SCHOOL OF VISUAL ARTS

TWENTY-SIXTH ANNUAL

NATIONAL CONFERENCE ON LIBERAL ARTS AND THE EDUCATION OF ARTISTS

WORDIMAGE IMAGEWORD

OCTOBER 17-19, 2012

THE ROOSEVELT HOTEL
45 EAST 45TH STREET AT MADISON AVENUE
NEW YORK CITY
212 661-9600

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GENERAL INFORMATION

Meeting Room Locations
Sessions will take place in East End Suite, Riverside Suite, Fifth Avenue Suite and Fashion Suite. Continential Breakfast and lunch will take place in the Sutton Suite. All rooms are located on the second floor.

Registration takes place on the second floor during Conference hours.
The registration fee for the conference is $275.00 due October 1. A non-refundable deposit of $75.00 due June 4 is applicable to the registration fee. The Welcoming Hour (Wednesday, October 17), continental breakfast and lunch (Thursday, October 18 and Friday, October 19) and the Keynote Address and reception on Thursday, October 18 are included in the fee.

Keynote Speaker
Thursday, October 18 at 5:15 pm in the Sutton Suite, Bill Beckley will give his talk on "Image Boink Text: the erotic relationship of language and art"

Reception
After the Keynote Address, there will be a reception in the 2nd floor lobby. Please join us.

PROGRAM SUMMARY

Wednesday, October 17, 2012

6:00 pm – 8:00 pm	**Welcoming Hour and Registration**	**Second Floor**

Thursday, October 18, 2012

8:00 am – 8:30 am	**Continental Breakfast**	**Second Floor**
8:00 am – 4:00 pm	**Registration**	**Second Floor**

Sessions:	**Room**
8:30 am – 10:00 am	
1. The Body	East End
2. East and West	Riverside
3. Representations of a Land	Fifth Avenue
4 Typography and Culture	Fashion
10:15 am- 12:15 pm	
5. Theory	East End
6. Bridging the Gap: Artists' Notebooks and Journals	Riverside
7. Questioning Meaning	Fifth Avenue
8. Visual Poetry I	Fashion

12:30 pm – 1:30 pm	**Lunch**	**Sutton Suite**

1:45 am – 3:15 pm	
9. Teaching I	East End
10. Public Art	Riverside
11. Science	Fifth Avenue
12. Design	Fashion

3:30 pm – 5:00 pm

13.	Imaging Meaning	East End
14.	The Painted Word	Riverside
15.	Artists and Writing	Fifth Avenue

5:15 pm	**Bill Beckley**	**Sutton Suite**

Please join us for a reception after the keynote address.

Friday, October 19, 2012

8:00 am – 8:30 am	**Continental Breakfast**	**Second Floor**
8:30 am – 12:00 pm	**Registration**	**Second Floor**

Sessions:	**Rooms**
8:30 am –10:00 am	
16. Documenting	East End Suite
17. Teaching II	Riverside Suite
18. Culture Critique	Fifth Avenue Suite
10:15 am – 12:15 pm	
19. Naming	East End Suite
20. Writer-Artist/Artist-Writer	Riverside Suite
21. Visual Poetry II	Fifth Avenue Suite
22. New Media	Fashion Suite
12:30 pm – 1:30 pm **Lunch**	**Sutton Suite**
1:45 pm – 3:15 pm	
23. Politics: Art and Inquiry	East End Suite
24. Meaning and Language	Riverside Suite
25. Grand Visual Narrative	Fifth Avenue Suite
26. The Writer Illustrator	Fashion Suite

PROGRAM

Thursday, October 18, 2012

8:00 am – 8:30 am **Continental Breakfast** **Sutton Suite**

8:00 am – 4:00 pm **Registration** **Second Floor**

8:30 am – 10:00 am Sessions

Session 1 **East End**
The Body
Presider: Elissa R. Graff, Lincoln Memorial University, TN

Suzanne Eberle, Kendall College of Art and Design, MI
"Ghosted Words/Ghosted Bodies: Performance and the Palimpsest"
Robert R. Shane, The College of Saint Rose, NY
"Commodity Abjection: Word and Body in Contemporary Performance and Video Art"
Christopher Rizzo, Albany, NY and Katherine Sullivan, Hope College, MI
"Christopher Rizzo/Katherine Sullivan: *Negatively Bound*"

Session 2 **Riverside**
East and West
Presider: Carl Gombert, Maryville College, TN

Jason C. Kuo, University of Maryland
"Image-Word in the Paintings and Films of Gao Zingjian, Nobel Laureate in Literature for 2000"
Eugene E. Selk, Creighton University, NE
"Word and Image in Chinese and Western Art: A Comparative Exploration and Evaluation"

Session 3 **Fifth Avenue**
Representations of a Land
Presider: Patrick Kinsman, Herron School of Art and Design, IN

Regina N. Emmer, The University of New Mexico
" 'The New Pantheism' in Contemporary Nicaraguan Landscapes and Literature: A Visual and Textual Analysis of Works by Armando Morales, Gioconda Belli and Omar Cabezas"
Samuel Thomas Martin, Northwestern College, IA
"*A Blessed Snarl*: A Novelist's Encounter with Newfoundland Through its Artwork"
Ian J. Whitmore, Portland State University, OR
"*Onomasticon*: A Vocabulary for Nowhere"

Session 4 **Fashion**
Typography and Culture
Presider: Anna Ursyn, University of Northern Colorado

Leslie Atzmon, Eastern Michigan University
"Visual Rhetorical Analysis of Letterforms in their Cultural Contexts"
Brian Slawson, University of Florida
"Typographic Form and Cultural Identity: A Look at the Cherokee Alphabet and Printing Type"
Liese Zahabi, Weber State University, UT
"An Exquisite Morass: Reshaping Our Experience of the Google Search"

Thursday, October 18, 2012

10:15 am – 12:15 pm Sessions

Session 5 **East End**
Theory
Presider: Regina Weinreich, School of Visual Arts, NY

Elaine King, Carnegie Mellon University, PA
"Word Play Across Generations in Art"
Frank Boyer, State University of New York, New Paltz
"Word and Image: A New Discoursal Framing"
Bozenna Wisniewska, Alberta College of Art and Design, Canada
"Words, Whispers and Screams Imagined"
George Moore, School of Visual Arts, NY
"The Advent of Awareness"

Session 7 **Fifth Avenue**
Questioning Meaning
Presider: Eugene E. Selk, Creighton University, NE

Patrick Kinsman, Herron School of Art and
"It's Not Daddy, It's Paul: The Affective Destabilization of the Signified in AbjectArt"
Robert Yarber, The Pennsylvania State University
"The Gates of Nox: The Figure of the Night Against the Hegemony of Meaning in Solar Culture"
Kathy Desmond, Endicott College, MA
"The Contingent Nature of Truth in Contemporary Art Practice"
Tyke O'Brien, Flintridge Preparatory School, CA
"Seeing Text: Gertrude Stein's Cubist Writing"
Elaine Slater, Wentworth Institute of Technology, MA
"A Question of Words over Imagery"

Session 6 **Riverside**
Panel: Bridging the Gap: Artists' Notebooks and Journals
Presider: Richard Emery Nickolson, Herron School of Art and Design, IN

Sue Johnson, St. Mary's College of Maryland
"The Open Sketchbook"
Ric Haynes, Endicott College, MA
"Play and Continuity"
Sherry Stone, Herron School of Art and Design, IN
"Thinking Outside the Book: The Non-Traditional Sketchbook in Color and Design"
William Potter, Herron School of Art and Design, IN
"Hidden Forms—Embedded Meanings"
Laurie Gatlin, California State University
"The Sketchbook Habit"

Session 8 **Fashion**
Visual Poetry I
Presider: Robert R. Shane, The College of Saint Rose, NY

Jeffrey Chapman, Oakland University, MI
"Comics as Poetic Medium"
Joseph Stanton, University of Hawaii at Manoa
"Words Provoked by Images: Towards a Poetics of the Ekphrastic Poem"
Carl Gombert, Maryville College, TN
"Further Unsolicited and Tentative, but Well-Illustrated Speculations on a Theory of Metaphor"
Holly Bittner, Moore College of Art and Design, PA
"Visual Poetries: Creative Writing and Art, Students as Teachers"

12:30 pm – 1:30 pm **Lunch** **Sutton Suite**

Thursday, October 18, 2012

1:45 pm – 3:15 pm Sessions

Session 9 **East End**
Teaching I
Presider: George Moore, School of Visual Arts, NY

Mara Adamitz Scrupe, The University of the Arts, PA
"Making Meaning Matter"
Maria Bleahu, Stark State College, OH
"The Next Generation of Visual Media"

Session 10 **Riverside**
Public Art
Presider: Elaine Slater, Wentworth Institute of Technology, MA

Joo Kim, University of Central Florida
"Street Advertisements Are a New Trend?"
Maureen Korp, Ottawa, Ontario, Canada
"Stop, Look, Listen"
Stacy Asher, University of San Francisco, CA
"Visualizing San Francisco: Exploring Signage and Public Spaces"

