loyal and celebrate their former enslavers. In illustrating a representative range of paintings, prints, and illustrations produced across these themes and in repetitive fashion, this paper seeks to reveal the significant role that the visual arts played in not only fashioning the culture of the Lost Cause, but rebutting the goals of Federal Reconstruction.

Brittany Strupp, Temple University, Tyler School of Art and Architecture

Robert Henri's Portraits of Chinese Americans

Session: (Re)Framing the Subject: Unexpected Revelations in Portraiture

This paper examines the modernist impulse of Robert Henri in his paintings of Chinese Americans created shortly after the Armory Show, an integral component of his *My People* project. Commonly interpreted as examples of his realism and inclusivity, this paper reconsiders how this canonical white artist approached these non-white subjects. Henri painted these portraits during a visit to Southern California at a moment when the position of Asian Americans in the United States was fraught and in rapid flux due to segregation and immigration policies. Henri sought to resuscitate an exotic culture—as he imagined and experienced it, one that was quickly assimilating—by painting its people in a positive light. He did not spend an extended period of time among Asian populations as he had with previous subjects. Consequently, his knowledge of Chinese Americans was limited and resulted in superficial studies that invented outward appearances as much as they recorded them. Though conventionally read through the lens of “realism,” these portraits are tempered by Henri’s imagination and images of Asian Americans found in popular culture. Additionally, these portraits should be considered as decorative experiments that engage with the work of James Whistler, the Impressionists, and the Symbolists.

Christina Stultz, Governors State University

The Gaze of the Gays: Celine Sciamma's *Portrait of a Lady on Fire*

Session: Undergraduate Art History Session

Directors often center the male gaze to objectify and dehumanize female characters to tell stories for and about heterosexual men, but this notion is challenged when women become the subjects of their own story—especially queer women. The 2019 French film, *Portrait de la jeune fille en feu* (Portrait of a Lady on Fire), written and directed by Céline Sciamma, has been lauded for its ability to demonstrate how the queer female gaze can subvert the male gaze. Drawing upon feminist film theorist Laura Mulvey's foundational concept of the male gaze, this paper explores how *Portrait of a Lady on Fire* presents queer desire in a way that does not cater to a heterosexual audience through color symbolism; it depicts a realistic nudity, as well as making use of cinematographic techniques such as framing and lighting.

Wanda Sullivan, Spring Hill College

Because of Color...

Session: Show Us Your Influences

"The craving for color is a natural necessity just as for water and fire. Color is a raw material indispensable to life. At every era of his existence and his history, the human being has associated color with his joys, his actions and his pleasures," said Fernand Leger, in "On Monumentality and Color." Leger was right, we do crave color. In recent years, I have watched videos on social media of people putting on glasses that correct color blindness, allowing them to see color for the first time in their lives. Their reactions are wondrous; most ask their friends if this is what everyone else sees and many cry literal tears of joy. Our eyes cannot see color without light. I tell my students to pay attention in the evening and notice—all the bright colors that make up the world are dim and dull and closer to grayscale—but we don't notice because we are used to it. What would it be like if we only had grayscale in daylight as well? Color is my language and my metaphorical message in the bottle. It inspires my life and my work.

Colleen Sullivan, City College of New York

Maria Fernanda Cardoso and Ecofeminism

Open Session: Feminist Art

This paper analyzes Colombian-born artist, Maria Fernanda Cardoso's *Biogeometries* (1990-early 2000s), *Museum of Copulatory Organs* (2008-2012), and *Emuwear* (2006-2008) within a social and critical ecofeminist framework. This examination is meant to counter an

overgeneralization of cultural ecofeminist perspectives reliant on spirituality in Latin America and make a more current non-essentialist contribution to the field. Cardoso, as a traditionally marginalized person in the art world, uses her access to it to confront viewers' perspectives of the environment, their place within it, and perspectives of other species within her artistic production. She seeks interconnected social change, centered on improving the planet and the lives of all living things. Maria Fernanda Cardoso's artworks engage social and critical ecofeminism as they display natural materials with a focus on biodiversity within traditional gallery settings; they challenge fixed constructs of interspecies relations, anthropocentrism, and the contemporary art world.

Doris Sung, The University of Alabama

A Chinese Woman in Paris: The Self-Orientalized Images in Pan Yuliang's Works

Session: Marginalized in Paris? Race, Gender and Intermedia Art Practice in Transnational Paris, c. 1900

This paper focuses on Pan Yuliang (1895–1977), a Chinese woman who went to France to study art under government sponsorships. Pan was an orphan who was sold into a brothel at a young age. She later escaped to Shanghai and eventually earned the opportunity to study in Paris and Rome. After ten years of practicing and teaching art in Shanghai, she returned to Paris in 1937 and stayed there until her death in 1977. Pan's art practice in Paris suggests the ways race and gender were construed in transcultural artistic representations in early-twentieth-century Paris. I contextualize Pan's work with French women artists of Union des Femmes Peintres et Sculpteurs, and Société des Femmes Artistes Modernes (such as Suzanne Valadon and Emilie Charmy) to discuss race and gender consciousness. Recognized critically but unsuccessful commercially, Pan's destitution drove her to use racial exoticism in her works to make them stand out in the competitive Parisian art scene. Her compulsion to "self-orientalize" was not successful commercially, however. By juxtaposing Pan's painting of exotic Chinese women with the depiction of Bali women by male modernist Adrien-Jean Le Mayeur (1880–1958), for example, this study problematizes notions of exoticism, race and gender identities in transcultural modernism.

Brandon Sward, University of Chicago

In Search of America: Indigeneity and Landscape in LA's Textile-Block Houses

Session: Open Session: Architectural Histories and Theories, 1800–present (SESAH)

In this article, I use the four textile-block houses in Los Angeles to explore how Frank Lloyd Wright and Frank Lloyd Wright, Jr. used Mesoamerican forms to reconcile tradition and modernity. The geometry of Mayan pyramids and temples resonated well with the clean lines of modernism while simultaneously evoking the sense of an ancient and faraway people, an effect which the surrounding landscape had a powerful role in producing. By surrounding these

buildings with dense thickets of trees and overhanging vegetation, Lloyd Wright replicated the feel of being a European explorer stumbling upon a forgotten civilization. The contrast between deep shade and California sun heightened this sense of excitement, as if trudging through a tropical rainforest rather than a first-world metropolis. By situating the textile-block houses within Maya Revivalism more broadly, I hope to investigate how pre-Columbian civilizations were enlisted in the search for a uniquely “American” style, and the crucial part Lloyd Wright’s landscape architecture played in this process.

Jason Swift, University of West Georgia
The Art and Aesthetics of Punk Rock Flyers

Session: Art from the Street: For the People by the People—Session I

Punk rock flyers scream “come see my band”, but when we look beyond the five bands for five dollars, we see aesthetics and visual narratives that define music, style, messages, and artistic vision. The prevalence of these flyers exploded with easy access to copy machines through the 1980s, making it possible for anyone to anonymously blanket their city. They were stapled to phone poles, taped to walls, pinned to bulletin boards and more without the viewer knowing who created them. We see them in unintentionally curated spaces responding to our world, promoting unique aesthetics and ideals, and calling our attention to our surroundings. The artists who created these flyers pushed materials, appropriated imagery, exploited copy machines, and developed unique aesthetics in the effort to stop and pull in the viewer. A punk rock flyer is ephemeral, unique to its purpose and culture, but those with quality aesthetics and composition became collected artwork. They are street art that pushed artists to advance and refine their imagery and compositions. This presentation is an investigation of punk rock flyers, their design, imagery and role in bringing the aesthetics and messages of punk rock to our streets.

Dana Szczecina, University of Missouri-Columbia

John Heartfield and the Internet Meme: The Legacy of Photomontage in Contemporary Leftist Images

Session: Visual and Material Strategies of Resistance

Online forums have become a space of intellectual and political exchange. In recent years, internet memes have evolved from simple, shared jokes into images that are capable of disseminating complex political thought to a mass audience. In the case of Leftist memes, these images become sites of utopian world-building, which allow for the audience to make sense of the world as it is now and how it could be through targeted political action. These memes have roots in the agitational propaganda of Leftist publications in the 1920s and 1930s, specifically the work of John Heartfield, in their style, content, and provocative nature. This paper argues

that contemporary internet memes share a common aesthetic language with the Communist photomontages of John Heartfield and explores internet memes (and the pages that share them) as sites of political discourse and exchange that leads to community-building and collective action.

Behnoush Tavasolinia, Louisiana State University
"We Are All Connected"

Session: New Graduate Research in the Field of Arts

Although we use utilitarian objects day to day, we often overlook how these objects connect all of us collectively as part of a greater global community. Any activity that happens in one corner of the world will affect many things in another corner of the world. This idea comes from the concepts of “chaos theory” and “fractals” which describe how a small change in one state of a deterministic nonlinear system can result in large differences in a later state. To reveal this global connection with daily objects or things, my focus is on Iran’s inflation whereby I created a conceptual and visual representation of consumer objects (such as meat, tomatoes, carrots, chicken, etc.) affected by inflation. I will share how Iran’s inflation can affect the other parts of the world and the common objects bridging people and places of contrasting cultures. In my proposed presentation, I will discuss how I used graphic design as my tool and, as a means to address this global connection. I share a strategy that challenges audiences to contemplate consumer objects and perceive the connection and its direct and indirect impacts.

