Curiouser
Where Cerebellum Meets Antebellum
FEATURED CURIOSER ARTISTS’ PROJECTS

MISSTEPS is a curatorial project in which found digital imagery has been organized through the lens of Darwin’s theory of evolution and Dawkins’ theory of memetics. Specifically, found proliferative images (digital memes), are arranged as though they have evolved visually. The project begins with two bookends, an image of isopods, creatures whose fossil record dates back 300 million years, and an image of Richard Dawkins, the evolutionary biologist who introduced the concept of memes. These images were then connected through a kind of visual tracing back, in which visually similar found images act as stand-ins for the logical evolutionary steps that would otherwise connect Dawkins with 300 million year old forms of life.

Ben Jurgensen, MFA 2010, VCUarts

Bread
Andrew Brehm, MFA anticipated 2011, VCUarts

INTRODUCTION

Welcome to the SECAC/MACAA conference, hosted this year by the School of the Arts at Virginia Commonwealth University. These sister organizations cover wide-ranging territory both geographically and intellectually. By joining forces, SECAC and MACAA have formed a “super-group” to showcase the late breaking research of artists, scholars and students.

By nature, this conference is eclectic. Staged in Richmond, Virginia, a scrappy and charming city with a past, it quickly earned the name Curioser-Where Antebellum Meets Cerebellum. Think of this conference as a wunderkammer, a cabinet of curiosities that takes place in real time, housing an eccentric collection of people, papers, presentations and events. We leave it to you to draw connections between sessions and events, but we offer VCU, the city of Richmond, and our community as the backdrop to ponder these curiosities.

I can’t pass up an opportunity to thank all people who contributed to mastering this conference. A special thanks to Andy Kozlowski, Teresia Engle Ilnicki, Dawn Waters and Andrew Ilnicki. We could not have done it without our VCU colleagues Peggy Lindhauer, Amy Hauth and Holly Morrison who were tireless in their detail and invention. Thanks to everyone who had a part in staging this year’s conference.

Jack Risley
Associate Dean of Academic Affairs
VCU School of the Arts

ORGANIZERS
Andrew Kozlowski, Conference Coordinator
Rachel Frey, SECAC Administrator

VCU COMMITTEE
Amy Hauth
Holly Morrison
Margaret Lindauer
Ruth Bolduan
Reni Glover
Teresa Engle Ilnicki – Design
Andrew Ilnicki – Web
Dawn Waters – Communications

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Joseph Si egal, Juror
Emily Smith, Executive Director, 1708 Gallery
Juliana Giordano, Gallery Administrator, 1708 Gallery
Erika Koch, Administrative Assistant, 1708 Gallery
Arnie Oliver, Board of Directors, 1708 Gallery

Exhibition Hung by VCU Grads:
Marisa Day
Carlin Hanbury
Elizabeth Ralby-Brown
Kimberly Wolfe

PHONE NUMBERS AND REFERENCES

VCU Police – (804) 828-1234
Jefferson Hotel – (804) 649-4872
VCUarts Dean’s Office – (804) 828-2787
Taxi Services (You must call to get a cab in Richmond)
Airport Taxi Service Inc. – (804) 233-4444
Capitol Cab Service – (804) 222-1495
Airport Taxi Service Inc. – (804) 222-4444
Metro Taxi Service Inc. – (804) 935-5000
Groome Taxi – (804) 222-6464
Star Car – (804) 754-8566
Player’s Taxi – (804) 920-4323
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SECAC / MACAA 2010 CONFERENCE PROGRAM

WEDNESDAY, OCTOBER 20

10:00am–5:00pm: Sponge: Other Pedagogies and the Phylum Porifera
Hope Ginsburg. Advance registration required. Anderson Gallery, Sponge HQ, 907 1/2 West Franklin Street, 3rd floor.
The Anderson Gallery is a 10–15 minute walk from the Jefferson Hotel or a 3-minute walk from the Fine Arts Building. There is a courtesy shuttle from the Jefferson to the Fine Arts Building if you prefer.

Sponge generates experimental approaches to learning and teaching. Attached to a public university the way a sea sponge affixes to a marine reef, Sponge provides open waters for the conspicuous mixing of disciplines. In the evolving ecosystem of Sponge workshops, events, and classes, participants take in information, digest the experience and complete the cycle by teaching something to each other.

Sponge for Curioser is an investigation of artists’ projects that reinvent school, classes and knowledge transfer. The event will begin with a full-day immersion at the Sponge HQ in the VCU Anderson Gallery for a group of 10–15 participants and will conclude with a follow-up panel the next day for a wider audience. For more information about Sponge Space please visit www.hopeginsburg.com

2:30–3:30pm: SECAC Executive Committee Meeting
2:30–3:30pm: MACAA Executive Committee Meeting
4:00–7:00pm: SECAC Board Meeting
4:00–7:00pm: MACAA Board Meeting
6:00–7:30pm: Early Registration Check-in
6:00–8:00pm: Reception for Imaging South Africa: Collection Projects by Siemon Allen
Anderson Gallery, 907 1/2 West Franklin Street.
The Anderson Gallery is a 10–15 minute walk from the Jefferson Hotel or a 3-minute walk from the Fine Arts Building. There is a courtesy shuttle from the Jefferson to the Fine Arts Building if you prefer. This exhibition will be open throughout the conference.

Over the last decade, Allen has created expansive installations of various mass-produced ephemera-postal stamps, newspapers, audio recordings. Like an archivist, he methodically acquires catalogues, and researches artifacts to disclose underlying narratives. Allen employs the social critique that inevitably arises from his work as a means of interrogating what he describes as “the contradictory and complex nature of South African identity.”

7:00–9:00pm: Welcome Reception + Open House
VCUarts Fine Arts Building, 1100 West Broad Street
The Fine Arts Building is a 10–15 minute walk from the Jefferson Hotel. There is a courtesy shuttle from the Jefferson to the Fine Arts Building if you prefer.

VCUarts welcomes SECAC/MACAA members to Richmond with a reception and open house at the VCU Fine Arts Building where there will be an opening for Christina Volfè, the 2009 SECAC Fellowship Artist in the Fine Arts Building Gallery, 1st floor, and an exhibition of current graduate work throughout the building.

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THURSDAY, OCTOBER 21

7:30 am: Registration opens
8:00–9:30 am: Panels, Session 1
9:45–11:45 am: Panels, Session 2
1:45–3:55 pm: Panels, Session 4
3:30–5:30 pm: Panels, Session 5
6:00–7:00 pm: Keynote Address by Pablo Helguera

Jefferon Hotel Ballroom. No advanced reservation required.

Pablo Helguera (Mexico City, 1971) is a NYC-based artist working in installation, sculpture, photography, drawing, and performance. His work focuses on topics ranging from history, pedagogy, social justice, ethnicity, memory, and the absurd, in formats that are widely varied including the lecture, museum display strategies, musical performances and written fiction. His work as an educator intersects with his interests as an artist, resulting in artwork that reflects interests of interpretation, dialogue, and the role of contemporary culture in a global reality.

As head of public programs at the Education Department of the Guggenheim Museum (1998–2005), he organized hundreds of public events and assisted in the development of dozens of exhibitions. In 2007 he was named Director of Adult and Academic programs at the Museum of Modern Art, New York where he continues today.


7:30–10pm: Reception for Member Show
2010 SECAC/MACAA Members Show at the long-lived Richmond non-profit, 1708 Gallery. The show was curated by Joe Seipel, vice president for academic services at SCAD (and former VCU colleague). It features 62 works by 59 artists selected from a group of 138 artists who submitted over 400 works.

SESSION 1
8:00–9:30 AM

FATE: Bounding Boundaries in Foundation Drawing
Empire Meeting Room
CHAIR: Marika Ishihara, Columbia College Chicago

In 2002, the Museum of Modern Art opened an exhibition entitled “Drawing Now: Eight Propositions.” The exhibition dealt with “bounding boundaries,” exhibiting the many ways drawing is applied via multiple disciplines. The MMMA exhibition questioned the way we think of drawing and teach drawing. Drawing at the Foundation level has been historically predicated on observation and Renaissance methodology.