Session 11 **Fifth Avenue**
Science
Presider: Susan Fecho, Barton College, NC

Elissa R. Graff, Lincoln Memorial University, TN
"Experiential Practices and the Contemporary Field Journal"
Maura C. Flannery, St. John's University, NY
"Do Images Trump Words in Identifying Plants?"
Anna Ursyn, University of Northern Colorado
"Combining Image and Word in Art and Teaching"

Session 12 **Fashion**
Design
Presider: Kimberly Kersey Asbury, Saint Anselm College, NH

Suzanne Glover and Michael Lange, Champlain College, VT
"Integrating Design and Liberal Arts Education"
Cristina de Almeida, Western Washington University
"Where Word Meets Image: The Design of Graphic Spaces"

Thursday, October 18, 2012

3:30 pm – 5:00 pm Sessions

Session 13 **East End**
Imaging Meaning
Presider: Suzanne Eberle, Kendall College of Art and Design, MI

Ellen Grabiner, Simmons College, MA
"A Tincture of Meaning: The Visual Narrative of the Opening Credits"
Sheila Webb, Western Washington University
"Writing Images as Visual as Narratives—How Magazine Editors Use Shooting Scripts and Text to Tell the Story of American Life and Values Through the Photo-Essay"
Don C. Govang, Lincoln University, MO
"In the Gaze of the Beholder: A Deconstruction of the Patriarchal Ownership Of the Term 'Homoerotic' Art"

Session 14 **Riverside**
The Painted Word
Presider: Holly Bittner, Moore College of Art and Design, PA

Susan Fecho, Barton College, NC
"Visual Nervosa: Horror Vacui and the Painted Word"
Cathy St. John, Berkeley College, NJ
"Painted Words: The Reunion of Text and Image in the Art of Glenn Lignon"
Kimberly Kersey Asbury, Saint Anselm College, NH
"The Painted Word Re-Visited"

Session 15 **Fifth Avenue**
Artists and Writing
Presider: June Julian, The University of the Arts, PA

Sarah Butler, The New School, NY
"Wording: An Artist's Talk on Language"
Yana Sakellion, American University, DC and Eric Smallwood, University of Maryland, Baltimore County
"Looking Through Words: Writing as a Guiding Thread in Creative Practice: Writers as Artists/Fine and Applied Art"
Jennifer Liese, Rhode Island School of Design
"Toward a History (and Future) of the Artist Statement"

5:15 pm **Keynote Address** **Sutton Suite**

Bill Beckley's narrative photographs have been included in the Paris Biennale, The Venice Biennale, Documenta, and The Whitney Biannual. His work is in the collections of the Whitney Museum, The Museum of Modern Art, and The Guggenheim in New York, The Smithsonian American Art Museum in Washington DC, The Daimler Collection in Stuttgart, The Hoffman Collection in Berlin, and the Tate Gallery in London. He has had over a hundred solo exhibitions throughout The United States, Europe, and Asia including the Museum of Modern Art and the International Center of Photography in New York, and recent solo shows at Galerie Hans Mayer in Dusseldorf, the Tony Shafrazi Gallery in New York City, and Studio Trisorio in Rome and Naples. He will have an exhibition in Rio De Janeiro this coming season, and his photo novel *M-Modernity's Mistress* will be published with Onestar Press in Paris in October. He has edited two anthologies, *Uncontrollable Beauty*, and *Sticky Sublime*.

Please join us for Bill Beckley's talk "Image Boink Text: the erotic relationship of language and art" and the reception immediately following his address.

Friday, October 19, 2012

8:00 am – 8:30 am **Continental Breakfast** **Sutton Suite**

8:00 am – 12:00 noon **Registration** **Second Floor**

8:30 am – 10:00 am Sessions

Session 16 **East End**
Documenting
Presider: Kon Petrochuk Moon, Columbus College of Art and Design, OH

Sally Graves Machlis and Delphine Keim, University of Idaho
"Road Stories"
Lowell Handler, Dutchess Community College NY
"Crazy and Proud"
Manfred Kirchheimer, School of Visual Arts, NY
"Where Images Fail"

Session 17 **Riverside**
Teaching II
Presider: Liese Zahabi, Weber State University, UT

Jon Leaver, University of La Verne, CA
"Teaching Ekphrasis: The Theory and Practice of 'Writing Art' "
Mike Fink, Rhode Island School of Design
"A Shared Legacy: To Read Pictures and to See Sentences"
Carol Steinberg, School of Visual Arts, NY
"Legal. Update. IMAGEWORD. Artists. Students. Academics. Need to Know."

Session 18 **Fifth Avenue**
Culture Critique
Presider: Valerie Kesner Greenberg, University of the Incarnate Word, TX

Timothy W. Hiles, The University of Tennessee
"Questioning Verbal and Visual Structure Through Film: *Pull My Daisy* (1959) by Robert Frank and Alfred Leslie"
June Julian, The University of the Arts, PA
"The Embroidered Word"
Doyle Wesley Walls, Pacific University, OR
"A Curvaceous Blonde and a Gideon Bible Complete with a Gloss in the Gospel of John: The Sacred Nude Image and Word as Sacrilege in a Hotel Room Photo Shoot"

Friday, October 19, 2012

10:15 am – 12:15 pm Sessions

Session 19 **East End**
Naming
Presider: Carol Steinberg, School of Visual Arts, NY

Gary Eberle, Aquinas College, MI
"Defining the Undefinable, Picturing the Unpicturable: Towards a Theolinguistics and Theoaesthetics"
H. Masud Taj, Carleton University, Canada
"The Unnamed Image of the Wordless"
Ron Mills de Pinyas, Linfield College, OR
"Noesis Becoming Noema: The Role of Pareidolia in Naming the Unnamed; an Underdeveloped Aspect of Painting Theory"
Patricia Denys, Platt College, CA
"Others/Othering/(M)others"

Session 20 **Riverside**
Writier-Artist/Artist-Writer
Presider: Elaine King, Carnegie Mellon University, PA

Penny McElroy, University of Redlands, CA
"Chance Encounters"
Mark A. Graham, Brigham Young University, UT
"Graphic Novels as Contemporary Art: Text, Image and Meaning"
Damon Willick, Loyola Marymount University, CA
"Kienholz's Watercolors as Conceptual Self-Portraiture"
Mara Adamitz Scrupe, The University of the Arts, PA and Suzanne Silver, The Ohio State University
"Recto-Verso/Verso-Recto, or the Art of Reading and Picturing"

Session 21 **Fifth Avenue**
Visual Poetry II
Presider: Raphael Sassower, University of Colorado

Sandra Hunter, Moorpark, CA
"Digital Photographs and Poetry"
Maureen Korp, Ottawa, Ontario, Canada
"Seeing is Believing"
Alison Watkins, Ringling College of Art and Design, FL
"Videopoetry: The Hegemony of Image or Text?"
Kon Petrochuk Moon, Columbus College of Art and Design, OH
"Don't Trust the Word—"

Session 22 **Fashion**
New Media
Presider: Maria Bleahu, Stark State College OH

Susan Barnwell, Ryerson University, Canada and Maurice Barnwell, Institute Without Boundaries, Canada
"The Socialization of Information—From Cave to iPad"
Margo Johnson, Saint Anselm College, NH
"Information as Image in the Digital Age"
Pamela J. Gay, Binghamton University, NY
"New Media Writing: Enlarging Micro-Fiction"
Valerie Kesner Greenberg, University of the Incarnate Word, TX
"Twitter and Visual Representations of the Arab Spring"

12:30 pm – 1:30 –pm **LUNCH** **Sutton Suite**

Friday, October 19, 2012

1:45 pm – 3:15 pm Sessions

Session 23 **East End**
Politics: Art and Inquiry
Presider: Maureen Korp, Ottawa, Ontario, Canada

Raphael Sassower, University of Colorado
"Digital Wordimages are Cheap, Transformation is Expensive"
Alexandria Pierce, Savannah College of Art and Design, GA
"Beyond Irony: The Politics of Aesthetics in the Art of Ken Lum"
Sam Howell, Francis Marion University, SC
"Thinking the Unthinkable: Transient Visions of Global Peace 1960-1964"

Session 24 **Riverside**
Meaning and Language
Presider: Sarah Butler, The New School, NY

Tony Samangy, The University of Akron, OH
"Presidential Inaugural Address Visualization"
Stephen B. Henderson, Quinnipiac University, CT
"Resurrecting the Sublime—Finding Meaning in a Tarnished Word"
Kyung Hoon Hyun, Rhode Island School of Design
"Design Democracy"

Session 25 **Fifth Avenue**
Grand Visual Narrative
Presider: Manfred Kirchheimer, School of Visual Arts, NY

Lee Lines and Rachel Simmons, Rollins College, FL
"Visual Narratives of Scale and Sustainability"
Marianne David, Pace University, NY and Javier Muñoz-Basols, University of Oxford, United Kingdom
"The Cathedral of Teruel: A Beholder's Narrative"

Session 26 **Fashion**
The Writer Illustrator
Presider: Bozenna Wisniewska, Alberta College of Art and Design, Canada

Daniel Venne, The University of the District of Columbia, DC
"Angels and Kittens in the Age of Reason"
Joseph Stanton, University of Hawaii at Manoa
"Edward Gorey: An Artist of Imaged Words and Worded Images"
Patricia Lonchar, University of the Incarnate Word, TX
"*Little Red Riding Hood* in Black and White: Exploring Sarah Moon's Photographic Interpretation of Perrault's Tale"

ABSTRACTS

de Almeida, Cristina, Department of Design, Fi116, Western Washington University, Bellingham, WA 98225. Cristina.deAlmeida@wwu.edu (Session 12) "Where Word Meets Image: The Design of Graphic Spaces." This presentation will look at how graphic design is instrumental in creating communication environments where verbal and visual messages co-exist. Oftentimes these environments-or graphic spaces-consolidate into visual/verbal genres that create expectations on the kind of content to be found in them. Examples of class projects will propose ways in which the notion of the rhetorical role of graphic spaces can be incorporated into graphic design education.

