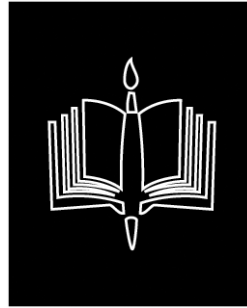


SCHOOL OF
VISUAL ARTS



TWENTY-THIRD ANNUAL

**NATIONAL CONFERENCE
ON LIBERAL ARTS AND
THE EDUCATION OF ARTISTS**

***Visions of War:
the arts represent conflict***

OCTOBER 21-23, 2009

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

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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.

Please join us for these events:

(Note: all events take place in the SVA Theatre, 333 West 23rd Street and are free and open to the public.)

Thursday, October 22 at 7:00 pm

The Warrior and Talk Back

Humanities and Sciences Department presents Jack Gilhooley's *The Warrior*, a play about a veteran of the Persian Gulf War and two tours in Iraq, and the damage her absence has done to her family, and to her mental health. After the performance there will be a Talk Back session moderated by Dr. Camillo Bica.

Friday, October 23 at 7:00 pm

The BFA Photography Department presents "Visions of War: Social Change, Conflict and a New Photographic Paradigm." This panel will explore the redefining of the photography of conflict, in both the photograph as an aesthetic object and in the depiction of war as a conceptual tool, not as witness. The panel will be moderated by Richard Woodard, critic, journalist and documentary filmmaker. Panelists include photographers Tim Hetherington, An-My Lê and Tim Davis.

Friday, October 23 from 9:00 pm - 10:00 pm

The MFA Photography, Video and Related Media Department presents Brian Palmer's *Full Disclosure*, which focuses on revolving-door deployments to Iraq made by one U.S. Marine combat unit. *Full Disclosure* considers the dire consequences of our tragic improvisation in Iraq, even as our attention turns to Afghanistan, Pakistan, and the global economic crisis.

Saturday, October 24 from 2:00 pm - 8:30 pm

The Film, Video and Animation Department will screen a series of films addressing the spiritual, emotional and psychological wounds of war, from 2:00 pm to 6:30 pm. Beginning at 7:00 pm there will be a panel discussion, "The Scars of War: Healing Through the Arts," followed by a question and answer session. The panel will be moderated by David Berry, screenwriter/playwright/Vietnam combat veteran and member of the faculty of the SVA Film Department. Panelists include: Col. Ann Wright (ret.) (activist, women soldiers' rights), Ari Folman (director *Waltz with Bashir*), Dr. Edward Tick (author/psychologist *War and the Soul*), Brian Delate (actor/filmmaker/veteran, *A Soldier's Heart*).

PROGRAM **SUMMARY**

Wednesday, October 21, 2009

6:00 pm – 8:00 pm	Welcoming Hour and Registration	Second Floor
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Thursday, October 22, 2009

8:00 am – 8:30 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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8:30 am – 10:00 am

- | | |
|------------------------------|-------------|
| 1. Witness to War, I | Gallery I |
| 2. The Arts of Propaganda, I | Gallery II |
| 3. Public Art | Helen Hayes |
| 4. In the Classroom, I | The Library |

10:15 am- 12:15 pm

- | | |
|---------------------|-------------|
| 5. The Forever Wars | Gallery I |
| 6. The Art of War | Gallery II |
| 7. Words of War | Helen Hayes |
| 8. War Games | The Library |

12:30 pm – 1:30 pm	Lunch	Oak Room
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1:45 am – 3:15 pm

9. Representations of War in Film, I
10. Aftermath
11. Women and War
12. Planet Earth: Science and Art

Gallery I
Gallery II
Helen Hayes
The Library

3:30 pm – 5:00 pm

13. Trauma
14. Memory
15. Designed to Wage War
16. Masculinity and Heroism

Room
Gallery I
Gallery II
Helen Hayes
The Library

Friday, October 23, 2009

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

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

Sessions:

Rooms

8:30 am – 10:00 am

- | | |
|--------------------------------|-------------|
| 17. In the Classroom, II | Gallery I |
| 18. The Arts of Propaganda, II | Gallery II |
| 19. Witness to War, II | Helen Hayes |
| 20. Literature on War | The Library |

10:15 am – 12:15 pm

- | | |
|--|-------------|
| 21. Recipient of Appearances | Gallery I |
| 22. Aesthetics and Ethics | Gallery II |
| 23. Panel: Creative Writing and Art Schools | Helen Hayes |
| 24. Panel: War Within Disembodied Technologies | The Library |

12:30 pm – 1:30 pm

Lunch

Oak Room

1:45 am – 3:45 pm

- | | |
|---------------------------|-------------|
| 25. Images and Meaning | Gallery I |
| 26. Critics of War | Gallery II |
| 27. Media | Helen Hayes |
| 28. Photographic Practice | The Library |

4:00 pm – 5:30 pm

- | | |
|---------------------------------------|-------------|
| 29. Representation of War in Film, II | Gallery I |
| 30. Images of the Other | Gallery II |
| 31. Life During War | Helen Hayes |
| 32. Film Screening | The Library |

PROGRAM

Thursday, October 22, 2009

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

8:30 am – 10:00 am Sessions

Session 1	Gallery I	Session 2	Gallery II
Witness to War, I		The Arts of Propaganda, I	
<i>Presider:</i> William H. Rice, Kennesaw State University, GA		<i>Presider:</i> Jeff Morgan, Lynn University, FL	

Sally Schluter Tardella, Oakland University, MI
“Fernando Botero: Witness to Atrocity”
Susanne Slavick, Carnegie Mellon University, PA
“R&R (&R)”
Christine Conley, University of Ottawa, Canada
“The Ghosts of War”

Mike Fink, Rhode Island School of Design
“Patriotism, Propaganda and Poetry in the Posters of World War II”
Rosemary O’Neill, Parsons The New School for Design, NY
“Paris 1968: From the Studio to the Streets”
Calla Thompson, University of Maryland
“Nose Art: Militia, Paintings and Fanaticism”

Session 3 **Helen Hayes**
Public Art
Presider: Richard Emery Nickolson, Herron School of Art and Design, IUPUI

Phil Anderson, Minneapolis College of Art and Design, MN
“War Memorials, Seen Ethically and Aesthetically”
Diane S. Hope, Rochester Institute of Technology, NY
“War Stories for the Public Eye: Visual Narratives in U.S. War Memorials”
Michael J. Hough, Bridgewater College, VA
“From Greek Red-figure Ware to Robert Arneson’s *General Nuke*: An Overview of How Ceramic Artists Have Used Clay as an Expressive Medium Illustrating Their Ideas and Feelings About War”
Phillip Hopper, Brooklyn, NY
“Images of Conflict in the Public Sphere, II”

Session 4 **The Library**
In the Classroom, I
Presider: Leila Hernandez, University of Texas-Pan American

John Calvelli, Pacific Northwest College of Art, OR
“The Education of Designers in Time of War”
Libero A. Di Zinno, Art Center College of Design, CA
“Concerned Photographers Roles in Post-Conflict Education: The Paths to Reemergence in Modern Media”
Camillo Bica, School of Visual Arts, NY
“Is All Fair In Love, War and Art?”

Thursday, October 22, 2009

10:15 am – 12:15 pm Sessions

Session 5	Gallery I	Session 6	Gallery II
The Forever Wars <i>Presider:</i> Sally Schluter-Tardella, Oakland University, MI		The Art of War <i>Presider:</i> Camillo Bica, School of Visual Art, NY	
Mary Jo Toles, The Cleveland Institute of Art, OH “Analyzing and Responding to Visual Communication in the War on Terror” Dick Aaverns, Alberta College of Art and Design, Canada “Calibrating Official War Art and the War on Terror” Leila Hernandez and Yvonne Villalobos, University of Texas-Pan American “The War on Cigarette Smoking, Damnation and Redemption of Advertising Campaigns in the Tobacco Industry”		Richard Emery Nickolson, Herron School of Art and Design, IUPUI “Never Give a Sword to a Man Who Can’t Dance” Peter Buotte, Augusta, ME “To Baghdad and Back 2.0” Jesse Albrecht, Cornell College, IA “Art Witnessing and Documenting the Psychological and Emotional Realities of War” Steve Mumford, New York, NY “Drawing the Iraq War”	

Session 7	Helen Hayes	Session 8	The Library
Words of War <i>Presider:</i> Janet L. Larson, The State University of New Jersey		War Games <i>Presider:</i> Charles Traub, School of Visual Arts, NY	
Jeff Morgan, Lynn University, FL “Billy Collins and War: A Comic Analysis” H. William Rice, Kennesaw State University, GA “Bob Kaufman and the Limits of Sound” Ron Mills, Linfield College, OR “The Studio as Battlefield and No-Tell Motel” Eric Feigenbaum, LIM-The College of the Business of Fashion, NY “Farewell Private Smitton”		Christopher Bajor, California University of Pennsylvania, PA “The Ideological Dichotomy of War in the Digital Arts” Lucas Thorpe, Brooklyn, NY “ <i>Airsoft</i> : A Photographic Presentation of Contemporary War Games”	

12:30 pm – 1:30 pm

Lunch

Oak Room

Thursday, October 22, 2009

1:45 pm – 3:15 pm Sessions

Session 9

Gallery I

Representations of War in Film, I

Presider: Gloria-Jean Masciarotte,
Cranston, RI

Janet L. Larson, Rutgers University, NJ

“Narrativity, Beauty, Atrocity: Steve
Okazaki’s *White Light, Black Rain*”

Manfred Kirchheimer, School of Visual
Arts, NY

“*Graphics at War*: Excerpts from a New Film”

Richard C. Bartone, William Paterson
University, NY

“Redacted and the Battle for Haditha:
Fictional Narratives Confront Mediated
Representations of the Iraq War”

Session 10

Gallery II

Aftermath

Presider: Frances Dorsey, Nova Scotia

Cynthia Bittenfield, New York, NY

“Imaging the Aftermath of War”

David Harmon, Sterling College, KS

“Aftermath”

Robert Stanton, Ringling College of Art
and Design, FL

“Mourning America’s War harms: Alan
Magee’s *Trauerarbeit*”

Session 11

Helen Hayes

Women and War

Presider: Suzanne Eberle, Kendall College
of Art and Design, MI

Nina Levitt, York University, Canada

“And She Was: Installations Inspired by
Women Spies in WWII”

Lucretia Anne Flammang, U.S. Coast Guard
Academy, CT

“Cami Girls: The Art of Representing
Women at War”

Susan Vander Closter, The Rhode Island School
of Design

“The Female Body, Landscape and War”

Session 12

The Library

Planet Earth: Science and Art

Presider: Kyra Schugt, Aurora, NY

Maura Flannery, St. John’s University, NY

“Cranes in the Demilitarized Zone”