This panel will investigate moving beyond these boundaries of drawing observation at the Foundation level. Like the MOMA “Drawing Now” exhibition, this panel will explore assignments and methodologies that cover, but not limited to, such topics as Collaborating Among Students, Architectural Drawing, Drafting, Cartography, Drawing Scenics and Nature, Mapping, representing Popular Culture, Illustrating Fashion and Ornamentation.

Aaron Fine, Truman State University. Drawing as Critical Thinking.
Barbara Gorgol, Ball State University. Artist Trading Cards: A Collaborative Drawing Process.

Flamstein Meeting Room
CHAIR: John R. Daiker, Georgia State University and Todd Richardson, University of Memphis

Images have power because our society imbues them with the ability to speak for themselves; often encapsulates this assumed veracity in layers of fiction, or visual ‘fakery’. Over time, iconoclasts and iconophiles have sparred on two persistent issues in Western image making. First, just how far can we trust art? Second, who decides how much power art has or does not have: how much ‘truth’ or ‘falsity’ images contain? The 16th and 17th centuries provide fertile ground for examining this phenomenon. The polonies of discourse on images in this period helped shape the religious and cultural ideologies that took up space all over the world. This session explores the complex dynamics of faith in, and distrust of images in the Early Modern period.

Christine L. Keeler, Indiana University, Bloomington. Wipe Not for Me, Jacob Metzler’s Visitation and the Penitent Magdalen.
Iviara-Colín Mendizábal, University of Central Florida. The Art of Engañar and Desengaño in the Cristos Yacentes of Gregorio Fernández.
John R. Daiker, Georgia State University. Respondent.

Curriculum Development Workshop: From Mission to Outcome
Dormon Meeting Room
CHAIR: Mary Stewart, Florida State University.
A workshop format will be used to focus on program design and administration. Using worksheets and discussion, we will explore the following questions:
• What are the characteristics of an effective mission statement?
• What are general program objectives and how do they affect specific assignments?
• What is a scope and sequence chart? How can it simplify curriculum design?
• What is the easiest way to create an effective assignment objectives?
• What is the relationship between assignment objectives and assessment?
• Can you and your faculty take charge of your curriculum and create the strongest, most authentic program possible?

Art Education Forum VII-A: Policy, Administration, and Accreditation
Commonwealth Meeting Room
CHAIR: Bryna Bobik, University of Memphis
Papers for this panel will represent a diverse professional area of arts education policy, administration, and accreditation topics for all levels of public and private educators. Panelists will present new policy related ideas. Art educators, doctoral students, and SECAC members are welcome to attend. Topics will include the 2004 SEAC Visual Arts Education Policy Statement. This panel will be conducted.

This panel is the eighth session to present in 2007 & 2008 in the second phase of Art Education Forums that ended at the 1996 SECAC conference in Charleston, SC, and began again in 2003 in Raleigh, NC.

Karen Heid, University of South Carolina. The 2008 NAEP Arts Assessment Reevaluated: Replication and Analysis.
Rachel Draves, Metropolitan State College of Denver. Lessons on Reform from a Frozen Guy in Nederland Colorado.
Bryna Bobik and Marilyn Hais, University of Memphis. Community Arts Education: An Art Partnership Developed with a University, Community, and Middle School Students.

Increasing the Efficacy of the Studio Art Class for Non-Majors
Coolidge Meeting Room
CHAIR: Joe Meier, Bucknell University.
How should a studio art instructor adapt his/her approach when the student body consists mostly of non-majors? When comparing majors with non-majors, it is clear that the studio art class will serve a different educational function for the non-major in their university experience. What particular skills will a student learn in a studio class? How might a non-major transfer these skills to their major area of study? How might the student utilize these skills in their future career, and in their orientation toward the world? To what extent must we redefine our learning outcomes in order for a class to offer an optimal benefit to the non-major? To what extent should projects be augmented with writing assignments, student conducted presentations, discussions, or an emphasis on conceptual thinking and problem solving? Investigating these questions will enable us to enhance the efficacy of studio art classes for non-majors. Also, in clarifying the skills which non-majors gain from studio art classes, we are better able to advocate the value of studio art in the context of the university.

Jennifer Latch, Eastern Michigan University. Developing Seeing and Understanding.
Brent Dedas, Western Kentucky University. Bridging the Gap from the Classroom to the World at Large.
Sarah Stachtame, Ramapo College of New Jersey. Make It Work: Challenges to the Creative Process.

Modern/Medieval Convergences in Scholarship
Harrison Meeting Room
CHAIR: Lindsey Cecelar and Sarah Grayson. The Graduate Center, CUNY.
While modernism is usually associated with a rupture with the past, the medieval period has held a privileged position in the work and thinking of modernists, and the last decade has only shown an acceleration of this trend. Indeed, it’s often the desire for paradigms other than those modernized from the start of the modern period—ideals of progress, civilization, individuality, human nature, and identity—that has motivate modernists and artists to turn to the medieval period. For them, buried in history, one continually finds evidence of radical difference that can shed light on the present, as well as elective affinities that reorient one’s understanding of the past.

This panel brings together new scholarship on medieval art that brings with it a contemporary perspective to provide a deeper understanding of each period. How have contemporary questions changed how we look at medieval imagery and art? In what ways could more transhistorical approaches make new insights and analyses possible?

Evan Gatti, Elon University. Magnani, Moreoni & Medieval “Miserum”.

Increasing the Efficacy of the Studio Art Class for Non-Majors

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Increasing the Efficacy of the Studio Art Class for Non-Majors
THURSDAY, OCTOBER 21 – continued

Eileen Turan, University of Arkansas at Little Rock. From Nature to Canvas: Confronting the Material and the Influence of Photographs at Fontainbleau.

Letha Clark Robertson, University of Kansas. The Intersection of Art, Science, and Popular Culture in Mid-Nineteenth-Century American Eliz- Kant Kane and the Unknown Arctico.


SESSION 2 9:45–11:45 AM

Memory and Art: How Artists and Art Historians Remember. Session I: Empire Meeting Room

CHAIR: Laura M. Arthburn, University of Arkansas at Little Rock

Memory—the act of recalling facts or fleeting impressions and the length of time over which these recollections extend—is a significant theme addressed in art both past and present. This session includes papers that consider a wide range of artistic, historical, theoretical, and critical approaches that address memory in art and the artistic process. Papers consider a wide range of topics, such as the roles of memories (architectural, sculpture, and memory) and landscape, memory and performance and rituals. Participants include a mix of art historians and artists who wish to share their research and creative endeavors concerning memory and art.


Dawn Rose, Rollins College. The Tea Alone.

Mira Erard, East Tennessee State University. I dreamed I was you & you were not there. Painting the Self as Other.

Monica McGlath, Tufts University. Film and the Absence of Memory: Two Contemporary Examples.

Indigenous Art of the Americas, Part 1

Elfenbrand Meeting Room

CHAIR: Drip Morales, University of Central Arkansas

This session on Indigenous Art of the Americas showcases current work regarding aspects of visual expression by indigenous peoples of the western hemisphere, including papers that critically examine Indigenous epistemology, other alternative paradigms, or address contributions of individual artists to the overall dialogue.


Elizabeth Morin, Christopher Newport University. Feasts for the Gods: Food and Ritual in Aztec Art.

Denise Smith, Savannah College of Art and Design. The Later Debates: New Discoveries at Georgia’s Stone Mountain.

About Face: Investigating the Problems of Portraiture

Dominion Meeting Room

CHAIR: Michelle Moseley-Christian, Virginia Tech

Portraiture, especially in pre-modern visual culture, is often considered a type of image that primarily functioned to idealize andить the economic or social status of the person depicted. This session interrogates the complexities and problems of portraiture and self-portraiture, in particular papers exploring artists or works that challenge and innovate traditional frameworks for portraiture and self-portraiture.

