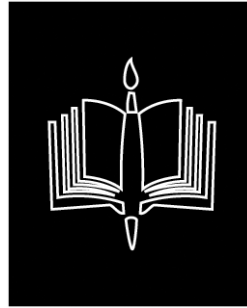


SCHOOL OF
VISUAL ARTS



TWENTY-FOURTH ANNUAL

NATIONAL CONFERENCE
ON LIBERAL ARTS AND
THE EDUCATION OF ARTISTS

*Green, Greener, Greenest:
Romancing Nature Again*

OCTOBER 27-29, 2010

THE ALGONQUIN HOTEL
59 WEST 44TH STREET
NEW YORK, NY 10036
212.840.6800

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Conference Director:

Dr. Maryhelen Hendricks
Co-Chair, Humanities and Sciences Department
School of Visual Arts
New York, NY 10010
212.592.2625
mhendricks@sva.edu

Conference Coordinator:

Laurie Johenning
Assistant to the Chair
Humanities and Sciences Department
School of Visual Arts
New York, NY 10010
212.592.2624
ljohenning@sva.edu

GENERAL **INFORMATION**

Meeting Room Locations

Gallery I, Gallery II, The Helen Hayes and The Library rooms are located on the second floor. The Oak Room is on the first floor.

Registration takes place on the second floor during Conference hours.

The registration fee for the conference is \$275.00 due October 15. A non-refundable deposit of \$75.00 due June 30 is applicable to the registration fee. The Welcoming Hour (Wednesday, October 27), continental breakfast and lunch (Thursday, October 28 and Friday, October 29).

Paola Antonelli, Keynote Speaker

“Power to Design”

Thursday, October 28

location and time to be announced

Meeting Room Locations

Gallery I, Gallery II, The Helen Hayes and The Library rooms are located on the second floor. The Oak Room is on the first floor.

On The Town

Information about restaurants, galleries and museums has been included in the registration folder.

PROGRAM **SUMMARY**

Wednesday, October 27, 2010

6:00 pm – 8:00 pm	Welcoming Hour and Registration	Second Floor
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Thursday, October 28, 2010

7:30 am – 8:00 am	Continental Breakfast	Second Floor
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8:00 am – 4:00 pm	Registration	Second Floor
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Sessions:		Room
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8:00 am – 9:30 am

1. Nature and Human Intervention	Gallery I
2. Aesthetics	Gallery II
3. Making Natural, I	Helen Hayes
4. A Green Art Curriculum	The Library

9:45 am- 11:45 pm

5. Designing Green, I	Gallery I
6. Nature Study and Interdisciplinary Learning, I	Gallery II
7. Listening, Looking and Learning, I	Helen Hayes
8. Romantic Fascination	The Library

12:15 pm – 1:15 pm	Keynote address: Paola Antonelli	
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1:30 pm – 2:30 pm	Lunch	Oakroom
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2:45 am – 4:45 pm

9. Urban Architecture	Gallery I
10. Educating for Green Ethics, I	Gallery II
11. Art and Technology	Helen Hayes
12. Panel. Genuine Artificial: Verdant or Virtual Nature	The Library

Friday, October 29, 2010

7:30 am – 8:00 am Continental Breakfast Second Floor

8:00 am – 3:00 pm Registration Second Floor

Sessions:

Rooms

8:00 am – 9:30 am

- | | |
|---|-------------|
| 13. Visual Literacy: Seeing and Understanding | Gallery I |
| 14. Not in the Mood for Romance | Gallery II |
| 15. Making Natural, II | Helen Hayes |

9:45 am – 11:45 pm

- | | |
|--------------------------------------|-------------|
| 16. Designing Green, II | Gallery I |
| 17. Educating for Green Ethics, II | Gallery II |
| 18. Creating Contemporary Landscapes | Helen Hayes |
| 19. Dual Nature | The Library |

12:00 noon – 1:30 pm

- | | |
|---|-------------|
| 20. Listening, Looking and Learning, II | Gallery I |
| 21. Nature Study and Interdisciplinary Learning, II | Gallery II |
| 22. Photography and Landscape | Helen Hayes |
| 23. Theory | The Library |

1:45 pm – 2:45 pm Lunch Oak Room

3:00 pm – 5:00 pm

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| 24. Art and the Imagery of Consequence | Gallery I |
| 25. An American Identity | Gallery II |
| 26. Green Media | Helen Hayes |
| 27. The Nature of Leisure | The Library |

PROGRAM

Thursday, October 28, 2010

7:30 am – 8:00 am **Continental Breakfast** **Second Floor**

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

8:00 am – 9:30 am Sessions

Session 1 Nature and Human Intervention <i>Presider:</i> Rick L. Bartholomew, Oklahoma State University	Gallery I	Session 2 Aesthetics <i>Presider:</i> Tim Ramage, Ringling College of Art and Design, FL	Gallery II
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Harry Walton Boone, Georgia
Gwinnett College
“Reestablishing Relationships with Nature”
H. William Rice, Kennesaw State University, GA
“Melville’s Whale: Will He Perish?”
Susan Barnwell, Ryerson University, Canada
“Old, Older, Oldest: When ‘Green’ Is Not Enough”

Grazia Peduzzi, San Francisco, CA
“Nature or Culture?”
Vladimir L. Marchenkov, Ohio University
“Concordia Nova Mundi: The New Harmony of the Spheres”
Eugene Narratt, Hannam University, Korea
“Rituals for a Romance of Earth: Festivals for a Green Aphrodite”

Session 3 Making Natural, I <i>Presider:</i> Lou Buttino, University of North Carolina	Helen Hayes
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Geraldine Craig, Kansas State University
“Nature as Axis: Hmong Green is Blue”
Donnie Copeland, Ouachita Baptist University, AK
“Finding and Reclaiming: Making Use of the Natural and Man-made and the Hope for Stronger Connections”
Meda R. Rives, Eureka College, Heartland Community College, IL and Veda M. Rives, Illinois State University
“BookEnvironers: Romancing the Rhythms of Nature”

Session 4 A Green Art Curriculum <i>Presider:</i> Matthew Rohn, St. Olaf College, MN	The Library
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Alison Barnes, Skidmore College, NY
“Student Demand: An Environmental Art Curriculum”
Kathleen M. Dlugos, Carol Fischer and Daniel Overdorff, Westmoreland Community College, PA
“Art, Education, Ecology: Letting Students Lead the Transition to a Green Art Curriculum”
Samuel Harwell Howell, Jr., Francis Marion University, SC
“Where Are the Green Eco-Visionaries in Our Art History Survey Texts?”

Thursday, October 28, 2010

9:45 am – 11:45 pm Sessions

Session 5

Gallery I

Designing Green, I

Presider: Timothy Engström, Rochester
Institute of Technology, NY

Paula DiMarco and Brian Herbst, California
State University

“Sustainability and the Graphic Designer”

Amanda L. Toms, Frostburg State
University, MD

“A New Florence?”

Bozenna Wisniewska, Alberta College of Art
and Design, Canada

“A Pink Flamingo, A Painted Cow and a
Green Façade”

Mine H. Hashas-Degerlekin, Southern
Polytechnic State University, GA

“Inspired by a National Park”

Session 6

Gallery II

**Nature Study and Interdisciplinary
Learning, I**

Presider: Geraldine Craig, Kansas State
University

Thomas C. Chesnes, Palm Beach
Atlantic, FL

“The Love-Hate Relationship Between
Humanity and Wetlands”

Alison Watkins, Ringling College of Art
and Design, FL

“Cultivating the Garden of Interdisciplinary
Learning”

Elissa R. Graff, Lincoln Memorial
University, TN

“‘Greening’ the Curriculum--Combining
Art and Biology”

Michael Levandowsky, School of Visual
Arts, NY

“Connecting Art Students to Mathematics”

Session 7

Helen Hayes

Listening, Looking and Learning, I

Presider: Mysoon Rizk, University of
Toledo, OH

Lou Buttino, University of North Carolina

“Nature’s Song”

Mike Fink, Rhode Island School of Design

“Mines and Migrations”

Richard Emery Nickolson, Herron School of
Art and Design, IUPUI, IN

“What We Learn by Listening to Trees”

Patricia Simonite, Trinity University, TX

“Traces: The History of Flint”

Session 8

The Library

Romantic Fascination

Presider: Maryhelen Hendricks, School of
Visual Arts, NY

Arthur Pontynen, University of Wisconsin
Oshkosh

“The Romantic Problem: Pantheism vs.
Culture”

Amara McMann, University of North Florida

“Thomas Cole’s Backyard: From Savage to
Civilized”

Gary Eberle, Aquinas College, MI

“‘Deep Down Things’: Romantic
Supernatural”

Please note: Lunch will be held in the Oak Room after the keynote address.

12:15 pm – 1:15 pm

Keynote Address

Gallery I & II

“Power to Design”

Paola Antonelli is Senior Curator in the Department of Architecture and Design of The Museum of Modern Art, where she has worked since 1994. She has lectured worldwide in settings ranging from peer conferences to global interdisciplinary gatherings such as the World Economic Forum in Davos, and she has served on several international architecture and design juries.