Anna Rabinowicz, Parsons The New School
for Design, NY

“Biomimicry 2.0: Biological and
Mechanical Inspiration Supplants
Emulation”

Thursday, October 22, 2009

3:30 pm – 5:00 pm Sessions

Session 13

Gallery I

Trauma

Presider: Michael Fay, CWO2 Michael D. Fay USMCR

Carolyn Foster Segel, Cedar Crest College, PA
“How To Tell a True War Story’:
Contemporary Constructions of Trauma
Laura Brandon, Canadian War Museum
“The Invisible Wounds of War: Operational
Stress in 20th Century Military Art”
Lou Buttino, University of North Carolina
“*The Wounded Came Home: Hope for the
Warriors*”

Session 14

Gallery II

Memory

Presider: Richard C. Bartone, William Paterson University, NY

Leila Hernandez and Sarah Sherrill,
University of Texas-Pan American
“Dead Bishop’s Laughter: The Postmortem
Visual Resurrection of Monsignor Oscar
Romero, The Martyr of the Poor”
Nancy V. Workman, Lewis University, IL
“Faultlines: Memory and Forgetting in the
Holocaust Poetry of Wiswala Szymborska”
Bozenna Wisniewska, Alberta College of Art
and Design, Canada
“Inhabitants of Memory’s Chambers”

Session 15

Helen Hayes

Designed to Wage War

Presider: Chris Frey, Alberta College of Art
and Design, Canada

Suzanne Eberle, Kendall College of Art and
Design of Ferris State University, MI
“Eroticizing War: Dress, Power and
Propaganda”
Barbara Hunt, Memorial University of
Newfoundland, Canada
“Bonding By Means of Cloth: Camouflage
and the War Society”
Susan Barnwell, Ryerson University, Canada
“We Are the Champions!”

Session 16

The Library

Masculinity and Heroism

Presider: Eldonna L. May, Wayne State
University, MI

Donald C. Govang, Lincoln University, MO
“The Queer Dichotomy Between
Homoeroticism and Homophobia in
American War Film”
Gloria-Jean Masciarotte, Cranston, RI
“Raising the Flag or Hoisted on Our Own
Petard: The Lure of Iwo Jima and Catch
of Masculinity”
Katherine Jones, Palmetto Bay, FL
“ ‘How Many Hast Thou Killed Today?’
Shakespeare and the Evolution of
Renaissance Heroism I the ‘Heniad’ ”

Thursday, October 22, 2009

7:00 pm

Please join us at the SVA Theatre, 333 West 23rd Street for a performance of Jack Gilhooley's *The Warrior*, a play about a veteran of the Persian Gulf War and two tours in Iraq, and the damage her absence has done to her family, and to her mental health. Starring Marietta Hedges with Mary Lechter.

After the performance there will be a Talk Back session moderated by Dr. Camillo Bica with panelists Marietta Elaine Hedges (Tammy) and Mariel Aydee Sosa.

Friday, October 23, 2009

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

8:30 am – 10:00 am Sessions

Session 17 In the Classroom, II <i>Presider:</i> Eugene E. Selk, Creighton University, NE	Gallery I	Session 18 The Arts of Propaganda, II <i>Presider:</i> Thomas O. Haakenson, Minneapolis College of Art and Design, MD	Gallery II
Raya Bodnarchuk and Rick Wall, Corcoran College of Art and Design, DC “Evolution of an Artist: A Foundations Perspective” Carol Steinberg, Esq., School of Visual Arts, NY “An Artists’ Rights Course for Your School” Sam Howell, Francis Marion University, SC “Bury My Heart at Ground Zero: Probing the Mysteries of 9/11 as Class Provocation at the Start of an American Art History Survey Course”		Jeffrey Lush, University of Louisiana at Lafayette “Photomontage from Housmann to Klutsis: Propaganda and the Power of the State” Eldonna L. May, Wayne State University, MI “Music as Propaganda: Sergei Prokofiev’s Patriotic Cantatas” Joo Kim, University of Central Florida “The Influence of the Korean War on Visual Arts in Korea”	
Session 19 Witness to War, II <i>Presider:</i> Ellen Grabiner, Simmons College, MA	Helen Hayes	Session 20 Literature on War <i>Presider:</i> Amy Lemmon, Fashion Institute of Technology, SUNY	The Library
Patricia Denys, Platt College, CA “The Artist as Witness and Warrior” Frances Dorsey, Nova Scotia College of Art and Design, Canada “Saigon” Vongsawat, Christopher, First Lieutenant, New York Army National Guard “Bulletproof Window”		Chris Frey, Alberta College of Art and Design, Canada “ <i>On War</i> in the Literary Arts: A Critical-Creative Perspective” Richard C. Harris, Webb Institute, NY “Willa Cather’s War: The Use of Journalistic Sources in <i>One of Ours</i> ” Shannon Finck, Georgia State University “The Difference Between You and All the Others’: Alerity and Community, American Grief and American Violence in DeLillo’s <i>Falling Man</i> ”	

Friday, October 23, 2009

10:15 am – 12:15 pm Sessions

Session 21

Gallery I

Recipient of Appearances

Presider: Mysoon Rizk, University of Toledo, OH

John M. Harris, Western Washington University

“Life and Death in ‘Three Americans’: The Story Behind a World War II Icon”

Ellen Grabiner, Simmons College, MA

“Battlestar Galactica: When Appearance and Being Collide”

Ralph Davis, Ann Arbor, MI

“Averting Our Eyes: Manipulating the Images of War”

Thomas O. Haakenson, Minneapolis College of Art and Design, MD

“The Rise of the Celluloid Soldier: Magnus Hirschfeld, Til Brugman and ‘The Department Store of Love’ ”

Session 22

Gallery II

Aesthetics and Ethics

Presider: Elaine A. King, Carnegie Mellon University, PA

Eugene E. Selk, Creighton University, NE

“The Art of War: Ethical Dilemmas with a Case Study of the Art of the Revolutionary Era in China, 1949 to 1976”

Daniel M. Farrell, The Ohio State University

“Representation and Moral Value in the Arts”

Petri Flint, Fitchburg State College, MA

“A Suitable Distance? Morality and Holocaust Imagery in Recent Art”

George Moore, School of Visual Arts, NY

“The Aesthetic Equivalent of War”

Session 23

Helen Hayes

Panel: Creative Writing and Art Schools

Presider: Hugh Behm-Steinberg, California College of the Arts

Panel members: Mairead Byrne, Rhode Island School of Design; Janet Desaulniers, School of the Art Institute of Chicago, IL; Amy Lemmon, Fashion Institute of Technology, SUNY; Jennifer Wallace, Maryland Institute College of Art; Christine Wertheim, California Institute of the Arts

Session 24

The Library

Panel: War Within Disembodied Technologies: First Person Shooter Video Games and Their Vision of War

Presider: Dennis Delgado, City University of New York

Panel members: Joseph DeLappe, University of Nevada, Reno, Heather Chaplin, Brooklyn, NY and Jackie Orr, Syracuse University, NY

12:30 pm – 1:30 pm

Lunch

Oak Room

Friday, October 23, 2009

1:45 pm – 3:45 pm Sessions

Session 25

Images and Meaning

Presider: Goran Fazil, Moscow, ID

Richard LaManna, LIM, The College for the Business of Fashion, NY

“The Cross, Abu Ghraib and Icons of Terror”

Laurie Selleck, Cazenovia College, NY

“Mothers, Mortar and Meaning: The Power of the Maternal in the Imagery of War”

Kyra Schugt, Wells College, NY

“Our ‘Silent Dialogue’: Activist Aesthetic in Reaction to the Iraq War”

Elaine A. King, Carnegie Mellon University, PA

“Images of War: Ethics, Technology and Immediacy”

Gallery I

Session 26

Critics of War

Presider: Jeffrey Lush, University of Louisiana at Lafayette

Raphael Sassower, University of Colorado
“Artists as War Critics”

Cliff McReynolds, La Jolla, CA

“The Truthful Image: An Artist’s Struggle with America at War”

David P. Peeler, United States Naval Academy, MD

“Cold War Casualties: Progressive Artists in 1950s America”

Daniel Venne, The University of the District of Columbia

“The Man Who Painted Holes”

Gallery II

Session 27

Media

Presider: Jerry G. Holt, Purdue University North Central, IN

Todd Schack, Ithaca College, NY

“The Ideological Usefulness of Perpetual Media Wars: The Mass Mediation of Drug And Terror War Culture”

Mark Moss, Seneca College, Canada

“The Persistence of (Mediated) Memory and the Rise of Visual History in Perceptions of War Since 1939”

Betty Spence, Memphis College of Art, TN

“Orson Welles’ *War of the Worlds*: Simulation, Dramatization, or Deceit?”

Dillon Hillaker McDaniel, Savannah College of Art and Design, GA

“The Sad Brilliance of Mediated Images of War”

Helen Hayes

Session 28

Photographic Practice

Presider: Lucretia Anne Flammang
U.S. Coast Guard Academy, CT

Sheila Webb, Western Washington University

“Radical Portrayals: Algeria 1957/Cuba 1958 Photojournalist Dickey Chapelle on the Front Lines”

Timothy W. Hiles, University of Tennessee

“Preserving American Values: The Unintentional Consequences of W. Eugene Smith’s Pacifism”

Richard Rex Thomas, St. John’s University, NY

“Visions of War and Peace: W. Eugene Smith and Subjective Realism”

The Library

Friday, October 23, 2009

4:00 pm – 5:30 pm

Session 29

Gallery I

Representations of War in Film, II

Presider: Regina Weinreich, School of Visual Arts, NY

Irene Martyniuk, Fitchburg State College, MA

“Afganistan Goes to the Movies”

Jerry G. Holt, Purdue University North Central, IN

“Klaatu Barada Nikto: The Cold War and the Story of the Mysterious Intruder”

Michael Flynn, York College, NY and John Jay College of Criminal Justice, CUNY and Fabiola Fernandez-Selek, York College, NY

“Documenting U.S. Torture During the ‘War on Terror’: An Examination of *Standard Operating Procedure* and *Taxi to the Dark Side*”

Session 30

Gallery II

Images of the Other

Presider: Carol Steinberg, School of Visual Arts, NY

Shirley McBride, Collin College, TX

“Saigon in War: Hanging on to Normal”

Brian Winkenweder, Linfield College, OR

“Facing the Other: Blank Stares, Empty Gazes and the War on Terror”

Bruce Barber, Nova Scotia College of Art and Design, Canada

“The Other Casualties of War”

Pier Marton, Washington University, MO

“Am I Disturbed/Implicated or What? An Undigested/Non-Digestible World and to Remain So”