Asbury, Kimberly Kersey, Assistant Professor of Art & Design, Studio Program Coordinator, Fulbright Program Advisor, Saint Anselm College, 100 Saint Anselm Drive, Box 1726, Manchester, NH 03102. kasbury@anselm.edu (Session 14) "The Painted Word Re-Visited." This presentation will compare the use of text by contemporary painters, the differences in their approaches and the way in which meaning is made or negated through the incorporation of text. Among the works discussed will be paintings by John Walker and Archie Gobber.

Asher, Stacy, Art and Architecture, University of San Francisco, 2130 Fulton Street, San Francisco, CA 94117-1080. sjasher@usfca.edu (Session 10) "Visualizing San Francisco: Exploring Signage and Public Spaces." Signage competes for attention, conveys content and merges into identity. "Visualizing San Francisco: Exploring Signage & Public Spaces," is an interdisciplinary seminar for new students at the University of San Francisco. Participants assess their place in public space by investigating the presence of words and images of the urban landscape.

Atzmon, Leslie, Professor, Graphic Design and Design History, Art Department, 114 Ford Hall, Eastern Michigan University, Ypsilanti, MI 48197 latzmon@emich.edu (Session 4) "Visual Rhetorical Analysis of Letterforms in their Cultural Contexts." Design artifacts, including typography, offer audiences communicative data that reflect and orchestrate an array of cultural themes and belief systems. In this talk, I will present three case studies—the Vietnam Veteran's Memorial Optima font, bling-inspired typographic ornaments, and Hebrew letterforms in *Kabbalah*—that demonstrate that visual qualities of letterforms play a role in cultural belief systems.

Barnwell, Maurice, Ph.D., Adjunct Professor, Institute Without Boundaries, 207 Adelaide East, Toronto, Canada M5A 1M8. barnwell@netaxis.ca (Session 22) "The Socialization of Information—From Cave to iPad." Language is the primary expressive vehicle for thought and is essential in the transfer of information, the most basic, critical and challenging aspect of the design process. The transfer can be oral, written, printed or digitized; each process contributes interpretative characteristics. We will offer examples from pre-history to the iPad. Note: This is co-presentation with Susan Barnwell.

Barnwell, Susan, Ph.D., Professor**,** School of Fashion, Faculty of Communication and Design, Ryerson University, 350 Victoria Street, Toronto, Ontario, M5B 2K3 Canada. susan.barnwell@ryerson.ca (Session 22) "The Socialization of Information—From Cave to iPad." Language is the primary expressive vehicle for thought and is essential in the transfer of information, the most basic, critical and challenging aspect of the design process. The transfer can be oral, written, printed or digitized; each process contributes interpretative characteristics. We will offer examples from pre-history to the iPad. Note: This is co-presentation with Maurice Barnwell.

Bittner, Holly, Director of Writing and Assistant Professor of English and Creative Writing, Moore College of Art and Design, 1916 Race Street, Philadelphia, PA 19103.

hbittner@moore.edu (Session 8) "Visual Poetries: Creative Writing and Art, Students as Teachers." Complicating boundaries between humanities and the visual arts as well as academic and studio pedagogy, a creative writing course on visual poetry offers particular challenges that actually provide an opportunity to redefine the traditional roles of teacher and student, allowing them to collaborate together in processes of creative exploration and meaning-making.

Bleahu, Maria, Instructor, Information Security and Digital Media, Stark State College, 6200 Frank Ave NW, North Canton, OH 44720. **MBleahu@STARKSTATE.EDU** (Session 9) "The Next Generation of Visual Media." In a world bombarded by media, how does one discern what is relevant in the noise? I challenge my students to digest this information and react to it, to create films and photographs which are important to them and to show us the world through their eyes.

Boyer, Frank, Ph.D., Art Education Program, Art Department, State University of New York, New Paltz, 1 Hawk Drive, New Paltz, NY 12561. boyerf@newpaltz.edu (Session 5) "Word and Image: A New Discoursal Framing." This presentation proposes an intellectual framework within which the discourse of the arts may be usefully described in social terms and, by extension, the work of art as a form of "knowledge" commensurate with a verbal text, exploring the implications for art education.

Butler, Sarah, The New School, 66 West 12th Street, New York, NY 10011. butlers@newschool.edu (Session 15) "Wording: An Artist's Talk on Language." This artist's talk would contribute to an ongoing discussion surrounding the relationships between theory and practice, word and image, through the presentation of my independent and collaborative artistic engagement with handwriting as a performative, formal and aesthetic medium.

Chapman, Jeffrey, Oakland University, 2000 North Squirrel Road, Rochester, MI 48309. Chapman4@oakland.edu (Session 8) "Comics as Poetic Medium." This project suggests that comic books and graphic novels, as a medium, have significant structural similarities to poetry. Starting from Thierry Groensteen's claim that comics are a language, this presentation argues that comics have a vast potential when they are freed from the assumption that they are a narrative form.

David, Marianne, Ph.D., Adjunct Professor at Pace University, Department of Modern Languages and Cultures, 41 Park Row, 11th floor Room 1120, New York, NY 10038. Maridav211@aol.com (Session 25) "The Cathedral of Teruel: A Beholder's Narrative." The panoramic narrative of images on the ceiling of the 13th-14th Romanesque and Mudejar Cathedral of Teruel in Aragon, Spain raises intriguing questions, which the beholder deconstructs in words, about the medieval society of Christians, Jews and Muslims, particularly women who collaborated and also depicted themselves in the act of painting and constructing this structure. Note: This is a co-presentation with Javier Muñoz-Basols.

Denys, Patricia, Department Chair, Visual Communications**,** Platt College, 3700 Inland Empire, Ontario, CA 91764. synergydogs@earthlink.net (Session 19) "Others/Othering/(M)others." The blurring of the distinction between women and animals can be clearly demonstrated in advertising, the media and our everyday language. Meat eating weaves together the oppression of women and of animals. The text and images which are used are meant to be seen as something consumable or, more importantly, *desirable*. This objectification of women and animals contributes to their oppression through the power inherent in naming and categorizes both as *Others*.

Desmond, Kathy, Professor, Visual Communications, School of Visual and Performing Arts, Endicott College, 376 Hale Street, Beverly, MA 01915. kdesmond@endicott.edu

(Session 7) "The Contingent Nature of Truth in Contemporary Art Practice." This presentation examines the "co-producer" subject in artistic practice and highlights the intersubjective and contingent nature of meaning through the use of different forms of discourse—often including textual and aural storytelling by the subject as participants.

Eberle, Gary, Ph.D., Professor of English; Master of the Revels for Aquinas College's 125th Anniversary, Aquinas College, 1607 Robinson Road, SE, Grand Rapids, MI 49506. eberlgar@aquinas.edu (Session 19) "Defining the Undefinable, Picturing the Unpicturable: Towards a Theolinguistics and Theoaesthetics." How do you find a name for the un-nameable, an image for that which is beyond imagination? The attempt to name the ultimately un-nameable, to picture the ultimately un-picturable leads to unique linguistic and aesthetic problems that make us question basic assumptions about language and art.

Eberle, Suzanne, Ph. D., Professor of Art History, Kendall College of Art & Design, 17 W. Fountain At., Grand Rapids, MI 49503. eberles@ferris.edu (Session 1) "Ghosted Words/Ghosted Bodies: Performance and the Palimpsest." From Robert Rauschenberg to Glenn Ligon, contemporary artists have used the process of image or language erasure to suggest both a Romantic yearning for what is just out of reach and an apocalyptic violence that obliterates materiality. Other artists use traces of both the body and language to create more potent explorations of memory and loss. This presentation will examine the performed palimpsests of Ann Hamilton and Zhang Huan, whose ghosted bodies and vanishing words convey history, identity and love through their very absence.

Emmer, Regina N., The University of New Mexico. Rhamdy1@unm.edu (Session 3) " 'The New Pantheism' in Contemporary Nicaraguan Landscapes and Literature: A Visual and Textual Analysis of Works by Armando Morales, Gioconda Belli and Omar Cabezas." While scholarship on contemporary Nicaragua has addressed the significance of visual and literary works produced in the climate of the 1979 Revolution, the prominence of landscape in Nicaraguan art and literature has been overlooked. This analysis explores, therefore, the significance of local landscape in Nicaragua's rich visual and literary culture.