From 1991 to 1993, she was a Lecturer at the University of California, Los Angeles, and has in the past few years also taught design history and theory at the Harvard Graduate School of Design and at the MFA program of the School of Visual Arts, New York. A Contributing Editor for *Domus* magazine (1987-91) and an editor of *Abitare* (1992-94), Paola Antonelli is also the author of many exhibition catalogues and several titles dedicated to design.

The recipient of a Master’s degree in Architecture from the Polytechnic of Milan in 1990, Paola Antonelli is a Senior Fellow with the Royal College of Art, London and received an Honorary Doctorate in Design from Kingston University, London, and from the Art Center College of Design, Pasadena. She also earned the “Design Mind” Smithsonian Institution’s National Design Award in October 2006, and in 2007 she was named one of the 25 most incisive design visionaries by Time magazine.

Paola Antonelli’s goal is to insistently promote design’s understanding, until its positive influence on the world is fully acknowledged and exploited. She is currently working on several shows on contemporary design; on *Design Bites*, a book about foods from all over the world appreciated as examples of outstanding design; and on getting a Boeing 747 into the collection of The Museum of Modern Art.

1:30 pm – 2:30 pm

Lunch

Oak Room

Thursday, October 28, 2010

2:45 pm – 4:45 pm Sessions

Session 9

Urban Architecture

Presider:

Rick L. Bartholomew, Oklahoma State University

“Transition Niches: The Art of Greening Urban Living Environments Using Sustainable Systems Components Creating Functional Nature-Inspired Furnishings for Division of Space”

Steve Jarvis, Savannah College of Art and Design, GA

“Project 181: Micro and Macro”

Susan Wadsworth, Fitchburg State College, MA
“Architecture of Healing: The Integration of Dartmouth-Hitchcock Medical Center with Nature”

Rosemary O’Neill, Parsons the New School for Design, NY

“Yves Klein’s Air Architecture: Green Avant La Letter”

Gallery I

Session 10

Educating for Green Ethics, I

Presider: Elissa R. Graff, Lincoln Memorial University, TN

Randall Rhodes, Frostburg State University, MD

“Green Art Education in Armenia”

Lynn Sondag, Dominican University of California

“Landscape Painting and Environmental Advocacy”

Matthew Rohn, St. Olaf College, MN

“Teaching Land Art as if the World Depended Upon It”

Obiora Anekwe and Daya Irene Taylor, Tuskegee University, AL and Tryan L. McMickens, University of Pennsylvania

“The Aesthetic Preservation and Historical Usage of the First-Year Students’ Designed Writer’s Desk in the Theatrical Production, Entitled, *The Chronicles of Up from Slavery*”

Gallery II

Session 11

Art and Technology

Presider: Amara McMann, University of North Florida

Elaine Slater, Wentworth Institute of Technology, MA

“On the Wings of a Butterfly and the Tail Of a Mouse”

Mysoon Rizk, University of Toledo, OH

“Planet-as-‘Technological Meadow’: Neon Greening in the Art of Wojnarowicz”

Timothy H. Engström, Rochester Institute of Technology, NY

“Imaging Nature: Computational Enhancement or How to Improve the Real Thing”

Barbara Burgess Maier, Endicott College, MA

“Our Changing Nature in a Mediated World”

Helen Hayes

Session 12

The Library

Panel. Genuine Artificial: Verdant or Virtual Nature

Panel Members: Sheryl Haler, Dee Hood and Tim Ramage, Ringling College of Art and Design, FL

Friday, October 29, 2010

9:45 am – 11:45 am Sessions

Session 16 Designing Green, II <i>Presider:</i> Regina Weinreich, School of Visual Arts, NY	Gallery I	Session 17 Educating for Green Ethics, II <i>Presider:</i> TBA	Gallery II
Anna Rabinowitz, Parsons The New School for Design, NY “Biomimetic Exploration: Products that Are Sustainable by Design” Gary Rozanc, Columbia College Chicago, IL “Educating the Citizen Designer” Daniel Venne, The University of the District of Columbia “R. Buckminster Fuller and the Design Revolution” Edward Atkins, II and Bronne Dytoc, Southern Polytechnic State University, GA “Here Comes the Sun: Rediscovering the Sun in Architectural Pedagogy”		Irina D. Costache, California State University Channel Islands “Art and Nature: A Novel Artistic and Teaching Paradigm” Stacy Asher, University of San Francisco, CA “The Pink Dot Experiment: Greening the Landscape with Pink?” Susan Fecho, Barton College, NC “The Traveled Landscape: Connecting Art, Nature and Design” Carol Steinberg, School of Visual Arts, NY “Fair Use: A Regenerative Concept in the Law?”	
Session 18 Creating Contemporary Landscapes <i>Presider:</i> Suzanne Eberle, Kendall College of Art and Design, MI	Helen Hayes	Session 19 Dual Nature <i>Presider:</i> Nelson Smith, Kansas State University	The Library
David E. Harmon, Sterling College, KS “ <i>Visceral Vistas</i> : Contemporary Landscape Painting” Petri Flint, Fitchburg State College, MA “Nature into Art: Personal Reflections” Shalom Gorewitz, New York, NY “There is Rarely Green in the Desert: Video Art in the Wilderness” Manfred Kirchheimer, School of Visual Arts, NY “Nature-Made, Man-Made”		Richard Kelder, State University of New York, New Paltz “Seeing Nature Beyond the Veil: Reconciliation and Loss” Carolyn F. Segal, Cedar Crest College, PA “In a Dystopian Garden: Tropes of Flowers and Transcendence in Margaret Atwood’s <i>Handmaid’s Tale</i> ” Randall K. Van Schepen, Williams University, RI “Unnatural Richter: Through a Glass Darkly” Paige Roberts, Hammonton, NJ “Kali and Gaia Pave Greener Meadows”	

Friday, October 29, 2010

12:00 noon – 1:30 pm Sessions

Session 20

Gallery I

Listening, Looking Learning, II

Presider: Carol Steinberg, School of Visual Arts, NY

George Moore, School of Visual Arts, NY

“The Nature of Noticing (Art as Awe)”

Suzanne Eberle, Kendall College of Art and Design, MI

“Wandering in Nature: The Wanderer in Art”

Faith C. Watson, Community College of Philadelphia, PA

“The Greening of Literature—River Journey: Read It, Do It, Save It”

Session 21

Gallery II

Nature Study and Interdisciplinary Learning, II

Presider: Sylvat Aziz, Queen’s University, Canada

Maura C. Flannery, St. John’s University, NY

“What Does Green Mean—Biologically Speaking”

Patrick J. Diebel, Winthrop University, SC

“Why Copying from Nature is Still Relevant in the Post-Modern World”

Eric Somers, Dutchess Community College, NY

“Sound and Nature”

Session 22

Helen Hayes

Photography and Landscape

Presider: John Comazzi, University of Minnesota

Jessica Robey, Fitchburg State College, MA

“The Politics and Poetics of Wilderness: Ansel Adams’ Images of the American West”

Rose DeSiano, Kutztown University, PA

“Cultural Perceptions of Landscape in Photography”

Janet Larson, Rutgers University, The State University of New Jersey, Newark

“Toxic Aesthetics: Double Spectatorial Work and Representation in *Manufactured Landscapes*”

Session 23

The Library

Theory

Presider: Douglas R. Giebel, Roberts Wesleyan College, NY

Virginia B. DeMers, Ringling College of Art and Design, FL

“‘It’s Not That Easy Being Green...’ ”

Jim Toub, Appalachian State University, NC

“A Pattern Language, Green Aesthetics and the Education of Artists”

Eugene E. Selk, Creighton University, NE

“The Utopian Visions of Robert Owen and William Morris: Lessons for Today”