Douglas Thomas, BYU & Henry Becker, University of Utah
Speculative Interactions: designing critical dialogue about the future

Session: Evolving Graphic Design

Students often focus their portfolios on industry-ready work. Industry-ready work is a natural and needful impulse to help students get jobs. However, for both teachers and students, an exclusive emphasis on industry-standard work can lead to a failure to critically engage with the assumptions, mechanisms, and underlying processes inherent in the act of design. This can be especially true in user-experience design classes that often focus on creating user-centered work and narrowly targeted consumer products. Douglas Thomas and Henry Becker will discuss a co-developed undergraduate class project to design an app that functions as a social critique of the future through speculative design. The project builds on good interface design and branding in radically imagined futurist contexts. Students use their app design to critique cultural biases, social problems, or other ills inherent in society by calling attention to them in the app’s interaction itself. The project pushes students to think about possible futures at the edge of reality, commenting on society through invention and imagination, and critique of products, communities, and interactions.

Jeffrey Thompson, Sewanee: The University of the South
Casa Sperimentale and Hotel Palenque: Ruins in Reverse

Session: Ruins of the Contemporary

Construction of the Casa Sperimentale by architects Giuseppe Perugini and Ugo de Plaisant began in 1968–69. Its status as an experimental space for testing concrete structural modules in a domestic space is well-known; its afterlife as a ruin is less so. Located in a grove of pine trees in the coastal village of Fregene, Italy, the modular units of glass and steel that make up this house have been overtaken by the natural environment that surrounds it. Graffiti now decorates the interior and exterior. What remains is a fragment of the building's utopian vision. The same year, Robert Smithson and Nancy Holt stayed at the Hotel Palenque in the Yucatan and uncovered its abstracted dilapidation, recording it with Polaroid photographs. Producing a slide show and lecture from these photographs, Smithson ignored the region's famous Mayan ruins, and, instead, highlighted the fringe areas of the hotel, the emptied pool, evacuated dance-hall, and vacant passages. My paper explores the dialectic between these two works from the late 1960s: one utopian in its hopes for a future, now consigned to ruin; the other already in a dystopian state of decay, recorded by an artist convinced that all buildings aspire to ruination.

Scott Thorp, Augusta University
The Weirdness We've Come to Accept—Vol. 2

Session: Techno-Terrors: Representations of Death, Power, and Capital in the Post-Internet

Writer and pioneer of the cyberpunk genre, William Gibson, once said "...give me a room full of either artists or criminals talking about what they might be able to do with an emergent technology and I've got it, I've made my lunch." Currently, society looks to protectionist agencies to forecast the pros and cons of internet content. But could the prescience of artists/hackers actually be the truest diviner of how technology is altering our culture? Their unfiltered curiosity to explore the recesses of internet culture exposes aspects of social engagement we sometimes overlook. Their ungoverned and excessive practices toward questioning social constructs might just expose the reality of our behavior regardless of conventions. This presentation explores a range of online interventions where artists hijack internet ecosystems as a forum for multi-media expression. Sometimes they are fun-loving, other times they're alarming. They are always informative.

Leslie Todd, Sewanee: The University of the South

The Uncomfortable Place between Art and Industry: Eighteenth-Century Sculpture of Quito

Session: Art History's Omissions

Widely recognized for the refined approach to religious subjects, small-scale wooden polychrome sculpture dating to the eighteenth century from the colonial capital of Quito was in high demand in both the local and foreign art markets. The need to meet demand precipitated a quick production format reflecting an early modern approach to the industrialization of sculpture, in which workshops across the city repeated the same representations of individual figures, from using similar sizes and color palettes to even replicating the same faces. This contributed to the volume of works produced and the overall effect of a unified Quitoian sculptural vernacular. Quitoian sculpture's mass production places it between art and industry, which has proven difficult and uncomfortable for art historians. As a result, the art form has been neglected in the field or, at worst, the object of casual denigration. This paper takes a decolonial and comparative approach to explore what we overlook about the design intentions and agency of the indigenous and mestizo sculptors who consolidated the production format and resulting style, as well as what it is about the objects and the relationship between art and product/commodity that is so difficult to navigate within the discipline.

Kremena Todorova & Kurt Gohde, Transylvania University

The *Lexington Tattoo Project*

Session: Home: Place and Belonging

We propose to discuss our city-based *Tattoo Projects* as a series of artworks that affirm a sense of home that is simultaneously grounded in a particular space and independent of geographical location. We will focus on the *Lexington Tattoo Project*, a public artwork that intertwines poetry, tattoos, photography, and music as a way to both reflect and foster love of place: a shared commitment to Lexington, Kentucky. Because there are now 253 people in Lexington who have permanent tattoos, many of them in visible places, the *Lexington Tattoo Project* is also a living artwork that continually fosters dialog across categories of identity, such as gender, race, age, and class. When the project participants leave Lexington, both the overall artwork and the conversations it prompts travel with them. In this way, the *Lexington Tattoo Project* is uniquely situated in space, while also being extremely dynamic. Because tattoos are privately owned, this is an artwork that is experienced and maintained differently by every single participant. Together, the Lexington, Boulder, Cincinnati, and Englewood *Tattoo Projects* create a network of belonging that is maintained despite social forces like pandemic-mandated isolation, migration, and adversity.

Siavash Tohidi, University of Kentucky
An Experience in Creating a Makerspace

Session: Makerspaces: Developing A Cross-Disciplinary Space

Creative practice in art and design is becoming more cross-disciplinary in nature, and makerspaces can effectively facilitate such practice. This presentation showcases an experience involving the use and development of a makerspace at the School of Art and Visual Studies that has brought together college of Fine Arts, College of Engineering and the College of Medicine at the University of Kentucky. Since 2018, those colleges have conducted multi-disciplinary research, drawing expertise and resources from multiple disciplines, that has produced multiple grants and peer-reviewed publications while providing new paths for student experiential learning and engagement. Equipping the makerspace with the state-of-the-art 3D imaging and digital fabrication tools has resulted in a hub that is used across the university, both for the resources it can offer and the willingness to conduct cross-disciplinary research. The makerspace was also involved in efforts to overcome the shortage of PPE in light of COVID-19. This presentation showcases projects undertaken during the last three years to offer insight into the possibilities and challenges of creating diverse makerspaces to produce novel research and foster innovative creative practice while also helping students think outside the box by engaging in cross-disciplinary research and practice.

Aggie Toppins & Shreyas R. Krishnan, Washington University in St. Louis
TL;DR Zine Archive: A Case Study in Transgressive Scholarship

Session: The Current State and Future Directions of Illustration

This paper positions the TL;DR Zine Archive, located at Washington University in St. Louis, Missouri as a valuable reimagination of traditional scholarship in design, illustration and visual culture. TL;DR (meaning “too long; didn’t read”) is a collection of zines that make critical investigations in graphic design and illustration through formats that are designed and illustrated. The archive includes seventy-five zines from five countries and eighteen US states. Illustration and graphic design are historically commercial trades which are nascent within the academy. There is less infrastructure for supporting practice-based research and few academic publications. Those that exist are often inaccessible, exclusionary, and take years to bring articles to fruition. Many journals require designers and illustrators to translate practice-based research into non-visual structures. Zines, on the other hand, are accessible, inclusive, and timely. They are available to everyone, and yet, they can still be rigorous. Zines challenge long-held notions of authority and transgress the boundaries of traditional scholarship. As such, zines lend themselves to visual and material experimentation as well as innovative content. This case study addresses the methodology—and inherent tensions—of building a zine archive within an academic institution. It also explores metrics of success specific to zines.

Azucena Trejo Williams, Campbellsville University

Special Studies: A Case Study in Using Research to Inform Artmaking

Session: Teaching Writing in the Visual Arts: Theory and Practice

The course titled Special Studies in Art History uses a hybrid methodology by incorporating writing in the art history discipline with an integrated studio component. Taken after the completion of Art History I, Art History II and 20th Century Art, Special Studies gives the students an opportunity to investigate an area of historical interest by completing a significant research paper as well as producing artworks to the liking of the artist or period. The artworks, generally four or five, take components of their research based on an art movement, artists or concepts and contemporize it through materials or content. The result is a research sample for students interested in graduate school and a small, concise body of work.

Mary Trent, College of Charleston

African American Activist Photography and Historical Memory

Session: Recent Representations: Self, Memory, and Race

This paper focuses on how grassroots Black Lives Matter protestors and the nonprofit, artist-run For Freedoms organization (which funded artist-designed billboards in all fifty states ahead of the 2018 midterm elections) deploy historical photographic imagery in public space, such as images of victims of anti-Black violence taken before their deaths, and pictures of moments and heroes from historical Civil Rights activism. I consider how this activist-presented visual work disrupts structural silences around Black suffering and death in public space, while also aspiring for positive change and the furthering of legacies of former activist success. Reproducing historical photographs of past Black lives in contemporary activist settings visualizes the links between history and the present, the importance of historical memory for redressing the *longue durée* of slavery and anti-Blackness, and its effects on Black American lives. Photographs' ability to freeze time and render past lives as living likenesses certifies and amplifies both the persistence of systemic racial injustice and, in turn, the resiliency of grassroots activist resistance.

Rosemarie Trentinella, The University of Tampa

Merging Methods with Survey: Recipe for Disaster or Vision of the Future?