Fecho, Susan, Professor and Chair, Visual Arts Department, Barton College, PO Box 5000, Wilson, NC 27886. Sfecho@barton.edu Session 14) "Visual Nervosa: Horror Vacui and the Painted Word." "Intentionally designed painted word/visual poetry bombards viewers with a multitude of messages layered with meaning. This presentation explores historic congested imagery associated with horror vacui—built with the notion that nature abhors empty space—and explores how deterioration of perceptive acuity can manifest examples of horror vacui visually into inseparable word/image inter-relationships.

Fink, Mike, Division of Liberal Arts, Rhode Island School of Design, 2 College Street, Providence, RI 02903-2784. Mfink33@aol.com (Session 17) "A Shared Legacy: To Read Pictures and to See Sentences." To teach words at a school of visual design is a challenging vocation. Does one talent push out another, or enhance and enrich? Pedagogic theories vary like the lengths of women's skirts in fashion shows. Experience suggests contradictions. Sometimes, a brilliant printmaker is dyslexic and cannot "see" the shape of a word. What does it mean to "Read"? If it means to gather information from a printed page, then instructing a class in poetry or narrative literature poses a strange dilemma. You want your pupil not to read the date for any purely practical purpose. You want him or her to dig under, to reach above, or see through, to feel the rhythm, to grasp the mood, of a sentence, to enjoy the look of a properly spelled word, or its history, or the complications of a longer phrase or paragraph, as well as to contemplate the ultimate "meaning" of the text, or its lack.

Flannery, Maura C., Professor of Biology, St. John's University, 268 Bent Hall, 8000 Utopia Parkway, Jamaica, NY 11439. Flanerm@stjohns.edu (Session 11) "Do Images Trump Words in Identifying Plants?" This presentation argues that, in botanical identification, the relationship between word and image is a complex one, with each providing information that the other doesn't convey well. I will also touch upon the related issue of what type of image is best for identification.

Gatlin, Laurie, Assistant Professor, Single Subject Coordinator—Art Education, Art Department, California State University, Long Beach, 1250 Bellflower Boulevard, Long Beach, CA 90840. Laurie.Gatlin@csulb.edu (Session 6) "The Sketchbook Habit." As part of an artist's formal academic training, students entering art school are expected to understand the importance of routine use of a sketchbook, while instruction on just how to develop a "sketchbook habit" is often vague. My research on instructional methods of sketchbook instruction involved art teachers in the K-12 schools, where sketchbook use is best introduced. This research has produced several key elements that increase success in allowing students to discover a passion for keeping visual journals and to develop a start for a lifelong sketchbook habit. NOTE: This is a panel presentation with Ric Haynes, Richard Emery Nickolson, Sue Johnson, Sherry Stone and William Potter.

Gay, Pamela J., Associate Professor of English, Associate Faculty, Creative Writing, Binghamton University, State University of New York, 4400 Vestal Parkway East, Binghamton, NY 13930. pgay@binghamton.edu (Session 22) "New Media Writing: Enlarging Micro-Fiction." I will talk about my own development working with text and image as a writer in relation to developments in new media writing and end with implications for teaching today when the merging of wordimage is where it's at and how to thrive in this stream.

Glover, Suzanne, Assistant Professor, Graphic Design and Digital Media, Champlain College, 251 South Willard Street, Burlington, VT 05401. sglover@champlain.edu (Session 12) "Integrating Design and Liberal Arts Education." Designers are faced with urgent and emerging challenges. Asked to solve social, governmental, environmental and cultural problems, it will be necessary for students to become broader visual thinkers and more holistic problem solvers. An integrated and explicitly interdisciplinary curriculum addresses the needs of today's design graduates. NOTE: This is a co-presentation with Michael Lange.

Gombert, Carl, Ph.D., Professor of Art, Maryville College, 502 East Lamar Alexander Parkway, Maryville, TN 37804. Carl.gombert@maryvillecollege.edu (Session 8) "Further Unsolicited and Tentative, but Well-illustrated, Speculations on a Theory of Metaphor." Poets and visual artists have always exploited the power of metaphor and theorists have struggled to explain its nature and potency. In each domain, however, the question remains whether metaphor is the exception or the rule. This presentation reviews basic approaches and argues for the primacy of the "metaphorical turn" as foundations to verbal and visual expression.

Govang, Don C., Department Chair, Visual and Performing Arts, Lincoln University, Jefferson City, MO 65101-0029. govangd@lincolnu.edu (Session 13) "In the Gaze of the Beholder: A Deconstruction of the Patriarchal Ownership of the Term 'Homoerotic Art.' " This presentation begins its exploration with the question of why society deems as homoerotic so many depictions of males and so few depictions of women in art. That deconstruction leads to the discovery of several faulty assumptions made in creating the general categorization of "homoerotic art." The group of primarily heterosexual males, who has made that designation, tells more about themselves than they do about same-sex attraction.

Grabiner, Ellen, Associate Professor, Communications Department, Simmons College, 300 Fenway, Boston, MA 02115. grabiner@simmons.edu (Session 13) "A Tincture of Meaning: The Visual Narrative of the Opening Credits." This presentation undertakes a close reading of a microcosm of meaning. The opening credits of the HBO series *Game of Thrones* and *True Blood* are deconstructed in order to reveal the extra-textual power of the visual narrative.

Graff, Elissa R., Assistant Professor of Art, Lincoln Memorial University, Harrogate, TN 37752. Elissa.Graff@lmunet.edu (Session 11) "Experiential Practices and the Contemporary Field Journal." The concept of reflection is the important piece of the experiential learning process. This presentation discusses how an interdisciplinary art and biology course focused on raising awareness about environmental issues while also educating students on the preservation of cultural and artistic practices through the use of a field journal.

Graham, Mark A., Professor, Department of Visual Arts, Brigham Young University, 3122 JKB, Provo, UT 84602. Mark_graham@byu.edu (Session 20) "Graphic Novels as Contemporary Art: Text, Image and Meaning." This presentation will elaborate on the history of the graphic novel and how graphic novels fit into the larger genre of illustrated books, contemporary art and art education. The diversity of contemporary graphic novels and their connection to postmodern thought and contemporary art will be illustrated with examples.

Greenberg, Valerie Kesner, Ph.D., Director, Graduate Studies, Communication Arts, University of the Incarnate Word, San Antonio, TX 78209. greenber@uiwtx.edu (Session 22) "Twitter and Visual Representations of the Arab Spring." Social media has changed the way the world experiences visual representation of news events. The Arab Spring uprising birthed rebellious citizen journalists, eager to reveal digital representations of revolution. These photos became a digital form of pointel, of individual words and images. At the intersect of myriad digital images lies the truth of Arab Spring.

Handler, Lowell, Assistant Professor of Photography, Dutchess Community College, 53 Pendell Road, Poughkeepsie, NY 12601. (lowellhandler@gmail.com (Session 16) "Crazy and Proud." "Crazy and Proud," combines words and pictures based on a year the author taught photography to mentally-ill homeless women in a New York City shelter. The work includes a first-person narrative, with many of the women's stories in their own words, their photographs, as well as the authors'.

Haynes, Ric, Visiting Artist, Department of Art, Endicott College, 376 Hale Street, Beverly, MA 01915. paintbrushes@comcast.net (Session 6) "Play and Continuity." I use sketchbooks and notebooks to combine words, poetry and images to create finished works. I start my drawings as scribbles and they turn into shapes that emerge as images. Sometimes the words influence the drawings and sometimes the drawings become words. There is an element of play and continuity throughout the sketchbooks. I have been making these kinds of books since the 60s but recently the contents have become more unconscious in the formation of the images. I am making these books continually and they are very influential as a guide to my thinking as a visual thinker. Note: This is a panel presentation with Laurie Gatlin, Sue Johnson, Richard Nickolson, Sherry Stone and William Potter.

Henderson, Stephen B., Associate Professor and Director of Fine Arts, Department of Visual and Performing Arts, Quinnipiac University, 275 Mt. Carmel Avenue CAS 3, Hamden, CT 06518. Stephen..Henderson@quinnipiac.edu (Session 24) "Resurrecting the Sublime—Finding Meaning in a Tarnished Word." The term sublime refers to a feeling of awe inspired by external stimuli. The definition has few concrete rules for its usage in either

language or art history. Corruption of the term means that donuts are worthy of the sublime label. This presentation will redefine this meaningful bit of language.

Hiles, Timothy W., Ph.D., Associate Professor of Art History, The University of Tennessee, School of Art, 213 Art and Architecture Bldg., 1715 Volunteer Blvd., Knoxville, TN 37996-2410. thiles@utk.edu (Session 18) "Questioning Verbal and Visual Structure Through Film: *Pull My Daisy* (1959) by Robert Frank and Alfred Leslie." This presentation will demonstrate how the fusing of Jack Kerouac's unpunctuated prose with the experiential imagery of Robert Frank in the groundbreaking film, *Pull My Daisy* (1959) provokes questions concerning the verbal and visual structure that sustained the perception of a monolithic fabric of American culture.