Session 31

Helen Hayes

Images of the Other

Presider: Betty Spence, Memphis College of Art, TX

Mysoon Rizk, University of Toledo, OH

“David Wojnarowicz’s Anatomy and Architecture of Life During Wartime”

Amy Snider, Pratt institute, NY

“Representing a Life in a Time of War”

Goral Fazil, Moscow, ID

“Idealization of War”

Session 32

The Library

Film Screening

ABSTRACTS

- Albrecht, Jesse**, Visiting Art Lecturer, Cornell College, Mt. Vernon, IA.
Jess.albrecht@gmail.com (Session 6) “Art Witnessing and Documenting the Psychological and Emotional Realities of War.” This presentation will show my sculptures, paintings and performance art that bears witness to the psychological and emotional realities of my experience of serving in Iraq as a medic for one year. I will address post traumatic stress disorder.
- Anderson, Phil**, Professor, Liberal Arts, Minneapolis College of Art and Design, 2501 Stevens Avenue South, Minneapolis, MN 55404. phil_anderson@mcad.edu (Session 3) “War Memorials, Seen Ethically and Aesthetically.” I assigned a research paper on the ethics and aesthetics of “a memorial,” in which many of the students chose one addressing war—honoring either combatants or victims. I will explain how I use “memorializing” as a topic to be analyzed by students from multiple art or design majors and how students make their own meanings about particular wars and memorials. Context is provided in class by a field trip to a cemetery; review of Maya Lin’s Vietnam, Memorial; and my own images of several small-town war memorials.
- Averns, Dick**, Faculty Liberal Studies, Sculpture, First Year Studies, Alberta College of Art and Design, 1407 14th Avenue NW, Calgary, Alberta, T2N 4R3 Canada.
daverns@shaw.ca (Session 5) “Calibrating Official War Art and the War on Terror.” The compass of military art points from battlefield record-keeping to propaganda, and regimental portraits to memorials. But few countries maintain official war art (government) programs supporting contemporary artists, particularly civilians. This presentation examines how contemporary art and critical writing provide benchmarks for liberal arts in liberal democracies: calibrating international official war art and the War on Terror.
- Bajor, Christopher**, University Honors Program, California University of Pennsylvania, 250 University Avenue, California, PA 15419. BAJ0793@cup.edu (Session 8) “The Ideological Dichotomy of War in the Digital Arts.” War is often depicted in video games in one of two styles: macro control where a player supervises the war from a larger bird's eye view and micro control where a player looks through the eyes of an individual participant in the war. Through examination of *World of Warcraft* and *Battlefield 2* as micro scale views and *Command and Conquer Red Alert 3* and *Warcraft 3* on the macro scale distinctions between the popular forms of presentation can be made. The macro scale class of games take a managerial approach with the elements of and resource management taking precedence. The micro scale class games take a more survivalist angle in which every man has to fend for himself while maintaining team coherence. As the focus differs so do the motivating factors for players. Fans of the macro game style often have a god complex versus adrenaline addiction for micro style fans. Micro style games promote reactive play and favor reflexes over intelligence. Macro style games run counter and promote proactive play favoring planning over responding.
- Barber, Bruce**, Ph.D., Director of the MFA Program, School of Graduate Studies, NSCAD University, 5163 Duke Street, Halifax, Nova Scotia B3J 3J6 Canada.
bbarber@nscad.ca (Session 30) “The Other Casualties of War.” This presentation revisits Eddie Adams’ Pulitzer Prize winning Vietnam “Execution” photograph of February 1968, specifically with respect to the meanings this artifact has assumed

and been subjected to more recently in the wake of photographs reportedly showing torture, rape and sexual abuse of prisoners in Abu Ghraib.

- Barnwell, Susan**, Professor, School of Fashion, Ryerson University, 350 Victoria Street, Toronto, Ontario M5B 2K3 Canada. barnwell@netaxis.ca (Session 15) “We Are the Champions!” This presentation will focus on design, conflict and culture as demonstrated on the medieval jousting fields and on the contemporary soccer pitch. It will compare the design of the armor of Henry VIII with that of the New England soccer kit.
- Bartone, Richard C.**, Ph.D., Department of Communication, William Paterson University, Wayne, NY 07470. cbartone@pipeline.com (Session 9) “*Redacted* and *The Battle for Haditha*: Fictional Narratives Confront Mediated Representations of the Iraq War.” *Redacted* and *The Battle for Haditha*, employing disparate primary sources of evidence in fictionalizing narratives, critique the mediation of historical representation by government and dominant media outlets. Revealing the social, cultural, and political determinants of edited, obscured and censored evidence used to construct war documents, both films reconfigure prevailing practices and strategies of depicting the immediate past and facilitate audience consciousness of the representational process.
- Behm-Steinberg, Hugh** California College of the Arts, 5212 Broadway, Oakland, CA 94618-1426. hughsteinberg@yahoo.com (Session 23) “Creative Writing and Art Schools.” Once thought of as places that only produced artists and designers, art schools increasingly have become places that teach writing and are the home of graduate and undergraduate creative writing programs. In this panel, we’ll examine the opportunities and concerns that face writers at these unique institutions. NOTE: this is a panel presentation with Mairéad Byrne, Janet Desaulniers, Amy Lemmon, Jennifer Wallace and Christine Wertheim.
- Bica, Camillo**, Ph.D., former Marine Corps Officer and combat veteran, Vietnam War, member of the faculty, Humanities and Sciences Department, School of Visual Arts, 209 East 23rd Street, New York, NY 10010. cbica@sva.edu (Session) “Is All Fair In Love, War and Art?” Recently, an image taken by Associated Press photographer Julie Jacobson of a dying Marine in Afghanistan was published amidst a storm of controversy. In taking the photo, and then, in distributing it against the wishes of the family and of Secretary of Defense Robert Gates, was Jacobson and the AP acting unethically and socially irresponsible by first violating the privacy of the dying Marine and then by their insensitivity to the pain and suffering of the family? In the education of the artist, such cases, such debates, provide an important opportunity in the classroom to discuss the relevancy, if any, of morality and social responsibility to art. Such discussions could include whether the artist/photo journalist need concern herself not only with aesthetic and craft considerations but with ethical principles as well; what would be the “constraints” imposed on art by an individual and professional ethics; and whether such constraints constitute censorship.
- Bittenfield, Cynthia**, 318 East 89th Street, Apt. 4B, New York, NY 10128. Cynthia@bittenfield.com (Session 10) “Imaging the Aftermath of War.” Have we lost our *capacity to react* to images of atrocity as Susan Sontag, in her book, *Regarding the Pain of Others* claims? Have images of war become cliché? How can we image war and its aftermath in the 21st century?
- Bodnarchuk, Raya**, Foundation Faculty Resources Coordinator, Corcoran College of Art and Design, 400 Seventeenth Street, NW, Washington, DC 20006.

rbodnarchuk@corcoran.org (Session 17) “Evolution of an Artist: A Foundations Perspective.” In common with many colleges of art and design the Corcoran has faced, in recent years, a broad range of changes and challenges. The general evolution of the Millennial Generation coupled with the diverse educational experiences they have had prior to beginning their college studies requires expansive thinking and instructional agility at all levels. NOTE: this is a co-presentation with Rick Wall.

Brandon, Laura, Historian, Art and War, Canadian War Museum, 1 Place Vimy Place, Ottawa, Ontario K1A 0M8 Canada. Laura.Brandon@warmuseum.ca (Session 13) “The Invisible Wounds of War: Operational Stress in 20th-Century Military Art.” How have artists depicted operational stress in both its acknowledged and unacknowledged states and what are the challenges they have faced? This presentation shows how public and personal perceptions and understandings of this injury in the twentieth century have affected its production, display, representation, and reception in Canada.

Buotte, Peter, 211 Church Hill Road, Augusta, ME 04330. pbuotte@excite.com (Session 6) “To Baghdad and Back 2.0.” How to reconcile conflict with creation? Peter Buotte is a contemporary artist from Maine and three-time combat zone Veteran with tours in Bosnia and Iraq as a US Army Civil Affairs officer. He will share how his art attempts to come to terms with being present during times of conflict and reconstruction.

Buttino, Lou, Ph.D., Chair, Film Studies Department, University of North Carolina, Wilmington, 601 S. College Road, Wilmington, NC 28403. ButtinoL@uncw.edu (Session 13) “*The Wounded Come Home: Hope for the Warriors.*” This series of half hour documentaries, directed and produced by Lou Buttino examines the new medical and technical advances that account for the highest survival rate in any American war. But those who survive suffer from some of the most vicious wounds in history. Each documentary also includes the story of one individual, group or organization stepping up to help the returning wounded.

Byrne, Mairéad, Associate Professor of English, Rhode Island School of Design, 2 College Street, Providence, RI 02903. mbyrne@risd.edu (Session 23) “Creative Writing and Art Schools.” Once thought of as places that only produced artists and designers, art schools increasingly have become places that teach writing and are the home of graduate and undergraduate creative writing programs. In this panel, we’ll examine the opportunities and concerns that face writers at these unique institutions. NOTE: this is a panel presentation with Hugh Behm-Steinberg, Janet Desaulniers, Amy Lemmon, Jennifer Wallace and Christine Wertheim.

Calvelli, John, Associate Professor, Communication Design, Pacific Northwest College of Art, 1241 N.W. Johnson Street, Portland, OR 97209. jcalvelli@pushllc.com (Session 4) “The Education of Designers in Time of War.” In the Fall of 2007, I was asked if I would develop a class design project around a text that was being written for publication, on the environmental devastation caused by the U.S. Military in Iraq (Barry Sanders Green Zone: *The Environmental Costs of Militarism*, AK Press, 2009). Filled with overwhelming statistical detail, our challenge was to interpret elements of the text that would help illuminate the statistical data for the reader in clear and compelling information graphics. This was an opportunity, during a crucial presidential year, for the students to engage not only in an important design skill, but as well to contribute to a national civic discourse. My presentation will describe the project and present the resulting work, much of which was published. It will do so

through a critical look at contemporary design practice viewed through the lenses of the historical and economic framework of the profession. The controversy and consequences the project provoked will also be examined.