1:45 pm – 2:45 pm

Lunch

Oak Room

ABSTRACTS

- Anderson, Phil**, Professor, Liberal Arts, Minneapolis College of Art and Design, 2501 Stevens Avenue, Minneapolis, MN 455404-4387. phil_anderson@mcad.edu (Session 15) “Notes on Nature in Handmade Animations.” Hand-made animations have an advantage over digital animating when it comes to registering the phenomena of the natural world: they convey emotional and intellectual impact as well. Referring to films that depict an artist’s reaction to geologic evolution, animal vision, the passage of light and the like. I will show how modern animators, using the edge of expressive evidence-arranging, equal the passionate nature diarists of 200 years ago.
- Anekwe, Obiora N., Ed.D.**, Coordinator of Educational Enhancement/Technology, Office of the Provost, Tuskegee University, Tuskegee, AL 36088. oanekwe@tuskegee.edu (Session 10) “The Aesthetic Preservation and Historical Usage of the First-Year Students’ Designed Writer’s Desk in the Theatrical Production entitled, *The Chronicles of Up from Slavery*.” In the spirit of using earth’s resources responsibly, learning key design and architectural principles and fostering an understanding of Dr. Booker T. Washington’s theories on education, students work in campus woodshop to transform a tree into a writer’s desk. Students were exposed to recycling, woodworking techniques, drama, architectural history, art and design. NOTE: this is a three-person presentation with Tryan L. McMickens and Daya Irene Taylor.
- Asher, Stacy**, Department of Art + Architecture, 2130 Fuller Street, University of San Francisco, San Francisco, CA 94117-1050. stacyasher@gmail.com (Session 17) “The Pink Dot Experiment: Greening the Landscape with Pink?” The Pink Dot Experiment encourages acts of inquiry and creates opportunities for reflection on human behavior. Redesigning the city sidewalk into a work of transient art, discarded gum is painted or highlighted with non-toxic fluorescent pink tempera paint to create awareness to a polluting practice that permanently blemishes the landscape. Participants develop the ability to communicate visually using design and art as a language that is socially meaningful and culturally critical.
- Atkins, Edward, II**, Department of Architecture, 1100 South Marietta Parkway, Southern Polytechnic State University, Marietta, GA 30060-2896. (Session 16) “Here Comes the Sun: Rediscovering the Sun in Architectural Pedagogy.” Through pedagogical integration and course development, particular steps to re-introduce solar studies into environmental technology courses and design studios have resulted in a rediscovery of design principles that are reshaping architectural education. This solar nurtured design approach will be examined to discuss the plausible future of such methods within a university curriculum. NOTE: this is a co-presentation with Bronne Dytoc.
- Aviña, Maya**, Professor, Department of Art, Colorado State University, Pueblo, 2200 Bonforte Blvd., Pueblo, CO 81001. maya.avina@colostate-pueblo.edu (Session 15) “God, Design and Molitas.” For thirty years I have explored human consciousness leading to design and hand construction of a stone and earthen natural building. I will show art and ideas that led to this, the building design and implementation and the making of place in nature without domination.
- Aziz, Sylvat**, Associate Professor, Department of Art, Ontario Hall, University Avenue, Queen’s University, Kingston, Ontario K7L 3N6 Canada. Sylvat.aziz@queensu.ca (Session 27) “Paradise as Garden.” The cultural fallout of the pre-Islamic Persian “paradise garden” was of incalculable significance, giving its name and legacy to the heavenly garden which

lies at the heart of Islamic paradise. This presentation examines the origin of the paradisiacal garden as mediated and cultivated nature.

- Barnes, Alison**, Visiting Assistant Professor, English and Environmental Studies, Skidmore College, 815 North Broadway, Saratoga Springs, NY 12866. abarnes@skidmore.edu (Session 4) “Student Demand: An Environmental Art Curriculum.” In response to student demand, the Environmental Studies program at Skidmore College established an interdisciplinary course in Environmental Art. Through an exploration of this curriculum, this presentation will reveal how students’ vision of environmental art hinges on the need for art that is *green* and builds personal connections with *nature*.
- Barnwell, Susan**, Professor, School of Fashion, Ryerson University, 350 Victoria Street, Toronto, Ontario, M5B 2K3 Canada. barnwell@netaxis.ca (Session 1) “Old, Older, Oldest: When ‘Green’ Is Not Enough.” UN projections suggest there will be nearly one million Japanese over 100 years of age for 2050, this is creating a new economy and culture based on the needs and aspirations of the elderly. This presentation summarizes my research in the district of *Sugamo* where the over-sixties are fashioning their own culture.
- Bartholomew, Rick L.**, Visiting Assistant Professor of Interior Design, Registered Oklahoma Interior Designer #5531, Design, Housing and Merchandising, 431 HES Building, College of Human Environmental Sciences, Oklahoma State University, Stillwater, OK 74078. rick.bartholomew@okstate.edu (Session 9) “Transition Niches: The Art of Greening Urban Living Environments Using Sustainable Systems Components Creating Functional Nature-Inspired Furnishings for Division of Space.” Alternative partition building systems for mid-rise and traditional high-rise residential tower regeneration and development will redefine interior space that embraces a human desire of nature’s sensory and sensual elements. The combination of sustainable building products and interior landscaping component design will create “greener” living environments within our transitional society.
- Bisantz, June**, Professor of Digital Art and Design, Eastern Connecticut State University, Willimantic, CT 06226. bisantz@easternct.edu (Session 26) “Art, Advertising & Green Technologies.” From simple video projection to sustainable LED-imbedded metal-mesh cladding, boundaries between advertising and art, creativity and commerce are rapidly disappearing through the use of innovative, green technologies for communication and creative statement.
- Boone, Harry Walton**, 1000 University Center Lane, Georgia Gwinnett College, School of Liberal Arts, Lawrenceville, GA 30043. hboone@ggc.usg.edu (Session 1) “Reestablishing Relationships with Nature.” Given the postmodern spirit, artists are poised to create a new, viable paradigm for “romancing nature.” By debunking the myth of a hierarchal relationship with nature, a new cooperative and healthy relationship with nature forms, thus leading to human renewal. This presentation will examine education’s role in this process.
- Butler, Sarah**, Part-time Lecturer, Parsons, The New School for Design, School of Art and Design History and Theory, 66 Fifth Avenue, New York, NY 10011. butls106@newschool.edu (Session 27) “Naturalizing Culture: Nature Returns to the City.” Transdisciplinary creative approaches appreciate the interdependence of nature and culture. Postmodern theories of the object reduced to sign are revised to show how a constitutive depth of the superficial can re-establish the nature in human nature, inspiring responsibility. Green returns to the city as much more than surface application.
- Buttino, Lou**, Ph.D., Chair, Film Studies Department, 601 S. College Road, University of North Carolina, Wilmington, NC 28403. buttinol@uncw.edu (Session 7) “Nature’s

Song.” I have often wondered if nature can communicate with us, only, we want words and nature doesn’t speak that way. I will present experiences with birds over the years. Strange and wondrous things have happened between birds and me.

Carson, Sydney, Ph.D., Humanities and Sciences, California College of the Arts, 5212 Broadway, Oakland, CA 94618-1426. ascarson@berkeley.edu (Session 14) “Ecofeminism/Ecoart.” Recent events have made it clearer than ever to many of us that we cannot continue to believe we can control the natural world except in very closed systems. The focus of my presentation is on the translation of that awareness and the general awareness of the fragility of natural systems into works of art, especially by women artists.

Chesnes, Thomas C., Ph.D., Associate Professor of Biology, Palm Beach Atlantic University, PO Box 24708, West Palm Beach, FL 33416-4708. THOMAS_CHESNES@pba.edu (Session 6) “The Love-Hate Relationship Between Humanity and Wetlands.” Wetlands provided cradles for civilization, sinks for carbon and inspiration for varieties of art (i.e. the *Water Lilies* of Monet and the *Swamp Thing* of comics and film.) Many portray wetlands as “sinister” places lacking value, leading to extensive drainage. Today, many use their wetland inspired art to advocate preservation.

Comazzi, John, Assistant Professor of Architecture, College of Design, University of Minnesota, 151F Rapson Hall, 89 Church Street, SE, Minneapolis, MN 55455. jcomazzi@umn.edu (Session 24) “Nature and the Human Condition in the Photography of Balthazar Korab.” This presentation will critically examine a distinctive selection of photographs from the archive of Balthazar Korab that together illustrate the consequences of our efforts to *romance nature* into obedience and reveal the dynamic tensions that arise between “nature’s lessons and man’s interventions.”

Copeland, Donnie, Assistant Professor of Visual Art, Ouachita Baptist University, 410 Ouachita Street, Arkadelphia, AK 71998. copelandd@obu.edu (Session 3) “Finding and Reclaiming: Making Use of the Natural and Man-made and the Hope for Stronger Connections.” The reuse of found materials, natural and man-made, has been a constant in art making for the last century. Examples abound in the work of today’s artists. The use of found materials, both from nature and the garbage pile, places an emphasis on environmentalism and allows audiences to connect with artworks in ways they might otherwise not.

Costache, Irina D., Ph.D., Professor of Fine Arts and Art History, California State University Channel Islands, One University Drive, Camarillo, CA 93012. Irina.Costache@csuci.edu (Session 17) “Art and Nature: A Novel Artistic and Teaching Paradigm.” Art and nature have a long and ambiguous relationship. Contemporary artists have replaced passive representations of nature with innovative projects. This presentation will discuss several works linked to nature and will outline how their novel identity can be used as a strategy for teaching and understanding art.

Craig, Geraldine, Head, Department of Art, 111 Willard Hall, Kansas State University, Manhattan, KS 66506. gkcraig@k-state.edu (Session 3) “Nature as Axis: Hmong Green is Blue.” Hmong traditional textile imagery comes not only from looking at nature (snails, seeds, elephants), but through a cosmology that embeds their deeply rooted consciousness with nature into the visual. This presentation will examine the evolving language of nature within Hmong textile production despite radical cultural transition precipitated by war and immigration.