Papers consider how and why artists manipulate the body, its poses, iconography, settings, expression, and other aspects of portraiture to alter the framework of conventional portrait constructs. How can an exceptional portrait might affect the reputation of the artist or sitter? In what cases might the development of new media, materials, or styles spur portraiture to innovation? Can a representation that dramatically deviates from historical notions of portraiture still be considered a “portrait”? These issues, among others, aim to open discussion on the nature of portraiture itself, and the variety and subtlety of what is often considered a straightforward type of image. This session includes a broad range of submissions from many periods that complicate our reception of ancient, medieval or early modern portraiture and self-portraiture.

Rebecca Blass Trimmel, Savannah College of Art and Design. Portraits of Power, and the Power of Portraiture in the Reign of Elizabeth I, the “Virgin Queen.”

Alex L. Boyan, University of Tennessee, Knoxville. You’ve Got the Look: Publicly Photographed Portraiture, and the Aztec-Civil.


Sandra Reid, Savannah College of Art and Design. Companion Portraiture and the Contemporary Family.

Stephanie Miller, Coastal Carolina University. Vitriolic Portraiture: Eunice Tener’s Paintings in Fifteenth-Century Florence.


CHAIR: Mary Lou Hightower, University of South Carolina Upstate

Panelists will address the changing nature of art education through research and discuss how it affects the advancement of the field.

This research papers include topics on instruction and best practices as they relate to the field of art education.

This second forum focus relates to section A placing the emphasis on the practices of art instruction rather than the administration of a program of studies.

Anne C. Gray, University of Central Florida. The Art of Meaning in Namaste: Earl Cunningham a Pictorial Study.

Linda Neely, Landmark University. A Mission Statement for Inspiration.

Susan Sak, Coastal Carolina University. Afternoons of Aesthetics: Faculty Meet Self. Evaluation.

Mary Lou Hightower, University of South Carolina Upstate. Using Clemency in the Art Education and the Community.

Beyond the Phallic: Representations of the Penis in Modern and Postmodern Culture

Coolidge Meeting Room

CHAIRS: Tammy Badou, Arkansas State University and Charmisa Terranova, University of Texas at Dallas

Representations of the penis abound in visual culture throughout history, from prurient figures of ancient Greece to images of the male child to the penis-wielding artists, both male and female, of the 1970s and 1980s. Such images in the modern and postmodern period have typically been read either in the context of gendered theories of creativity that privilege the male gaze, or in the conjunction with psychoanalytic theories in which the phallic (as signifier of power) and the penis are conflated.

There are numerous representations of the penis, however, that fall outside these paradigms, images in which the penis and, broadly speaking, masculinity are on display. Can such images be theorized in fresh ways that avoid assumptions about their presumed “feminizing” or “queering” of masculinity? Is it possible to read them so that the penis is something more (or less) than a marker of authority or power? Can we present, and even hope, for examples, be seen as constituted of heterosexual masculinity? What roles does such representations play in other different cultural or historical paradigms of the definition of masculinity? What does it mean to see representations of the penis in the visual culture and gender dynamics? Further, defining methodology, do scholars approach images of the penis with ingrained assumptions about how a body might be classified and made visible? What do we know about notions of masculinity with psychoanalytic readings that often astonishingly, alter the role of the penis in masculinity, and the influence of spiritualism and mysticism. This panel presents new scholarship that examines...
between sculpture and the televisual. Papers will address sculptures and installations in the form of cameras and screens; sculptors who create props and sets for videos; sculptures and installations that move while using technological tools; and more traditional sculptural forms that derive their imagery from television media.

Peter Eschenbach, Old Dominion University.


Katie Green, University of Texas at Austin.

The Meaning of Mutilation in Videos, and the Early Video Video.

Alyson Cootes, Ohio State University.

From Stillness to Action to Moving Image.

Eric Trottier, Wayne State University.

Migrations From Beyond the Televisual.

Reexamining Realism and Abstraction

Coolidge Meeting Room

CHAIR: Timothy Ardoin, Virginia Commonwealth University

By convention, realism and abstraction oftentimes oppose meanings when applied to works of art. The former seems empirical and objective while the latter is often replete with intuitive and subjective. However, in the twentieth century, artists often conflated these categorical distinctions by describing their supposedly abstract work as realist and vice versa. At issue here is the nature of representation, that the notion of realism or abstraction is predicated on the possibility of one or the other, and that they are not consequent, each is implicated in the other. Furthermore, they need not be mutually exclusive, but may exist in dynamic tension in a single work. Although the problem of the relationship between realism and abstraction is central to modernist art, this session will consider the interplay of these two terms in works of art both from an historical perspective and as they relate to contemporary studio practice.

Barbara Jaffee, Northern Illinois University.


Randall K. Van Schepen, Savannah College of Art and Design.

An Architectural Bridge.

Sandra K. Stillman, University of the Arts.

Images From Beyond the Televisual.

Papers will investigate the cultural, political, religious, and economic reasons for such architecture. Aesthetic and theoretical arguments will continue to be erected for a variety of purposes such as baptisms, triumphant processions, civic celebrations, auto da Fe, and word expositions among others. Sometimes structures were left to “decompose,” sometimes they were torn down immediately after their intended use, and sometimes structures meant to be temporary ended up being permanent (for example, the Effel Tower). Why were these structures not meant to be permanent? What was their purpose? Were they historical precedents? This session’s papers investigate the cultural, political, religious, and economic reasons for such architectures.

Hal Kantor Bognacki, Savannah College of Art & Design.

No House is Left Behind: The Bedford Tent as a Symbol of Identity.

Jennifer Gaddis, Independent Scholar.

The Reconsidered: Image.


The sessions’ papers investigate the cultural, political, religious, and economic reasons for such architecture. Aesthetic and theoretical arguments will continue to be erected for a variety of purposes such as baptisms, triumphant processions, civic celebrations, auto da Fe, and word expositions among others. Sometimes structures were left to “decompose,” sometimes they were torn down immediately after their intended use, and sometimes structures meant to be temporary ended up being permanent (for example, the Effel Tower). Why were these structures not meant to be permanent? What was their purpose? Were they historical precedents? This session’s papers investigate the cultural, political, religious, and economic reasons for such architectures.

The Administration of Art: The Art of Administration

Dominion Meeting Room

CHAIR: Virginia Delany, University of North Carolina at Asheville and Joe Sepel, Savannah College of Art and Design

Seasoned administrators will answer the question: Is there an art form of administration? Can one find true happiness and reward after the ‘signing of the contract’? Do you possess a reasonable person to move from the cushy, fulfilling, evasive faculty position into an 80-hour-a-week, sometimes thankless, often confounding bureaucratic position in the administration? Is compliance with an unbridled power i.e. going to the dark side) worth the alienation of long time friends, the forgoing of studio time, the castigation of the art world and loss of respect from your colleagues? Or can the move to administration provide one with an opportunity for personal fulfillment and the possibility for a larger role in the evolution of our culture? Talks will link the talents normally associated with art making to the corporeal situations in which they are critical for the successful administration of an art program.

Ann Clark, Syracuse University.

Shoot the Moon.

Virginia Delany, University of North Carolina at Asheville. Arts, Administration and Alchemy.

Carly Johnston, Tennessee State University. Art and Administration: Maintaining a Linear Perspective.

Joe Sepel, Savannah College of Art and Design. Who in the Hell Changed the Color of the Napkins?

Crafting the 21st Millennium Masterpiece

McKinley Meeting Room

CHAIR: Robert F. Lyon, University of South Carolina

As the first decade of the 21st century draws to a close, many artists are revising their craftsmanship. In this new, post-disciplinary environment, the material-based categories in the past have served as the artist’s stable frame of reference (clay, fiber, metal, wood, glass, etc.) have become increasingly dispersed as an array of local effects.

This session questions the category of “assemblage” as a critical practice or discursive field; that address specific moments in the history and transformation of “assemblage” in modern and contemporary art; or examine the 1960 exhibition itself, its critical precedents or historical references.

Edward Powers, Queens College, CUNY.

Who is Framing the “Tableaux.”