- Chaplin, Heather**, 346 11th Street #2, Brooklyn, NY 11215. (Session 24) “War Within Disembodied Technologies: First-Person Shooter Games and Their Vision of War.” This panel will examine the myriad of ways contemporary first-person shooter games envision the activity of war, as well as how those depictions have shaped the public imagination and understanding of war. We will look at how first-person shooter games have motivated the actions and attentions of artists and cultural critics around the country and to how the cultural texts created by these artists and writers have come to represent an oppositional and critical stance to the aggression and violence portrayed in video games. NOTE: This is a panel presentation with Joseph DeLappe, Dennis Delgado and Jackie Orr.
- Conley, Christine**, Ph.D., Professor of History and Theory of Art, Department of Visual Arts, University of Ottawa, 100 Laurier Avenue E., Room 110, Ottawa, ON K1N 6N5 Canada. cconley@uottawa.ca (Session 1) “The Ghosts of War.” This presentation considers two distinct aesthetic responses to the horror of war. Fusing Asian and Western sources, Ed Pien and Howie Tsui’s large scale paper works convey a world haunted by relentless and grotesque violence, yet they diverge fundamentally in relation to trauma and affect. On the one hand, the indeterminate and obsessive anxiety of postmemory and on the other, the exorcizing power of allegory and satire.
- Davis, Ralph**, 602 Kellogg Street, Ann Arbor, MI 48105. fortuna@ic.net (Session 21) “Averting Our Eyes: Manipulating the Images of War.” For the casualties of war, things have hardly changed: death, suffering, grief and waste. But the concept and conduct of war itself, have changed dramatically—and with it the images of war. This presentation examines the evolution of war’s images from description and protest to denial and distraction.
- DeLappe, Joseph**, Department of Art/224, University of Nevada, Reno, Reno, NV 89557. (Session 24) “War Within Disembodied Technologies: First-Person Shooter Games and Their Vision of War.” This panel will examine the myriad of ways contemporary first-person shooter games envision the activity of war, as well as how those depictions have shaped the public imagination and understanding of war. We will look at how first-person shooter games have motivated the actions and attentions of artists and cultural critics around the country and to how the cultural texts created by these artists and writers have come to represent an oppositional and critical stance to the aggression and violence portrayed in video games. NOTE: This is a panel presentation with Heather Chaplin, Dennis Delgado and Jackie Orr.
- Delgado, Dennis**, MFA Graduate Student, City University of New York. dennisdelgado@yahoo.com (Session 24) “War Within Disembodied Technologies: First-Person Shooter Games and Their Vision of War.” This panel will examine the myriad of ways contemporary first-person shooter games envision the activity of war, as well as how those depictions have shaped the public imagination and understanding of war. We will look at how first-person shooter games have motivated the actions and attentions of artists and cultural critics around the country and to how the cultural texts created by these artists and writers have come to represent an oppositional and critical stance to the aggression and violence portrayed in video games. NOTE: This is a panel presentation with Heather Chaplin, Joseph DeLappe and Jackie Orr.

- Denys, Patricia**, Department Chair, Visual Communications, Platt College, 3700 Inland Empire Blvd., Ontario, CA 91764. synergydogs@earthlink.net (Session 19) “The Artist as Witness and Warrior.” We, as humans, can demonstrate great power over others and with that can come the exploitation of those powers. We hunt, confine, oppress, batter, slaughter, abuse, rape, pillage, torture and kill. However, when the less powerful are objectified, questions of morality begin to rise. It is the artist who has been a great warrior, a defender in the war that has always seduced and consumed us. It is the ancient one, the one that is inherent within us, the war on ethics.
- Desaulniers, Janet**, Associate Professor, MFA in Writing Program, School of the Art Institute of Chicago, 37 S. Wabash, Chicago, IL 60603. jdesau@saic.edu (Session 23) “Creative Writing and Art Schools.” Once thought of as places that only produced artists and designers, art schools increasingly have become places that teach writing and are the home of graduate and undergraduate creative writing programs. In this panel, we’ll examine the opportunities and concerns that face writers at these unique institutions. NOTE: this is a panel presentation with Hugh Behm-Steinberg, Mairéad Byrne, Amy Lemmon, Jennifer Wallace and Christine Wertheim.
- Di Zinno, Libero A.**, Adjunct Professor, Art Center College of Design, Photo and Imaging Department, Hillside Campus, 1700 Lida Street, Pasadena, CA 91103. dizinno@mac.com (Session 4) “Concerned Photographers Roles in Post-Conflict Education: The Paths to Reemergence in Modern Media.” The culture of war fosters war. Concerned educators and photographers can support the re-mergence of civil society in conflict zones vis-à-vis the education of young artists and journalists. This is especially true where the freedom of speech was previously denied by repressive regimes (i.e., the Taliban in Afghanistan).
- Dorsey, Frances**, Associate Professor, Chair, Foundation Studies, Nova Scotia College of Art and Design, 5163 Duke Street, Halifax, Nova Scotia B3J 3J6 Canada. fdorsey@nscad.ca (Session 19) “Saigon.” The installation to be considered emerges from my memories of Saigon before the war, witnessing paradise on the edge of conflagration. Friends there were killed, high-school classmates eventually went to die or be maimed. My heaven became hell for most people. How then to represent such juxtaposed beauty and horror?
- Eberle, Suzanne**, Ph.D., Professor of Art History, Kendall College of Art and Design of Ferris State University, 17 W. Fountain, Grand Rapids, MI 49503. eberles@ferris.edu (Session 15) “Eroticizing War: Dress, Power and Propaganda.” When George W. Bush appeared in a flight suit to declare a “mission accomplished” in Iraq, he was relying on the sartorial symbolism of the uniform to display power, glory and status. In fact, throughout recent history, certain aspects of military dress have been so visually potent that they have been adopted for civilian wear, usually because of the heroic masculinity associated with them. What role does fashion play in war art and propaganda? How does the warrior’s costume eroticize war? How does military dress become “normalized,” therefore, perhaps, also normalizing the state of war?
- Farrell, Daniel M.**, Department of Philosophy, The Ohio State University, 350 University Hall, 230 North Oval Mall, Columbus, OH 43210. (Session 22) “Representation and Moral Value in the Arts.” Anne Eaton has argued that certain works of art not only “represent” real-world occurrences, they also represent them in such a way as to invite the viewer to take a certain attitude towards those occurrences. And she argues that it is by virtue of inviting the attitudes they invite that these works

manage to achieve a certain positive or negative *moral status*—a status they achieve, or have, she claims, *in addition* to whatever *aesthetic* value they have. I examine these claims as they apply to Picasso’s “Guernica,” which is one of Eaton’s own examples, and argue that, certain very big problems notwithstanding, Eaton’s view is much more plausible than her critics would allow.

- Fazil, Goran**, 213 N. Almon, Moscow, ID 83834. Fazi4206@vandals.uidaho.edu (Session 31) “Idealization of War.” The main topic behind my work is how the war is perpetuated in our contemporary world. My interest in this subject is related to my experience of war as a young teenager in my homeland of former Yugoslavia. In my work, I address the war as a collective social problem of our time. Therefore the subject matter in my work revolves around social concepts such as history, religion and popular culture. Through addressing these concepts, I reveal how the war is idealized in our contemporary world.
- Feigenbaum, Eric**, Chair, Visual Merchandising Department, LIM-The College for the Business of Fashion, 12 East 53rd Street, New York, NY 10022. efeigenbaum@limcollege.edu (Session 7) “Farewell Private Smitton.” “Farewell Private Smitton” is a fictional look at war based on the cruel realities of this enduring human activity. Gabriel Smitton’s young friends clamored at the prospect of battle. Their overwhelming zeal had the power of an opiate as he too finally donned the cloak of insanity and fell victim to humanity’s predilection for war.
- Fernandez-Salek, Fabiola**, York College, CUNY, 94-20 Guy R. Brewer Blvd., Jamaica, NY 11451. Fabi-Salek@gmail.com (Session 29) “Documenting U.S. Torture During the ‘War on Terror’: An Examination of *Standard Operating Procedure* and *Taxi to the Dark Side*.” Torture is an exercise in state terror that requires both secrecy and deception. Our presentation will address two documentary films, Errol Morris’ *Standard Operating Procedure* and Alex Gibney’s *Taxi to the Dark Side* that attempted to bear artistic and moral witness against these practices and policies. This presentation will address the ways in which films diverge in their use of photographic and video footage depicting scenes of torture, the assignment of responsibility to low-level military and intelligence personnel versus the Bush Administration official responsible for designing and implementing policies and practices and the use of interview material with “talking heads.” NOTE: this is a co-presentation with Michael Flynn.
- Finck, Shannon**, Ph.D. Student, Georgia State University, PO Box 3980, Atlanta, GA 30302. engsrf@langate.gsu.edu (Session 20) “‘The Difference Between You and All the Others’: Alterity and Community, American Grief and American Violence in DeLillo’s *Falling Man*.” This presentation will discuss how Don DeLillo’s novel, *Falling Man* critiques the rhetoric of the American war machine and its effects on the American family and constructions of community.
- Fink, Mike**, Professor, Rhode Island School of Design, 2 College Street, Providence, RI 02903. mfink33@aol.com (Session 2) “Patriotism, Propaganda and Poetry in the Posters of World War II.” Resistant and Reactionary the graphic designs of Vichy, France and of the American home front contrast concepts of loyalty. One cherishes many attachments in life—to family, school, religion, movie stars, ... and to the great events, in short the wars, of one’s country. I seek to explore the esthetic and ethical values of the images that imprinted a particular generation.
- Flammang, Lucretia Anne, Capt.**, Head, Department of Humanities, U.S. Coast Guard Academy, 15 Mohegan Avenue, New London, CT 06320.

- Lucretia.A.Flammang@uscga.edu (Session 11) “Cami Girls: The Art of Representing Women at War.” This presentation reflects on the relationship between camouflage and women at war. Camouflage has a long association with modern warfare, but beyond the literal, camouflage metaphorically highlights women’s experience in war. This presentation presents works by military officers that incorporate camouflage critically to unmask women’s gendered experiences in the services.
- 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 12) “Cranes in the Demilitarized Zone.” Using endangered crane species and how they have flourished in the Demilitarized Zone between North and South Korea, I will discuss the relationship between war and conservation, as well as how this example can be used in teaching about the link between environmental and political issues.
- Flint, Petri**, Associate Professor of Art, Humanities Department, Fitchburg State College, 160 Pearl Street, Fitchburg, MA 01420-2697. pflint@fsc.edu (Session 22) “A Suitable Distance? Morality and Holocaust Imagery in Recent Art.” Whereas artists in the immediate aftermath of WWII generally provide a visual testimony to Nazi atrocities, more recent artists as Richter, Tuymans, and Kiefer deal with the Holocaust in ways that are much more oblique and ambiguous. This paper examines questions about the morality of representation that underpin these changes in artistic approach.
- Flynn, Michael**, York College and John Jay College of Criminal Justice, CUNY. mflynn@jjay.cuny.edu (Session 29) “Documenting U.S. Torture During the ‘War on Terror’: An Examination of *Standard Operating Procedure* and *Taxi to the Dark Side*.” Torture is an exercise in state terror that requires both secrecy and deception. Our presentation will address two documentary films, Errol Morris’ *Standard Operating Procedure* and Alex Gibney’s *Taxi to the Dark Side* that attempted to bear artistic and moral witness against these practices and policies. This presentation will address the ways in which films diverge in their use of photographic and video footage depicting scenes of torture, the assignment of responsibility to low-level military and intelligence personnel versus the Bush Administration official responsible for designing and implementing policies and practices and the use of interview material with “talking heads” NOTE: This is a co-presentation with Fabiola Fernandez-Salek.
- Frey, Chris**, Ph.D., Liberal Studies, Alberta College of Art and Design, 1407 14th Avenue N.W., Calgary, Alberta, T2N 4R3 Canada. Chris.frey@acad.ca (Session 20) “*On War* in the Literary Arts: A Critical-Creative Perspective.” This presentation will consider the idea of war, as theorized by Clausewitz, in relation to Mary Shelley’s *Frankenstein* novel and apply findings to observations about visions of war represented in later American novels, Stephen Crane’s *Red Badge of Courage* and Cormac McCarthy’s *The Road*. It will demonstrate literature’s potential for preparing our minds for confusion and processes of prevention and recovery.
- Govang, Donald C.**, Visual And Performing Arts, 9 Fine Arts Center, Lincoln University, Jefferson City, MO 65101-0029. GovangD@lincolnu.edu (Session 16) “The Queer Dichotomy Between Homoeroticism and Homophobia in American War Film.” A deconstructionist reading of American War Films reveals a confusing dichotomy. The hyper-masculinity found in the genre is indisputable. That hyper-masculinity is often read as having homo-erotic underpinnings. However, these films clearly

promulgate homophobia within their texts, often as comic relief. This presentation posits that this dichotomy is intentional.