Howell, Sam, Professor, Department of Fine Arts, Francis Marion University, PO Box 100547, Florence, SC 29502. Showell6370@sc.rr.com (Session 23) "Thinking the Unthinkable: Transient Visions of Global Peace 1960-1964." JFK's ambitious 1963 global peace initiative, signaled by his American University speech in June, had both a public and a secret agenda—normalizing relations with Cuba's Castro. Recent publications have clarified this hidden, high-stakes drama. Few pictorial, sculptural, or cinematic works were directly inspired by these events since artists and the public were unaware of the scale of these overtures, or their absolute termination with the president's death. Three will be analyzed. Suggestions for a possible monument will be offered.

Hunter, Sandra, Moorpark College, 7075 Campus Road, Moorpark, CA 93021. tinyhuntress@roadrunner.com (Session 21) "Digital Photographs and Poetry." Writing and photography are combined in an unusual dialogue in Sandra Hunter's Photography/Poetry series. Each medium is essential to the other, but each can also be viewed separately. By using vellum over photographs, it is possible to access layers of response to written and visual languages.

Hyun, Kyung Hoon, Rhode Island School of Design, 2 College Street, Providence, RI 02903-2784. khyun@risd.edu (Session 24) "Design Democracy." This presentation explores ways of decoding the nuance of written human language by using computer commands to extract the meaning that lies beneath the surface of written words. It concentrates on the next chapter of communication by uncovering existing unexamined patterns of written language. In particular, this presentation focuses on the intersection between semantic relationships of language and programming commands—using meaning to evaluate relationships of authors' thoughts and philosophies based on their written texts and translating meanings of words to create and modify three-dimensional shapes.

Johnson, Margo, Director, Superseed, Adjunct Design Lecturer, Department of Fine Arts, Saint Anselm College, 100 Saint Anslems Drive, Manchester, NH 03102. (Session 22) "Information as Image in the Digital Age." This presentation will highlight the visual display of information in media today by artists, illustrators and designers, their inventive approaches and the way in which letters, numbers and words transcend linear, logical statistics, spreadsheets and analytics—these engaging infographics and data visualizations are representations of real life with stories, meaning and emotion.

Johnson, Sue, Professor of Art, Department of Art & Art History, St. Mary's College of Maryland, 18952 E. Fisher Road, St. Mary's City, MD 20686. srjohnson@smcm.edu (Session 6) "The Open Sketchbook." A year in Europe inspired me to overhaul long-held notions about how students should keep sketchbooks. The influence of Oxford's tutorial model, which revealed the motivating power of individual accountability and immediate feedback prompted me to try something new in my introductory painting course. By pairing a structure that provided immediate and collective feedback with something that had always seemed sacrilegious within the ethos of the sketchbook—to rip out pages—the

Open Sketchbook became an empowering pedagogy for student and teacher alike. The new dynamic structure also surprisingly revealed that this unconventional method actually took less time than my practice of periodically collecting sketchbooks for grading and writing elaborate comments in response, long after any particular entry had been completed. Students look forward to sharing their sketchbook work, and wanted to talk about what they did and in the process learned from their peers in ways that the more typical "closed sketchbook" never allowed. Note: This is a panel presentation with Laurie Gatlin, Ric Haynes, Richard Nickolson, Sherry Stone and William Potter.

Julian, June, Ph.D., Associate Professor, Department of Art + Design Education, The University of the Arts, 320 S. Broad Street, Philadelphia, PA 19102. JJulian@uarts.edu (Session 18) "The Embroidered Word." Many artists like Tracey Emin and Louis Bourgeois, share intimate messages and deeply personal musings by stitching words on fabric. Inspired by examples in the *Subversive Cross Stitch* book, indie hobbyists also reinvent the traditional gold framed sampler by painstakingly rendering irreverent words and phrases with needle and thread.

Keim, Delphine, College of Art and Architecture, Art and Design Program, University of Idaho, PO Box 442471, Moscow, ID 83844-2471. delphine@uidaho.edu (Session 16) "Road Stories." Road Stories is a mixed media installation/presentation that invites the viewer to participate in a journey that takes place from behind the wheel and within the gallery. The mixed media project includes ink painting, stenciled vector graphics and projected text and estate images. Stories are collected verbally and depicted through text and image in this project. Note: This is a co-presentation with Sally Machlis.

Kim, Joo, Ph.D., Associate Professor, School of Visual Arts and Design, University of Central Florida, 105J Visual Arts Building, Orlando, FL 32816. Joo.Kim@ucf.edu (Session 10) "Street Advertisements Are a New Trend?" Graffiti was considered as vandalism rather than a form of public art because of its misconceptions on motives, placements and presentations. However, many companies now commission large scale street advertisements from graffiti artists. The study will discuss whether graffiti art in street advertising is a new trend.

King, Elaine, Professor, History of Art, Theory & Museum Studies, School of Art, Carnegie Mellon University, 5000 Forbes Avenue, Pittsburg, PA 15213. Eaking13@yahoo.com (Session 5) "Word Play Across Generations in Art." Text as a visual medium is a recurring theme among artists who offer an encounter with ideas, the demystification of the aura of the art object and the actual imaginative act. In this presentation, I will show a range of text/word based art and will examine imagery framed in words that exchange their material visibility of the imaginary. I will raise questions about how the viewer reads this work of art. What it means when a work of art is "invaded" by language. How do the two forms converse and combine and what messages are intended for the viewer?

Kinsman, Patrick, Lecturer in Art History, Herron School of Art and Design, UIPI, 735 West New York, Street, Indianapolis, IN 46202. rkinsman@indiana.edu (Session 7) "It's Not Daddy, It's Paul: The Affective Destabilization of the Signified in Abject Art." McCarthy and Kelley's "Family Tyranny" forges a primarily affective relationship with viewers, by disabling any reliable certainty in the meanings of props, language, imagery and even the viewing situation. The video becomes an after-school-special about incest, an unsettling and unpredictable affective stew where intensity precedes clear emotions or cognition.

Kirchheimer, Manfred, member of the faculty, Film Video and Animation Department, School of Visual Arts, 209 East 23rd Street, New York, NY 10010. mannykir@rcn.com (Session 16) "Where Images Fail." In the visual media of film and video, it is often the words we remember most. Nevertheless, documentary filmmakers frequently use generalized

pictures to illustrate the rich, often colorful imagery evoked by their "talking heads." This presentation will examine images and words for their potentials and failures and propose alternatives to simplistic illustration in the visual media.

Korp, Maureen, Ph. D., 703-B King Edward Avenue, Ottawa, Ontario, Canada K1N 7N9. Miki.korp@gmail.com (Session 10) "Stop, Look, Listen." A discussion of the use of text—*onomatopoetic* text—in examples of work by three multilingual artists, Swiss-born Hans Mettler is active in Berlin's Occupy Art protest. His work is photo-based. Michèle Provost.'s recent Ottawa installations are homages to rock 'n roll, *Tin Tin*, and others. She embroiders fabric. Christos Pantieras hears the stories of his parents, the village left behind, as well as the Greek Orthodox Church in his work. He malts wax.

Korp, Maureen, Ph. D., 703-B King Edward Avenue, Ottawa, Ontario, Canada K1N 7N9. Miki.korp@gmail.com (Session 21) "Seeing is Believing."This presentation will discuss the use of poetry, both sacred and secular and a number of visual devices—i.e., emblem, calligram, and *tughra*—in the work of six contemporary artists of South Asian heritage. They are H. Masud Taj, Tehzib Morad, Muzzumil Ruheel, Ahsan Nadeem Sheikh, Rabia Shazadi and Madeeha Iqbal. Inside the word is another world.

Kuo, Jason C., Department of Art History and Archaeology, University of Maryland, College Park, MD 20742. jck@umd.edu (Session 2) " Image-Word in the Paintings and Films of Gao Xingjian, Nobel Laureate in Literature for 2000." Gao is a naturalized French citizen and lives in Paris. His self-exile is in part due to the censoring of his work by the Chinese government. Although critics often cite his novels and short stories as the main justification for his Nobel Prize, he has also excelled in painting and film-making. My proposed paper will focus on the image-word relationship between the ink paintings and films of Gao. The aim of my paper is to explore the extent to which Gao's painting and films can be seen as exemplary reconciliation and synthesis of Chinese and Euro-American aesthetics. Theoretical issues to be explored will include beauty, diaspora, transnationalism and global aesthetics.

Lange, Michael, Associate Professor, Core Division, Champlain College, 251 South Willard Street, Burlington, VT 05401. sglover@champlain.edu (Session 12) "Integrating Design and Liberal Arts Education." Designers are faced with urgent and emerging challenges. Asked to solve social, governmental, environmental and cultural problems, it will be necessary for students to become broader visual thinkers and more holistic problem solvers. An integrated and explicitly interdisciplinary curriculum addresses the needs of today's design graduates. NOTE: This is a co-presentation with Suzanne Glover.