- Cumbie-Jones, Claudia**, CORE Studio Program, Ringling College of Art and Design, 2700 N. Tamiami Trail, Sarasota, FL 34234. ccjones@c.ringling.edu (Session 26) “Green Immersion: Using Immersive Media to Experience Nature.” Immersive media has the potential to be transformative because of its unique cognitive and affective nature. Immersion functions as a wideband interface to the brain and can become a powerful tool for transformative programming. We explore the use of immersive media to experience nature and increase awareness of environmental issues. NOTE: this is a co-presentation with Lance Ford Jones.
- Davis, Ralph**, Professor of Philosophy, Prentiss M. Brown Distinguished Honors Professor, Albion College, Albion, MI 49224. fortuna7@comcast.net (Session 14) “Not in the Mood for Romance.” After blazing trails, clearing forests and conquering seas, is “romancing nature” still a possibility? Drawing on artists from Archimboldo and Frederic Church to Neil Jenny and the Starn twins, this presentation explores man’s treacherous, inconstant and destructive relationship with nature questioning not only nature’s capacity for forgiveness, but her mood for romance.
- Deibel, J. Patriek**, Lecturer of 3-D Design, Winthrop University, Rock Hill, SC 29733. patriek_deibel@hotmail.com (Session 21) “Why Copying from Nature is Still Relevant in the Post-Modern World.” New illumination of the traditional method of teaching visual competence by first copying models from nature, this classroom strategy draws influence from the Victorian, John Ruskin who encouraged the prioritizing of the main proportions, or “governing lines.” Nature’s “noble design” is highly relevant for cross-disciplinary studies with science and underscores Art’s continued importance in education.
- DeMers, Virginia B.**, Director, Academic Resource Center, Room 227, Ulla Searing Student Center, Ringling College of Art and Design, 2700 N. Tamiami Trail, Sarasota, FL 34234-5895. vdemers@c.ringling.edu (Session 23) “ ‘It’s Not That Easy Being Green...’ .” Not long after Kermit the Frog confessed “It’s not that easy being green,” Charles Reich published *The Greening of America*. This presentation will examine a selection of environmentally themed art works of the 40 years since in light of Reich’s four-fold analysis of the failures of the American project and what art can tell us about our progress—or lack of it—toward Reich’s utopian vision.
- Denys, Patricia**, Department Chair, Visual Communications, Platt College, 3700 Inland Empire Blvd., Ontario, CA. synergydogs@earthlink.net (Session 25) “Green Oceans, Green Caves and Green Nests.” Humans have the ability to recognize suffering. With all we know about animals we still have great disregard for anything sentient except ourselves. Being “Green” in order to save the world requires mindful compassion and the conscious avoidance of cruel choices. Artists, writers, scientists and philosophers are incorporating these issues into their work due to their realization that it is our reconnecting to Nature that is critical to all species’ survival on our fragile planet.
- DeSiano, Rose**, Assistant Professor of Photography and Imaging, Department of Fine Arts, Kutztown University, Sharadin Art Building 5-G, Kutztown, PA 19530. desiano@kutztown.edu (Session 22) “Cultural Perceptions of Landscape in Photography.” Photographers use landscape for cultural criticism. As we embrace “green” concepts, accepting science into our definition of the natural landscape, photographers echo the evolving role of science in nature, by incorporating technology into artistic production. Focusing on this concept, we will look at landscape photography ranging from 19th century stereoscopes, to digital presentations.

- DiMarco, Paula**, Ph.D., Associate Professor, Department of Art, Graphic Design, Assessment Director, College of Arts, Media and Communication, California State University, 18111 Nordhoff Street, Northridge, CA 91330-8300. Paula.j.dimarco@csun.edu (Session 5) “Sustainability and the Graphic Designer.” The graphic design profession is experiencing a shift in how we do business, a shift in our goals and our customers’ goals and a shift in materials and tools we utilize. Designers are thinking strategically about entire systems that encompass the issue of sustainability from concept to manufacturing and distribution. NOTE: this is a co-presentation with Brian Herbst.
- Dlugos, Kathleen M.**, Associate Professor of Art, Westmoreland Community College, 145 Pavilion Lane, Youngwood, PA 15692. dlugosk@my.wccc.edu (Session 4) “Art, Education, Ecology: Letting Students Lead the Transition to a Green Art Curriculum.” Our presentation offers the conversations and transformation process happening specifically at our community college, spear-headed by students to take practical incremental steps to “go green.” Students initiated change with the art classroom that has expanded to changing curriculum language in the program, as well as within the college and local business community. NOTE: this is a three-person presentation with Carol Fischer and Daniel Overdorff.
- Dytoc, Bronne**, Assistant Professor, Department of Architecture, 1100 South Marietta Parkway, Southern Polytechnic State University, Marietta, GA 30060-2896. bronne.dytoc@gmail.com (Session 16) “Here Comes the Sun: Rediscovering the Sun in Architectural Pedagogy.” Through pedagogical integration and course development, particular steps to re-introduce solar studies into environmental technology courses and design studios have resulted in a rediscovery of design principles that are reshaping architectural education. This solar nurtured design approach will be examined to discuss the plausible future of such methods within University curriculum. NOTE: this is a co-presentation with Ed Akins, II.
- Eberle, Gary**, Professor of English, English Department, Aquinas College, 1607 Robinson Road, SE, Grand Rapids, MI 49506-1799. eberlgar@aquinas.edu (Session 8) “‘Deep Down Things’: Romantic Supernature.” In the 19th century, nature began to take on supernatural characteristics once reserved for the deity. Poets struggled to find language to express this shift. We will explore how William Wordsworth, Gerard Manley Hopkins and Mary Oliver often use the deceptively simple work “things” to connote the essentially spiritual nature of the physical universe.
- Eberle, Suzanne**, Ph.D., Professor of Art History, Kendall College of Art and Design, 17 W. Fountain, Grand Rapids, MI 49503. eberles@ferris.edu (Session 20) “Wandering in Nature: The Wanderer in Art.” For 19th century writers and artists, the act of being lost in nature is necessary in order to experience her blessings and restorative powers. This presentation will examine the wanderer and the art of wandering in the works of Thoreau, Wordsworth and Caspar David Friedrich and then examine how contemporary artists like Wolfgang Laib continue this Romantic tradition of finding spiritual and psychological health through seemingly unproductive meanderings in nature.
- Engström, Timothy H.**, Department of Philosophy, College of Liberal Arts, Rochester Institute of Technology, Rochester, NY 14623. thegsh@rit.edu (Session 11) “Imaging Nature: Computational Enhancement or How to Improve the Real Thing.” This presentation will investigate the curious alliance that has emerged between digital imaging systems, computational assumptions about the nature of nature, and some of the ways we enhance nature’s ability to accommodate us. We romance

nature through its manipulation. The computational has brought together nature's own language (as mathematical code), the means of representing it (digital imaging), and the tools for intervening (commercially) and transforming its internal structure. A grand romance, indeed.

- Fecho, Susan**, Professor of Art and Design, Barton College, PO Box 5000 Wilson, NC 27899. sfecho@barton.edu (Session 17) "The Traveled Landscape: Connecting Art, Nature and Design." Our global technology has changed the culture of the design world. As design students study nature's iconology, opportunities to explore concepts of social and cultural value increase. This presentation aims to provide an overview of how designers, while studying the traveled landscape can develop a transcendental approach to the discipline of design.
- Fink, Mike**, Division of Liberal Arts, Rhode Island School of Design, 2 College Street, Providence, RI 02903-2784. mfink33@aol.com (Session 7) "Mines and Migrations." There are fewer songbirds among us. The gulls and geese and plovers terrorize travelers on the wings of airplanes, suicide bombers of a sort (I mean nothing at all by that phrase). Ecologists and environmentalists, like some of the great film-makers from other lands and under other skies, pay very close attention to the welfare of birds as a measure of how we are doing in getting along. The news from the beaks of birds is not good. I file this report on the promise of my new offering at the Rhode Island School of Design. Not what can we learn. Not what can we teach. Simply, how can we leave some room for the birds. How can we show some respect for alternative lives among our own? Can we, as artists, scholars, students, citizens, find beauty, philosophy, meaning, religion, through the admiration even the Bibles, the Bibles have for the doves and ravens, the eagles: His Eye is On the Sparrow.
- Fischer, Carol**, Westmoreland Community College, 145 Pavilon Lane, Youngwood, PA 15692. (Session 4) "Art, Education, Ecology: Letting Students Lead the Transition to a Green Art Curriculum." Our presentation offers the conversations and transformation process happening specifically at our community college, spear-headed by students to take practical incremental steps to "go green." Students initiated change with the art classroom that has expanded to changing curriculum language in the program, as well a within the college and local business community. NOTE: this is a three-person presentation with Kathleen M. Dlugos and Daniel Overdorff.
- Flannery, Maura C.**, Professor of Biology, Director, Center for Teaching and Learning, St. John's University, 268 Bent Hall, 8000 Utopia Parkway, Jamaica, NY 11439. flannerm@stjohns.edu (Session 21) "What Does Green Mean—Biologically Speaking." The word "green" has come to symbolize environmentalism in general and a political viewpoint as well. Green also refers to the plant kingdom, and that is the meaning I want to explore. After a short introduction to photosynthesis, I will discuss some ways that plants and photosynthesis itself are used by artists.
- Flint, Petri**, Associate Professor of Art, Humanities Department, Fitchburg State College, 160 Pearl Street, Fitchburg, MA 01420-2697. pflint@fsc.edu (Session 18) "Nature into Art: Personal Reflections." This presentation offers a personal reflection on making nature-inspired art in these postmodern times. My work focuses on landscapes that depict nature's "off-peak" or fallow periods and point to the way in which our human experience of beauty is bound up in these transitions: cycles of decay and regeneration, darkness and light and form and formlessness.
- Gibel, Douglas R.**, Professor of Art, Roberts Wesleyan College, 2301 Westside Drive, Rochester, NY 14624-1997. GibelD@roberts.edu (Session 24) "Nature in Milet

Andrejevic's Central Park Paintings." Milet Andrejevic (1925-1989) began painting figurative landscapes set in Central Park during the troubled 1960's. This presentation will explore ways in which these paintings warn of "the impending ecological catastrophe...which demands an idealistic and humanistic art carrying a moral relevant to the preservation of nature and life.."