The “Art of Assemblage” at 50

Commonwealth Meeting Room

CHAIR: Edward Powers, Queens College, CUNY

The extended concept of “assemblage” proposed by William Seitz in his 1960 MoMA exhibition, The Art of Assemblage, has proved one of the most durable, if protean, legacies of twentieth-century avant-garde practice. Encompassing both art and art- and art-lessly constituted of what is made or ready-made, found or self-made, created or re-located – notable examples of “assemblage” include Cubist, Dada and Surrealist collages and objects, Picasso’s and Gonzalez’s welded-steel sculptures, Rauschenberg’s “Combines” and Almar’s “accumulations.” Since the 1960’s “assemblage” has been critically reexamined in provocative exhibitions and publications. Most recently, the New Museum’s Unmumanual show. At one time, then, the term is emblematic of twentieth-century Modernism, of its unexpressed other in popular culture and, increasingly, of how the global reach of consumerism might nevertheless be fragmented and dispersed in an array of local effects. This session questions the category of “assemblage” as a critical practice or discursive field; that address specific moments in the history and transformation of “assemblage” in modern and contemporary art; or examine the 1960 exhibition itself, its critical precedents or historical references.

Edward Powers, Queens College, CUNY.


Sarah Ashino, The Graduate Center, CUNY.

“Crafting the American” A Historiography of Art Now prior to “The Art of the Assemblage.”

Kim Seo, Rutgers University.

Assemblage Portraits in the Macaroni Age.

Lucy Bradnock, Getty Research Institute.

Baaaching Modernism: Gordon Wagner and “The Art of Assemblage.”

Rache Riedelmann, Institute of Fine Arts, New York University. Scouring for Klotz for Uncovering the Appeal of the “Tableaux.”

Michael Schreyach, The Graduate Center, CUNY. Celebrity Assemblage: A West Coast Count

THURSDAY, OCTOBER 21 – continued
THURSDAY, OCTOBER 21 – continued

SESSION 5 (continued) 3:30–5:30 PM

Bloodlines: Portraying the American Animal
Coordinated by Mattie Barren
CHAIR: Crawford Alexander Mann III, Rhode Island School of Design and Mary Peterson Zundo, University of Illinois at Urbana-Champaign

Animal painting has deep historical roots, most prominently through equestrian and canine portraiture, but these works occupy a neglected position within criticism and scholarship, particularly American examples. To redress this problem, this panel concentrates on animal objects and makers and on the American reception of works from other nations.

By the nineteenth century, animal painting had undergone a transformation of status, often functioning like history painting to engage spectators in complicated social questions. This tension between likeness and narrative, between the animal’s individuality and its historical or cultural significance, coincides with parochial concern for the opposition between science and sentiment. How does art participate in the romanticization, commodification, and/or mechanization of animals? To what extent is a depiction of a pet or animal celebrity about the subject/letter, versus a test for self-fashioning by the owner or artist? In an American context, do these works carry a different or more visceral weight, speaking to boundaries between civilization and wilderness, between society and savagery?

These talks will refine our understanding of animal portraiture’s definitions as a field and appeal to a variety of scholars.


Mysoon Roh, University of Toledo: Walter O. Ude, Zambophem in the Art of David Wojnarowicz.

Mati J. Roth, Duke University: Matthew Barney’s “Anamalia.”

Beyond Turf and Silo: Cultivating a New Foundation
Harrison Meeting Room
CHAIR: Maureen Duran, Savannah College of Art and Design

Major programs often see foundation programs as “a pain” and want a functional science that is tailored to meet the needs of the individual major. Each major is wrapped up in their own “silo” and often unwilling to consider the larger context. The purpose of this session is to create a dialogue about the role of a foundation program in relation to art and design majors. What is the purpose, what is essential to teach in the first year, what is critical for students to experience and know so they can flourish in their major studies, how is a foundation program along with the major program preparing students for careers in the 21st century? These are all important questions that can help define how a foundation program functions in the education of the next generation of artists and designers.

Joe Politi/Con, Milwaukee Institute of Art and Design: Hands-Up and Hands-Down.

Kevin Corner, Ringling College of Art and Design: On Essential Scholarship and Practice (ESP).

Kristie Butzrhame, Savannah College of Art and Design: Preparing Students for Their Careers—Foundations at Its Best.


Joanne Styer, Rhode Island School of Design: Asking Questions and Finding Proceses.

Reconstructing the Avant-Garde
Roosevelt Meeting Room
CHAIR: Christoph Klotzsch, Savannah College of Art and Design

Twenty years ago, Benjamin Buchloh took issue with Peter Bürger’s argument that the neo-avant-garde was nothing more than a replication of the historic avant-garde. Arguing that the needs of the neo-avant-garde had changed, he laid the groundwork for viewing the relationship between the presumed replications and their equally presumed first-times as a reconstruction and not as a replication. Buchloh built his argument on one case study: the relationship between Alexander Rodchenko’s three monochromatic paintings (red, yellow and blue) from 1921 and Yves Klein’s blue paintings of 1957. Although constructivism has given rise to various forms of what might be described as “neo-constructivism,” it is not the only historic avant-garde to have done this. This session seeks to explore relationships between the “historic” avant-gardes, such as constructivism, futurism, and Dada, and their later 20th century progeny. How have the neo-reformed their presumed ancestors?

Alexis Clark, Duke University: “Qu’est-ce qu’un avant-garde?” Mythical Dreams and Historical Realities of the Avant-Garde.


Joshua Hamilton, Indiana University: Picking Up the Pieces: Rupturing the Power of Representation in José Luis Castillo’s “La cajita del alivio en el tamaro baldis.”

Christoph Klotzsch, Savannah College of Art and Design: Print and Computer to Aesthetic Process.

Geographic Divide and Pedagogical Shift: A Re-examination of Welfflian Methodologies in Art History
McKinley Meeting Room
CHAIR: Sarah Falls, New York School of Interior Design and Virginia Hall, Johns Hopkins University

Art Historical teaching methodologies of the 20th and 21st centuries have relied heavily on those established by Heinrich Wölfflin, who used projected images to establish the side-by-side comparison as a basis for formal analysis of works. Photo-photographic reproduction enabled the creation of a teaching methodology, but today, as reproduction has moved to digital technologies, how does pedagogy follow? This panel will present the views of practitioners who talk about the move to new media, the place of side-by-side comparison and the shift in personal teaching methodologies, and their impacts on the discipline.

Kim Detterbeck, Frostburg State University: Quantum Comparativist Knowledge Bases as an Instructional Methodology for the 21st Century.


Martina Hassler, San Diego Mesa College: YouTube and Art History?

KEYNOTE ADDRESS BY PABLO HÉLGUERA
6:00–7:30 PM
Jefferson Hotel Ballroom
No advance reservation required.

MEMBER SHOW RECEPTION
7:30–10:00PM
1708 Gallery, 319 West Broad Street
No advance reservation required.
1708 Gallery is a 3–5 minute walk from the Jefferson Hotel.

word search

A B D V F L I C P O E A W

P E E L Y S R N E A B R Y

N A S D U P N V L C N M N

R U T H N O D I T I S E A

I T G I N A S R E G N L

V Y N S F G W U A P H E

E Z S T R E N A R N C T

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art

richmond

courthouse

inlaid

panel

cerebellum

SEAC

MACAA

teach

sponge

visual

museum

session

culture

history

VCU

exhibition

theory

digital

beauty

river

design

pose

word scramblers

elismmhf

inseinneef

earthneurec

onscumtino

puzzle solutions may be found at curious@vcu.edu
InLight Richmond. Preferences are given to proposals that involve, are inspired by, investigate, or interpret themes of light, from light as medium to light as an unexpected place. The image of an artist constantly drawn, photographed, or written—whether it is painted, sculpted, or otherwise—implies that they persist over time.

Any image of an artist's identity, as a praxis to Cesare Ripa's Iconologia, an artist's endeavors provide an encyclopedic web of imagery and connotes to assist artists and humanities alike in the formation and visualization of historical and visual culture.

As a precursor to Cesare Ripa's Iconologia, an artist's endeavors provide an encyclopedic web of imagery and connotes to assist artists and humanities alike in the formation and visualization of historical and visual culture.