Leaver, Jon, Ph.D., Associate Professor of Art History, Art History Program Chair and Director of the Honors Program, University of La Verne, 1950 Third Street, la Verne, CA 91750. jleaver@laverne.edu (Session 17) "Teaching Ekphrasis: The Theory and Practice of 'Writing Art'." This presentation shows a case study of a class tackling the relationship between word and image as reflected in the notion of ekphrasis—the verbal representation of visual experience. While charting the shifting meanings of ekphrasis from classical antiquity to contemporary usage, this class also uses creative writing alongside conventional art history to tackle some of the most complex and contentious questions at stake in both forms of representation.

Liese, Jennifer, Director, RISD Writing Center, CB 240, Rhode Island School of Design, Two College Street, Providence, RI 02903-2784. jliese@risd.edu (Session 15) "Toward a History (and Future) of the Artist Statement." It's no secret that today's artist statement is painful to write and to read. Indeed, this ubiquitous bit of art-career ephemera is almost always strained and formulaic. Selected historic artist statements demonstrate that such

writings were once lively, experimental, personal, poetic, absurd. They were art itself—and could be again.

Lines, Lee, Ph.D., Professor of Environmental Studies, Rollins College, Winter Park, FL 32789. llines@Tollins.edu (Session 25) "Visual Narratives of Scale and Sustainability." The sustainability of our built environment is intimately tied to the concept of appropriate scale. This relationship is fairly easy to grasp on an intuitive level, but difficult to articulate through words alone. Drawing on images from field work conducted in Iceland and Dominica, we examine the power of visual narrative to articulate the complex relationships between scale and sustainability in our built environment. Note: this is a co-presentation with Rachel Simmons.

Lonchar, Patricia, Professor of English, University of the Incarnate Word, 4301 Broadway, San Antonio, TX 78209. lonchar@uiwtx.edu (Session 26) "*Little Red Riding Hood* in Black and White: Exploring Sarah Moon's Photographic Interpretation of Perrault's Tale." This presentation examines the impact Sarah Moon's black and white photo-collages have on a contemporary understanding of the horror informing the story of *Little Red Riding Hood* and asks us to re-consider our easy dismissal of children's picture books as casual entertainments.

Machlis, Sally Graves, Professor and Chair, College of Art and Architecture, Art and Design Program, Department of Curriculum and Instruction , College of Education, University of Idaho, PO Box 442471, Moscow, ID 83844-2471. sallymac@uidaho.edu (Session 16) "Road Stories." Road Stories is a mixed media installation/presentation that invites the viewer to participate in a journey that takes place from behind the wheel and within the gallery. The mixed media project includes ink painting, stenciled vector graphics and projected text and estate images. Stories are collected verbally and depicted through text and image in this project. Note: This is a co-presentation with Delphine Keim.

Martin, Samuel Thomas, Assistant Professor in Creative Writing, Northwestern College, 101 7th Street Southwest, Northwestern College, Orange City, IA 51041. Samuel_martin1983@yahoo.ca (Session 3) "*A Blessed Snarl*: A Novelist's Encounter with Newfoundland Through its Artwork." Using Jean-Louis Chrétien's "How to Wrestle with the Irresistible" as a frame, I examine the "violent intimacy" of my outsider's encounter with Newfoundland in the composition of my recent novel, *A Blessed Snarl*, discussing how writing this novel involved wrestling with the work of three prominent Newfoundland artists.

McElroy, Penny, Professor of Art, Chair, Art Department, University of Redlands, 1200 East Cotton Avenue, PO Box 3080, Redlands, CA 92373. penny@magpieseye.com (Session 20) "Chance Encounters." I will present a slide presentation of a non-linear, poetic narrative illustrated and inspired by mixed media artworks which have as their foundation a set of word cards originally designed to teach children of the 1940s to write.

Mills de Pinyas, Ron, Professor and Chair, Department of Art and Visual Culture, Linfield College, McMinnville, OR 97128, rmills@linfield.edu (Session 19) "Noesis Becoming Noema; The Role of Pareidolia in Naming the Unnamed; an Underdeveloped Aspect of Painting Theory." Perceptual psychology calls the pre-linguistic, almost compulsive impulses some people have to "see" (and thereby "name") images in otherwise undifferentiated fields of visual stimulus pareidolia. Such pareidolic perceptions have long been used by children, artists and others for inspiration. This presentation will discuss the struggle painters have in yielding to, utilizing and/or resisting this impulse in studio practice as well as the ways in which

the viewer completes, a given work, albeit an abstract one, by their own pareidolic associations and assertions.

Moon, Kon Petrochuk, Professor Cinematic Arts and Graduate Studies, Master of Fine Arts, Columbus College of Art & Design, 60 Cleveland Avenue, Columbus, OH 43215. kpetrochuk@ccad.edu (Session 21) "Don't Trust the Word—" Using excerpts from a film about poet d.a. levy (Daryll Allen Levy) and comments from poet Frank Osinski about levy and philosopher Ludwig Wittgenstein, this presentation will be a quick look at the poet's love-hate relationship with words, their images and their realities.

Moore, George, Member of the Faculty, Humanities and Sciences Department, School of Visual Arts, 209 East 23rd Street, New York, NY 10010. georgesleenyc@yahoo.com (Session 5) "The Advent of Awareness." Though we may infer a long struggle and composite prehistory, consciousness did develop in seeming isolation on earth, but why? If language begins when a gap between something indicated is referred to by a sign (be it image, word or note*)* -- consciousness, as the invisible "presence", crosses that space. How are the origins of awareness visited in the outcome of our perception now? Has the technology of image reproduction interceded between image, word or note and inserted a self-replicating object like a virus? Or is it an extension like an arrowhead or hammer to alter and create new possibilities and wonderments unimagined by history?

Muñoz-Basols, Javier, Ph. D., Faculty of Medieval and Modern languages, University of Oxford, 41 Wellington Square, Oxford 0X1 2JF United Kingdom. Javier.munoz-baso.s@mod-langs.ox.ac.uk (Session 25) "The Cathedral of Teruel: A Beholder's Narrative." The panoramic narrative of images on the ceiling of the 13th-14th Romanesque and Mudejar Cathedral of Teruel in Aragon, Spain raises intriguing questions, which the beholder deconstructs in words, about the medieval society of Christians, Jews and Muslims, particularly women who collaborated and also depicted themselves in the act of painting and constructing this structure. Note: This is a co-presentation with Marianne David.

Nickolson, Richard Emery, Professor Emeritus, Herron School of Art and Design, IUPUI, 735 W. New York Street, Indianapolis, IN 46202-5944. (Session 6) "Bridging the Gap: Artists' Notebooks and Journals." Throughout history the keeping of notebooks and journals has been an essential practice for visual artists. We are of course familiar with some of the great examples: J.A.D., Ingres' Sketchbooks from Rome, Van Gogh's letters, da Vinci's Notebooks and the Sketchbook of Villard de Honnecourt. But, what about their current use? How can journaling and the use of a notebook/sketchbook be of assistance to the young artist today? This panel will seek to explore this process and provide several examples of how the processes of both drawing and writing can bridge the gap between word and image for current students and artists. Note: This is a panel with Laurie Gatlin, Ric Haynes, Sue Johnson, William Potter and Sherry Stone.

O'Brien, Tyke, Ph.D., Instructor, English/Cultural Studies, Dean, Flintridge Preparatory School, 4845 Crown Avenue, La Canada Flintridge, CA 91011. tykeobrien@gmail.org (Session 7) "*Seeing* Text: Gertrude Stein's Cubist Writing." This presentation examines how Gertrude Stein's writing, *Tender Buttons* and *Picasso* in particular, subvert traditional forms of interpretation and meaning in literature; instead they call for reconsideration via methods often associated with Cubism in painting, especially those of her friend and creative conspirator Picasso: a dismissal of overarching narrative, an understanding of multiple perspectives, and the visual and relative arrangement of linguistic unites across the page (as her "canvas")—thus resulting in a reciprocal process: a deeper understanding of Stein's writing as well as Cubism itself.

Pierce, Alexandria, Ph.D., Professor, Art History, Savannah College of Art and Design, 125 Arnold Hall, PO Box 3146, Savannah, GA 31402-3146. apierce@scad.edu (Session 23) "Beyond Irony: The Politics of Aesthetics in the Art of Ken Lum." Ken Lum's interface of staged photographs and juxtaposed text offers a theatrical paradigm for the political enactment between art and audience, what Jacques Rancière defines as "the politics of aesthetics." How does the teleology of irony question the power of the *demos* or poor in the enactment of their *dissensus*?

Potter, William, Associate Professor of Foundation Studies, Herron School of Art and Design, UIPUI, 735 W. New York Street, HR 264, Indianapolis, IN 46202. (Session 6) "Hidden Forms--Embedded Meanings." I have continually used my sketchbook as a tool for ideation, problem solving and as an aid to the creative process. With a recent body of work, I have been looking closely at abstract marks and the areas the marks articulate in many of my existing sketches. Using the fabrication technology of a Computer Numeric Controlled (CNC) Router as an extension of the drawing process, I have been exploring how abstract marks and details gathered from sketchbooks can be transformed as the abstract marks are worked through "technological and conceptual filters." The machine takes the abstract mark and transforms it in both scale and in material as the form is carved out of plywood and made three-dimensional. The form is then brought back to the studio where it is used as a substrate for painting. The painting process becomes the final "filter." The context of how a mark is experienced is changed at each stage. The studio process alternates at various points between chance, a reaction and decision-making. Note: This is a panel presentation with Laurie Gatlin, Ric Haynes, Sue Johnson, Richard Nickolson and Sherry Stone.