Gorewitz, Shalom, 310 West 85th Street, 7C, New York, NY 10024.

shalomgorewitz@gmail.com (Session 18) "There is Rarely Green in the Desert: Video Art in the Wilderness." This presentation focuses on video art recorded in the desert by Woody Vasulka, Bill Viola, Ant Farm and others. Clips will illustrate a variety of traditional, ritualistic, representational and transformative approaches to aesthetic expression with electronic imaging tools while I speculate on underlying poetic, political and mystical themes.

Grabiner, Ellen, Ph.D., Assistant Professor, Communications Department, Simmons College, Library Building L-322, 300 The Fenway, Boston, MA 02115.

ellen.grabiner@simmons.edu (Session 13) "I See You: *Avatar*'s Shift of the Visual Paradigm." The Nav'i of James Cameron's *Avatar* are one with their natural world, connecting with their literal roots and animal counterparts through the fiber optic ends of their tails. Applying the thinking of Maurice Merleau-Ponty, we can view *Avatar* as a meta-study in the warring visual paradigms of our day.

Graff, Elissa R., Assistant Professor of Art, Lincoln Memorial University, Harrogate, TN 37752. Elissa.Graff@lmunet.edu (Session 6) "'Greening' the Curriculum—Combining Art and Biology." Today's hot topic of going "green" was recently explored through a unique curriculum experiment at Lincoln Memorial University (LMU) This presentation will address how an interdisciplinary class sought to highlight the importance of the interconnectedness of environment, art and culture with a field experience in the country of Belize.

Graham, Mark, Associate Professor, Department of Visual Arts, Brigham Young University, 3122 JKB, Provo, UT 84602. mark_graham@byu.edu (Session 25)

"*Avatar*, Wilderness and Ideas about Nature that Nourish American Identity."

Nature is a cultural construct that feeds the urban imagination, here it is said we find ourselves. This presentation will explore ideas about nature, loss and redemption in Western art and contemporary popular culture. It will consider how our ideas about nature continue to haunt our relationships with the non-human world.

Haler, Sheryl, Core Studio Faculty, Fine Arts Department, Ringling College of Art and Design, 2700 North Tamiami Trail, Sarasota, FL 34234-5895. shaler@c.ringling.edu (Session 12) "Genuine Artificial: Verdant or Virtual Nature." Is virtual nature a sufficient experience, or a reminder of, invitation to, a verdant experience? "Genuine Artificial" was designed to engage students in self-reflection about the role and balance of nature and technology in their lives and work through research, personal experience, social networking, an exhibition and a public forum. NOTE: this is a panel presentation with Dee Hood and Tim Ramage.

Harmon, David E., Associate Professor of Art, Sterling College, 125 W. Cooper, Sterling, KS 67579. davidecharmon@hotmail.com (Session 18) "*Visceral Vistas: Contemporary Landscape Painting.*" Nature has historically formed the basis for the vista or sublime landscape. From romanticism through modernism, landscape held its own as a viable motif. This waned in the 1950's. With our 21st century philosophy of "green," new landscape painting has emerged which is visceral, celebratory, political, spiritual and thought provoking.

- Hashas-Degerlekin, Mine H.,** Ph.D., Assistant Professor, First Year Coordinator, Urban Design and Planning Coordinator, Southeast Regional Director for the Design Communication Association, Architecture Program, Southern Polytechnic State University, 1100 South Marietta Parkway, Marietta, GA 30060. mhashas@spsu.edu (Session 5) “Inspired by a National Park.” SPSU students of the First Year Design Studio were asked to design a research center at a national park. Each student was required to select a contextual or site condition to formalize a concept to guide their design. They documented each condition through various graphic media and technique and transformed it into a building.
- Heineman, Anna,** Art and Art History, The University of Iowa, 100 Art Building, Iowa City, IA 52242-1706. anna-heineman@uiowa.edu (Session 24) “Buster Simpson’s *Host Analog: The Re-Emerging Landscape*.” Buster Simpson’s *Host Analog* (1991) is a sculpture that consists of a decaying log, which now supports a small ecosystem of growth. This work juxtaposes the time it takes to cut down a tree to the time it takes to grow a forest. Simpson’s re-emerging landscape provides context for the ills of the environment in which his works are placed.
- Herbst, Brian,** Graduate Student, College of Arts, Media and Communication, California State University, 18111 Nordhoff Street, Northridge, CA 91330-8300. (Session 5) “Sustainability and the Graphic Designer.” The graphic design profession is experiencing a shift in how we do business, a shift in our goals and our customers’ goals and a shift in materials and tools we utilize. Designers are thinking strategically about entire systems that encompass the issue of sustainability from concept to manufacturing and distribution. NOTE: this is a co-presentation with Paula DiMarco.
- Hernandez, Leila,** The University of Texas-Pan American, 1201 W. University Drive, Edinburg, TX 78539. Leila@utpa.edu (Session 15) “My Styrofoam House.” Located in Edinburg, Texas, the Styrofoam house is built to be a unique zero energy structure with new and innovative materials, systems and methods in this area. The building system has thermal and structural qualities, which makes it fire resistant, termite free and highly resistant to natural disasters. The Styrofoam house is a prototype energy efficient home.
- Hood, Dee,** Core Studio Faculty, Fine Arts Department, Ringling College of Art and Design, 2700 North Tamiami Trail, Sarasota, FL 34234-5895. dhood@c.ringling.edu (Session 12) “Genuine Artificial: Verdant or Virtual Nature.” Is virtual nature a sufficient experience, or a reminder of, invitation to, a verdant experience? “Genuine Artificial” was designed to engage students in self-reflection about the role and balance of nature and technology in their lives and work through research, personal experience, social networking, an exhibition and a public forum. NOTE: this is a panel presentation with Sheryl Haler and Tim Ramage.
- Howell, Samuel Harwell, Jr.,** Ph.D., Assistant Professor of Fine Arts, Department of Fine Arts, Francis Marion University, Florence, SC 29501-0547. showell6370@sc.rr.com. (Session 4) “Where Are the Green Eco-Visionaries in Our Art History Survey Texts?” Recent art history survey texts have tended to devalue eco-utopianism from the second half of the 20th century, to the detriment of a more heroic role that certain artists, designers and architects should and are actually playing. This presentation will urge a reconsideration and reintroduction of certain green projects and personalities back into the traditional art history survey to address this glaring lapse.
- Jarvis, Steve,** Professor of Sculpture, Savannah College of Art and Design, 342 Bull Street, Savannah, GA 51402. sjarvis@scad.edu (Session 9) “Project 181: Micro and

Macro.” This presentation explores the revitalization of post-foreclosure urban homes into machines for living collaboratively with nature. Initially it will discuss methods of developing stand-alone infrastructures for individual houses. Subsequently it will prescribe the reworking of clusters of bank-owned, abandoned and vacant properties into sustainable, autonomous, urban centers.

Johnson, Sammye, Professor, Communication Department, Trinity University, One Trinity Place, San Antonio, TX 78212-7200. sjohnson@trinity.edu (Session 26) “The Greening of Magazines in Form and Function.” This presentation examines three aspects of the greening of magazines and the attention paid through form and function to nature, the environment and the planet. 1. Magazines reflect society’s interest in nature and the environment (the launch of *Mother Earth News* in 1970, the same year as the first Earth Day). 2. Magazines shape social, cultural and political consciousness toward nature through editorial content and design (*Vanity Fair*’s green issues with covers shot by Annie Leibovitz). 3. Magazines make conscientious production choices that benefit the environment (*boho*’s use of recycled paper, packaging and inks).

Jones, Lance Ford, CORE Studio Program, Ringling College of Art and Design, 2700 N. Tamiami Trail, Sarasota, FL 34234. lfjones@c.ringling.edu (Session 26) “Green Immersion: Using Immersive Media to Experience Nature.” Immersive media has the potential to be transformative because of its unique cognitive and affective nature. Immersion functions as a wideband interface to the brain and can become a powerful tool for transformative programming. We explore the use of immersive media to experience nature and increase awareness of environmental issues. NOTE: this is a co-presentation with Claudia Cumbie-Jones.

Kelder, Richard, Associate Director, Center for Academic Development and Learning, Co-Director, Center for Teaching and Learning, 1 Hawk Drive, State University of New York, New Paltz, New Paltz, NY 12561. kelderr@newpaltz.edu (Session 19) “Seeing Nature Beyond the Veil: Reconciliation and Loss.” Nineteenth Century romantic poets and painters sought to transcend the division between self and the world. Through a communion with nature some like William Blake attempted to overcome man’s fallen condition and enter into an original state. The mediation of symbol and image in what constituted a conception of the “sublime” was the entryway to a visionary world. In the contemporary world, nature is manipulated, operationalized and reconstructed to reflect our tendency to shape it with technology. This presentation will contrast these different worldviews by examining select poets and painters from both eras and raise questions about what has been lost and discovered.

Kirchheimer, Manny, 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 18) “Nature-Made, Man-Made.” The natural landscape is rarely inappropriate or unbecoming. The same cannot be said for the man-made landscape. It is frequently grating and out-of-sync with its surroundings. By means of my film, *Bridge High*, and other examples, this presentation will demonstrate the ways in which the man-made can successfully live side-by-side with the natural.

