

- **Ronald Naversen** (Theatre Designer, Southern Illinois University, Carbondale) *The Camouflage Society of Professional Stage Designers* **10:15-10:45 am, CAC Room 108**

IN 1942, when a group of American scenic, lighting and costume designers formed The Camouflage Society of Professional Stage Designers, they hired two camouflage experts (Herbert Kniffen and Baron Nicholas Cherkassoff) to provide them with specialized training, in hopes that they might be assigned to camouflage during World War II. Why and how did this team of prominent Broadway designers end up serving their country in this extraordinary way?

- **Steve Rose** (Writer, Simpson College, Indianola, Iowa) *Poetry as Camouflage* **10:15-10:45 am, KAB Room 270**

THE MEANING of a poem is not usually self-evident. Instead, like a tiger in the forest, it may lurk among the leaves until, at the poem's end, the mind's eye sees its outline. In the process of deciphering it, the meaning of the poem throbs, just as a tiger's form may seem to be all the more vivid because of its prior camouflage. This is an interactive session in which the audience is invited to immerse themselves in well-hidden poetry.

- **Robert Ladislav Derr** (Artist, Ohio State University) *Psychogeographical Camouflage Walks* **10:15-10:45 am, KAB Room 111**

IN ARTISTIC excursions called "psychogeographical walk performances," this artist (wearing multiple video cameras, hidden in mirrored boxes, and harnessed to his body) walks around the city, using it as a fluid canvas, as he documents the urban landscape and its diverse inhabitants. (At times, he wears a mirrored suit.) The cameras record his encounters, while also creating his absence (camouflage) and presence (the arrhythmia in the videos from his footsteps) to the second-generation viewer.

- **Henrietta Goodden** (Scholar, Royal College of Art, London UK) *British Camouflage and the Royal College of Art* **11:00-11:30 am, KAB Room 111**

THE ROYAL College of Art made vital contributions to British camouflage during both world wars. This presentation, by a current teacher at that school, is largely concerned with World War II camouflage artists who were also more or less connected with the RCA, either as students and staff before the war, or after its reopening in 1948. How did these people train for their camouflage service, and what specifically did they propose with regard to concealment, deception and decoys?

- **Harry Brod** (Philosopher, University of Northern Iowa) and **Samuel Gladden** (Literary Scholar, University of Northern Iowa) *Gaydar, Jewdar and Other Passing Fancies* **11:00-11:30 am, CAC Room 108**

PEOPLE OFTEN mistakenly think that they can "always tell" who is gay or Jewish. Connected to this is the common belief that gays and Jews are attempting "to pass" and thereby to assimilate, but that observant people see through their camouflage. This session raises questions about the origins and consequences of these (ex)poses of this supposed auto-camouflage by minorities.

- **Carrie Paterson** and **Arshia Mahmoodi** (Artists and Architects, Los Angeles) *(Garden) To Delay the Progression of a Wartime Ecology* **11:00-11:30 am, KAB Room 270**

THIS SESSION describes the 25-foot, "party camo"-painted satellite dish that was installed at the Art Center in Pasadena in 2004 as an investigation into the collusion of global media and capitalism with militaristic imperialism. The absent "centerpiece" of this presentation will be explained while a take-home demonstration of the collective's newest line of warfare-inspired dishware is conducted. The possibilities and consequences of eating (a lovely salad) off such devices will be explored by a randomly-selected test committee in the audience.

Lunch Break 11:45 am-1:15 pm Lunch will be provided for all conference presenters at the Redeker Center (across the street, southwest of the Art Building). All nonpresenters are responsible for their own lunch costs.

- **Maria Teresa Mendez-Baiges** (Art Historian, University of Malaga, Spain) *Art, Gender and Camouflage: Concealing the Female Body* **1:30-2:00 pm, KAB Room 111**

HOW HAS camouflage been used by women artists? This presentation considers the work of Cuban artist Ana Medieta, the German Vera von Lehndorff, and the Spaniard Angeles Agrela. It demonstrates that, in contrast to the use of camouflage by male artists (e.g., Andy Warhol, Vito Acconci, Alain Jacquet, Alighiero Boetti, Roy Lichtenstein, and Jasper Johns), in women's art the object of camouflage is a female body, the body of the artist herself.

- **Ron Sandvik** (Writer and Non-Fiction Editor, North American Review) *Creating Havoc through Literary Translition* **1:30-2:00 pm, CAC Room 108**

THAT'S RIGHT, the word is "translition"—not translation. In translating, one tries to faithfully recreate in another language the meaning of a certain text. But in transliting, deliberate mischief is afoot, since it is the intent of "translitters" to purposely misinterpret the text as outrageously as possible (the less a potential transliter knows about the original language, the better). This amusing session shows you how.

- **Chad Thurman** (Scholar, University of Minnesota) *Lozenge Camouflage of the German Army Air Service during World War I* **1:30-2:00 pm, KAB Room 270**

THIS IS a discussion of the development and application of the eccentric "lozenge" pattern on German aircraft during the final year of World War I. By incorporating photographs from the period, along with detailed diagrams, the objectives of this kind of camouflage will be analyzed, and the extent of its success. Topics will include the design of printed-fabric camouflage for daytime use, nocturnal patterns, naval schemes, hand-painted patterns on wooden surfaces, and so on.

- **Stephen Samerjan** (Painter, University of Wisconsin, Milwaukee) *On Painting and Protective Coloration: Picasso and Abbott H. Thayer Compared* **2:15-2:45 pm, KAB Room 111**

IN THEIR book *Concealing Coloration in the Animal Kingdom* (1909), Abbott and Gerald Thayer described aspects of western painting in ways that make transparent the mechanisms they advance as being fundamental to *protective coloration* in nature. In this presentation, it is suggested that nineteenth century color theory, once adapted by painters active after mid-century, altered the practice of painting and anticipated Picasso's innovations at the turn of the century. These