Session: Innovative Pedagogies for the Survey

Imagine finding yourself amid two simultaneous curriculum revisions: while your department strategizes the revitalization of its studio foundations, your university begins implementing an overhaul of its general education framework. While you know that the art history survey can

and should play a key role in both plans, the task seems irreconcilably incompatible: the department wants “unique” majors-only courses, whereas general education rules forbid “core” courses from counting toward any major. This paper presents plans for a two-term global survey merging much-needed contextual grounding with targeted training, combining disciplinary methods and writing skills for departmental majors. By combining Writing to Learn and Writing in the Disciplines strategies with a willingness to eschew the traditional “coverage mentality,” this version is meant to serve as a springboard for any departmental major because it balances developing theoretically-grounded and critical historical awareness with students’ artistic and scholarly voices. At the same time, a single-semester version for non-majors must situate art history within the broader humanistic tradition and introduce students to critical thinking and research methods more broadly defined. Thus, the challenge is to devise two types of survey that are neither redundant nor reductive so that they can serve their distinct populations equitably.

Vanessa Troiano, The Graduate Center, CUNY

Walking (Female) Figures: A Feminist Interpretation of Susan Weil’s Early Art

Open Session: Feminist Art

American artist Susan Weil (b. 1930) has maintained a life-long artistic pursuit to visualize movement. In her multimedia practice, she breaks planes and reconfigures bodies, taking inspiration from Eadweard Muybridge’s chronophotographs. This paper examines Weil’s *Walking Figures* (1966–1969), the series that ignited these themes in her oeuvre. These two- and three-dimensional plexiglass works consist of simplified profile-silhouettes of walking women in bright spectral hues. Situating the series in dialogue with the women’s liberation movement, I contend that the manner in which Weil presents her forward-striding female figures empowers them, thus presenting a challenge to the male gaze. Furthermore, by adapting the female form to industrialized plastic, she offers a unique variation on and feminist intervention into the male-dominated minimalist aesthetic of the time.

Ann Trondson, Vinegar Projects Co-Director/Artist

Dance Until You Have Danced Your Heart Out

Session: Black

Losing yourself, intoxication, ecstasy, love, fear, god, the universe, sparks, bodies pulsating; being fueled by our feelings, senses, music, the DJ, each other. What does it feel like to stand before a wall of sound and speakers rubbing your hands through your hair? What happens at night, in those spaces where the individual disappears, and the body is enfolded into a larger being, the collective. In this paper, I look at 1990s Rave Culture, using Mark Leckey’s seminal video, *Fiorucci Made Me Hardcore* (1999) as a jumping off point, where rave culture entered the contemporary art conversation. I present three of my own artworks: the video and story, *Out-of-Body* (on-going), the retelling of my experience in Venice, California, in a black room,

and sober, watching a man shape-shift in front of me into other people; the video performance documents *Night Maneuvers* (2011); and *Paint It Black* (2012), where the subject dances their hearts out.

Liz Trosper, The University of Texas at Dallas

Mother's Room

Session: Artist/Mothers: Maternal Labor and Creative Practice

Philosopher Michel Serres calls the womb the matrix, the cave, and the first place. *MOTHER'S ROOM* is a virtual exhibition examining the intersection of motherhood, caregiving, and space. The project is centered on the idea of space in art as a fielding ground for theoretical discourse and the ways that space can reflect and reinforce systemic control of motherhood and caregiving. The project will manifest in a body of research, designs for alternative futures, internet art objects and reproducible installations presented on the New Art City exhibition platform. *MOTHER'S ROOM* began as an interrogation of space that started out as a frustrated response to a specific room for breastfeeding called the "Mother's Room" at the university where I was lecturing. As I began to have conversations with colleagues and other artists, I realized that the experience of either having a uterus or empathizing with someone who does is a radicalizing experience. It is the space we all first inhabited. This exhibition and its corresponding research investigates the artistic and political ideas and forms that arise from this radicalization.

Alexandra Tunstall, Savannah College of Art & Design (SCAD) Atlanta

Threads of the Narrative: The Myth of the Cowherd and Weaving Maiden in Late Imperial Chinese Art

Session: Mythogenesis: Making and Telling Stories in the Arts

The myth of the Cow Herd and the Weaving Maiden (niulang zhinu 牛郎織女) is a well-known narrative in China. This story of star-crossed lovers who were separated, but allowed to visit each other one night a year, has become the basis for "Chinese Valentine's Day." Celebrated on the seventh day of the seventh month of the lunar year, this contemporary lovers' holiday was celebrated in a different way by women in late imperial China. Traditionally, women would gather to pray for skills in embroidery and weaving, domestic skills deemed appropriate and productive for a woman in a Confucian society. The author will examine a number of images of the myth, focusing on two Qing-dynasty (1644–1912) textile works that retell this story. The paper discusses how the artistic choice of depicting this specific myth in a textile medium infuses the visual retelling with material meaning.

Olivia Turner, The University of Alabama

Women Artists of Early Modern Seville

Session: Early Modern Women and Artistic Production, Patronage, and Consumerism

In the last fifty years, great strides have been made in an effort to explore women artists throughout history, and to bring their work and their stories to the forefront of the art historical canon. While this research has solidified many women artists as masters in their respective fields and time periods, many of these cases were exceptional, such as that of Luisa Roldán (1652–1706). In an attempt to develop a more realistic understanding of the opportunities available to Early Modern women artists, this paper considers the lesser known women artists of seventeenth-century Seville, specifically those who worked in their father's workshops such as Luisa de Valdés (1654–1730). In Seville, these opportunities were largely defined by the expectation for women artists to subvert their individual artistic identity for the proliferation of their father's workshop, as evidenced by their lack of autograph works and the near impossibility of progression past the workshop environment, among other societal and institutional factors. This paper offers a detailed study of these factors, and applies them to Luisa de Valdés's limited career in an attempt to construct a more representative understanding of the restrictive environment for women artists in seventeenth-century Seville.

Astrid Tvetenstrand, Boston University

Collecting New Hampshire: Hotels, Artists, and Buying the Nineteenth-Century Landscape

Open Session: American Art (Exhibiting, Collecting, and Display)

This interdisciplinary paper investigates the impact of hotel culture upon property development in the White Mountains of New Hampshire. I suggest Anglo-Americans of the nineteenth century thought they discovered the geographical region of the White Mountains, and I propose individuals sought to claim it through their consumption of landscape paintings. By examining hotels, the artists, and vacationers, I contend art allowed for the expansion of the hotel industry and increased building of summer homes. My examination widens the material and conceptual practice of purchasing homes and paintings from the local to the regional level. I explain each artists' connection to the area's hotels to show how tourism in the area evolved. By analyzing the circulation of landscapes, travel writing, and diaries of vacationers, the paper reconstructs the perspectives of period travelers. I examine the influence Kensett's *Mount Washington from the Valley of Conway* (ca. 1869) and other landscape paintings exerted on real estate development, and consider how owning a home with a view similar to those on canvas created a balance between overdevelopment and pastoral perfection. I look to multiple collectors and homeowners in this paper to think broadly about the practice of buying and social culture created by capital.

James Todd Uhlman, University of Dayton

Echoes of the Past: Integrating Oral History into Exhibit Displays at the Dayton Arcade

Session: Museum Visions: Reflecting and Revising Objects and History

On March 4, 2021, thirty years after being abandoned, the Dayton Arcade reopened for business. A majestic 1904 downtown shopping center, the Arcade was a place where Daytonians of every race and class mingled. In late 2019, students and faculty in the University of Dayton Department of History began to uncover the Arcade's past and build a website dedicated to their findings. Working with a variety of stakeholders that included civic groups, public institutions, and business entities, they collected oral histories, images, and other primary documents. You can visit the site at <https://arcade.daytonhistoryproject.org>. In the future, we hope to have the website linked to physical displays inside the newly renovated Arcade. In this paper I will discuss the evolving plan to build these displays and interactions between the stakeholders. I will also discuss one of the overarching goals: to create displays that capture the surprising ways the Arcade was frequently a more democratic space than the rest of Dayton. Life at the Arcade certainly reflected the inequalities within the society but it also fostered a more inclusive and pluralistic vision of the city.

Martha Underriner, Museum of Art–DeLand & Stetson University

Never Done: An Exploration of Domestic Mapping

Session: Work, Work, Work: Domestic Labor in Art

Never Done is an installation that investigates and documents the unseen lives and labor of women within their domestic spaces, manifesting the invisible everyday work of women. Despite how much progress women in the US have made over the years to equalize labor, many women are still responsible for more of the household work and childcare than their partners. For *Never Done*, twelve women responded to my call on social media to draw a blueprint of their domestic spaces as well as a map of how they move and work around their homes. *Never Done* documents the movements of women within their domestic spaces and monumentalizes the unseen work of women through large, welded steel forms and hand-sewn embroideries based on maps submitted by a diverse group of women. With this project, I reframe the conversation to acknowledge women's work within the home and share women's unseen labor. *Never Done* considers the everyday experiences of women, along with the complexities inherent in their lives, including emotional and domestic labor, caregiving roles, and the patriarchal structures that define traditions and behaviors within the home.

Melanie Uribe, Southern Connecticut State University

Emerging Professionals and Curriculum Redesign

Session: Fostering Intellectual Curiosity While Preparing Students for Industry Demands

Design walks the fine line of creativity, aesthetics, psychology and business (Wilson, 2014). I am currently working on revising the undergraduate curriculum at my university to align with industry standards and push students to be self-thinkers, teaching them the importance of finding solutions to design problems within themselves using principles of design thinking and research. While this curriculum redesign gets approval and takes effect, I created a full day conference event where students and emerging professionals could grow their skills and learn about the expectations of working in the design industry, covering topics such as seeking various design career paths, building an online presence, creating case studies, freelancing in design, and more. The goals for this event were to create connections with local design leaders, open doors to possible collaborative projects, develop mentorships, and encourage young candidates to pursue their creative potential across disciplines to introduce new ways of thinking, create new frameworks and build critical links through new team interactions. During this session, I present the outcome of this student conference project, how it impacted students, and the potential outreach created in our design community.