Korp, Maureen, Ph.D., Ottawa, Canada. Miki.korp@gmail.com (Session 13) “Available Light.” Available Light is an exhibition of the work of six international artists, curated by me in 2009 at the invitation of the Lahore Arts Council, Pakistan. In this

presentation, I discuss the curatorial rationale for the project, both thematically and logistically, as well as its positive reception nationally.

Larson, Janet, Ph.D., Associate Professor, Rutgers University, The State University of New Jersey Newark, Department of English, Mater of Fine Arts in Creative Writing, Hill Hall Room 504, 360 Dr. Martin Luther King, Jr. Blvd., Newark, NJ 07102-1801. jl Larson@andromeda.rutgers.edu (Session 22) “Toxic Aesthetics: Double Spectatorial Work and Representation in *Manufactured Landscapes*.” Jennifer Baichwal’s extraordinary film honoring the epic industrial landscape photography of Edward Burtynsky demands discomfiting spectatorial work not only because it documents global industrialization’s monstrous de-naturing of the human and physical worlds, but because its modes of rendering ‘landscape’ are ambiguously multiple, fraught with paradoxes, contradictions, disruptions and tensions at intersections of the visual, the ethical, the political and the aesthetic.

Levandowsky, Michael, Member of the Faculty, Humanities and Sciences Department, School of Visual Arts, 209 East 23rd Street, New York, NY 10010. mlevandowsly@sva.edu (Session 6) “Connecting Art Students to Mathematics.” We examine some very natural points of connection between mathematics and art, and how they can be made accessible to art students. These include classical subjects such as the golden section of antiquity, but also more modern areas, including graph theory and topological connectivity, fractal structures and dimensionality, Zipf’s law, and the mathematics of origami. Methods for communicating basic principles of scaling and power laws will be discussed and examples from artists such as Lombardi and Goldworthy will be presented.

Maier, Barbara Burgess, Professor of Art and Design, Endicott College, Beverly, MA 01915. bbmaier@endicott.edu (Session 11) “Our Changing Nature in a Mediated World.” Getting beyond the surface of “green” while immersed in media and technology is a challenge for us all. Strategies that can remind us to value Nature as a source of inspiration and powerful catalyst for creativity will establish habits of mind that can be more than just “echoing green.”

Maine, Barry, Professor of English, Wake Forest University, 233 Manchester Hall, Box 7311, Winston-Salem, NC 27109. maine@wfu.edu (Session 25) “Romancing the Plow: Grant Wood’s Surreal *Spring Turning*.” Both visually and politically, Grant Wood’s *Spring Turning* (1936) may just be the “greenest” American painting of them all. The “romance of the plow” in *Spring Turning* takes a variety of forms: a rejection of machine age commercial farming in favor of the Jeffersonian yeoman behind the plow; a pastoral vision of the enduring fecundity of nature during the dust-bowl Depression; a union of large and small scale farming that seems possible only in the realm of myth; and finally, a surrealist composition that draws heavily upon the power of the unconscious, converting the American landscape into a fantasy of sexual play and struggle for dominance, the focus of which is the all but invisible but powerfully potent plow that generally has its way with the female body of nature while at the same time being utterly dwarfed by it.

Marchenkov, Vladimir L., Ph.D., Associate Professor, Aesthetics and Theory, School of Interdisciplinary Arts, Lindley Hall 104, Ohio University, Athens, OH 45701. marchenk@ohio.edu (Session 2) “Concordia Nova Mundi: The New Harmony of the Spheres.” The aesthetic view of art is linked with the mechanistic view of nature. The new, ecological vision of nature coincides with the demise of the aesthetic paradigm. Yet there are contradictions in these parallel spheres: nature is to be

rescued by technology and the anti-aesthetic art is hostage to a thoroughly aestheticised reality. Is there a future harmony arising from these contradictions?

McMann, Amara, Adjunct Professor, University of North Florida, Department of Art and Design, 45/2416 1 UNF, Jacksonville, FL 32224. a.mcmann@unf.edu (Session 8) “Thomas Cole’s Backyard: From Savage to Civilized.” Thomas Cole memorialized the landscape of the new world through his paintings and poetry, establishing an ideology in which man coexists with the does not overpower nature. This presentation traces Cole’s vision of America and the evolution of the landscape from a savage to a civilized state.

McMickens, Tryan L., University of Pennsylvania, 3451 Walnut Street, Philadelphia, PA 19104. TryanMc@dolphin.upenn.edu (Session 10) “The Aesthetic Preservation and Historical Usage of the First-Year Students’ Designed Writer’s Desk in the Theatrical Production entitled, ‘The Chronicles of Up from Slavery.’” In the spirit of using earth’s resources responsibly, learning key design and architectural principles and fostering an understanding of Dr. Booker T. Washington’s theories on education, students work in campus woodshop to transform a tree into a writer’s desk. Students were exposed to recycling, woodworking techniques, drama, architectural history, art and design. NOTE: this is a three-person presentation with Obiora N. Anekwe and Daya Irene Taylor.

Moore, George, Member of the Faculty, Humanities and Sciences Department, School of Visual Arts, 209 East 23rd Street, New York, NY 10010. (Session 20) “The Nature of Noticing (Art as Awe).” What is that the beauty of nature but our elemental awe at being able to perceive it? If awe is our first moment, a wider noticing may yield real pleasure in the splendor of what is right before our eyes. As we are all mortally unique, the artist retrieves from the manufacture of objects direct (natural) perception as a protest against our break with it and each other, to de-screen perception, to overcome the urge to destroy life so as to create it.

Morgan, Jeff, Lynn University, 3601 North Military Trail, Boca Raton, FL 33431-5598. jmorgan@lynn.edu (Session 14) “Cultural Sensitivity Gone Green: Campbell McGrath’s *A City in the Clouds*.” Though cultural sensitivity theory applies to human beings, and though Campbell McGrath’s *A City in the Clouds* does address imperialistic insensitivity, his long poem that opens *Florida Poems* primarily explores an oppressor/oppressed conflict in regards to man’s insensitive relationship to nature. To be sure, *A City in the Clouds* is green.

Narratt, Eugene, Hannam University, 133 Ojeong-dong, Daedeok-Gu, Daejeon 306-791 Korea. goodteach7@aol.com (Session 2) “Rituals for a Romance of Earth: Festivals for a Green Aphrodite.” I will present a “new ritual for romancing nature via arts” as well as discuss the West’s cult of aesthetics as expressed in Hawthorne’s “The Birthmark” and “Rappaccini’s Daughter.” This presentation will examine the demonic, lethal neurosis of Aylmer and transfigurative psycho-sexual-aesthetic operation he rigs in his lab, partly re-made as a “boudoir.”

Newman, Sarah W., Rochester Institute of Technology, Graduate Student in Imaging Arts, One Lomb Memorial Drive, Rochester, NY 14623-5603. sarahnewmanphotography@gmail.com (Session 27) “Re-Creating for Recreation: A Photographic Exploration of Land Use for Leisure.” This photographic project explores how we, as humans, interface with nature, particularly in the context of leisure. Sometimes we tread lightly, gracefully; other times we exert our presence intrusively, carelessly. Sometimes these co-exist in an attractive ambivalence. This body of work explores this ambivalence and some ways of seeing it.

- Nickolson, Richard Emery**, Professor Emeritus, Herron School of Art & Design, IUPUI, Eskenazi Hall, 735 W. New York Street, Indianapolis, IN 46202-5944. (Session 7) “What We Learn by Listening to Trees.” The poet W. S. Merwin once wrote that “I want to tell what the forests were like, (but) I will have to speak in a forgotten language.” After all of the politicians have had their say, and taken their positions; and after the color “green” has become muddied, both as an idea and as a movement, there will still be a problem in need of further discussion. Nature will still be in need of protection long after the “green movement” has gone out of fashion. We might have to turn to poets and painters, not just to understand the importance of nature as a source of inspiration, but also to find out what we can really learn by listening to trees.
- O’Neill, Rosemary**, Associate Professor of Art History, Parsons the New School for Design, 66 Fifth Avenue, New York, NY 10011. oneillr@newschool.edu (Session 9) “Yves Klein’s Air Architecture: Green Avant *La Letter*.” This presentation will address Yves Klein’s concept of air architecture, a visionary approach to using natural elements combined with technology to create open, fluid spaces. He focused on the potential relationships between architecture, climate and environment and the role of technology in realizing the phenomenon of “grand nature.”
- Overdorff, Daniel**, Westmoreland Community College, 145 Pavilon Lane, Youngwood, PA 15692. (Session 4) “Art, Education, Ecology: Letting Students Lead the Transition to a Green Art Curriculum.” Our presentation offers the conversations and transformation process happening specifically at our community college, spear-headed by students to take practical incremental steps to “go green.” Students initiated change with the art classroom that has expanded to changing curriculum language in the program, as well a within the college and local business community. NOTE: this is a three-person presentation with Kathleen M. Dlugos and Carol Fischer.
- Peduzzi, Grazia**, Art in the Raw, San Francisco, CA g@far-west.net (Session 2) “Nature or Culture?” Is there something “natural” in art, in the pleasure of making and representing, in the enjoyment of artifice and beauty? Are these natural, innate traits in the human species, or are they acquired, cultural aspects of human behavior? I will address these questions in the light of the contributions offered by scholars and researchers working in the field of evolutionary aesthetics.
- Pontynen, Arthur**, Professor of Art History, University of Wisconsin Oshkosh, 800 Algoma Blvd., Oshkosh, WI 54901. pontynen@uwosh.edu (Session 8) “The Romantic Problem: Pantheism vs. Culture.” The Romantic fascination with nature is philosophically grounded in the writings of Hegel. This presentation will establish how a Hegelian informed pantheism in which nature and reason are one, concludes in nihilism and totalitarianism. As such, pantheist romanticism is substantively anti-cultural. It will conclude by offering as a cultural model the free and responsible pursuit of wisdom.
- Rabinowicz, Anna**, Associate Professor of Product Design, Parsons The New School for Design, 66 Fifth Avenue, New York, 10011. anna@rablabs.com (Session 16) “Biomimetic Exploration: Products that Are Sustainable by Design.” As designers develop new methodologies for creating products, tools of biomimetic exploration prove increasingly germane. Analysis of natural systems, from mechanical, biological and behavioral perspectives, provides ways to approach human quandaries with empathy. By taking lessons from the most successful aspects of nature, these products are ultimately sustainable by design.