- Grabiner, Ellen**, Assistant Professor, Communications Department, Simmons College, 300 The Fenway, Boston, MA 02115. grabiner@simmons.edu (Session 21) “Battlestar Galactica: When Appearance and Being Collide.” The hopeless war-scape of “Battlestar Galactica” exposes the raw nature of humanity. Applying a perspective articulated by Hannah Arendt in “The Life of the Mind, the viewer is the “recipient of appearances,” (H. Arendt, *The Life of the Mind*, Harcourt Brace, 1971) and as such, rethinks and revises the intersections of existence and appearance.
- Haakenson, Thomas O.**, Ph.D., Chair of Liberal Arts, Associate Professor of Liberal Arts, Minneapolis College of Art and Design, 2501 Stevens Avenue, Minneapolis, MD 55404. thomashaakenson@mcad.edu (Session 21) “The Rise of the Celluloid Soldier: Magnus Hirschfeld, Til Brugman and ‘The Department Store of Love.’” Til Brugman, an early twentieth century German-speaking Dutch writer, was affiliated with Berlin Dada. Brugman’s “The Department Store of Love” uses war and “celluloid soldiers” to criticize the reductive nature of empirical science, which Brugman associated with individuals like the sexologist Dr. Magnus Hirschfeld as well as with state-sponsored warfare.
- Harmon, David**, Associate Professor of Art, Sterling College, Sterling, KS 67579. davideharmon@hotmail.com (Session 10) “Aftermath.” Many modernists, having lived during World Wars 1 and 2 (especially in Great Britain and other European countries), documented the devastation of war on civilization. My presentation will reveal slides of the visual art forms produced by 20th century artists in discussion of civilization in the aftermath of war.
- Harris, John, M.**, Associate Professor, Department of Journalism, Western Washington University, 516 High Street, Bellingham, WA 98225. Joh.Harris@wwu.edu (Session 21) “Life and Death in ‘Three Americans’: The Story Behind a World War II Icon.” George Strock’s photograph of three dead American soldiers on a New Guinea beach, published in Life magazine in 1943, came to represent everything America was fighting for in World War II. Government censors, however, had withheld it for more than nine months because it had been deemed too disheartening for Americans to see. Its censorship and subsequent use shows how government and media exploit images to meet their ends.
- Harris, Richard C.**, Ph.D., John J. McMullen Professor of Humanities, Webb Institute, 298 Crescent Beach Road, Glen Cove, NY 11542-1398. rharris@webb-institute.edu (Session 20) “Willa Cather’s War: The Use of Journalistic Sources in *One of Ours*.” Willa Cather’s use of reports that appeared in the *New York Times* during World War I provide insight into her creative process in the Pulitzer-Prize-winning novel *One of Ours* and also illustrate the roles in fictive writing of what Peter Rabinowitz has called a work’s “actual” and “authorial” audiences.
- Hernandez, Leila**, Associate Professor, Art Department, University of Texas-Pan American, 1201 West University Drive, Edinburg, TX 78539-2999. Leila@utpa.edu (Session 14) “Dead Bishop’s Laughter: The Postmortem Visual Resurrection of Monsignor Oscar Romero, the Martyr of the Poor.” This presentation deals with the powerful message of an assassinated bishop which still lives on in the prolific international emergence of art, dealing from simple visual images to names of institutions and other popular culture related to this controversial figure: the martyr of the poor...Monseñor Oscar Arnulfo Romero.
- NOTE: This is a co-presentation with Sarah Sherrill.

- Hernandez, Leila**, Associate Professor, Art Department, University of Texas-Pan American, 1201 West University Drive, Edinburg, TX 78539-2999. Leila@utpa.edu (Session 5) “The War on Cigarette Smoking. Damnation and Redemption of Advertising Campaigns in the Tobacco Industry.” This presentation highlights images from advertising campaigns related to the tobacco industry. The marketing materials that promote smoking are historical and current. The creative promotional material against smoking includes videos regarding the outcomes of long-term smoking such as “you don’t always die from tobacco” or “focus on the positive”.
NOTE: This is a co-presentation with Yvonne Villaloobos.
- Hiles, Timothy W.**, Ph.D., Associate Professor of Art History, University of Tennessee, School of Art, 213 Art and Architecture Bldg., 1715 Volunteer Blvd., Knoxville, TN 37996-2410. thiles@utk.edu (Session 28) “Preserving American Values: The Unintentional Consequences of W. Eugene Smith’s Pacifism.” A committed pacifist, World War II photographer W. Eugene Smith sought to point out the folly of war through subjective, human portrayals of individual soldiers. Ironically, couched within these same images are positive cultural paradigms, collectively known as the American spirit, that helped justify the very war for which he held great disdain.
- Holt, Jerry G.**, Ph.D., Department of English, Purdue University North Central, 1401 South US Highway 421, Westville, IN 46391-9542. jgholt@pnc.edu (Session 29) “Klaatu Barada Nikto: The Cold War and the Story of the Mysterious Intruder.” This presentation focuses on a sub-genre of storytelling which tends to resurface during times of national paranoia—the concept of the Intruder who somehow manages to change the fabric of the society he/she invades. The Cold War atmosphere of the 1950s affords remarkable examples and we will discuss the entire panorama—from a stranger dressed in black who makes a lonely train stop—to a Christ figure whose traveling companion is an eight-foot-tall robot.
- Hope, Diane S.**, William A. Kern Professor in Communications, College of Liberal Arts, 92 Lomb Memorial Drive, Rochester Institute of Technology, Rochester, NY 14623 dshgpt@rit.edu (Session 3) “War Stories for the Public Eye: Visual Narratives in US War Memorials.” Although US war memorials exhibit a wide variety of representational forms, they are uniform in collectively depicting stories focused on the soldier as “noble patriot” and war as “righteous cause.” This presentation examines five diverse memorials and argues that structural permanence and public location account for the hegemony of their vision.
- Hopper, Philip**, 805 8th Avenue, #4R, Brooklyn, NY 11215 phopper@nyit.edu (Session 3) “Images of Conflict in the Public Sphere II.” Militancy and conflict are frequently expressed in the visual culture of Palestinian refugee camps and the Palestinian Territories. Within Israel and the settlements public political art tends to avoid depictions of the local conflict. What this contrast means I am in the process of trying to discover.
- Hough, Michael J.**, Associate Professor of Art, Bridgewater College, 402 East College Street, Bridgewater, VA 22812. mhough@bridgewater.edu (Session 3) “From Greek Red-figure Ware to Robert Arneson’s *General Nuke*: An Overview of How Ceramic Artists Have Used Clay as an Expressive Medium Illustrating Their Ideas and Feelings About War.” Throughout the history of ceramics there can be found an amazing variety of clay objects that illustrate the artisans and artists vision of anger, conflict and war. These pieces can be seen as memorials to the victims, countries and ideals; commentaries on the evils or benefits of war; or as mirrors held up to the culture and societies that were and are involved in conflict. This presentation is a

visual overview of the artists and their works in clay and how they address the many aspects of war.

Howell, Sam, Department of Fine Arts, Francis Marion University, PO Box 100547, Florence, SC 29502. showell@fmarion.edu (Session 17) “Bury My Heart at Ground Zero: Probing the Mysteries of 9/11 as Class Provocation at the Start of an American Art History Survey Course.” Probing 9-11 can serve as a prologue to the American Art survey class, requiring critical thinking skills without reference to any textbook. 9-11 easily elicits heated class discussion of a near-present event about which art history students have developed numerous assumptions and attitudes. Classroom attention levels are raised and the course is thereby made more relevant and interesting to students, suddenly more curious about American art and architectural icons of the past.

Hunt, Barbara, Professor, Visual Arts Program, Sir Wilfred Grenfell College, Memorial University of Newfoundland, 1 University Drive, Corner Brook, NL Canada A2H 6P9. bhunt@swgc.mun.ca (Session 15) “Bonding By Means of Cloth: Camouflage and the War Society.” Canadian artist Barb Hunt will show how war is “camouflaged” among us by tracing some of the relationships between art, camouflage, nature and the war society. Illustrated with images from visual culture and history related to camouflage patterns, the presentation will also include images of her work.

Jones, Katherine, 15604 SW 82 CT., Palmetto Bay, FL 33157. klacyjones@gmail.com (Session 16) “ ‘How Many Hast Thou Killed Today?’ Shakespeare and the Evolution of Renaissance Heroism in the ‘Heniad.’” In Henry IV I and II and in Henry V, Shakespeare anachronistically interpolates the realities of sixteenth-century warfare instigated by the Military revolution. By bringing to the stage a broad spectrum of new military figures, their experiences, trials and interactions, he enters into contemporary debates about military theory and practice, gives expression to cultural anxieties and presents to public scrutiny a monitory examination of the rising state army and its abuses of power.

Kim, Joo, Ph.D., Associate Professor, Department of Art, University of Central Florida, 105J, Visual Arts Building, Orlando, FL 32816. jkim@mail.ucf (Session 18) “The Influence of the Korean War on Visual Arts in Korea.” This presentation will examine the war’s effect on artistic expression in visual arts, including poster art, in South Korea and North Korea before and after the war. Additionally, China Cultural Revolution and its influence on the expression of visual arts in North Korea will be discussed.