Marius Valdes, University of South Carolina

Winners By Design: A Design Student Publication About Student Athletes

Session: Fostering Intellectual Curiosity While Preparing Students for Industry Demands

“Winners By Design” was a teaching/research project organized to provide experiential learning for graphic design seniors and women athletes (soccer) by having students collaborate to create a unique design project that resulted in a full sized, professionally printed newspaper distributed at a top college soccer venue. The challenge was to research, visualize, and portray a different perspective of a diverse group of female student athletes to the community by exploring their passions/interests beyond the sport. The ultimate goal was for students to gain professional experience designing a publication—from concept to completion—that engaged with the community. By collaborating with the soccer team, this project was more than a hypothetical/fictional client-based student project. Students gained invaluable experience interviewing and presenting ideas to real clients. For most of the students, it was their first time working with a commercial printer, incorporating technical specifications, learning to estimate prices, developing production schedules, and seeking grant funding to pay for printing. Students were able to share their work with the clients and community and witness their honest feedback. In this presentation, I document the entire project from start to finish, including the challenges and results of the final product.

Jojin Van Winkle, Carthage College

The Vitality of Interdisciplinary Arts Collaboration thru e-Residencies During COVID-19

Session: Collaboration in Uncertain Times

Space and time to create are two of the greatest needs in creative fields of all kinds (arts, sciences, and other fields of study). Artist residencies allow for concentrated and extended time to devote to artistic practice. Residencies exist around the world, enabling artists to connect with makers and innovators from different cultures and creative disciplines. At residency programs, artists share ideas, offer feedback to each other, and develop collaborations. To recharge my own research and creative practice, I regularly participate in national and international residencies. With COVID-19, many in-person residencies suddenly halted. In response, organizations developed e-residencies (online residencies). In 2020 I participated in "Zero Hour," a cross-discipline e-residency facilitated by We Belong Here, an organization located in Leeds, UK. I teamed up with an Israeli contemporary dancer, Tal Garmiza, and UK-based, spoken word artist, Merrez Bal. Together we created *This is My Effect from Cause*, a series of ten short videos, featuring our writings and poetry focused on home and memory. We worked collaboratively, sending materials across three time zones. I met UK choreographer, Balbir Singh and connected a Summer Undergraduate Research Experience grant graphic design and dance mentee with him. Subsequently, I've joined two more e-residencies.

Kathy Varadi, Georgia Southern University

Romantic Artists Get All the Credit

Session: Eighteenth-Century Art: Looking Ahead

Does anyone really know the meaning of the sublime in art? Romantic artists in the nineteenth century get all the credit for uncovering its true meaning, but the discourse began in earnest in the eighteenth century. Forty years before philosopher Edmund Burke spoke of awesome, unimaginable greatness that terrified the viewer, painter and critic Jonathan Richardson proposed that the sublime is not only desirable but is the highest level of artistic achievement. Thereafter, Sir Joshua Reynolds demonstrated that sublime effects could be used to enhance the narrative and dramatic content in portraits. After Burke's mid-century enquiry into the sublime, William Blake explored a type of biblical sublime. Adding size and historical content brought landscapes to the foreground in the second half of the eighteenth century with the gigantic fearsome paintings of James Ward, Joseph Wright of Derby, J.M.W. Turner, and John Martin. I submit that these eighteenth-century artists originated and provided the scaffolding for the Romantics' ideas and paintings of the sublime.

Eddie Villanueva, The College of New Jersey
Incorporating Failure: Strategies For Teaching with ADHD

Session: Fail Better: Admitting to and Learning from Failures in Teaching

I am a professor who fails a lot. I have ADHD which manifests in a variety of symptoms, most noticeably in the difficulty I have with my executive functions: organization, concentration, time management, and the like. Because of this, I have spent a lifetime developing strategies to mitigate the negative effects of my condition while bolstering the positive effects such as heightened empathy and creative problem solving. My goals for this paper are to share my pedagogy that blurs the line between studio and teaching practice and emphasizes growth through experimentation (i.e. a willingness to learn through failure, and radical honesty about my personal strengths and weaknesses); offer strategies that I have developed to help me teach effectively by acknowledging and incorporating the inevitability of failure; and advocate for a repositioning of failure as an opportunity of personal growth for students and faculty alike.

Patrick Vincent, Austin Peay State University
Print Procedures/Thought Procedures

Session: Meaning and Making

In "The Attraction of Print," Ruth Peltzer Montada reflects that few contemporary artists identify exclusively as "printmakers" and yet "print is a central part to many artist's activities." Thus, print and print media are not just output and craft but also modes of creation and thinking. I had previously taught a printmaking emphasis at Minnesota State University and then switched to a more generalist curriculum at Austin Peay State, where only three printmaking courses are offered. This shift refocused the question of: what are the needs of a printmaking course, if not in search of specialization or mastery of one discipline? How can print practices reveal ways of working, thinking, and designing—as well as professional practices? A strategic three-course rotation can allow for types of development that are not media-specific, and thus open to a greater variety of needs and perspectives than a technique or emphasis-driven curriculum. In this paper, I review the transition from the emphasis model to the three-class model, and the shift in perspective of the print media as it relates to the department's studio art and design curriculum.

Dylan Volk, University of Michigan-Ann Arbor
Networked Mnemonics: Remembering Brandon in and Beyond the Nebraska Borderlands

Session: Visual and Material Strategies of Resistance

Among the earliest works of web art, Shu Lea Cheang's *Brandon* (1994-1999) was conceived not long after news of Brandon Teena's murder broke in a *Village Voice* article. The twenty-one-year-old trans man had been brutally beaten, raped, and—just a week later—shot and stabbed

to death in the center of America's heartland. By her own account, Cheang imagined *Brandon* not simply as a means of memorializing Teena, but transporting him: "Brandon Teena could not cross the border of Nebraska. He was pretty much tied up [there]...So, the idea with the *Brandon* project was teleporting Brandon onto the cyberspace." This paper thus considers *Brandon* a work situated in several borderlands, both real and virtual: between activist media and media spectacle; networked performance and net art; local and global community; butch and transmasculine identity. Bringing together lesbian studies, trans studies, and digital studies, I examine both the material conditions of *Brandon's* production, and the discursive shape of its many manifestations on- and off-line, in order to ask what new or unexpected queer coalitions might emerge in the network. Shu Lea Cheang, *The Brandon Project: An Open Narrative*, May 16 2017. rhizome.org/editorial/2017/may/16/the-brandon-project-an-open-narrative.

Chloe Wack & Landin Eldridge, University of Tennessee, Knoxville

Baby Show: A Show of Babies

Session: Family Photographs as Art Medium

This presentation shares the ideation, process, and viewer response for this collaborative series, which used baby photos from our graduate cohort community as inspiration for drawings and screenprints. Presented issues are the consent between photographer and subject and the ethics of photographing children, as well as the role of the snapshot as a means to capture fleeting moments in the development of children. This project allowed us to work in a socially engaged mindset with an emphasis on chosen community and the making of these works as an act of remembrance and love. This work also examines the tender, silly, and nostalgic quality of these photos by highlighting and exaggerating the physical characteristics of each baby. Babies, especially very young ones, often seem like adults in miniature. Even though they can't yet walk, talk, or eat solid food, they have an expressive quality that begs to be captured. We sought to simultaneously represent the beautiful and odd qualities of babies. During the exhibition, we encouraged those who submitted photos to dress up as they looked in their pictures. We also held a "Baby Award" ceremony and a panel of faculty judges awarded titles such as "best sleeper" or "stinkiest diaper."

Christian Waguespack, New Mexico Museum of Art

Marsden Hartley and Cady Wells: Southwest Modernism and the Queer Experience

Session: The Ruralness: Queer Narratives and Creative Practice Outside of Urban Centers

During the early twentieth century, New Mexico represented the possibility of a life for queer people that could not be lived elsewhere. What drew so many gay artists to this rural outpost was the potential for a sort of sexual freedom and a community of acceptance that has only recently been getting the attention it deserves. This talk parallels the experiences of two gay American modernist painters, Marsden Hartley and Cady Wells. Hartley only spent a short time

the Southwest. In his work we find a longing for spiritual fulfillment and a search for something distinctly American. The homophobic environment of his home in Massachusetts drove Wells west where he settled in the small village of Jacona, halfway between Santa Fe and Los Alamos. Here he used the land and cultures of that region as a way to explore and express a deeply personal artistic vision. For both artists, New Mexico offered the promise of freedom and community denied to them in the urban northeast. In looking at these artists, their life and work, side by side, we get a better understanding of the kind of community the Southwest offered to queer people in the early twentieth century.

Alice J. Walkiewicz, The Graduate Center, CUNY

People Power, Soft Power, and Art: Garment Work and National Identity in Late-Nineteenth-Century Britain and France

Session: Reconsidering Nineteenth-Century Art

The twenty-first century has revived concerns about gender expectations, labor relations, wealth disparity, and immigration in a manner reminiscent of the socio-political tenor of the late nineteenth century. From about 1870 until the eve of World War I, the major industrial centers of Europe were preoccupied with the societal changes shaped by increasing mechanization and a changing workforce. At the nexus of these anxieties sat the female garment worker, who dominated public discourse and visual culture, becoming a paradigm of sweated labor. As working conditions deteriorated, the garment industry itself was on the ascent, and fashion became drawn into the discourse of geopolitical competition. Through images like T. B. Kennington's *Adversity* (1890; British), John Collier's *Trouble* (1898; British), and Édouard Vuillard's seamstress series (1890s; French), this paper explores the way that British and French artists each engage with this intersection of worker exploitation and national identity. I argue that, by differently focusing their images on either social critique or their aesthetic vision, and all excluding the rising immigrant workforce, these artists engage not only with the evolving world of labor, fashion, and art, but with each nation's position as an industrial or fashion powerhouse.