- Rhodes, Randall**, Ph.D., Assistant Dean, College of Liberal Arts and Sciences, Professor, Department of Visual Arts, Frostburg State University, 101 Braddock Road, Frostburg, MD 21532. rrhodes@frostburg.edu (Session 10) “Green Art Education in Armenia.” As a result of Armenia’s history of massacres, displacements and industrialization, the land has suffered overexploitation, deforestation and desertification. In addition to funding social and environmental protection programs, the Tufenkian Foundation, through its Creative Art Centers, exposes youths to an environmental curriculum while developing their skills as artists. This presentation outlines pedagogical strategies that unite ethics with aesthetics, resulting in student learning outcomes addressing the nation’s immediate needs.
- Rice, H. William**, Ph.D., Professor and Chair, Department of English, Kennesaw State University, 1000 Chastain Road, #2701, Kennesaw, GA 30144-5591. hrice4@kennesaw.edu (Session 1) “Melville’s Whale: Will He Perish?” Late in *Moby Dick*, Ishmael concludes that the whale is “immortal in his species, however perishable in his individuality.” Given the fact that by 1851 whaling had pushed the whale toward extinction, what could explain Ishmael’s statement? Could it be that for all of his nay saying and all of his real worked experience as a whaler, Melville too created an idealized portrait of the natural world, much as Emerson and Thoreau, writers whose work Melville in many respects sought to refute?
- Rives, Meda R.**, Art Faculty, Eureka College, Eureka, IL and Heartland Community College, Normal, IL. mrives@eureka.edu (Session 3) “BookEnvirons: Romancing the Rhythms of Nature.” By concept and scale, BookEnvirons create immersion experiences for the viewer who enters and explores the space shaped by the artists’ book. Inspired by nature, seeking the sublime, BookEnvirons are experienced as shelter, escape, epiphany; shaping our space, our thoughts and our aspirations. NOTE: this is a co-presentation with Veda M. Rives.
- Rives, Veda M.**, Associate Director, Normal Editions Workshop, Illinois State University, Normal, IL vrives@illinoistate.edu (Session 3) “BookEnvirons: Romancing the Rhythms of Nature.” By concept and scale, BookEnvirons create immersion experiences for the viewer who enters and explores the space shaped by the artists’ book. Inspired by nature, seeking the sublime, BookEnvirons are experienced as shelter, escape, epiphany; shaping our space, our thoughts and our aspirations. NOTE: this is a co-presentation with Meda R. Rives.
- Rizk, Mysoon**, Ph D., Associate Professor, Contemporary Art History, University of Toledo, Department of Art, Center for the Visual Arts, 620 Grove Place, Toledo, OH 43620. Mysoon.Rizk@UToldeo.Edu (Session 11) “Planet-as-‘Technological Meadow’: Neon-Greening in the Art of Wojnarowicz.” Though featuring a planet hurtling toward cataclysm, human cunning notwithstanding, the art of David Wojnarowicz simultaneously showcases nature’s radical reemergence out of technological subordination. In the apocalyptic afterglow of an Anthropocene epoch, many more-than-human mutations-whether arthropod, skeleton, or polymer-loving microorganism-infuse barren biomes of neon green detritus.
- Roberts, Paige**, PO Box 8, Hammonton, NJ 08037. paigeseibert@gmail.com (Session 19) “Kali and Gaia Pave Greener Meadows.” At the syncretic juncture of Kali and Gaia imagery lies opportunity for an iconography celebrating nature not as possession, but as holistic system in which man is player not master. This harvesting of non-Western material underwrites a sustainable myth of reciprocity unpolluted by patriarchal vision and recalibrated toward partnership.

- Robey, Jessica**, Fitchburg State College, 160 Pearl Street, Fitchburg, MA 01420-2697. jrobey@fsc.edu (Session 22) “The Politics and Poetics of Wilderness: Ansel Adams’ Images of the American West.” Ansel Adams’ photographs of the American West offer a seemingly unmediated encounter with pure wilderness. However, an investigation into these carefully crafted images and the course of Adams’ career reveals the artist’s calculated use of the aesthetics of nineteenth-century landscape painting to transform twentieth-century visual culture and environmental politics.
- Rohn, Matthew**, Ph. D., Associate Professor Art & Art History and Environmental Studies, Director, American Conversations Program, St. Olaf College, 1500 St. Olaf Avenue, Northfield, MN 50507-1098. rohn@stolaf.edu (Session 10) “Teaching Land Art as if the World Depended Upon It.” This presentation will explore teaching land art to fight serious environmental problems. I will share what I, a studio-department based art historian, have learned about this teaching in an Environmental Studies Department. I invite interested participants will email me syllabi, etc. to contribute to an exchange of ideas and resources.
- Rozanc, Gary**, Assistant Professor of Graphic Design, Art + Design, Columbia College Chicago, 623 S. Wabash, Rm. 800 A, Chicago, IL 60605. grozanc@colum.edu (Session 16) “Educating the Citizen Designer.” To meet the challenge of a sustainable future and realizing that design industry is the biggest creators of consumable ephemera doomed to spend more time in a landfill than in the end user’s possession, the new Citizen Designer program is embedding sustainable design practice into a unique curricular model.
- Rumage, Tim**, Core Liberal Arts Faculty, Ringling College of Art and Design, 2700 North Tamiami Trail, Sarasota, FL 34234-5895. trumage@c.ringling.edu (Session 12) “Genuine Artificial: Verdant or Virtual Nature.” Is virtual nature a sufficient experience, or a reminder of, invitation to, a verdant experience? “Genuine Artificial” was designed to engage students in self-reflection about the role and balance of nature and technology in their lives and work through research, personal experience, social networking, an exhibition and a public forum. NOTE: this is a panel presentation with Sheryl Haler and Dee Hood.
- Sassower, Raphael**, Professor, University of Colorado, 1420 Austin Bluffs Parkway, PO Box 7150, Colorado Springs, CO 80923-7150. rassower@gmail.com (Session 13) “Visual Literacy: Nature and Human Nature.” In this presentation I argue first that visual language is more dominant today than the textual and second, that because of the dominance of visual language, visual literacy ought to be studied and taught more rigorously. It is my contention that visual literacy can make us more critical in general and thus more politically astute in particular. In focusing on “nature,” my claim is that “human nature”—however broadly defined—informs the way we see nature and what we “do” with it. This is true whether we are spectators who enjoy its alleged pristine appearance or participants in wars (rather than builders of urban centers and mega-highways). In the case of war images, especially given our involvement in two theaters simultaneously, this could lead to an entirely different public discourse on the merits or demerits of our continued engagement in these theaters. The ways in which we engage these wars gives rise to an even more romantic misconception of nature.
- Schuweiler, Suzanne**, Ph.D., Associate Professor and Art History Program Director, Department of Art and Design, Converse College, Spartanburg, SC 29302. Zan.schuweiler@converse.edu (Session 24) “Sally Mann’s Fecund South.” This presentation will examine nature’s role in healing us from our losses, as seen in Sally

Mann's landscape photographs of the South. These sites of Civil War and civil rights battlefields are disguised by Nature's healing balm. Turning from motherhood as her subject to Mother Nature, Mann suggests that nature provides the nurturance we need in this troubled time.