Rizzo, Christopher, 206 Jay Street, Basement, Albany, NY 12210. (Session 1) "Christopher Rizzo/Katherine Sullivan: *Negatively Bound*." *Negatively Bound*, an ongoing image-text collaboration, challenges the dialectical nature of oppression and violence through the exploration of an organic rather than ekphrastic relationship between image and text. Focusing on the role of the body as the site of oppression, *Negatively Bound* embraces Keats's notion of negative capability. Note: This is a co-presentation with Katherine Sullivan.

Sakellion, Yana (Ioanna), Assistant Professor, Graphic Design, Art Department, American University, 220 Katzen Center, 4400 Massachusetts Avenue, NW, Washington, DC 20016. sakellio@american.edu (Session 15) "Looking Through Words: Writing as a Guiding Thread in Creative Practice: Writers as Artists/Fine and Applied Arts." Writing persists as a unique intermediary process for contemporary visual arts. As the interface between the intangible and the quantitative, we believe writing is integral to the development of artistic practice and vision. This presentation will examine our thesis historically and suggest new models for academic pedagogy. NOTE: This is a co-presentation with Eric Smallwood.

Samangy, Tony, Assistant Professor of Graphic Design., Myers School of Art, The University of Akron, 303 East Carroll Street, Akron, OH 44235-7801. samangy@uakron.edu (Session 24) "Presidential Inaugural Address Visualization." Words have meaning. When crafting a piece of American history, a president uses all available resources to capture their politics, views, agenda and emotions. The Inaugural Address is the essence of that President. However, what do the words themselves say about each President and their choice in using them.

Sassower, Raphael, Ph.D., Professor, Philosophy, University of Colorado, Colorado Springs, 1420 Austin Bluffs Pkwy, PO Box 7150, Colorado Springs, CO 80923-7150. rsassower@gmail.com (Session 23) "Digital Wordimages are Cheap, Transformation is

Expensive." Because digital technologies appear to be promising a challenge to capitalist concentration of power and wealth, especially with a promise of abundance, it's essential to critically examine their promise against the material realities they have brought about. It should be noted in this context, that just as the postmodern orientation of the last century failed to deliver on its promise of empowering the disenfranchised, the Digital Age may fail as will. But if digital progress is to be the means by which to assess long-standing debates in political economy, it will necessarily force us to rethink our principled convictions about the role humanity plays in devising its own destiny.

Scrupe, Mara Adamitz, Professor of Art, Coordinator, Multidisciplinary Fine Arts, BFA, The University of the Arts, 320 Broad Street, Philadelphia, PA 19102. mscrupe@uarts.edu (Session 9) "Making Meaning Matter," This presentation will focus on a discussion of pedagogical strategies that build a framework for autonomous art investigations from within a humanities-based framework allowing students to clearly articulate their art ideas and concepts toward the aim of communicating with diverse audiences via integrated dimensional, still and/or moving imagery, performative genres and language and writing.

Scrupe, Mara Adamitz, Professor of Art, Coordinator, Multidisciplinary Fine Arts, BFA, The University of the Arts, 320 Broad Street, Philadelphia, PA 19102. mscrupe@uarts.edu (Session 20) "Recto-Verso/Verso-Recto, or the Art of Reading and Picturing." During the past decade words have figured significantly in our art. Silver's current work no longer relates to linguistic systems while Scrupe has all but eliminated the art object, instead depending on language to conjure image. We will re-examine the role of the reader/viewer in interpreting meaning, content and visuality in our respective practices. NOTE: This is a co-presentation with Suzanne Silver.

Selk, Eugene E., Department of Philosophy, 2500 California Plaza, Creighton University, Omaha, NE 68178. eeselk@creighton.edu (Session 2) "Word and Image in Chinese and Western Art: A Comparative Exploration and Evaluation." This presentation explores the long tradition in Chinese painting of integrating calligraphy with painting. I then show the aesthetic behind this integration, and make comparisons with similar word-image combinations in Western painting. In conclusion, I will evaluate the word-image integration in Chinese art and its analogues in the West.

Shane, Robert R., Ph.D., Assistant Professor of Art History, Department of Art History, Theory and Criticism, The College of Saint Rose, 432 Western Avenue, Albany, NY 12203. rrshane@yahoo.com (Session 1) "Commodity Abjection: Word and Body in Contemporary Performance and Video Art." This presentation is an examination of the role of appropriated commodity language—both printed and spoken—in the work of performance and video artists who address themes of the body and abjection, such as Paul McCarthy, Mike Kelley and Ryan Trecartin.

Silver, Suzanne, Assistant Professor of Art, The Ohio State University, 471 Hopkins Hall, 128 N. Oval Mall, Columbus, OH 43210. Silver.22@osu.edu (Session 21) "Recto-Verso/Verso-Recto, or the Art of Reading and Picturing." During the past decade words have figured significantly in our art. Silver's current work no longer relates to linguistic systems while Scrupe has all but eliminated the art object, instead depending on language to conjure image. We will re-examine the role of the reader/viewer in interpreting meaning, content and visuality in our respective practices. Note: This is a co-presentation with Mara Adamitz Scrupe.

Simmons, Rachel, Ph.D., Rollins College, Winter Park, FL 32789. rsimmons4@mac.com (Session 25) "Visual Narratives of Scale and Sustainability." The sustainability of our built environment is intimately tied to the concept of appropriate scale. This relationship

is fairly easy to grasp on an intuitive level, but difficult to articulate through words alone. Drawing on images from field work conducted in Iceland and Dominica, we examine the power of visual narrative to articulate the complex relationships between scale and sustainability in our built environment. Note: this is a co-presentation with Lee Lines.

Slater, Elaine, Associate Professor, Department of Humanities and Social Sciences, College of Arts and Sciences, Wentworth Institute of Technology, 550 Huntington Avenue, Boston, MA 02115. Slatere@wit.edu (Session 15) "A Question of Words Over Imagery." Ever since Joseph Kosuth's One and Three Chairs acted as a visual paradigm for a Postmodern exploration of semiotics, where signification moves between written language and aesthetic imagery, contemporary artists have struggled with finding the most effective way toward expressing meaning.

Slawson, Brian, Associate Professor, Graphic Design, University of Florida, School of Art and Art History, Gainesville, FL 32611. slawson@ufl.edu (Session 4) "Typographic Form and Cultural Identity: A Look at the Cherokee Alphabet and Printing Type." During the 1820's the Cherokee language was transformed from the spoken word into a unique written alphabet and then cut into metal letterpress printing type. This writing system and its letterforms have become primary symbols of Cherokee cultural and national identity. What forces—sociocultural, technological, creative—shaped this typographic accomplishment?

Smallwood, Eric, Assistant professor, Animation/Interactive Media, Art Department, University of Maryland Baltimore County, 1000 Hilltop Circle, Baltimore, MD 21250. Esmall1@umbc.edu (Session 15) "Looking Through Words: Writing as a Guiding Thread in Creative Practice: Writers as Artists/Fine and Applied Arts." Writing persists as a unique intermediary process for contemporary visual arts. As the interface between the intangible and the quantitative, we believe writing is integral to the development of artistic practice and vision. This presentation will examine our thesis historically and suggest new models for academic pedagogy. NOTE: This is a co-presentation with Yana (Ioanna) Sakellion.

St. John, Cathy, D.A., Berkeley College, Garret Mountain Campus, 44 Rifle Camp Road, West Paterson, NJ 07424. csj@berkeleyCollege.edu (Session 14) "Painted Words: The Reunion of Text and Image in the Art of Glenn Ligon." New York artist Glenn Ligon is best known for his black and white mostly abstract text-based works. Using everything from slave narratives to phrases by James Baldwin, Ligon's art reflects his ambivalence about the ability of language to communicate. Ligon said: "My work confounds legibility." This presentation focuses on art that combines Ligon's interests in language and the construction of identity.

Stanton, Joseph, Professor of Art History and American Studies, University of Hawaii at Manoa, 2500 Campus Road, Honolulu, HI 96822. jstanton@hsawaii.edu (Session 8) "Words Provoked by Images: Towards a Poetics of the Ekphrastic Poem." This presentation will consider a variety of ways the ekphrastic poem has been defined over the course of its long history. There will also be attention to typical examples of the genre. I will be speaking as an art historian, a literary historian and a widely published ekphrastic poet. I have been at work for many years on a study of ekphrastic poetry. This presentation aims to briefly consolidate my views on the topic.