Alan Wallach, William & Mary (Emeritus)

The Making of the Hudson River School: Patrons, Patronage, and Class Formation

Open Session: American Art (Exhibiting, Collecting, and Display)

In this paper I argue that the history of the Hudson River School is a history in which elite patronage went hand-in-hand with a historical process of class formation. Patrons may have bought or commissioned works from various artists and may have formed close relationships with some (Luman Reed with Thomas Cole, Jonathan Sturges with Asher B. Durand, William Osborn with Frederic Church, etc.) but they also together supported, and in several instances created, the institutional structures that led to the school's growth and national popularity as a

source of patriotic sentiment and expansionist ideology. To illustrate this under-studied history, I trace the career of Jonathan Sturges, who, beginning in the 1830s, became a crucial figure for the school's development. Stretching from the late 1820s through the 1860s, Sturges's career first as merchant and then as industrialist and financier epitomized the career trajectories of other leading New York Hudson River School patrons. Sturges supported such institutions as the National Academy of Design, the Century Club, and New York's Union League Club, founded in 1863. The club facilitated the consolidation of elite factions and thus the creation of the post-Civil War "Eastern Establishment," which would for decades dominate American politics, economy, and culture.

Jonathan Frederick Walz, The Columbus Museum, Georgia

Alma W. Thomas and Her Afterlives: Influence vs. Impact

Session: The Washington School and its Afterlives

The recent nationally traveling exhibition, *Alma W. Thomas: Everything Is Beautiful*, has brought renewed attention to the artist, and her work is celebrated as a triumph over misogyny, racism, ageism, ableism, and provincialism. A query frequently pitched to the exhibition's co-curators during Thomas-related public programming concerns the painter's influence. This question has haunted the archives and secondary literature since at least 1979, when journalist Judith Wilson's interviews of Thomas's friends, co-workers, and other affiliates began to appear after the artist's death in 1978. The artworld looks to "influence"—received and produced—to reinscribe capitalist heteronormative hegemony. But, as in so many other aspects of her life, it seems that Thomas refused to participate. This presentation proposes sidestepping the traditional historiographical genealogies of influence to consider Thomas within a dialogic and rhizomatic network of relations. As a teacher, activist, gardener, thespian, philanthropist, curator, and artist, Thomas lived large every day, ignoring racist restrictions, claiming space, and spreading beauty. A survey of various kinds of evidence suggests that, while Thomas may not have had a direct, demonstrable, and longstanding aesthetic influence on any students or peers, her deep and lasting contributions to American culture persist in impacting the wider world.

Chinn Wang, University of Denver School of Art & Art History

Faux Finish: Texture and Nuance in the Replication of Identity

Session: Art and Identity

Autobiographical memory is of fundamental significance for the self, for emotions, and for the experience of personhood, that is, for the experience of enduring as an individual, in a culture, over time (M.A. Conway & C.W. Pleydell-Pearce). Idealized recollections of the past activate and provoke the formation of a malleable present—namely, that our memory is used not only to archive treasured or troubled experiences but also to claim authority over working structures

of identity and self. Chinn Wang's art practice explores ideas of lineage and personal history, in addition to complicated transitions in desire, expectancy, chance, and mortality. The literal and metaphorical shape of things permeate her perception of the world as she navigates dynamic and disorienting upheaval and erasure through her experiences as an artist, educator, daughter, parent, and citizen. Wang endeavors to reveal unique dilemmas of personhood and parenthood through the lens of a newly awakened Asian American and as a child of Chinese immigrants invested in the privilege and perception of assimilation. The parallel pathways of gratitude and yearning, combined with the perpetual grappling with a complex and layered sense of self, yields both symmetry and contradiction in her studio and in her life.

Michelle C. Wang, Georgetown University

Finding a Place for Asian Art History in Diverse Curricula

Session: Diversity and Inclusion in Teaching About Asian Art

The incorporation of Asian studies and Asian art history into standard diversity and inclusion initiatives in higher education is often hampered by the focus of such efforts on the North American context. It is troubled by a lack of attention to race in the global context, the marginalization of Asians and Asian Americans in discourses of race and racism, and the increasingly prevalent adoption of the "global" as a heuristic in courses on Euro-American art. This paper seeks to articulate these challenges and propose some solutions, engaging scholars from all subfields of art history in a discussion about how to move forward.

Melissa Warak, University of Texas at El Paso

Documenting Crisis: Photographic Evidence of Climate Change

Session: Photography's Environmental Impacts

This paper focuses on photography as a medium of both artistic and scientific evidence of climate change. Contemporary artists including Chris Jordan (US), John Akomfrah (Ghana/UK), Mark Dion (US), and Fabrice Monteiro (Belgium/Senegal) create bodies of work that showcase the effects of various harmful exploitations of the natural environment, often focusing on a particular element of environmental or climate change, such as pollution or rising sea levels. This project compares the aesthetics of photographic art meant to raise levels of environmental awareness with the use of photography as proxy data in contemporary environmental science. Since 2017, the National Science Foundation (NSF) has funded research on the effects of climate and environmental change in the Critical Zone Observatory Network, focusing on human impacts of the Critical Zone, or the "skin" of the earth. This paper asks what scientific photography does when compared to artistic photography, and where may the two meet? As an art historian and senior personnel on the NSF Dryland Critical Zone grant, I bring in my own experience working with environmental scientists, geologists, and engineers, particularly in

using time-lapse photography and re-photography to capture carbon fluxes in the Southwest desert region.

Tara Ward, University of Michigan

Tango Magic City

Session: Marginalized in Paris? Race, Gender and Intermedia Art Practice in Transnational Paris, c. 1900

A tango “craze” hit Paris in 1913. Even before tango immigrated, it was a complex and fraught mixture of indigeneity and European migration, hinterland and urban, not to mention a swirl of class relations. Then tango was inserted into already crowded Parisian dance floors where it was conflated with any jazz or, in the problematic parlance of the time, “Nègre” dance. Outdoor dancehalls or *guinguettes*, like the Grande Chaumière, Magic City, and Bal Bullier, were places where normally stratified Parisian social groups intermixed. Not surprisingly, they were also favored haunts of the avant-garde, in no small part because two of the most famous *guinguettes* were located near the Montparnasse academies known for educating both women and those questioning Academic practice. A former student at one of those academies and frequent visitor of *guinguettes*, the Russian Jewish artist Sonia Delaunay-Terk (1885–1979), took up tango not by dancing, but used it as a source for her colorful experiments in clothing and paint. Looking closely at her tango production and the visual culture around it, this paper will argue that the dance occasioned early twentieth-century object lessons on the dangers and possibilities of integrating racial as well as gender and queer Otherness into Parisian culture.

Devon Ward, Auburn University

The Conversational Approach to Design: Teaching Design Agency, Research and Narrative Construction with Biodesign

Session: This Is How We Do It: Making Methodologies for Social Change

According to Donald Schon, the design process can be thought of as a "reflective conversation with the design context." This paper builds up Schön's ideas and presents the Conversational Design Approach. In this model, the designer and the design context (e.g., 2D, 3D, 4D systems, etc.) are conceived of as two separate entities that engage in a back-and-forth conversation. The designer presents a design proposition—in the form of a sketch, prototype, render, etc.—and the design context responds. This process continues until the designer and the design context reach an amenable outcome. On the surface, the metaphor of conversation can be seen as a playful educational tool for young designers. However, it has compelling implications: the personification embedded within this process carries an implied empathy for the individuals, materials, and environments that the design will impact, which may result in a more ethical approach to design. The efficacy of the Conversational Design Approach is examined by looking at design outcomes from a studio class that introduced students to concepts from

biological design, design research and speculative design. The outcomes act as case studies for how to develop design methods for an expanding field of design and a changing environmental landscape.

Samuel Washburn, University of Central Oklahoma

Teaching Illustration History with an Eye on Present and Future Practices

Session: The Current State and Future Directions of Illustration

By developing a course that compares and contrasts previous events and movements with specific current developments, I believe I can kill two birds with one stone: make the history relevant and provide contemporary inspiration to students. Historical trends and events are presented alongside examples from the present, allowing students to make connections that demystify a constantly changing field. For example, one of the current challenges in illustration is the disappearance of the “house artist” or “staff illustrator”. Conveying the the story of Beatrix Potter, who self-published her first collection of Peter Rabbit stories and watercolors when publishers refused her pitches, is an example of working diligently to make your own success—something that can be motivational to illustration students. (It’s also a fantastic example of working around gate-keepers in a field). This can be compared to modern-day illustrators like Lisa Frank or Sandra Boynton, who also found early success independently. Another example is the use of repeated images, recontextualized in the *Nuremberg Chronicle*, and how this repetition evolved into stock art and video game assets in the modern day. By incorporating examples of repeated events in a course, one can provide students with a blueprint to work from.