King, Elaine A., Professor, History of Art, Theory, Museum Studies, Carnegie Mellon University, Pittsburgh, PA. ek06@andrew.cmu.edu (Session 25) “Images of War: Ethics, Technology and Immediacy.” In the presentation, I aim to show a survey of war pictures produced by artists from the time of Napoleon to the horror unfolding in Iraq. How do these images compare with the reality of war? How are our opinions of the war influenced by the images we see? In this talk I will place the images within the cultural context of the era in which they were produced, taking into consideration how social-ethical views, available technology and the theatre of the spectacle influence both their production and reception among viewers. One needs to ask such questions as, what do these pictures convey? Who commissioned them or are they inspired by personal reasons? What is their purpose? –Information, fear, propaganda? Why make these pictures? Are they essences of reality or significations of a mediated realm of simulacra?

- Kirchheimer, Manfred**, member of the faculty, Film and Video Department, School of Visual Arts, 209 East 23rd Street, New York, NY 10010. (Session 9) “*Graphics at War*: excerpts from a new film.” *Graphics at War* is a film about war as visualized through graphic art from Durer’s time to the present: Engravings, Woodcuts, etchings and lithographs, prominence to be given to Goya, Daumier, Kollwitz and Dix.
- LaManna, Richard**, Ph.D., Chair, Arts and Communications, LIM, The College for the Business of Fashion, 12 East 53rd Street, New York, NY 10022. rlamanna@limcollege.edu (Session 25) “The Cross, Abu Ghraib and Icons of Terror.” This presentation demonstrates through prose and images how the iconic Hooded Man from the Abu Ghraib photographs resurrects the image of Jesus’ suffering and death on the cross while perpetuating on monitors, TV screens, and even billboards a lasting, terrifying image of America’s campaign in Iraq.
- Larson, Janet L.**, Ph. D., Professor, English Department, Rutgers University, The State University of New Jersey, FASN-English, 360 M.L. King Jr. Blvd., Newark, NJ 07102. jl Larson@andromeda.rutgers.edu (Session 9) “Narrativity, Beauty, Atrocity: Steve Okazaki’s *White Light, Black Rain*.” Steve Okazaki’s *White Light, Black Rain* (HBO 2006), the first comprehensive documentary about the bombing of Hiroshima and Nagasaki, brings this subject home “truthfully” to viewers’ imaginations by adapting artistic principles found in Japanese a-bomb poetry, retuning cyclically to survivors’ laconic testimonies, and exploiting film’s capabilities of manipulating narrative, structure and many kinds of visual material.
- Lemmon, Amy**, Associate Professor, Assistant Chair, English and Speech Department, Fashion Institute of Technology, SUNY, Seventh Avenue at 27th Street, New York, NY 10001 AMYLEMMONBOWEN@exchange.fitnyc.edu (Session 23) “Creative Writing and Art Schools.” Once thought of as places that only produced artists and designers, art schools increasingly have become places that teach writing and are the home of graduate and undergraduate creative writing programs. In this panel, we’ll examine the opportunities and concerns that face writers at these unique institutions. NOTE: this is a panel presentation with Hugh Behm-Steinberg, Mairéad Byrne, Janet Desaulniers, Jennifer Wallace and Christine Wertheim.
- Levitt, Nina**, Assistant Professor, Department of Visual Arts, Faculty of Fine Arts, York University, 4700 Keele Street, Toronto, Ontario, M3J 1P3 Canada. nlevitt@yorku.ca (Session 11) “And She Was: Installations Inspired by Women Spies in WWII.” I will present an illustrated multi-media presentation highlighting recent artworks and the historical materials that inspired them. These installations bring the marginalized history of wartime women and their depiction into wider feminist and creative considerations of the relationships between gender and technology. By integrating historical material with creative interactive technologies, the works create a bridge between the past and the present, between the physical and the ephemeral, and between technology and women’s history.
- Lush, Jeffrey**, Assistant Professor, Graphic Design Coordinator, University of Louisiana at Lafayette, Department of Visual Arts, PO Box 43850-0504, Lafayette, LA 70504. jefflush@louisiana.edu (Session 18) “Photomontage from Housmann to Klutis: Propaganda and the Power of the State.” Photomontage, abstract art and social theories all surrounded the Soviet artist in Leninist Russia. Artists like the Stenberg Brothers and Gustav Klutis used montage for very different reasons. The former as constructivists, the later for propaganda. This presentation explores the uses of

photographic technology in the service of expression and criticism as well as for propaganda of the state.

Marton, Pier, Film and Media Studies Program, Washington University, Campus Box 1174, One Brookings Drive, St. Louis MO 63130. marton@artsci.wustl.edu (Session 30) “Am I Disturbed/Implicated or What? An Undigested/Non-Digestible World and to Remain So.” Disturbances are never welcome, yet we will all be deranged at one point or another. More unsettling though is how much is ignored, the effort required to do so and our overall complicity.

Martyniuk, Irene, Fitchburg State College, English College, 160 Pearl Street, Fitchburg, MA 01420. imartyniuk@fsc.edu (Session 29) “Afghanistan Goes to the Movies.” In this presentation, I look at three popular films which portray Afghanistan: *The Living Daylights* (1987), *Rambo III* (1988), and *The Kite Runner* (2007). I argue that each unfairly represents Afghanistan to the American movie-going public. This misrepresentation has, in turn, allowed the American public to turn a relatively blind eye to the on-going war in Afghanistan—one that has included a rising number of civilian deaths and, most recently, its own type of military “surge” from the Obama administration.

Masciarotte, Gloria-Jean, 151 Ocean Avenue, Cranston, RI 02905. GJM@aol.com (Session 16) “Raising the Flag or Hoisted on Our Own Petard: The Lure of Iwo Jima and Catch of Masculinity.” In its memorial representations, the Battle of Iwo Jima still rages because it represented national braggadocio and national loss and because it was caught between the modern nationalist battles of Europe and the post-modern transnational battles with Asia. Thus, the representations of Iwo Jima in film, photography and sculpture disturb the differences that war memorials usually strictly enforce: national, ethnic and gender differences as well as true heroism. Appropriating Jacqueline Rose’s essay “Sexuality in the Field of Vision” that theorizes Freud’s fascination with Leonardo Da Vinci’s “failure” to represent, this presentation investigates “the disturbance in the visual field” of war representations that acknowledge failure as the structuring scandal of martial subjectivity.

May, Eldonna, L., Ph.D., Music Department, Wayne State University, 1321 Old Main, Detroit, MI 48202. ad8192@wayne.edu (Session 18) “Music as Propaganda: Sergei Prokofiev’s Patriotic Cantatas.” The Patriotic Cantata flourished in Russia during the years following the 1917 Revolution with clearly-defined characteristics. Music’s affect and attendant demagogic power were recognized by Soviet leaders and exploited by their composers, particularly Sergei Prokofiev, following his return to Russia in the mid-1930s. Prokofiev, as one of the best Soviet composers, contributed heavily to the genre with works such as *Cantata for the 20th Anniversary of the October Revolution*, *On Guard for Peace*, *Ode to Stalin* and *Flourish Mighty Land*. The large-scale composition, *Cantata for the Twentieth Anniversary of the October Revolution*, Op. 74, is Prokofiev’s attempt to extol the virtues of Communism using the writings of Marx, Lenin, and Stalin. In contrast, his oratorio *On Guard for Peace*, based upon a text glorifying the ideal of peace in the world, sounds as if Prokofiev genuinely believed in the ideals embodied in the work. This presentation investigates Prokofiev’s contributions to the genre of Patriotic Cantata.

McBride, Shirley, Professor of English, Collin College, 2800 E. Spring Creek Pkwy., Plano, TX 75074. smcbride@ccc.edu (Session 30) “Saigon in War: Hanging on to Normal.” Living in a private school dormitory in Saigon early in the Vietnam War enabled Carl McBride, a young military officer, to become friends with several

Vietnamese students and their families. His photographs capture the faces of people eager to avoid the impending war and to hang on to normal activities in their lives.

- McDaniel, Dillon Hillaker**, Professor of Photography, Savannah College of Art and Design, dmcdanie@scad.edu (Session 27) “The Sad Brilliance of Mediated Images of War.” Why was the Iraq war so popular in its first years? Why was there so little public outrage in the U.S. over our invasion of Iraq? This presentation will examine underwhelming responses to images of war and the myths of oversaturated media and desensitized audiences.
- McReynolds, Cliff**, 6311 Dowling Drive, La Jolla, CA 92037. (Session 26) “The Truthful Image: An Artist’s Struggle with America at War.” As any artist knows, the closer you come to the truth, the farther away it gets. If your feelings of hatred contradict your message of love, a thorny problem gets thornier still. Perhaps this helps explain why I needed four years to produce a painting showing how to end all war.
- Mills, Ron**, Professor and Chairman of Art and Visual Culture, 900 SE Baker Street, Linfield College, McMinnville, OR 97128. rmills@linfield.edu (Session 7) “The Studio as Battlefield and No-Tell Motel.” Through a first-person confessional voice, the studio is discussed as a metaphysical space of struggle, warfare and eventual erotic resolution. Violent and martial, yet seductive and ultimately convulsive, studio artists pit themselves against a nearly implacable enemy, a self-created amorphous hydra-headed foe one is loath to admit is themselves even as they seek to seduce and fix the ephemera of beauty in an act of psychological and creative authenticity.
- Moore, George**, member of the faculty, Humanities and Sciences Department, School of Visual Arts, 209 East 23rd Street, New York, NY 10010. (Session 22) “The Aesthetic Equivalent of War.” Taking our cue from William James *Moral Equivalent of War*, we still recognize that one can be wrong about the good, since any morality owes its existence to human creativity. If one is not creative one may sacrifice one’s “self” to project guilt from a failed subjectivity, and call that “good” or “moral”. Those who lack awe before our short, frail and tenuous life, may take it, or “replace” themselves with a cause, good or bad. Dedicated to creation, artists do not need war because peace is already arduous. For an artist, there is no time to kill.
- Morgan, Jeff**, Ph.D., Associate Professor of English, Lynn University, 3601 N. Military Trail, Boca Raton, FL 33431. jmorgan@lynn.edu (Session 7) “Billy Collins and War: A Comic Analysis.” Without using either psychological or functional comic theories applicable to Billy Collins’ comic treatment of war in his poetry, this presentation applies intellectual comic theory in order to analyze the starting point of our laughter in his war comedy and try to understand why we laugh in the first place.
- Moss, Mark**, Chair, Liberal Arts, School of General Education-Business-B200A, Newnham Campus, Seneca College, 1750 Finch Avenue East, Toronto, ON M2J 2X5 Canada. Mark.Moss@senecac.on.ca (Session 27) “The Persistence of (Mediated) Memory and the Rise of Visual History in Perceptions of War Since 1939.” For most people the understanding of the history of conflict involves some accessing of visual images that have been generated by mediated images. What are the implications for historical awareness and pedagogic influence in a society that has moved from a primary focus on print towards one dominated by the visual?
- Mumford, Steve**, artist, New York, NY. sbmumford@earthlink.net (Session 6) “Drawing the Iraq War.” I will show a selection of works, both drawings from Iraq and oil paintings made afterwards, while describing my experiences making art in a war

zone, as a civilian artist. These works trace my experiences from late April, 2003, just after the US invasion, to 2008, over six trips to Iraq. Much of what I saw was life lived with dignity under minor and occasionally major duress. However, actually finding the war was surprisingly difficult due to its random nature; I often heard bombs detonating distantly, rarely near me. Iraqis and US soldiers alike carried on with their routine tasks with barely a grumble. Back from the war I painted larger works in which I tried to distill the deeper meaning of my experiences and my feelings about the soldiers and their war. I continue this project, showing my work at Postmasters gallery in NYC.