Kathryn Shields, Columbus State University.

Vincenzo Borghini assisted Vasari in the pursuit of symbolic imagery as well as classical culture in composing a story. Meanwhile Pietro Aronzo, Paolo Giovio, Ambroise Caro, Cosimo Bartoli and Vincenzo Borghini assisted Vasari in the discovery and connections between art and culture, culminating in Vasari's artist programs with history projects.

The artist's identity, which illustrates Her approach, which illustrates Kinkade through the lens of audience. Art presents a serious discussion of how does Thomas Kinkade enter into studio and art history classrooms today? Is he even allowed to infiltrate into studio and art history classrooms? And how do we incorporate the terms, but also shapes the project in unintended but also shapes the project in unintended and postmodernism, which has been theorized through various dialectics and documented in numerous media.

While the timing of this transition is contextual, other design practices may have somewhat dissolved, the encapsulation and dissemination of contemporary architecture and urbanism through technologies like photography and print, television and radio, and, ultimately, the internet has perpetuated the translation of three-dimensional forms into two-dimensional images, even increasingly virtual spaces.

Vasari's diverse projects—magazine articles, photographs, videos, architectural models, art installations, and exhibitions—through which he exposes ideologies underlying various constructions, architectural and social. Vasari's multiple production tracks the cultural shift from modernism and postmodernism, which has been theorized through various dialectics and documented in numerous media. While the timing of this transition is contextual, other design practices may have somewhat dissolved, the encapsulation and dissemination of contemporary architecture and urbanism through technologies like photography and print, television and radio, and, ultimately, the internet has perpetuated the translation of three-dimensional forms into two-dimensional images, even increasingly virtual spaces.

Anastasia Reas, University of Texas at Austin. Kulturisk Effect: Moscow in Contact.

Emily Trud Widaw, Savannah College of Art and Design Atlanta. Re-Shaping Site-Specificity, Place and Time on View at Deavan Gallery.

Nell Ruby, Agnes Scott College. The Place Between Where You Decide to Go Outside and Before You Get There.


Research and Design: A Match Made in Heaven or Hell

Commmone Meeting Room

Alma Hoffmann, Harrington College of Design, StudioZIP.

Many firms nowadays incorporate research strategies and techniques to gather relevant data for client projects. Some agencies have incorporated staff dedicated to do research and analysis for designers. Others use secondary research sources such as government sites, databases, and demographics analysis. Relevant design is considered to be the one where the intended and unintended audiences have been considered and studied. From large companies such as Apple to small design firms such as Rule 28 based in Chicago, conducting and understanding the results of research becomes not only relevant but also shapes the project in significant ways. Given the importance that research and gathering of data have in the design of a solution to a problem, how do we as instructors not only incorporate the terms, but also provide opportunities for students to problem solve using both primary and secondary research sources? Furthermore, what type of criteria do we establish to maintain design context, and aesthetic quality?

Alma Hoffmann, Harrington College of Design, StudioZIP. The Personal Commitment: Motivation Student and Instructor.


Adeem Blair, University of Wisconsin-Milwaukee. Participatory Design Research and “Medium.” (J. Colombina.)

Colombina’s contention encompasses Graham’s diverse projects—magazine articles, photographs, videos, architectural models, art installations, and exhibitions—through which he exposes ideologies underlying various constructions, architectural and social. Graham’s multiple production tracks the cultural shift from modernism and postmodernism, which has been theorized through various dialectics and documented in numerous media. While the timing of this transition is contextual, other design practices may have somewhat dissolved, the encapsulation and dissemination of contemporary architecture and urbanism through technologies like photography and print, television and radio, and, ultimately, the internet has perpetuated the translation of three-dimensional forms into two-dimensional images, even increasingly virtual spaces.

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FRIDAY, OCTOBER 22 – continued

APPROACHES TO ART Education

Roosevelt Meeting Room
CHAIR: Rhonda L. Raymond, West Virginia University

While teaching often comprises forty percent of an art historian’s academic workload, there is a curious lack of scholarly publications addressing why and how we teach in art history and engage students in meaningful learning experiences. This session provides an opportunity for art historians to reflect on, present, and discuss pedagogical approaches to teaching the discipline.

Despite the enactment of business models and the current emphasis on STEM in the academy, why is art history relevant to today’s society? Why and how does the study of art history aids students in achieving life skills, including communication, analytical, teamwork, interpersonal, and technical skills? With a new social paradigm shift reflected in books like David Sedaris’s Why I Wore That wrongdoing on Everyone…in Business (and in Life), how can, or why should, we consider the role and social ramifications of teaching art history? How can we use new technologies such as PRS, lecture capture systems and podcasts, wikis, blogs, social networking sites, and virtual worlds to effectively interact with students? Why and how can information literacy and the related computer, media, technology, and visual literacies be integrated into the curriculum? How can art history education inspire the curious?

Baranay Nguyen, Loyola University Maryland; Do a/ It’s a lot as a/ Encouraging Students to Think Like Art Historians.

Margaret Ann Zahn, University of Central Florida; Eric Ruffman from Gilding the Art History Lily.


Deborah S. James, Armstrong Atlantic State University: The Art of Forgery: An Interdisciplinary Approach to Integrating Art History and Chemistry.

SESSION 1 (continued)

8:00–9:30 AM

VRC: United We Stand: Forging Partnerships in Support of the Digital Scholar

McKinley Meeting Room
CHAIR: Jeanne Keefe, University of Richmond

It is widely understood that digital distribution of images and information in the classroom is here to stay. In fact, for universities to remain competitive in the educational marketplace, they must embrace digital media and support faculty training.

Many faculty in art and art history have leapt from the analog to a digital format. What partnerships must be forged across the campus to encourage others to cross the digital divide? Partnerships may be technical in nature. What do we need to make our digital images look as good as our slides? How can we convince classroom designers that one size does not fit all? Other partnerships may deal with content and research. How can software and web-based applications make lectures and content more engaging? How can they take the classroom beyond physical confines?

Who are the experts and how can they help faculty in search of digital enlightenment? This session will bring visual resources curators together with faculty who are successfully teaching with digital materials. Practical advice, demonstrations of software and web applications, and testimonial about enriching pedagogical concerns will give the audience vital information to take back to their own institutions for use in the classroom of tomorrow.

Nancy Shotten, Old Dominion University. Creating Video Tours.

Corinne Diop, James Madison University and Christina Uptake, James Madison University. Teaching with Technology – “Narrating”

Jeanne Keefe, University of Richmond. Finding 20th Century Architecture in Richmond.

SESSION 2

9:45–11:45 AM

Who Cares Who Sees? Empiria Meeting Room

CHAIR: Todd Cronan, Empire University

In his famous account of the “Death of the Author” (1967) Roland Barthes sealed the fate of all editorial intention as the locus of artistic meaning. Literary critics, Barthes argued, were driven by the misanthropic desire to “assign a ‘secret,’ ‘ultimate’ meaning” to a text. But because “We can never know” for certain what an author meant, it followed for Barthes that the only meaning we could know was how something was understood by its readers and viewers. To tie a work to a single author was, Barthes argued, “to impose an illusory control on that text.” When the text was read of its author, meaning became unlinked. So what began as scepticism of authorial meanings led in the liberation of meanings. Barthes reasoned that the unity of the text was not an origin—a “the author” —but in its destination” —the audience.

Several years earlier, William Wimsatt and Monroe Beardsley made a similar set of conclusions in “Intentional Fallacy” (1946). Like Barthes, they contended that the meaning of work does not depend on its author; rather, “it is detached from the author at birth and goes about the world by his power to invent about it or control it. The poem belongs to the public.”

This session aims to analyze these largely held assumptions about the death of the author and the birth of the audience. Although this view has held sway for nearly fifty years, does it make sense? D’Avers will revisit the history of intention and anti-intentionalism, and ask whether the viewer of a work is artist-relevant to the meaning of that work.

John P. Bowles, University of North Carolina at Chapel Hill. Did I Have to Be There? Experiments in Documentation of Performance Art.