Andrew Wasserman, American University

Losing Ground: Olalekan Jeyifous’ Waterfront Mural

Session: Recent Representations: Self, Memory, and Race

Olalekan Jeyifous’ *Wrought, Knit, Labors, Legacies* (2020) was developed as part of Alexandria, Virginia’s new public art exhibition series to amplify Waterfront Park as a tourist attraction and civic site. At the end of the nine-month installation, the city was not ready to surrender the work. The artist negotiated a long-term loan with the city, reinstalling only one of the work’s two major components in a lot one mile inland. Retained was a set of four platforms from which rose monumental sculptures of Black figures, their silhouetted bodies referencing local industries through interior lacework-inspired forms. Abandoned was the project’s painted ground cover. The mural’s bold geometric design referenced Freedom Quilts and colonial maps. This project element wove together histories of craft, cartography, commerce, and community, offering multiple means of seeing Black presence and countering Black absence. This paper addresses the mural’s presence and absence to address histories and audiences across installation sites. The fugitive nature of the mural is read alongside the fugitive nature of abstraction, holding in tension impulses to both conceal and disclose. Beyond the practical and

material limitations guiding the reinstallation, this paper considers the loss of the mural as materializing and dematerializing presence in place.

Katie Waugh, University of Arkansas–Fort Smith
Visibility and Presence at the Northern US Border
Session: Photographing the Politics of Place

This paper discusses the ongoing work *Citizens/Nationals*: a series of photographic and performative actions taken at each bridge spanning the northern border of the United States. In addition to examining the works in progress, consideration will be given to the impact of visibility, tourism, and surveillance on experiences of this seemingly demilitarized zone. By examining these bridge sites through photographic cataloging, complex in-camera composites rendered on film, and performative actions captured on video, the work asserts the visual as a primary mode by which experiences at borders are understood and anticipated. As with any border, where bodies are disallowed, sight often continues—and can therefore constitute, along with its seeming proxy, photography, primary authorship of a sense of place. Unique to this circumstance along the northern US is the sometimes minor physical demarcation of the border and lax restrictions on movement near it in some areas; at each site, natural geologic barriers execute much of the demarcation, while also performing the role of landscape, exploited resource, recreation site, or tourist trap. Added to this complexity is the increasing presence of surveillance apparatus along these sites, further complicating the oscillation between viewership, physical presence, and weaponized observation.

Jane Webster, Kingston School Of Art, Kingston University London
Birth Stories: How Can Choice and Confidence Be Instilled in the Experience for Birthing Mothers?

Session: This Is How We Do It: Making Methodologies for Social Change

This practice-based investigation illuminates women's perceptions of what constitutes a “normal” birth experience by working with consultant obstetrician Susanna Pereira’s patients at Kingston Maternity Unit to develop illustration practice that explores and communicates ranges of birth experiences for women. Through documentary conversations pre and postpartum, we look to familiarize and empower women through female experience and perspective. Less satisfactory childbirth experience can result from conflicting information; increased knowledge of choices and confirmative experiences during childbirth contributes to a clearer birth narrative. We have documented a planned C-Section of high-risk theatre delivery, showing the preparation and process of the birth. Communication of the range of women's stories can enable choice and aims to familiarize the woman with the vast array of equipment she may encounter. The next stages of the research will document vaginal and natural birth, scheduled and unplanned caesarean, and induction. Documentary illustration facilitates understanding

and communication to audiences that written and photographic information does not. Whilst representative and accurate to the narrative, editing and focusing allows a hierarchy of visual information to tell these stories in order to empower pregnant women. This will benefit expectant mothers and the wider community, especially service users whose first language is not English.

Tom Wegrzynowski, The University of Alabama
Portraits of a Chair: The Russell Brothers Studio

Session: (Re)Framing the Subject: Unexpected Revelations in Portraiture

Active in the early twentieth century, the Russell Brothers Studio in Anniston, Alabama, captured a wide range of social life through portrait photography. Through the preservation of this remarkable archive, it becomes possible to see a complex set of negotiations and interactions across race, class, and gender during an era of tremendous change. The first world war was set within the period of operation for the studio. This paper examines the role of the Russell Brothers Studio in creating a visual document of this period of change, especially for Anniston's African American population. I will argue that these white photographers, through the needs and interests of their business, created a liminal space in the portrait studio where white and Black subjects existed in a way that addressed their commonalities, as opposed to the stark racial hierarchy that defined the Jim Crow South.

Jennifer White-Johnson & Kevin Johnson Jr., Independent
Soul of Neurodiversity: Reclaiming a Visual Culture of Access and Acceptance

Session: Self-Adjacent: Negotiated Subjectivity in the Expanded Field of Parenthood

Inspired by revolutionary mothering, activists of color such as Fannie Lou Hamer, and radical feminists, our presentation will reexamine the role of socially engaged practitioners, educators, and art agitators, highlighting our care and community work through the lens of neurodivergent parenting and creative resistance. Our son was diagnosed as autistic at the age of three, and we felt it essential to begin redefining our role as disabled parents and raising a disabled child by exploring how our art and design practice could inform a framework for community engagement advocating for autistic communities. This includes breaking the visual cycle of unjust stigmas within social and clinical practices in the process. This led us to release an advocacy photo zine entitled *KnoxRoxs*, dedicated to our autistic son, as a way to give visibility to children of color in neurodiverse communities. Our definition of parenting as an act of resistance aims to empower and activate change—encouraging families and communities to engage in conversations about acceptance, starting with how neurodivergent children and adults are treated, valued, and seen.

Angela Whitlock, Institute for Doctoral Studies in the Visual Arts

The Inception of Detroit Techno: How Abjection and Bleakness Spurred Hope Through a New Genre of Music

Session: React, Recover, Reform: Contemporary Transformation through Public, Performance, and Social Practice Art

Abjection is “the state of being cast off.” It is that which makes us encounter internal pain, fear, disgust, and lack of a healthy ego. The artistic experience rooted in abjection utters and purifies. During the 1970s, Detroit was an amalgamation of shelled-out remains that reflected what the city once was. Growing up during this time, The Belleville Three, first wave techno DJs, encountered pain, fear, and disgust via their own personal experiences of displacement to a white suburb, combined with racial tensions that caused their home city to burst into flames. These destructive forces created a wasteland, and from that wasteland grew an opening for innovation and inclusivity. One key element of early techno is that it is drenched in futuristic lore and has a hopeful message, serving as a beacon of light in the darkness, while another element reflects back to Detroit’s bleakness. Within this presentation, I argue that abjection played a role in the creation of techno music and the ideals represented in the community. In addition, I show how abjection allowed for hope to spring forth, and how that hope spurred inclusivity and a DIY-mindset within the techno community.

Loraine Wible, Art Academy of Cincinnati

Bien Fait = Mal Fait = Pas Fait

Session: Work, Work, Work: Domestic Labor in Art

The French Fluxus artist and action poet Robert Filliou said it all. “Well-done equals not well-done equals not done at all”. In this (slightly hard to translate) phrase, the artist allows us a path of resistance to the almighty moral expectation of productivity. No, it does not matter that you do it well. No, it does not matter that you do it at all. Maybe you just think about it and it’s good enough. Yes, it’s good enough. This is a revolutionary statement in a wannabe meritocracy, where it is thought that hard work is the only path to excellence (if not salvation). In this paper, I share my lifelong dedication to laziness, to “half-assed” aesthetics, to approximative statements, and to sloppiness as an ideal. Through shows I curated (like *The Sloppy Show*), artworks I’ve made (like the *Flaccid Column* series), lectures I’ve given (like “The Relativity of Relativity and why you may like it”), music I wrote, and everyday life, I dedicate myself to deconstructing belief systems that assert that one should work, that something must be laborious to have value, or that productivity is anything but a corruption of the white colonialist patriarchy.

Chris Wildrick, Syracuse University

The Geek/Art CONfluence: Creating Joy for Fandom, Locally and Globally

Session: Collaboration with Community: Engage, Empower, Create Positivity

The Geek/Art CONfluence is a comic con I have organized for the last three years. It had particular value in the spring of 2021, where it brought some happiness into the lives of the local geekdom. It has since continued to function as an anchor of creativity and community for its participants. The CON is a social sculpture, a network of interactions among fans, faculty, and professionals, optimized for joy and empowerment. We have created hours of content, both in person and online, including panels and presentations by faculty and students, activities, and gaming. The CON intentionally engages disability communities with accessible events and content. The last couple years have been grueling for everyone. But for geeks, who may visit multiple comic cons every year—the only way many fans feel comfortable socializing, places they can express who they are in a way they can't elsewhere—the pandemic has been a unique problem. The CON is a place where fans can be themselves, where they can feel inspired and relaxed and engage in the grassroots social practice that is geek culture. I will discuss how the CON provided a safe and positive place for geekdom over the different phases of the pandemic.

Christopher Williams, Savannah College of Art and Design

At the Surface

Session: New Place/Post-Place

Very few of us stay put anymore. As perpetual freelancers, we wander from opportunity to opportunity, attempting to connect with someplace and someone. The more time I have spent removed from my birthplace, the more alienated and dislocated I feel. Geography, culture, class, and education are no longer the limiting criteria when identifying with a group or place. Individuals choose between innumerable online options to define themselves. A kind of synthetic tribalism occurs when identity is defined through simulated communities, tribes with shared customs, traditions, and strong loyalty. A new form of authenticity exists when ideologies are substantiated by artificial communities. My current studio project explores the physical environment of my southeast Georgia coastal home. Throughout the pandemic, the coast became my creative and emotional refuge. Exploring and documenting via boat and kayak allowed me a deeper connection to the environment. The more I performed my professional responsibilities online, the more I retreated into the coastal environs. My presentation will explore notions of identity as defined through the spaces individuals occupy. Through examples of my own artwork and those of other contemporary artists, I will examine how a sense of belonging can develop through negotiations of the virtual and physical world.