Stanton, Joseph, Professor of Art History and American Studies, University of Hawaii at Manoa, 2500 Campus Road, Honolulu, HI 96822. jstanton@hawaii.edu (Session 26) "Edward Gorey: An Artist of Imaged Words and Worded Images." Edward Gorey transcended categories. In his uniquely odd way, Gorey was a master of works in which words and images shared something akin to equal weight. Gorey's revolt against

expectations concerning alphabet books, for instance—such as in his melding of his abecedariums with murder mysteries and the cautionary tales—was not primarily satirical. He disturbed our expectations about such traditional forms mostly for the fun of it.

Steinberg, Carol, Esq. Member of the Faculty, Humanities and Sciences Department, School of Visual Arts, 209 East 23rd Street, New York, NY 10010. elizabethcjs@gmail.com (Session 17) "Legal. Update. IMAGEWORD. Artists. Students. Academics. Need to Know." Images are sent around the world via Tsitpic in seconds. Artists appropriate more than ever and in new ways. Google is digitizing works of major libraries and museums around the world. Chuck Close sues to enforce his ability to obtain resale royalties for artworks sold. Legislators consider a bill to strengthen galleries' obligation to protect artists' sales proceeds and artworks. In this presentation, I will provide an update of these critical legal developments and explain how they impact artists, academics and writers. In addition, I will describe a workshop to educate students about these important artists' rights issues.

Stone, Sherry, Senior Lecturer in Foundation Studies, Herron School of Art and Design, UIPUI, 735 W. New York, Indianapolis, IN 46202. sstonecl@iupui.edu (Session 6) "Thinking Outside the Book: The Non-Traditional Sketchbook in Color and Design." Color and design are important considerations in art making yet aren't as often the focus of sketchbook activities, despite the unique opportunities they provide for exploring the creative process. The essential core of keeping sketchbooks is ideation, research and the overall creative process, but writing and drawing tend to be the traditional activities of sketchbooks. Color and design research also has that essential core at the heart of its activities but they are a challenging fit for the traditional sketchbook format because of the variation in ways of working. This presentation looks at how masters have utilized the functions of sketchbook in color and design and examines how a non-traditional sketchbook can guide the exploration of creative processes in those disciplines in the classroom. NOTE: This is a panel presentation with Laurie Gatlin, Ric Haynes, Sue Johnson, Richard Nickolson and William Potter.

Sullivan, Katherine, Associate Professor of Art, Department of Art and Art History, Hope College, PO Box 9000, Holland, MI 49422. Sullivan@hope.edu (Session 1) "Christopher Rizzo/Katherine Sullivan: *Negatively Bound*." *Negatively Bound*, an ongoing image-text collaboration, challenges the dialectical nature of oppression and violence through the exploration of an organic rather than ekphrastic relationship between image and text. Focusing on the role of the body as the site of oppression, *Negatively Bound* embraces Keats's notion of negative capability. Note: This is a co-presentation with Christopher Rizzo.

Taj, H. Masud, Adjunct Professor, Azrieli School of Architecture and urbanism, Carleton University 1125 Colonel By Drive, Ottawa, Ontario, K1S 5B6 Canada. blackcube@taj.ca (Session 19) "The Unnamed Image of the Wordless." In any aniconic system, inscribing the Divine word is an artful attempt to deflect the gaze away from itself as it resists turning into an icon by becoming a paradoxical aniconic-icon to return the viewer/reader/hearer to the visual's aural origins. This presentation is a close reading of one such image.

Ursyn, Anna, Ph.D., Professor, Computer Graphics Area Head, School of Art & Design, University of Northern Colorado, Greeley, CO 80639. Anna.Ursyn@unco.edu (Session 11) "Combining Image and Word in Art and Teaching." This presentation will focus on various approaches to teaching and learning scientific concepts: 1. By depicting processes and products and showing relationships visually through icons, signs symbols and

metaphors, 2. By writing stories inspired by scientific concepts and creating narrative ways of depicting them; and, 3. By merging visual and verbal ways.

Venne, Daniel, Professor of Art, The University of the District of Columbia, 4200 Connecticut Avenue NW, Washington D.C. 20009-1122. daniel.venne@yahoo.com (Session 26) "Angels and Kittens in the Age of Reason." This presentation looks at William Blake's publishing output. Blake's methods of production will be examined alongside the content of his arcane works. A visionary of creative outlook as well as social awareness, William Blake continues to inspire by his legacy of non-conformity, celebration of spirit and dedication to personal authenticity.

Walls, Doyle Wesley, English Department, Bates House, UC Box A-142, Pacific University Oregon, Forest Grove, OR 97116 wallsdw@pacificu.edu (Session 18) "A Curvaceous Blonde and a Gideon Bible Complete with a Gloss in the Gospel of John: The Sacred Nude Image and the Word as Sacrilege in a Hotel Room Photo Shoot." A chance encounter and dialogue (word, as in Gideon Bible complete with gloss; and image, as in nude glamour model) brought into focus my thesis for artists, writers and educators: the visual image (amoral, sacred) demands freedom; the word (rational, sacred), a disciplined study before utterance. Good luck getting either.

Watkins, Alison, Ph.D., Liberal Arts Faculty, Ringling College of Art and Design, 2700 N. Tamiami Trail, Sarasota, FL 31234. awatkins@ringling.edu (Session 21) "Videopoetry: The Hegemony of Image or Text?" The hybrid genre of videopoetry, which fuses text, image and sound, makes fresh demands on the imagination of both its audiences and its working artists. This presentation will explore the intersection of image and text in videopoetry and how that intersection can advance or detract from the understanding of poetry.

Webb, Sheila, Department of Journalism/Visual Journalism Sequence, Com Facility 269, Mail Stop 9161, Western Washington University, 516 High Street, Bellingham, WA 98225. Sheila.Webb@wwu.edu (Session 13) "Writing Images as Visual Narratives—How Magazine Editors Use Shooting Scripts and Text to Tell the Story of American Life and Values Through the Photo-Essay." This presentation examines photo-essays in *Life* magazine to investigate how text provides a privileged reading to photography, a multivalent art form. *Life*, the first American pictorial magazine, pioneered the marriage of words and images. An "instant success," the magazine established the template for the photo-essay. The captions and stories exploited the ability of the photograph to tell a narrative that constructed what it meant to be an ideal American citizen. Historically, photos were assumed to convey "reality"—to offer an unmediated access to a document of the world. Yet, each week the editors sorted through 10,000 photos to decide which 200 or so would be published. This editing necessarily framed and interpreted American cultural life. Further, this framing went far beyond the selection of photos. Before any photos were taken, the editors prepared shooting scripts to guide photographers in the field. In the publication, these photos were then "explained" through captions and text. Thus, text drove both the actual production of the photos and their interpretation.

Whitmore, Ian J., Assistant Professor of Art, Portland State University, PO Box 751, Portland, OR 97207. Ian.whitmore@pdx.edu (Session 3) "*Onomasticon*: A Vocabulary for Nowhere." Inspired by a prevailing sense of non-place in contemporary American urban landscape, *Onomasticon* presents a new vocabulary for these ubiquitous yet abstract spaces. These 26 artist books explore visual and written language through words and photographs—both familiar and obscure—critiquing these environments and the inadequate means by which we describe them.

Willick, Damon, Ph.D., Associate Professor of Art History, Department of Art and Art History, Loyola Marymount University, One LMU Drive, MS 8346, Los Angeles, CA 90045-2659. Damon.Willick@lmu.Edu (Session 20) "Kienholz's Watercolors as Conceptual Self-Portraiture." This presentation reevaluates Ed Kienholz's word-based *Watercolors* as Conceptual self-portraiture that offers new perspective on the artist and Conceptual Art. Kienholz exchanged the individual works for things he most wanted (i.e. money and goods), and when reconsidered, they construct a portrait of the artist's needs, desires and critical reception.

Wisniewska, Bozenna, Lecturer, Alberta College of Art and Design, 1407 14th Avenue, NW, Calgary, Alberta, T2N 4R3 Canada. bozennamw@gmail.com (Session 5) "Words, Whispers and Screams Imagined." At their root images and words are connected to ideas. They also inhabit similar territories, however their expressive power have shifted in recent years providing images with more prestigious settings and pressing words into less privileged positions. Thus we shall consider balancing a precious relationship between words and images looking at their symbiotic relationship.

Yarber, Robert, Distinguished Professor of Art, College of Art and Architecture, College of Visual Arts, The Pennsylvania State University, 210 Patterson Building, University Park, PA 16802. ray5@psu.edu (Session 7) "The Gates of Nox: The Figure of the Night Against the Hegemony of Meaning in Solar Culture." Stanley Cavell posed the question; "must we mean what we say?" The regime of "Meaning" and its association with the "Light of Truth," in the context of the university art department, is contrasted with the idea of art as play, paradox and an escape from the "prison house" of interpretation.

Zahabi, Liese, Assistant Professor of Visual Communication, Department of Visual Arts, Weber State University, 2001 University Circle, Ogden, UT 84408-2001. liesezahabi@weber.edu (Session 4) "An Exquisite Morass: Reshaping Our Experience of the Google Search." This project explores the patterns distilled and displayed by Google and reconfigures them in ways that alter the experience of online search. Using the raw materials of Google results and the context of "the news," I have created an installation and interface consisting of kaleidoscope-like visuals and typographic studies.