Nickolson, Richard Emery, Professor of Painting, Drawing and Critical Thinking, Herron School of Art and Design, IUPUI, 735 West New York Street, Indianapolis, IN 46202-5944. (Session 6) “Never Give A Sword to a Man Who Can’t Dance.” This saying, of course, can be traced back to both Celtic and Confucian traditions. We might add to it in parentheses “...and never send an army off to war, without bringing an artist along!” Beginning with the Civil and Crimean Wars and continuing through World Wars I & II and even during the Vietnam War, artists have served to bear witness to the history that was unfolding right before their eyes. This presentation will focus on the United States Army Combat Artist Program sponsored by the Center for Military History from 1961 through 1973, Vietnam Veterans as artists and subsequent work produced as a result of and in reaction to the war in Vietnam.

O’Neill, Rosemary, Ph.D., Associate Professor of Art History, Parsons The New School for Design, 66 Fifth Avenue, New York NY 10011. oneilr@newschool.edu (Session 2) “Paris 1968: From the Studio to the Streets.” *Mai ’68* was a watershed moment in the history of the 1960s. This second French Revolution was as much cultural as it was political and artists played a key role in visually directing the events in the form of posters, photography and film. This presentation will discuss the artists’ workshop system and consider how their methods were central to framing this defining moment.

Orr, Jackie, Associate Professor of Sociology at Maxwell School of Syracuse University, 200 Eggers Hall, Syracuse, NY 13244-1020. (Session 24) “War Within Disembodied Technologies: First-Person Shooter Games and Their Vision of War.” This panel will examine the myriad of ways contemporary first-person shooter games envision the activity of war, as well as how those depictions have shaped the public imagination and understanding of war. We will look at how first-person shooter games have motivated the actions and attentions of artists and cultural critics around the country and to how the cultural texts created by these artists and writers have come to represent an oppositional and critical stance to the aggression and violence portrayed in video games. NOTE: This is a panel presentation with Heather Chaplin, Joseph DeLappe and Dennis Delgado.

Peeler, David P., Professor, History Department, United States Naval Academy, Annapolis, MD 21402-5044. peeler@usna.edu (Session 26) “Cold War Casualties: Progressive Artists in 1950s America.” The Cold War proved a devastating event for a group of twentieth-Century American Artists. Philip Evergood, Paul Strand and Ben Shahn were political progressives who had come of age during the 1930s, drawing inspiration from the Depression’s left-wing politics, and relishing what seemed to be receptive audiences. Their buoyancy remained largely intact during World War II, but faltered dramatically in the late 1940s and early 1950s, as the United States and the Soviet Union commenced their decades of simmering hostility.

Believing that they no longer had a responsive public, and that Americans had become politically repressive, Evergood, Strand and Shahn adopted a brooding, somber imagery.

- Rabinowicz, Anna**, Associate Professor, Product Design, Parsons the New School for Design. anna@rablabs.com (Session 12) “Biomimicry 2.0: Biological and Mechanical Inspiration Supplants Emulation.” In the old days of Biomimicry, being inspired by nature meant creating objects directly inspired by the look of nature. But as designers delve deeper into the underlying behaviors of and mechanics behind natural elements, and borders erode between design and biology, a challenging new phase of Biomimicry is emerging.
- Rice, H. William**, Ph.D., Chair and Professor of English, English Department EB 155, Kennesaw State University, 1000 Chastain Road #2701, Kennesaw, GA 30144-5591. hrice4@kennesaw.edu (Session 7) “Bob Kaufman and the Limits of Sound.” Perhaps no Beat writer reacted to the dropping of the atomic bomb that ended World War II in a more important way than Bob Kaufman in his little known poem “War Memoir.” Kaufman was an oddball among oddballs: black in a literary club that contained mostly white men, he never really sought to publish his poetry. But Kaufman understood jazz better than any of the other Beats. More importantly, only Kaufman understood that jazz gives us a way to hear life in the context of death. Atomic war, however, makes it impossible to hear, leaving us only with the silence of death.
- Rizk, Mysoon**, Ph.D., Associate Professor, Art History, University of Toledo, Department of Art, CVA, 620 Grove Place, Toledo, OH 43620. mysoon@utoledo.edu (Session 31) “David Wojnarowicz’s Anatomy and Architecture of Life During Wartime.” David Wojnarowicz (1954-92) called attention to the embattled character of everyday life for human and non-human animals as well as for the Earth. Presciently anticipating our contemporary high-alert states of terror, his apocalyptic imagery proves instructive for processing the besieged qualities of a world continually on the brink of disaster.
- Sassower, Raphael**, Philosophy, University of Colorado, Colorado Springs, CO. (Session 26) “Artists as War Critics.” In this presentation, I will suggest that the burden of cultural critique, whether addressed to wars or other domestic issues, such as income inequality and the lack of health care, has been placed almost exclusively on the shoulders of artists. Politicians worry about reelection, academics about tenure, corporate employees about retention, and young people about finding jobs and surviving the economic crises of 2009. Perhaps because artists have historically played the role of critics, perhaps because they already expect to remain on the fringes of postcapitalist culture and not fully enjoy its material fruits, and perhaps because they are trained to see from multiple perspectives and construct alternative images of reality, that they are best suited to remain our outspoken critics, and thereby maintain their own integrity and help the rest of us have a glimpse of what could or should be done.
- Schack, Todd**, Ph.D., Department of Journalism, Ithaca College, 953 Danby Road, Ithaca, NY 14850. tschack@ithaca.edu (Session 27) “The Ideological Usefulness of Perpetual Media Wars: The Mass Mediation of Drug and Terror War Culture.” The wars on terror and drugs are certainly *media wars*, which means that a central front in both is over control of representation in the media. This presentation will examine, from a Media Studies perspective, the extent to which both the Wars on

Drugs and Terror are themselves in a very fundamental way, media wars and the ideological consequences of such.

- Schugt, Kyra**, Wells College, 170 Main Street, Aurora, NY 13026. schugt.kyralynn@gmail.com (Session 25) “Our ‘Silent Dialogue’: Activist Aesthetic in Reaction to the Iraq War.” In response to the Iraq war, art photographers Suzanne Opton, Ellen Susan and An-My Lé, embody a “silent dialogue” aesthetic; they create neutral, yet politically loaded icons of soldiers and military operations that inspire personal reflections about the distanced war. Their dialogical approach fosters ethical and humanitarian contemplation beyond normative military representations.
- Segel, Carolyn Foster**, Professor of English, Humanities Department, Cedar Crest College, 100 College Drive, Allentown, PA 18104. cfsegal@cedarcrest.edu (Session 13) “‘How To Tell a True War Story’: Contemporary Literary Reconstructions of Trauma.” An analysis of contemporary fictional treatments of war reveals the influence of studies of post-traumatic stress disorder and recovery. Characteristics include nonlinear structures, repetition, eroticism, a simultaneous emphasis on memory and avoidance, and a focus on metafictional properties. Examples of postmodern war novels include works by Tim O’Brien, Margaret Atwood, Jonathan Safran Foer, and Bernhard Schlink.
- Selk, Eugene E.**, Department of Philosophy, Dowling Humanities Center 107, Creighton University, 2500 California Plaza, Omaha, NE 68106. eeselk@creighton.edu (Session 22) “The Art of War: Ethical Dilemmas with as Case Study of the Art of the Revolutionary Era in China, 1949 to 1976.” Art which propagandizes for and romanticizes war raises serious ethical questions. I examine connections between art and ethics, with a focus on art which promotes war. I review three main positions on art and ethics and use the arts in China during the revolutionary era (1949-1976) as a case study.
- Selleck, Laurie**, Associate Professor of Visual Communication, Program Director, Cazenovia College, Cazenovia, NY 13035. lselleck@cazenovia.edu (Session 25) “Mothers, Mortar and Meaning: The Power of the Maternal in the Imagery of War.” Since the dawn of human civilization, mothers have sent their children, typically their sons, off to war. Since that time as well, artists have depicted the realities and romanticizations of war in countless ways. Artistic responses to war, whether they are an expression of personal angst, a vehicle for political protest, or an example of journalistic documentation, have portrayed the honors, the horrors, and the heroism of war. None, either accurate or embellished, however, have provided a window into society as perceptive and penetrating as those in which the maternal plays a role. The enduring power and legacy of the maternal in the imagery of war has been to humanize the soldier by portraying him or her as someone’s child. Only by humanizing a soldier can the real meaning of war be known. This presentation seeks to examine the intersection of the maternal and the martial to determine how their visual convergence has been reflective of and influential in the evolution of societal perceptions of war.
- Sherrill, Sarah**, (Session 14) “Dead Bishop’s Laughter: The Postmortem Visual Resurrection of Monsignor Oscar Romero, the Martyr of the Poor.” This presentation deals with the powerful message of an assassinated bishop which still lives on in the prolific international emergence of art, dealing from simple visual images to names of institutions and other popular culture related to this controversial figure: the martyr of the poor... Monseñor Oscar Arnulfo Romero. NOTE: This is a co-presentation with Leila Hernandez.