Saska Warren, University of Sheffield. Transfomer the Viewer: The Sacred Minstrels of Alex Gray.

Jule Gilbert, Stony Brook University. Representing Audience Engagement: Mapping Experience and Aesthetics at Yorkshire Sculpture Park.

Chris Byers, University of Pittsburgh. Minning Others: Collecting Encounters with Art and Technology Projects in the 1960’s.

RESPONDENT: Charles Parisio, College of William and Mary.

Paint Plus… Flemish Meeting Room

CHAIR: Rani Gower, Virginia Commonwealth University

From the ancient Greeks to John, Dufy to Waller, Picasso to Stockholder, artists have pushed the physical properties of paint to obtain larger and grander surfaces. By adding wax, organic matter, collage and found objects these artists trigger complex conceptual, psychological or emotional responses and interpretations.

NOTE: On Saturday October 23 from 12:30–3:30, Panorama will present demonstrations of techniques in the VCU Fine Arts Building. See Saturday listings.


Krista Dietz, University of Wisconsin-Green Bay. Painting Textural Substrate and Surface.


Jim Walk, Independent Artist. ‘In Extremis’ Paint at Pleasant.


Julie Gonzales, University of Texas at Austin. Documentation of Performance Art.

Harold Marcus, Virginia Commonwealth University. A Call to Refrain from Gilding the Art History Lily.

Sarah Mills, Delta State University. A Call to Refrain from Gilding the Art History Lily.

From Eve to Mary: Models and Anti-Models of Women in the Middle Ages

Dominion Meeting Room

CHAIRS: Tessa Garton, College of Charleston and Pascall Scott Brown, University of North Florida

This session addresses issues related to the roles of women in medieval art, including both positive and negative imagery; virgin and fallen women, and the ways in which these images are used to address social and political issues. Papers address issues related to women as subjects, creators, or patrons of art; images of women as well as art made by or for women.

Many scholars remember conventional art history courses, taught in dark rooms, dimly lit, a succession of images. This classroom stifles—while the traditional slide lecture can be an effective pedagogical method in the right environment—alternative ways of teaching have proven more successful. Using works of popular culture—such as films, books, graphic novels, music, and social media—that comment on or re-envision artworks from the past, can engage students and serve as an easier entry into art history.

This session addresses the use of popular culture in the art history classroom, focusing on the fundamental question: How do we most effectively engage and teach our students today? The film “Maria Antoinetta” can introduce students to the lavish aspects of the Rococo in a visually evocative fashion. Dan Brown’s “The DaVinci Code” initiates a discussion of Leonardo da Vinci’s “Last Supper” and Renaissance art. Examination of the Luxor Hotel & Casino in Las Vegas allows for a comparison to ancient Egyptian depiction, and analysis of how it may or may not be employed in a contemporary building. Strategies and concepts from all these styles, periods and media will be considered for an exchange of ideas.

Alicia P. Fleming, Washington State University. Masters of The Virgin Mary with the Long Flowing Hair.

Michelle Moseley-Christie, Virginia Tech. The Transformation of the “WVU Woman” From Monogram to Maternal Imagery.

Krista Dietz, University of Wisconsin-Green Bay. Painting Textural Substrate and Surface.


Jim Walk, Independent Artist. ‘In Extremis’ Paint at Pleasant.


Julie Gonzales, University of Texas at Austin. Documentation of Performance Art.

Charlotte Hays, University of Tennessee. A Call to Refrain from Gilding the Art History Lily.

The idiosyncrasies and ownership of identity.

Nathan Hein, Delta State University and Jennifer Gonzalez, Memphis College of Art. Contemporary Social Commodity Teams, Communities, and Networks.

Sarah Mills, Delta State University. A Call to Refrain from Gilding the Art History Lily.

Eric W. Schneider, Jr., University of South Alabama. Defining Artists Roles in Collaboration.

Virginia Roogon Chavis, The University of Mississippi and Alice Chee, Northwest Mississippi Community College. Collaborating Together in More Ways Than One.

Jenny K. Hagel, University of North Florida. Student Work, Collaborative Sculpture (Site-Specific and Installation.)

Utopian Aspirations in Contemporary Art and Architecture Summit Meeting Room

CHAIRS: Meredith Malone, Washington University in St. Louis and E. Elizabeth Schatcher, University of Richmond

The desire to radically transform the physical and psychological environments of human beings—envision a world without war, crime, suffering, or disease—is one of the powerful impulses behind utopian visions. Utopian visions—many of which have involved political and social change—have been both inspired by and inspired others to envision new social order. Recognizing that each image of utopia conforms to its own time, this panel examines how the utopian impulse has been redefined and tempered within contemporary artistic practice.

This project explored projects that set out to re-imagine society in response to today’s global situation, characterized by rapid technological advancement, military insecurity, economic crisis, and ecological disasters. How are these social and political issues reflected in or subverted in the works produced? What are the arts and potential interventions for such socially-engaged undertakings today? Also under consideration is the relationship between utopian ideologies to modernism and the critical negotiation of that legacy by contemporary practitioners from across the globe.

Larry Busbee, The University of Arizona. Luca Ferrari’s CoSella-Utopias.

Juliette Bellow, American University. Say Yes.

Julie Walker, Savannah College of Art and Design. “Doing the most with the least amount”- Norman Foster’s Victoria and Albert Museum.

Sarah Mills, Delta State University. A Call to Refrain from Gilding the Art History Lily.
Synergy: The Collaboration Between Art and Science

HARRISON FROST

CHAIR: Erica Osborne, West Virginia University

and Keith D. Wassington, University of Miami

A dynamic trend in art and art pedagogy is the employment of collaboration–not only between artists and scientists but also between the public and artists. As a practice, collaborations between the two groups have been gaining momentum, often due to new, innovative, and impressive, resulting in cutting-edge original art and instructional practice. The results have been novel and the joint process stimulating because the two groups offer distinct insights and skills to the dialogue: different backgrounds and expertise, different goals, different methodologies and materials of practice. It is this disparateness that provides the synergistic creative energy that informs the product.

In order to represent the best of this working process, this panel consists of artists, art educators and scientists who will present examples and encourage conversations with collaboration in mind. After the presentations, we will hold a structured, follow-up discussion for panelists and other interested parties outside of the scheduled session time. We hope this panel will be the seed for a new, long-term, interactive study group rooted in art-science collaborative practices.

Jena Emery, Independent Scholar, Exploring Arts/Ecologies Collaborations with Artist Residents. A Case Study of the Cowleys Creek Collaboration

Jame Kioso, Independent Scholar/Artist and Elizbeth Blevins, The New School Faculty, Collaborative Chronographers of Ancient Lake Bonneville. Artists and Scientists Below the Line

Greeshch Samet, Florida International University, Clay Pipes, Waft Flowers, and Interrupted Migration, A Studio-Artist's Research

Jennifer Stoner-McStear, Bemidji State University, Sci-Art: Imagination and Materials of Practice. It is this?

Catherine Harris, University of New Mexico. Art and Ecology: Blats, Flats, and the arts

Perspectives on Abstraction

Roosevelt Meeting Room

CHAIR: Joyce Bernstein Howell, Virginia Wesleyan College

Within Western modernism, abstraction has been a fundamental artistic practice, focus of theoretical speculation, and topic of critical inquiry. Meanings and purposes of abstract art have been interpreted in a wide range of contexts—narratives, ideologies, and critical interpretations that are varied and characterized by the conceptual. Abstraction can be the dissolution of material reality, or conversely a new iconography, a metaphor of physical energies, a universal, borderless language of form, or at times Eurocentric code, a manifestation of emotional withdrawal, or the expression of primal feeling and action, a style evoked at the most challenging and sophisticated of artistic practices, or
degraded as reread, flawed, immoral and demeant, the production of forms corresponding to basic cognitive structures, or decoration, and so on. This session discusses topics related to the social and cultural aspirations and discourses associated with abstraction in the visual arts, in the Western tradition and beyond.

Lisa Frey, University of Virginia, AI Held and the Visual Art of Painting at the End of the 1950s. Jane Vankamp Andrus, University of Kentucky. Abstracted and Abhorent: The Graphic Dynasty (of Emile Gally’s) Late Work.

