

these tend to raise questions about visibility and invisibility, reality and illusion, art and nature, and so on.

● **Dennis Dake** (Art Educator, Iowa State University) *The Neurobiology of Camouflage* **5:15-5:45 pm, KAB Room 111**

IN RECENT years, research in neuroscience (including contributions from neurology, neurobiology, neuropsychology, psychology and psychiatry) has resulted in new understandings about what happens in the human brain when we encounter camouflage, art and other visual phenomena. This presentation talks about these advances in so-called "brain science," in the hope that we can better grasp the nature of everyday life, artistic endeavor, and the creative process in general.

● **Sue Hettmansperger** (Artist, University of Iowa) *Natural Language* (DVD) **5:15-5:45 pm, CAC Room 108**

IN THIS session, an artist talks about her work with a singer (mezzo-soprano Katherine Eberle) and a composer (Lawrence Fritts), resulting in a collaborative cross-disciplinary invention (using projected images and an electronic sound track) in which natural language is electronically camouflaged and reconfigured. The resultant DVD consists of visual, musical and vocal languages recombined, simultaneously overlapping and interweaving.

● **Mary Frisbee Johnson** (Artist, University of Northern Iowa) *The Case of the Disappearing Student* **5:15-5:45 pm, KAB Room 270**

IN COLLEGE-LEVEL courses on design and color, employing the concept of camouflage enables students to explore fundamental aspects of color, texture, light and painting. Equally important, however, is the element of sheer fun, as when (as described in this session) both students and instructor search throughout the campus for their disappearing (camouflaged) colleagues.

Open Reception 5:45-6:45 pm Informal gathering for light food and drinks. **KAB South First Floor.**

● **Marcia R. Cohen** (Painter, Atlanta College of Art) *In Plane Sight: The Fine Art of Relocating Color* **6:45-7:15 pm, KAB Room 111**

AT VARIOUS times in history, artists have referred to camouflage as "broken color." Described in this session is the artist's own creative work, as well as camouflage-related classroom problems, in which students make purposeful use of disruptive coloration and color boundary effects. Used pedagogically as a transforming agent, as a means of adjusting the tensions between figure and ground, broken color can enhance perceptual awareness, and foster a sense of alliance among art, design, history and the natural sciences.

● **Charles Adelman** (Art Historian, University of Northern Iowa) *Myth Information: The Disguise of Beliefs and Agendas* **6:45-7:15 pm, KAB Room 270**

WE USUALLY think of camouflage as the concealment of physical objects, but it can be just as easily used to conceal ideas, beliefs and agendas, thereby protecting people from social pressures. This talk concerns the use of myth, past and present, to partially obscure the facts, including the veiling of current events in mythological motifs.

● **Soo Hostetler** (Designer, University of Northern Iowa), **Kui-Im Lee** (Music Theorist and Organist, University of Northern Iowa), and **Jihwa Noh** (Mathematics Educator, University of Northern Iowa) *Music, Proportion and Motion: Aural-Kinetic Complexity in Mozart's Piano Sonata, K 333* **6:45-7:15 pm, CAC Room 108**

SIMPLICITY IS typically associated with clarity, complexity with camouflage. In this session, a team of collaborative scholars in art, music and math describe and demonstrate (in part by way of kinetic design) the balance of simple and complex events that become apparent through kinetic, aural and proportional analyses of Mozart's Piano Sonata, K333.

● **Mark Rawlinson** (Literary Scholar, University of Leicester, UK) *"We Had Heard of Camouflage But We Had Not Seen It": Myths of Invisibility and Rituals of Display* **7:30-8:00 pm, KAB Room 111.**

AS A CULTURAL phenomenon, somewhat paradoxically, camouflage has long enjoyed "high visibility." This presentation focuses on the relation between camouflage as an art or science of counter-visibility, and camouflage as a sign, badge, "look" or *trompe l'oeil*. Of interest in particular are the claims made for camouflage since 1915 (by experts and popularizers) and the enthusiasm with which the subject has been taken up by the general culture. Examples will be drawn from sources as wide-ranging as Home Guard manuals and James Bond films.

● **Impromptu panel, open discussion and conference end** **8:00-8:30 pm, KAB Room 111.**

8:30 pm-whenever. Drinks, dinner and continued conversation at area restaurants (on your own).

Please note—This is an incomplete schedule of events. Also occurring throughout the day will be camouflage exhibitions, camouflage-related films, a student film presentation, conference souvenirs and other gift shop items, books and other publications, and a free materials table. **All conference participants are responsible for their own meals, lodging and transportation.**

So many people have contributed so generously to the planning and operation of this event. We are grateful to all of the speakers, to Steve Taft (Head, UNI Department of Art), Reinhold Bubser (Dean, College of Humanities and Fine Arts), Susan Koch (Dean, Graduate College), Darrell Taylor (Director, Gallery of Art), Mary Snyder Behrens (spouse extraordinaire), and all our wonderful students (and particularly Ivy's brother!). Questions? Contact Roy R. Behrens at <ballast@netins.net>. Mailing address: Department of Art, University of Northern Iowa, Cedar Falls IA 50614-0362.