- Segal, Carolyn, F.**, Ph.D., Professor of English, Department of Humanities, Cedar Crest College, 100 College Drive, Allentown, PA 18104. cfsegal@cedarcrest.edu (Session 19) "In a Dystopian Garden: Tropes of Flowers and Transcendence in Margaret Atwood's *Handmaid's Tale*." The impulse toward transcendence is very much a characteristic of postmodern literature. Countering loss is the reminder of the existence of a second, green world. Margaret Atwood's early dystopian novel, *The Handmaid's Tale* is just one example. The setting is a "a barren landscape." However, the narrator's "reconstruction" teems with references to flowers not only vestiges of "the time before," but symbols of endurance and resistance.
- Selk, Eugene E.**, Department of Philosophy, Dowling Humanities Center 107, Creighton University, 2500 California Plaza, Omaha, NE 68106. eeselk@creighton.edu (Session 23) "The Utopian Visions of Robert Owen and William Morris: Lessons for Today." Robert Owen's experiment in New Lanark, Scotland and William Morris's utopian novel, *News from Nowhere* were two strikingly different responses to the ills of the Industrial Revolution. I explore these two models and suggest that they provide some lessons, green and otherwise, for contemporary times.
- Simonite, Patricia**, Associate Professor, Department of Art & Art History, Trinity University, One Trinity Place, San Antonio, TX 78212-7200. psimonit@trinity.edu (Session 7) "Traces: The History of Flint." Nature and the landscape are central to my work. I feel a kinship with British writers, A.S. Byatt (*Angels and Insects*) and John Fowles (*The Magus*). Like these writers, I am interested in what may be sensed and felt in addition to what is seen and in the magical and mystical qualities of the landscape.
- Slater, Elaine**, Associate Professor, Department of Humanities, Social Sciences and Management, Wentworth Institute of Technology, 550 Huntington Avenue, Boston, MA 02115. slatere@wit.edu (Session 11) "On the Wings of a Butterfly and the Tail of a Mouse." This presentation explores the interstices between art and technology in the ecological art of Patricia Johanson. Focusing on her work in Dallas, Texas and Petaluma, California, I will argue that Johanson offers us a visceral and sensual engagement with nature that works both on an aesthetic level and a pragmatic one.
- Smith, Nelson**, Instructor/Visiting Artist Coordinator, Department of Art, Kansas State University, 304 Willard, Manhattan, KS 66506-3705. ndsmith@k-state.edu (Session 25) "Translating the Regionalist Romantic Landscape." In the American Regionalist painting tradition, artists treated the landscape as a romantic muse to be tamed, or admired and preserved. What if land isn't a commodity, but an intelligence with a language of its own? Can painting evoke an alternative ideal about nature and the concept of "green?"
- Somers, Eric**, Professor of Design and Communication, Dutchess Community College, 53 Pendell Road, Poughkeepsie, NY 12601. somers@sunydutchess.edu (Session 21) "Sound and Nature." This presentation relates nature to sound art. Sound and nature will be considered in terms of documentary art (soundscape art), sonic "borrowing" from nature, imitation and especially, the use of structures from nature as a structural form for sound composition. These will be compared to visual arts based on nature.

- Sondag, Lynn**, Assistant Professor, Chair, Department of Art, Art History, and Design, Dominican University of California, 50 Acacia Avenue, San Rafael, CA 94122. lsondag@dominican.edu (Session 10) “Landscape Painting and Environmental Advocacy.” Students paint local landscapes to explore the aesthetic appreciation of environment and raise questions concerning how criteria such as *use* and *purpose* are constructive in their evaluation. By heightening aesthetic sensitivity through art, a connection is made linking the beauty of nature with moral and ethical responsibilities to the environment.
- Steinberg, Carol, Esq.**, Member of the Faculty, Humanities and Sciences Department, School of Visual Arts, 209 East 23rd Street, New York, NY 10010. CS9@hpd.nyc.gov (Session 17) “Fair Use: A Regenerative Concept in the Law?” Artists and scholars are interested in what constitutes “fair use,” the ability to use others’ copyrighted material. One of the inquiries in determining fair use is whether the new work is “transformative” –whether it adds something to the culture, rather than merely stealing. This presentation will describe what constitutes transformative fair use, proposals for making it easier for an artist/scholar to know when her use is fair, and evaluation of those proposals.
- Taylor, Daya Irene**, Tuskegee University, Tuskegee University, Tuskegee, AL 36088. daya@dayabates.com (Session 10) “The Aesthetic Preservation and Historical Usage of the First-Year Students’ Designed Writer’s Desk in the Theatrical Production entitled, ‘The Chronicles of Up from Slavery.’” In the spirit of using earth’s resources responsibly, learning key design and architectural principles and fostering an understanding of Dr. Booker T. Washington’s theories on education, students work in campus woodshop to transform a tree into a writer’s desk. Students were exposed to recycling, woodworking techniques, drama, architectural history, art and design. NOTE: this is a three-person presentation with Obiora N. Anekwe and Tryan L. McMickens.
- Toms, Amanda L.**, Frostburg State University, 101 Braddock Road, Frostburg, MD 21532-2303. altomsO@frostburg.edu (Session 5) “A New Florence?” Florence, the birthplace of the Renaissance, can be seen as the site for a rethinking of the interactions of social, cultural and economic cultural forces and modern definitions of sustainability. If we define sustainability as the societal beliefs and habits that endanger or degrade our environmental resources, then how would the city fare? This presentation shall employ the concept of service design in respect to shaping experiences for art and design students, focusing on interactions between people, spaces and their creative projects.
- Toub, Jim**, Professor of Art, Appalachian State University, Boone, NC 28607. toubja@appstate.edu (Session 23) “A Pattern Language, Green Aesthetics and the Education of Artists.” This presentation will critically examine the potential for and limitation of Christopher Alexander’s pattern language theories in forming a “green” orientation to instruction in the visual arts. As more attention is given to cultivating new ways of integrating art and nature relevant to the needs of the 21st century, Alexander’s ideas, despite their many limitation, may prove effective in educating artists.
- Van Schepen, Randall K.**, Associate Professor of Art and Architectural History, Chair of the Core Curriculum Committee, University Core Professor, School of Architecture, Art and Historic Preservation, Roger Williams University, One Old Ferry Road, Bristol, RI 02809-2921. rvanschepen@rwu.edu (Session 19) “Unnatural Richter: Through a Glass Darkly.” Gerhard Richter’s stylistic diversity and photo-derived paintings serve to distance us and to undermine any organic relationship to nature that might be implied by his representational work. Yet, their poignance seems equally effective for some viewers. This

presentation explores how Richter's strategies problematize our assumptions about nature in art.

- Venne, Daniel**, Assistant Professor of Art, The University of the District of Columbia, 4200 Connecticut Avenue NW, Washington, DC 20008-1122. dvenne@udc.edu (Session 16) "R. Buckminster Fuller and the Design Revolution." R. Buckminster Fuller was a revolutionary designer who sought to resolve global issues with visionary ideas for affordable shelter, ecologically sound transportation, universal education and renewable energy. Buckminster Fuller continues to influence a generation of artists and scientists. This presentation will focus on Fuller's philosophy, inventions and impact on design.
- Wadsworth, Susan**, Associate Professor, Chair, Humanities Department, Fitchburg State College, 160 Pearl Street, Fitchburg, MA 01420-2697. swadsworth@fsc.edu (Session 9) "Architecture of Healing: The Integration of Dartmouth-Hitchcock Medical Center with Nature." Stunningly beautiful, efficient and inspiring hospitals are some of the new directions in modern architecture. The Boston firm of Shepley, Bulfinch, Richardson and Abbott has created award-winning hospitals throughout the U.S. The hospital that inspires this presentation is Dartmouth Hitchcock in Lebanon, NH. From its soaring, cathedral-like central spaces, to its light-filled patient rooms and views of the surrounding woods, DHMC is a prototype for architecture that romances nature and inspires healing.
- Watkins, Alison**, Ph.D., Director, Student Outcomes, Liberal Arts Faculty, Ringling College of Art and Design, 2700 N. Tamiami Trail, Sarasota, FL 34234. awatkins@ringling.edu (Session 6) "Cultivating the Garden of Interdisciplinary Learning." Those who lament the neglected state of liberal arts in higher education may not have considered the greenness of the garden available to faculty who promote students synthesizing projects in their liberal arts classes with work in their majors, either in the art disciplines or through using their technology skills.
- Watson, Faith C.**, Assistant Professor, Department of English, Community College of Philadelphia, 1700 Spring Garden Street, Philadelphia, PA 19130-3991. watsonfaith@gmail.com (Session 20) "The Greening of Literature—River Journey: Read It, Do It, Save It." When 1866 French explorers set off up the Mekong River, they were trying to master the mighty Mekong for commerce, and when Mick O'Shea became the first to kayak down the river in 2004, he mastered the river for personal gain. Literary depictions of these two journeys lured me onto the river.
- Webb, Sheila**, Ph.D., Assistant Professor, Department of Journalism, Western Washington University, 516 High Street, Bellingham, WA 98225. Sheila.Webb@wwu.edu (Session 26) "The Cultivated Landscape: The Narrative of Rural America in Popular Culture." This presentation examines photo-essays of the American pastoral landscape in *Life* magazine. A narrative analysis shows how values identified by the editors as most "truly American" were visualized. The editors prepared shooting scripts to guide photographers in the field. Their images embodied myths of the American heritage and exploited the ability of the photograph to tell a visual story in a way that valorized a pastoral past.
- Wisniewska, Bozenna**, Lecturer, Alberta College of Art and Design, 1407 14th Avenue NW, Calgary, Alberta, Canada T2N 4R3. bozennaw@shaw.ca (Session 5) "A Pink Flamingo, A Painted Cow and a Green Façade." Today we live our lives surrounded by slogans of *green* sustainability. We let ourselves to be deceived by them as well as by their smooth appearances. Appearances and façades embedded in a system of design processes do disturb authentic responsibilities. The purpose of this presentation is to look at genuine as well as superficial design proposals and consequences of their practical implications.