Norman Maglen, University of Tennessee. Abstract in Art: Time.

Mary Caroline Simpson, Eastern Minda University. A Phantom that must be caught and made real.” William Baizati “Cykels” and Its Reception at The Art Institute of Chicago’s “American Abstract and Sumatlist Artists” (1947).

Fuchawen Lien, Alfred University. Gender in the Later 1970s Stage of Feminist Artists. The Visual Arts in France after 1964? McNichol Meeting Room

CHAIRS: Catherine Dossin, Purdue University and Stephanie Jovan, The Graduate School of Art, Cranbrook Academy of Art

While France greatly contributed to the development of Modern art, she seems to have hardly left her mark on Contemporary Art. With the exception of Jean Dubuffet’s hautest paties, Yves Klein’s Anthropomètries, Nouveau Réalistes’ assemblages, International Situationistes’ détournements, and Daniel Buren’s institutional critique, the visual arts created in France in the second half of the 20th century have received little attention. It is usually believed that Paris lost its avant-garde edge during the Second World War and that, after Robert Rauschenberg’s victory at the Venice Biennale of 1964, hardly anything worth remembering happened in the French visual arts. But is this true?

Taking on France’s alleged artistic exhaustion, this panel seeks to examine the country’s eventual contribution to contemporary art. This panel considers multiple aspects of the visual arts in France since the 1960s artist, group, medium, concept and events.


Jeffrey P. Thompson, Swarthmore, The University of the South. In or Out. How does time, space, and material engagement of art manifest the idea of “time” today, how is representation different in a virtual reality than a visceral one? This session will explore strategies and goals that artists are taking to define representation in all media.


Sarah Sutton, Rochester Institute of Technology. More or Less: An Exploration of Abstraction in the Information Age.

Christopher L. Williams, Savannah College of Art and Design. Fixed Slappery.


CHAIR: Evan Hart, Elon University

As human beings we tend to fall victim to our own historical trends because, in sum, we are always looking at past ways of life in a slightly augmented guise, one that clearly represents our own contemporary consciousness. Why do we in this mind, our ever-emerging visual past is constantly commodified, many artistic traditions, whether they are that of painting, architecture, cinema, fashion, cultural tradition, etc., re-emerge in one way or another. Such reflections and re-embracements of the visual past serve a multitude of reasons: they can be for purposes as diverse as acting as a means of resurrecting past traditions once stamped as dead and simply or simply operating as a visual reminder of a perceived fonder time. Resurrecting the visual past can be intentionally disjunctive to society and its re-emergence can question established norms and reflect on the ever-vast shifting notions of obsolete and modernity. The purpose of this session is to examine specific moments of artistic re-embracements of the visual past and how such notions temporally play into the past.

Kirsten Engeland, Elon University. A Floating World. Indeed, Ukiyo-e in the Information Age.


Understanding Art History

Commonwealth Meeting Room

CHAIR: Aless Cian. Fleming, Westminster College

Many scholars remember conventional art history courses taught in dark lecture halls, with a ceaseless succession of images. This classroom still exists—and while the traditional slide lecture can be an effective pedagogical method in the right circumstances, alternative means of teaching have often proven more successful. Useful works of popular culture—such as films, books, graphic novels, music, and video games—that comment on or re-envision artworks from the past, can engage students and serve as an easier entry to art history.

This session seeks to address the use of popular culture in the art history classroom, focusing on the fundamental question: How do we most effectively engage and teach art history? The panelists from “Maria Antonetta” can introduce students to the visual aspects of the Roccoesque, in a visually evocative fashion. Dan Brown’s“ The DaVinci Code” initiates a discussion of Leonardo da Vinci’s “Last Supper” and Renaissance art. Examination of the Luxor Hotel & Casino in Las Vegas allows for a comparison to ancient Egyptian architecture and culture, and how faithfully it may or may not be employed in a contemporary building. Strategies and case studies from all styles and periods will be explored and shared for an exchange of ideas.


Abram Fox, University of Maryland. Teaching Comic Books as Aesthetic Objects: A Case Study.

Alyson A. Gill, Arkansas State University. Envisioning the Past in Second Life.


Architecture as Art: Dork or Decorated Shed?

Coolidge Meeting Room

CHAIR: Alexis Gregory, Savannah College of Art and Design

Weinstein’s definition defines architecture as “the art or science of building; specifically: the art or practice of designing and building structures to fulfill various needs.” Architects constantly debate whether architecture is art or science or a combination of both. They are limited by the wants and needs of the client but are able to express their ideas through their interpretation and execution of those clients’ needs. Architects face no such limitations. According to Le Corbusier, a New-Architecture, “ARCHITECTURE is a thing of aart, a phenomenon of the emotive, lying outside questions of construction and beyond them.”

The purpose of construction is TO MAKE THINGS HOLD TOGETHER; of architecture TO MOVE US.”
**Friday, October 22 – Continued**

**Session 3 (continued)**

1:45-3:15 PM

**Finding a Place in Contemporary Art Empire Meeting Room**

**Chair**: Howard Ritstsi, Virginia Commonwealth University and Margaret Richmond, Marshall University

Since the late 1980s, contemporary art has developed an international and multicultural character. Bannikova from Sao Paulo to Dakar to Shanghai have evolved to showcase this increasingly diverse "art world." Many artists work to connect on an international level, but who, if fact, is their audience?

In the face of the internationalism of so much of contemporary art, something that parallels the border-less-ness of international corporations and systems of obeisance, several questions take on added urgency. For instance, is there any value left in the "national" or "local" sense of idea? Or, must contemporary art exceed a sense of place-less-ness? How do we connect to (or disconnect from) our roots, both physical and psychological, and what are the consequences of doing so? Whether a local artist trying to relate to his or her community or an international artist trying to navigate the "art world," what value remains in connecting to a physical or cultural environment? Eventually, what are the ramifications of being alienated from a sense of place or community?

This session explores the value of place in modern and contemporary art, especially the way social, political, cultural and physical environments influence the creation of meaningful artistic expressions.

**Presenters**

John Tenser, New Mexico State University, Place Markers: Genius Loci in Contemporary Art.

Jenna Pirkle, Virginia Commonwealth University, Geocart: From Tourism to Urban Developer in Second Life.

Beth Hindrith, Buffalo State College, Dissidence and Dislocation: Kenari and Malala, Two Perspectives.

Dan Jakubowski, University of Florida, Lara’s Tower: Hope and Spatial Politics in Contemporary Cairo.

**Pecha Kucha Slam Meeting Room**

**Chair**: Jason Goyens, University of South Alabama

Pecha Kucha was created in Tokyo in 1992, and marked an emphatic end to the New Wave of graphic design in Tokyo and the unique influence the creation of meaningful artistic expressions.

When R

**New and Innovative Projects in Graphic Design**

Dominion Meeting Room

**Chair**: Gary J. Younkin, Southeastern Louisiana University

This session will focus on contemporary and stimulating projects in graphic design within the classroom or in the field itself. Presenters will describe new and innovative projects currently being implemented in the classroom. Additionally, projects being created and produced in the professional field will be discussed.

**Practitioners**

Diana Delpasay, The University of South Alabama, Making Paper Perform: A Cross Pollination of Attitudes and Intensions.

Sky Shineman, University Of Alabama, Experiencing the Sublime.

Leslie Hsu, University of North Carolina at Greensboro, The 20 Friends I Wish I Had.

**History of Photography: Documentary after Robert Frank**

Birmingham Museum of Art

**Chair**: Mark Miller Graham, Auburn University

When Robert Frank’s The Americans appeared in the U.S. in 1959, it marked an emphatic end to the New Deal documentary tradition, and the beginning of a rhetorical, nuanced, and sophisticated documentary approach that encoded the anonymity that enveloped American society and culture during the Cold War, when America’s new prominence of the 1950s was purchased with a hyper-American commodity fetishism forecasting the class conflicts of the 1960s.