Jennifer Wingate, St. Francis College

Remixing Public and Private Space in Photographs of JFK in Domestic Interiors

Session: Photographing the Politics of Place

Examining photographs of the domestic display of John F. Kennedy portraits from the 1960s and 1970s highlights connections between the public places of the Civil Rights Movement and the public/private spaces of people's homes. Bruce Davidson's *East 100th Street* series and Louis Carlos Bernal's *Barrios* series, made approximately ten years apart, provide the main focus for analysis. Portraits of the thirty-fifth president appear among the decorative, cultural, and religious household effects captured in both series, in the homes of Black and Latino residents of East Harlem in New York City photographed by Davidson, and in the homes of Mexican-American residents in Tucson, and Douglas, Arizona, photographed by Bernal. Both Davidson and Bernal pictured domestic interiors at a time when interest in intimate daily life as a subject for contemporary photography was starting to grow. In contrast to street photography, they entered their subjects' homes, ensuring their pictures were neither candid nor spontaneous. They made themselves seen, carefully framing and staging their shots. The different ways in which domestic space and the public actions of civil rights intersected is one frame of analysis through which to interpret the meanings and contradictions of these multi-layered images within images.

Laura Winn, Jacksonville University

Henry Ossawa Tanner's Modern Muse: The Multifarious Roles and Representations of Jessie Tanner

Session: Marginalized in Paris? Race, Gender and Intermedia Art Practice in Transnational Paris, c. 1900

The racism the African American artist, Henry Ossawa Tanner, endured in postbellum Philadelphia made him acutely aware of his outsider status within the structures and ideology of whiteness that governed American culture. By pursuing advanced training in Belle Époque Paris, Tanner acquired the freedom to challenge misrepresentation and marginalization through an investment in biblical painting. Scholarship on Tanner remains centered on the artist's relationship with religion and racial identity; however, this paper examines the artistic strategies Tanner developed in re-presenting the contributions and complexity of women, which coincided with his marriage to Jessie Macauley Olszen. Contemporaries of the couple described the complementary nature of their relationship as one of "equal talents." While helping to advance his career and cultivate a home abroad, Jessie also modeled for Henry's biblical canvases as the Virgin Mary, Salome, Rachel, and Martha. The diverse roles Jessie played in the artist's life and art provided him with greater insight in how the oppression of race and gender are different but also imbricated. This paper explores how the Tanners

collaboratively negotiated the gendered and racial politics of Belle Époque representation to celebrate biblical women as a means to promote modern women's inclusion and equality.

Caroline (Olivia) Wolf, Loyola University Chicago

Between Bahia and Benin: Unpacking Representations of and by Diasporic West African Muslims in Nineteenth-century Brazil

Session: The Global Nineteenth Century

Recent historical research has highlighted that West African Muslim slaves, known as Malês, played a critical role in the socio-political landscape of nineteenth-century Brazil, a nation shaped heavily by the transatlantic slave trade. This African Muslim diasporic community mobilized several major slave rebellions from 1807 to 1835, including the largest slave resistance effort in the Americas. Muslim slaves and freemen also left an important mark on Brazilian visual culture, as depicted in prints such as Jean-Baptiste Debret's landmark *Voyages Pittoresques et Historique du Bresil*, published between 1816 and 1831. While these illustrations were influenced by ethnographic "types", Malê descendants crafted their own image of collective identity via distinctive dress and Islamic talismans, as well as unique forms of mosque architecture constructed by the diasporic community upon its return from Brazil to West Africa in the early 1830s. By focusing on a wide array of representations in nineteenth-century visual culture, this paper traces images constructed of and by Malês, in print and architectural form, to 'visibilize' this diasporic community from a transatlantic perspective.

Justin Wolff, University of Maine

Black Blizzards and Cosmic Collisions: Arthur Rothstein, Rockwell Kent, and the Dirty, Dreadful Thirties

Session: Art, Ecology, and Environmental Catastrophe in the Americas—Session I

This paper examines artworks representing two catastrophes unfolding simultaneously in the United States. One was actual (the Dust Bowl), the other hypothetical (the end of the world) but rooted in real anxieties. It considers Rothstein's haunting Dust Bowl photographs of Cimarron County, Oklahoma (taken in 1936, published widely in 1937) alongside Kent's fantastical End of the World lithographs, published in *Life* magazine (1937). Kent's prints illustrate scenarios of cosmic doom—e.g., the moon crashing into the earth, sudden degravitation—proposed by Hayden Planetarium astronomers in New York. Though their art is different, Rothstein and Kent shared a leftist politics and their apocalyptic images (published in both scientific and popular periodicals) reflected widespread existential fears about economic depression, agricultural disaster, and European fascism. Rather than restate familiar claims that the image world anesthetizes us to suffering, and alienates us by visualizing distinctions between zones of safety and chaotic worlds of catastrophe, this paper identifies an emotional, psychocultural process that oriented disparate regions of the country (the Great Plains and New

York City) and different populations (politicians, scientists, and ordinary citizens) to a common existential dread.

Rhonda Wolverton, University of Indianapolis

Redemption: Reforming Juvenile Justice and Disrupting the Status Quo through Human-Centered Design

Session: Teaching Cultural Awareness in Graphic Design and Visual Communication

Privilege is blind and can keep us from seeing the plight of others. As educators, we have our own privilege that gives us an opportunity to see beyond our own lived experiences and engage students in projects that expand their understanding of diversity. Over the past year, I have pondered another kind of blindness. Our judicial system is often personified by an ancient Roman symbol, Lady Justice. Since the sixteenth century, she is pictured wearing a blindfold to represent impartiality. But what we are actually seeing is that justice is blind, but she is blind to her privilege; not all people are experiencing impartiality. This is true of our juvenile probation system, where over fifty-five percent of cases involve youth of color. As faculty/creative-director of a student agency focused on socially-driven design, when AIGA put out a call-to-action this past summer to amplify perspectives and needs and to protect the lives of black people and communities, it was an opportunity to act. This presentation is the result of that action: how we partnered with a community organization and used human-centered design to help them begin a new program aimed at reimaging juvenile justice from something punitive to something restorative.

Lauren Woods, Auburn University

Eternal Return: Artmaking as an Invocation of Mythic Time

Session: Mythogenesis: Making and Telling Stories in the Arts

Embodied expression, nature's consciousness, and the transformational properties of time are overarching themes in my artistic practice. Artworks become spaces to examine notions of nostalgia, desire, power, beauty, death, and embodied expression. Approaching artmaking as a process of intuition and discovery, I gradually uncover themes and imagery through lived experience, dreams, and collected influences, where personal myth is developed visually across various mediums such as painting, video, and dance performances. In this presentation, I discuss how experiences from the last few years deepened my creative process and led to a gradual recognition of making art within the receptive space of mythic time. Mythic time can be broadly defined as a perpetual present outside of the linear perception of time, an abstract awareness where everything is eternally happening all at once. This holistic perception of time contrasts with imbalances created by linear perception, such as the desire to dominate and conquer by placing an artificial sense of order and hierarchy on nature, passing eras, and others

outside of the self. Here, one can return to principles of intuition and unity, connecting with natural cycles of transformation to invoke renewed inspiration in the studio.

Caitlin Woolsey, Clark Art Institute

White Noise: Sound Art and Ecologies of Race, Place, and Media

Session: Issues in Contemporary Art and New Critical Perspectives

Taking seriously John Durham Peters' argument that, just as we think media are environments, so too environments are media, this talk examines the twinned catastrophes of racial injustice and ecological devastation as manifest in contemporary sound art practices, including field sound recording, experimental radio broadcast, and Indigenous oral traditions. I focus on three sound art projects by contemporary BIPOC artists in the United States and Canada. These projects use sound and recording technologies as their materiality and media to imagine new ways of thinking about the historical and contemporary relations that shape constructions of racial identity and environment and their intersectional sonic poetics and politics. Following scholar Robin James, I critique twenty-first-century conceptions of sound as intrinsically reparative, for these supposedly neutral notions of "resonance" shape notions of society, the environment, and personhood in ways that inadvertently support white supremacist capitalist patriarchy and its exploitation of people and the environment.

James Wysolmierski, University of Central Florida

The Contemporary Alcoholic

Session: New Graduate Research in the Field of Arts

The existentialism of Jackson Pollock's action paintings brings curiosity to my practice of living in the moment, or, one day at a time as a recovered alcoholic. I am also intrigued by Edvard Munch's public journey to sanity through his paintings, in which he shows his vulnerability. In my work, I organically combine new technology with traditional craft. I create a unification that represents the power of the old and new coming together. I take inspiration from the arts and crafts movement, countering the industrial revolution to go beyond and reveal a personal relevance in a reality that opens a wider possibility for empathy. Producing work with newer technology (like 3D printers) challenges and proves my growth, while the use of my hands with craft portrays the necessary presence of the artist. My work also uses humor, so that empathetic viewers will connect with their own experiences to evoke a sense of resilience, hope, and gratitude within themselves. I intend to relate the works of Jackson Pollock and Edvard Munch to mine and disclose the relevance of contemporary issues of a present-day alcoholic in recovery.