- Slavick, Susanne**, Andrew W. Mellon Professor of Art, School of Art, Carnegie Mellon University, 5000 Forbes Avenue, Pittsburgh, PA 15213-3891. slavick@andrew.cmu.edu (Session 1) “R&R (&R).” A series of works on paper that counters representation of war found in online blogs and media with the artist’s restorative interventions. In visualizing both the eradication of culture and a redemptive creative impulse, past and present, the artist acts as witness, critic and source of empathic restitution.
- Snider, Amy, Ph.D.**, Chair, Art and Design Education, Pratt Institute, 200 Willoughby Avenue, Brooklyn, NY 11205. absnider@pratt.edu (Session 31) “Representing a Life in a Time of War.” Although Charlotte Salomon’s *Life or Theater?—A Play with Music* does, in part, document the rise of Nazism and its effects on her Jewish family in Berlin in the 1930’s, it is a unique amalgam of personal narrative, historical record and an innovative cinematic approach to art and autobiography.
- Spence, Betty**, Assistant Professor, Writing, Director of Learning Center, Memphis College of Art, 1930 Poplar Avenue, Memphis, TN 38104. bspence@mca.edu (Session 27) “Orson Welles’ *War of the Worlds*: Simulation, Dramatization, or Deceit?” Orson Welles’ 1938 radio play based upon H.G. Wells 1898 science fiction novel *War of the Worlds* marks the beginning of a new era of media impact upon society and culture. The unanticipated audience response to the play thrust the public into an actual role in the performance, a relationship that still exists today with profound implications concerning media influence and perceptions of reality.
- Stanton, Robert**, Comparative Arts Coordinator, Ringling College of Art and Design, 2700 N. Tamiami Trail, Sarasota, FL 34234-5895. (Session 10) “Mourning America’s War Harms: Alan Magee’s *Trauerarbeit*.” Alan Magee’s exquisitely crafted contemplative paintings of natural processes and forms, of mutability and of artifacts of the human journey through time and memory are well known. Not so well-known, perhaps, are his photomontages deconstructing aggressive American capitalism and his monotypes mourning the harm the country has done in the world through war.
- Steinberg, Carol, Esq.**, member of the faculty, Humanities and Sciences Department, School of Visual Arts, 209 East 23rd Street, New York, NY 10010. (Session 17) “An Artists’ Rights Course for Your School.” Graduating students report that art school should have prepared them in the basics of artists’ rights and business practice in a digital age with images all around and literally at our fingertips, how does an artist protect her work and avoid lawsuits by others? As educators of artists, we must insist, if not require, that art students take a course on basic artists’ rights. In this paper, I will describe such a course, which can be taught as a two day workshop, in four sessions, or as a full semester course, illustrating the concepts by focusing on pressing concerns for artists today.
- Tardella, Sally Schluter**, Special Instructor of Art, Director, Studio Art, Department of Art and Art History, 324 Wilson Hall, Oakland University, Rochester, MI 48309-4401. tardella@oakland.edu (Session 1) “Fernando Botero: Witness to Atrocity.” Using sensual, fleshy figures, Fernando Botero has consistently documented a range of human injustices, including Colombian drug wars and Abu Ghraib prison torture. An examination of these paintings reveals frightening cruelty and atrocity, yet affirms a fundamental humanity as the artist and the viewer bear witness.
- Thomas, Richard Rex**, Assistant Professor, College of Professional Studies, Division of Mass Communication, St. John’s University, 8000 Utopia Parkway, Jamaica, NY 11439. ythomas@stjohns.edu (Session 28) “Visions of War and Peace: W. Eugene

Smith and Subjective Realism.” This presentation will discuss W. Eugene Smith’s photographs, “Soldier in Saipan Holds Baby” and “The Walk in Paradise Garden”, to illustrate how the combat photographer, in the role of the subjective realist, captures and transforms an objective reality to create an expressionistic view of human nature in time of war and peace.

Thompson, Calla, Assistant Professor, University of Maryland, Baltimore County, 1000 Hilltop Circle, Baltimore, MD 21250. cathomps@umbc.edu (Session 2) “Nose Art: Militia, Paintings and Fanaticism.” Ensuring that militia is adequately prepared for battle includes the ongoing production and assimilation of graphic propaganda. Since the beginning of recorded history, militia have marked their weapons, armor, and machinery with insignia, talismen, and figurative works as part of that preparation.

Thorpe, Lucas, 284 Eastern Barkway #2B, Brooklyn, NY 11225. lucascjthorpe@gmail.com (Session 8) “*Airsoft*: A Photographic Presentation of Contemporary War Games.” Airsoft is a military simulation game. Players equip themselves with the same gear and weapons (though shooting BBs) used by today’s military personnel. I photographed the Green Mountain Rangers, an “elite” airsoft team, over the course of a year, capturing the iron, fantasy and seriousness of war role play.

Toles, Mary Jo, Professor, Photography Department, Cleveland Institute of Art, 11141 East Blvd., Cleveland, OH 44106. mjtoles@gmail.com (Session 5) “Analyzing and Responding to Visual Communication in The War on Terror.” How does one bring the issue of the War on Terror into the studio classroom? Should one? How do we create images and information design that can be trusted? Should we? This session will ask these questions (and more) as we explore work done by professionals and our students in Photography and Information Design classes

Vander Closter, Susan, Professor of English, Division of Liberal Arts, The Rhode Island School of Design, Two College Street, Providence, RI 02903-2784. svc70@hotmail.com (Session 11) “The Female Body, Landscape and War.” Artists represent the brutality of war by describing its impact on the female body. Women are hunted, raped and are disfigured psychologically and physically. These violated bodies represent the landscape and a ravaged landscape in Kashmir or Palestine reminds viewers that a nation, like a woman, has been destroyed. Arturo Perez-Reverte’s *The Painter of Battles* contemplates war photography, painting and fiction asking if representation has the power to bring about change.

Venne, Daniel, Professor of Art, The University of the District of Columbia, daniel.veene@yahoo.com (Session 26) “The Man Who Painted Holes.” George Grosz bridged the gap between dada and expressionism, his art reflecting the random chaos of war and the passions of a people caught in the social upheaval of war’s aftermath. This presentation will explore George Grosz’s history, politics, and legacy, focusing on the impact of war on his life and artistic vision.

Villalobos, Yvonne, graduate student, University of Texas-Pan American. (Session 5) “The War on Cigarette Smoking. Damnation and Redemption of Advertising Campaigns in the Tobacco Industry.” This presentation highlights images from advertising campaigns related to the tobacco industry. The marketing materials that promote smoking are historical and current. The creative promotional material against smoking includes videos regarding the outcomes of long-term smoking such as “you don’t always die from tobacco” or “focus on the positive.” NOTE: This is a co-presentation with Leila Hernandez.

- Vongsawat, Christopher**, First Lieutenant, New York Army National Guard, 1283 Prospect Avenue, Brooklyn, NY 11218. info@necessaryillusion.com (Session 19) “Bulletproof Window.” The soldier in combat observes his world from inside an armored bubble, through a bulletproof window, that demands human beings to be categorized as allies or enemies--mostly enemies. Using images I've taken while on convoys throughout Afghanistan, I will demonstrate how this view of the world alienates the soldier from the local population and how convoy operations can conditions troops to abstract human beings into enemies and obstacles.
- Wall, Rick**, Chair of Foundation Studies, Corcoran College of Art and Design, 400 Seventeenth Street, NW, Washington, DC 20006. rwall@corcoran.org (Session 17) “Evolution of an Artist: A Foundations Perspective.” In common with many colleges of art and design the Corcoran has faced, in recent years, a broad range of changes and challenges. The general evolution of the Millennial Generation coupled with the diverse educational experiences they have had prior to beginning their college studies requires expansive thinking and instructional agility at all levels. NOTE: this is a co-presentation with Raya Bodnarchuk.
- Wallace, Jennifer**, Coordinator, Language, Literature and Culture Minors, Maryland Institute College of Art, 1401 Mt. Royal Avenue, Office #B439, Baltimore, MD 21217. jwallace@mica.edu (Session 23) “Creative Writing and Art Schools.” Once thought of as places that only produced artists and designers, art schools increasingly have become places that teach writing and are the home of graduate and undergraduate creative writing programs. In this panel, we'll examine the opportunities and concerns that face writers at these unique institutions. NOTE: this is a panel presentation with Hugh Behm-Steinberg, Mairéad Byrne, Janet Desaulniers, Amy Lemmon and Christine Wertheim.
- Webb, Sheila**, Ph.D., Assistant Professor, Department of Journalism, Western Washington University, Comm. Facility 269, Mail Stop 9161, 516 High Street, Bellingham, WA 98225. Sheila.Webb@wwu.edu (Session 28) “Radical Portrayals: Algeria 1957/Cuba 1958 Photojournalist Dickey Chapelle on the Front Lines.” Photojournalist Dickey Chapelle’s work exemplifies the turn away from the standard of objectivity at mid-century to one of “reporter engagé.” This presentation contrasts Chapelle’s coverage of two insurgent movements: the Algerian Conflict and the Cuban Revolution. Her work prefigured the more engaged photography of the 1960s and thus served as a bridge in photographic practice between that period and the style prevalent in the 1930s.
- Wertheim, Christine**, California Institute of the Arts, 24700 McBean Parkway, Valencia, CA 91355. Wertheim@muse2.calarts.edu (Session 23) “Creative Writing and Art Schools.” Once thought of as places that only produced artists and designers, art schools increasingly have become places that teach writing and are the home of graduate and undergraduate creative writing programs. In this panel, we'll examine the opportunities and concerns that face writers at these unique institutions. NOTE: this is a panel presentation with Hugh Behm-Steinberg, Mairéad Byrne, Janet Desaulniers, Amy Lemmon and Jennifer Wallace.
- Winkenweder, Brian**, Ph.D., Associate Professor of Art History, Allen and Pat Keeley Faculty Scholar, Department of Art and Visual Culture, Linfield College, 900 SE Baker Street, McMinnville, OR 97128. wink@linfield.edu (Session 30) “Facing the Other: Blank Stares, Empty Gazes and the War on Terror.” Portraits of those participating in the on-going War on Terror force viewers to enact Emmanuel Levinas’ theory of le visage (the face). By examining war portraiture by William

Pope, L, Suzanne Opton and Daniel Heyman, this presentation reclaims the ethical epiphany implied when one stares into the gaze of another.

Wisniewska, Bozena, Lecturer, Alberto College of Art and Design, 1407 14th Avenue NW, Calgary, Alberta T2N 4R3 Canada. bozennaw@shaw.ca (Session 14)

“Inhabitants of Memory’s Chambers.” The purpose of my paper is to address the layers of memories embedded in physical environments destroyed due to wars and political unrests. I would like to propose some intricate meanings these environments carry as a result of the powerful emotions linked to memory and attempts to destroy it.

Workman, Nancy V., Ph. D., Lewis University, One University Parkway, Romeoville, IL 60446. WorkmaNa@lewisu.edu (Session 14) “Faultlines: Memory and Forgetting in the Holocaust Poetry of Wiswala Szymborska.” I will examine select poems by the Nobel laureate Wiswala Szymborska to demonstrate how she establishes a tension between memory and forgetting. Herself a victim of persecution under the Germans during WW2, she establishes that the coexistence of both impulses is needed to understand war's impact.