

techniques include, but are not limited to, rhymed motives, shifting edges, migrating focus, optical mixing, and the indelible effect of marrying a painting's figure to the ground embracing it.

● **Luke D. Kautz** (Architect, Ohio State University) *Invisible Subversive Architecture: Adolf Loos, Villa Muller, and Josephine Baker* **2:15-2:45 pm, CAC Room 108**

A DOCTOR can bury his mistakes, said Frank Lloyd Wright, but an architect can only plant vines. Throughout history, architects have camouflaged competing styles, theories, schools and practices. In this presentation, the affinity between architecture and camouflage is considered in relation to Villa Müller (in Prague), designed in 1928-30 by Austrian architect Adolf Loos, with peripheral observations about the house he designed in 1928 (but never built) for African-American dancer Josephine Baker.

● **Richard Koenig** (Photographer, Kalamazoo College MI) *Photographic Prevarications* **2:15-2:45 pm, KAB Room 270**

IT IS OFTEN noted that photographs, which we tend to accept without question as records of reality, are especially suited for deceptive use. In this presentation, a photographer who is well aware of the tension between fact and fiction (between transparency and trickery) discusses how his images prompt a reconsideration of perception, representation, and the photographic medium itself.

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● **Ann Elias** (Art Historian, University of Sydney, Australia) *Camouflage in the Antipodes 1939-1945* **3:00-3:30 pm, KAB Room 270**

VISUAL ARTISTS from Australia (like their counterparts in other countries) actively contributed to the development of wartime camouflage. In this presentation, an authority on Australian camouflage describes a large deceptive scheme on Goodenough Island in the South West Pacific in 1943, during World War II, an effort in which Americans as well as Australians were instrumental.

● **Deirdre Bucher Heistad and Catherine MacGillivray** (Literary Scholars, University of Northern Iowa) *Slimane Benaissa's Beyond the Veil* **3:00-3:30 pm, CAC Room 108**

THIS PANEL/workshop is concerned with the implications of a two-woman play by contemporary Algerian playwright Slimane Benaissa titled *Beyond the Veil*, which deals with the question now currently faced by Muslim women throughout the world: to wear or not to wear the veil. Discussions of the English translation of the play, its context and implications, are augmented by readings of parts of the script.

● **Harvey Opgenorth** (Multidisciplinary Artist, Milwaukee) *Museum Camouflage* **3:00-3:30 pm, KAB Room 111**

SINCE 1998, this Milwaukee artist has been engaging in Museum Camouflage performances, in which he visits various art museums dressed in ways that allow him to blend with an artwork, which he stands in front of it for an hour (as featured in *DPM: Disruptive Pattern Material: An Encyclopedia of Camouflage*). In this informal presentation (in which he will stand in front for only a half hour), he will talk about this and other recent work.

● **Artur Golczewski** (Art Historian, University of Northern Iowa) *Visual and Conceptual Camouflage as Art: From Cubism to Dada* **3:45-4:15 pm, KAB Room 111**

THE FIRST Modern camoufleurs were French artists, and it has often been observed (by Picasso, Braque and Gertrude Stein, among others) that World War I camouflage resembled Cubist paintings. This talk addresses aspects of the dissolution of boundaries (both physical and conceptual) that commonly occurs in art, from Cubism (analytic and synthetic) to the photomontages of the German Dadaists.

● **Taryn Packheiser** (Dancer, Iowa State University) *The Concealment of Artistic Dance in Popular Culture and Mass Media* **3:45-4:15 pm, CAC Room 108**

THIS SESSION is largely a lecture/demonstration, with some audience participation. Calling for dance education at all age levels, it addresses the troublesome question(s) of how and why Artistic Dance (e.g., ballet, modern and postmodern dance) has all but vanished from television, films, magazines and advertising. Included are brief observations about the history of dance, its role as a stage medium, and its contemporary presence in avant-garde cinema.

● **Herbert J. Rieth III** (Painter, Mississippi State University) *Blatant Camouflage: 101 Ways to Use Woodland Pattern in Painting* **3:45-4:15 pm, KAB Room 270**

DIFFERENT CAMOUFLAGE patterns have vastly different connotations. Compare and contrast, for example, the Vietnam-era Tiger Stripe pattern with the Waffen SS block pattern or the NATO Woodland pattern. This is a visual guided tour of the paintings of an artist who finds camouflage patterns a rich source of inspiration, and who has used them in his work since 2000.

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● **Craig Ede** (Painter, Decorah, Iowa) *Were the Photorealists Camoufleurs? Or Was Richard Estes Revisiting Cubism?* **4:30-5:00 pm, KAB Room 270**

CULTURAL INNOVATIONS do not arise magically from thin air: they come from what has gone before. Nevertheless, this indebtedness is almost always camouflaged. In this presentation, a painter takes a knowing look at the implicit, surprising connections between Cubism and Photorealism, between Hans Hoffmann and Richard Estes, and so on. In advance of the conference, others are encouraged to e-mail to this presenter their own visual connections. Send jpegs (no didactics, please) to [craigede@hotmail.com](mailto:craigede@hotmail.com).

● **Monica Duncan** (Video Artist, Atlanta College of Art) and **Lara Odell** (Video Artist, University of California, Irvine) *Performance-Based Camouflage Videos* **4:30-5:00 pm, CAC Room 108**

THIS SESSION is an overview of the collaborative work of two performance-based video artists, who have been working together on camouflage-related art since 2002. Projected excerpts from their videos (among them *Antibodies*, *Winter Camouflage Fashion Catalog 2002*, and *Video Paintings*) will be interspersed with narrative observations about the nature, intent and significance of their efforts.

● **Jenny Roberts** (Painter and Editor, Chicago) *Seeing Is Unbelieving* **4:30-5:00 pm, KAB Room 111**

ILLUSIONS MAY fool the eye, but they might also open our eyes to factual reality. In response to being hoodwinked, we are encouraged to look twice at what we see and know about. In this session, a painter talks about her use of *trompe l'oeil* and camouflage, and shows how