Haiqi Yang, University of the Arts London

Portraying Anxiety in Picturebooks: An Exploration into Using Picturebook as an Interface between Therapists and Young Adults

Session: Imaging/Imagining Illness: The Art of Medicine

In recent years, the number of people suffering from anxiety has significantly increased, and half never seek help. In 2007, Ian Williams coined the term “graphic medicine” for comics and graphic novels telling stories about the body, healthcare and healing. Many of the books effectively articulate the experience of mental illness in an engaging and therapeutic way. In the past decade, the production of graphic medicine has significantly grown, but few of these are directly focused on anxiety. One of these rare examples is *When Anxiety Attacks* (Koscik, 2015), a comic book depicting the author’s experiences of fighting with anxiety disorders. In contrast, picture books are increasingly used to examine anxiety. Examples include *I Choose to Calm My Anxiety* (Estrada, 2021), a book developed with teachers and therapists to help children cope with anxiety, and *I Had A Black Dog* (Jonstone, 2005), a picture book about depression that has reached millions of readers. This paper explores the potential use of picture books as an interface between therapists and young adults with anxiety by analyzing the ways in which mental illness and anxiety are represented in graphic medicine and picture books.

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

Breadth vs. Depth: Teaching Skills instead of Information

Session: Diversity and Inclusion in Teaching About Asian Art

The primary concern about art history class is that students have trouble remembering dates. While memorizing information is important, it is not critical in this age of Google image search. Therefore, I focus on the arts of East Asia, and teach them the transferrable skills of observation, analysis, and articulation. When preparing for class, I ask myself, “in five years, do students need to remember that *Early Spring* by Guo Xi was painted in 1072?” Is it not more important to help them realize that a painting of mountains and water is more than a pretty landscape, and that it is within their power to describe the painting as a metaphor for a peaceful society? When I cover tea ceremony, students demonstrate their understanding of wabi-sabi by offering examples of it from their own lives. When I show them the towering figures of Kim Il-sung and Kim Jong-il at the heart of Pyongyang, I want them to connect that display of authority with the Terra Cotta Soldiers of China. By focusing on two thousand years of East Asian art, I have more time to help students learn the interconnected nature of art, culture, and history in China, Japan, and Korea.

Allison Yasukawa, California College of the Arts
Monolingual Ideology and the Language of Critique

Session: Supporting Diversity, Equity, Accessibility, and Inclusion [DEAI] in Critique

How are critiques “languaged”? What are the underlying values and hidden power structures that shape what we say in critique and how we say it? Which languages, language varieties, and vocabularies are treated with respect and importance and which are ignored, dismissed, or disparaged? This presentation offers an exploration of the concept of monolingual ideology that shapes the linguistic landscape of the critique experience in North America. It will include student reflections on their own experiences with the language in/of critique and present an overview of a course designed specifically to address the relationships between language, ideology, and power. Because language itself can affect the inclusive potential of the critique experience, this topic is important for all art/design educators.

Raymond Yeager, Savannah College of Art and Design
Portrait of Dorian Ray

Session: Show Us Your Influences

To understand artists, you need to see them in full. Not a single snapshot from a particular time or place. All artists are palimpsests with both faint and bold traces of influences that sketch out their development and evolution. My portrait as an artist is no different. My portrait bears marks of erasure, restatements of marks, and errors in form. Throughout my artistic career, my work has never existed comfortably within the confines of one medium or another. And while I would most closely identify with being a painter, others have seen me as a frustrated sculptor making “painted” relief sculpture. My work has explored unique combinations of materials and mediums but I still see things through the eyes of a painter. In my paper, I discuss the evolution of my work and some of the moments, people, and artworks that have defined me and my portrait in the attic.

Gillian Yee, Georgia State University
“A Better Place for Everyone”: Felix Gonzales-Torres's Subversion of Capitalist Structures

Session: Issues in Contemporary Art and New Critical Perspectives

In the 1980s, Cuban American artist Felix Gonzalez-Torres made work in response to the AIDS crisis, the rise of neo-conservatism, and Ronald Reagan’s traditional American family agenda. Motivated by an interest in opposing systems that persistently threatened queer lives, the artist pursued “the radical idea of trying to make a better place for everyone.” One way he pursued this idea was by making artworks with a participatory element disruptive of conventional

museum collection and exhibition practices. This paper argues that Gonzalez-Torres' participatory works, specifically his candy spills and paper stacks, enact a queer intervention into the "proper" life cycle of the artwork and, by extension, into the reproduction of labor power essential to capital's perpetuation. Specifically, I demonstrate how his artworks operate within but also against economic and cultural systems premised on a heteronormative model of reproduction. The infinitely replenishable nature of his work contradicts capital's temporal processes, labor relations, and wealth accumulation. Expanding on Josh Takano Chambers-Letson's concept of the "viral," I indicate how Gonzalez-Torres' works infiltrate the museum to prioritize time structures, social exchanges, and subjectivities ignored or even destroyed by capitalism for failing to perform to its demands.

Melissa Yes, The University of Alabama

Finches: American Hero Myths

Session: Recent Representations: Self, Memory, and Race

Finches is an ongoing community collaboration and multimedia storytelling platform that uses Harper Lee's character, Atticus Finch, as an opening to conversations about the heroes (the "Finches") in personal and civic life. Heroes are myths. They define families and nations. They embody our highest ideals—except when they don't. How are these hero stories being shaped today? The project explores the tension created when heroes disappoint us, whether the hero is a family member, community leader, or a place. Anchored in the state of Alabama, *Finches* gathers insight about how these tensions manifest in the American South, and how they speak to the current moment in our nation. "How do I love a thing I know is flawed?" This paper shares our neighbors' responses to that question, and searches to understand why it's so hard to ask it in the first place.

Soohyun Yoon, Duke University

From Korea, via Japan, to be in America: The Formation of the Goryeo Celadon Collection in the Freer Gallery of Art, Washington DC

Open Session: American Art (Exhibiting, Collecting, and Display)

The celadon of Goryeo kingdom (918–1392) is representative of Korean Art in the Freer Gallery of Art, the US national museum of Asian art. Based on the provenance study of one hundred and fifty-seven Goryeo celadon items in the Freer Gallery of Art, and sources related to Charles Lang Freer's (1854–1919) collecting principles, my research investigates how Goryeo celadon has come to hold its prominent position in the Freer Gallery. I interpret the building of the Goryeo celadon collection in the Freer as a part of the founder's endeavor to reposition Asian art within the American context, which was governed by the aesthetic concept of "universal beauty". The political geography of the early twentieth-century Korean peninsula—consisting of Japan, Korea, and the intervening US power—was critical in the making of this national

collection, the utmost “Korean” art in a renowned “American” museum. Ultimately, my research asks the fundamental question regarding the position of traditional East Asian art in US museums: is the seamless inclusion of traditional East Asian art into the US collection an achievable goal? If not, how should the original collecting strategy and history be presented, preserved, or rectified for twenty-first century American museum-goers?

Natasha Zabala, Florida State University

Into the White Male Mind: The Issue with Cornelis Cornelisz van Haarlem’s *Bathsheba’s* Black Presence

Session: Early Modern Women and Artistic Production, Patronage, and Consumerism

Although there has been a rise in postcolonial and critical race studies in art history within the past decade, there is still much to be discerned, as in the study of *Bathsheba at her Toilet* (1594) (“*Bathsheba*”), painted by Cornelis Cornelisz van Haarlem (1562-1638). This painting depicts a black female servant attending the white female biblical figure of Bathsheba. Scholarship mostly looks at the inclusion of the black figure as a foil to contrast with the skin of Bathsheba, and therefore beautify her. Without an investigation into the racial and social context in which the painting was completed, and the male gaze involved, we regulate to the black servant a simple and racist role. I argue that she challenges and confronts current Dutch narratives that insist enslavement was peaceful and not as bad as enslavement by other Europeans. More specifically, she reveals a white male psyche that not only continues sexualization of women in paintings but is racially violent when applied to the sexualization of black women. This paper aims to understand the racial and social contexts for Cornelis’s intention to include a black nude female figure in his *Bathsheba* painting through an exploration of Dutch stereotypes and male gaze.

Boris Zakić, Georgetown College

Claude Gillot: Late Night at a Country Fair, 1720s/2020s

Session: Eighteenth-Century Art: Looking Ahead

Claude Gillot (1673-1722) was an artist whose legacy is often associated with witty subjects, entertainment, and the Parisian fair. He merged ancient myth, night life, arabesque decoration, and the Italian theater into either comedic situations, or at best, all-out satire. With an almost Pythonesque flair, Gillot’s output only grew more complicated and interesting with time. My reappraisal coincides with the 300th anniversary celebration of the artist’s legacy, giving special attention to his formulation of “audience,” and the conflicting expectations thereof.

Leanne Zalewski, Central Connecticut State University

Picturing the Dancer: “Little Egypt” and Beyond

Session: The Global Nineteenth Century

Although the exact identity of the original dancer known as “Little Egypt” remains unknown, her legacy lives on in stereotypes of the belly dancer. The term “belly dancer” itself evolved from Europeans as an attempt to characterize the movements of this dance form. The term “belly dance” is in the process of being reidentified as MENAHT (Middle East, North Africa, Hellenic, Turkish) dances. “Little Egypt,” who may not have been Egyptian, startled and delighted audiences on the Midway Plaisance at the 1893 *World’s Columbian Exposition*. Images and imitators of this “exotic” dancer proliferated and catered to Western audiences. This paper examines prints and photographs of the dancers called “Little Egypt” (made and advertised to Western audiences) to uncover stereotypes and misunderstandings of this dance form that persist to the present day.