This session discusses the manfold expressions of the post-World War II documentary

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<th>Making Paper Perform</th>
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| **Chair**: Eva Faulks, West Virginia University
| Paper has amazing diversity in form through processes of casting, cutting, folding, curling, draping, rolling, tearing, burning, shredding and more. This session presents new work in paper in which the form and manipulation of the paper is an important conveyer of the content of the work, its symbolism, drawing, artists books, fashion design, conventional books, graphic design or installation work. Artists and designers compare their use of the paper medium for message delivery. |

**SESSION 4 3:30-5:30 PM**

**SESSION 5 5:30-7:00 PM**

**Finding a Place in Contemporary Art Empire Meeting Room**

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**Pecha Kucha Slam Meeting Room**

**Chair**: Jason Goyens, University of South Alabama

Pecha Kucha was created in Tokyo in 1992, and marked an emphatic end to the New Wave of graphic design in Tokyo and the unique influence the creation of meaningful artistic expressions.

When R

**New and Innovative Projects in Graphic Design**

Dominion Meeting Room

**Chair**: Gary J. Younkin, Southeastern Louisiana University

This session will focus on contemporary and stimulating projects in graphic design within the classroom or in the field itself. Presenters will describe new and innovative projects currently being implemented in the classroom. Additionally, projects being created and produced in the professional field will be discussed.

**Practitioners**

Diana Delpasay, The University of South Alabama, Making Paper Perform: A Cross Pollination of Attitudes and Intensions.

Sky Shineman, University Of Alabama, Experiencing the Sublime.

Leslie Hsu, University of North Carolina at Greensboro, The 20 Friends I Wish I Had.

**History of Photography: Documentary after Robert Frank**

Birmingham Museum of Art

**Chair**: Mark Miller Graham, Auburn University

When Robert Frank’s The Americans appeared in the U.S. in 1959, it marked an emphatic end to the New Deal documentary tradition, and the beginning of a rhetorical, nuanced, and sophisticated documentary approach that encoded the anonymity that enveloped American society and culture during the Cold War, when America’s new prominence of the 1950s was purchased with a hyper-American commodity fetishism forecasting the class conflicts of the 1960s.

This session discusses the manfold expressions of the post-World War II documentary

Impulse such as Walker Evans’s voyeuristic sub-series began in the late 1930s but not published until the 1960s, Diane Arbus’s “outsiders,” William Christenberry’s retracing of Walker Evans’s work in Alabama, Leondio Katz’s retreading of Friedrich Colonel’s illustrations of the Maya, Michael Kuc, and a bit farther afield, the artists of the Magnum collective, Bernd and Hilla Becher, and Sebastian Saldago. Each of these modern masters has redirected the documentary impulse into new visions of social commentary. Documentary photography’s verit, whether acknowledged or not, has always been to practice photography as politics. This session asks, where are photography’s documentary artists leading us now?

Mark Miller Graham, Auburn University, Where Is Documentary Photography After Robert Frank?

Suzanne Schuweiler, Converse College, Racial Politics in Documentary Photography: Cara Mea Weav’s Critique of the Hampton Album

Timothy W. Hillis, University of Tennessee, The Determination to Distress: The Existentialist Foundation of the Best Aesthetic.

Andrew Puhl, Virginia Tech, The Changing of the Guard: From the Barchus to the Bechdel Award

Sara Schlenkerben, The Graduate Center, CUNY, Deadpan at Work: Rinike Dijkstra’s Documentary Series of a Bosnian Refugee

**Contemporary Folk, Self-Taught, and Outsider Art**

Coolidge Meeting Room

**Chairs**: Carol Cown, University of Memphis and Lex Kogan, American Folk Art Museum

This session deals with the topic of contemporary art made by self-taught artists (sometimes called outsider, visionary or contemporary folk artists), with a special emphasis on artists active in Virginia. Papers will illustrate an artist’s work within his or her cultural framework.

Anna-Marie Knoblauch, Virginia Tech, Assasining Cypriot Limestone Sculpture: Art or Cult?

Lex Kogan, American Folk Art Museum, Georgia Blizard/Michael Uncommunicant Man.
Environmental Shifts: Nature as Unnatural Phenomena. Creative Manifestations and Transformations in Contemporary Art Between 2008 and 2010
Harrison Meeting Room
CHAIR: Maria Arias Godoy, University of Arizona

This panel will showcase artists whose creative work has addressed related environmental issues with respect to the impact of the human presence in nature. Artists often accomplish this through visual narratives that speak to our impact on the environment and the impact of that environment on us. The panel chair will discuss recent works by Eliasson, Parker, Moore, Lipski, Landau, Thorarinsson, and emerging artists from the Southwest: Hodges, Scully and Miller. Other aspects of this topic will broaden this discussion.

Aaron Miller, Independent Artist. In Support of Luxury

Ameri Muhumed, North West Missouri State University. Clear New Worlds

Conrad Scales, Pima College. Museum of Dying Giants and the Arctic in Arizona

Righting the Writing Component of the Art History Survey
Roosevelt Meeting Room
CHAIR: Cynthia Kristan-Graham, Auburn University

The art history survey course is more than an introduction to the visual arts. It also is an introduction to critical thought, close reading, and careful writing. Without a doubt, one of the greatest joys of teaching art history is to receive a thoughtful and well-written paper. How do we reach that goal, in addition to the other challenges we encounter in teaching the art history survey? Since art history is a discipline that is concerned more with critical reflection than with objective data, how can we best help our students overcome obstacles and succeed in art history writing when challenges abound? Some of these challenges for writing and research assignments include the increasing lack of college preparation for students; the disparity of the writing ability of students; the temptation to plagiarize; varying college preparation for students; the disparity of current definitions of what drawing is in contemporary practice and in today’s studio classroom.

This session will showcase both artists and educators, mining how they infuse content and dawnto into drawing.

Scott Bell, Winston-Salem State University. Interactive Game-Based Drawing Installation at the Green Hill Center for North Carolina Art
Joshua Brient, Texas A&M University. The Gifts of Delta Zeta
Amanda Buntham, Towson University. Site as Support: Drawing Beyond the Page

Erika Osborne, West Virginia University. Drawing in an Interdisciplinary Practice.

Crystal Wagner, Auburn University. Drawing Through Space.

VIRGINIA MUSEUM OF FINE ARTS RECEPTION 6:00-8:30PM
Virginia Museum of Fine Arts, 200 N Boulevard, Marica Hall. Advance reservation required.

INLIGHT RICHMOND OPENING 8:00-10:00PM
Shoosle Slip. No advance reservation required.

VCUarts is ranked the #1 public university arts & design graduate program in the country by US News & World Report. www.vcu.edu/arts
**SATURDAY, OCTOBER 23**

**7:00-8:00am:** SEGAC Members Meeting
Flemish Meeting Room

**7:00-8:00am:** MACAAC Members Meeting
Upper Brandon Meeting Room

**8:00-9:30am:** Panels, Session 1

**9:30–11:00am:** Architectural Walking Tour of Richmond
Begin at the Jefferson Hotel. Meet outside under the awning at main entrance on 2nd floor. Max 25, min 10. Free, but advance registration required.

**12:00–1:30pm:** Panels, Session 3

**12:30pm-3:30pm:** Technical Demonstrations
VCU Fine Arts Building, 1000 W. Broad Street.
A free shuttle will run from 12–5pm, making stops at the VCU Fine Arts Building, the Burnham Center of the Confederacy, and the Jefferson Hotel: Shuttle will arrive every 15 minutes but times are not guaranteed. If you plan to attend an event listed below, please plan accordingly. No advance reservation required. For more information on technical demonstrations, visit sunuwaev.us

**3:30–5:30pm:** Panels, Session 5

**SESSION I
8:00–9:30 AM**

**Evaluating Contemporary Exhibition Records for Promotion and Tenure Evaluation**

**CHAIRS:** Michael Aurbach, Vanderbilt University and John Douglas Reeves, University of Alabama at Birmingham

Changing attitudes and approaches towards contemporary exhibitions have generated new challenges for those asked to review promotion and tenure dossiers. As the art infrastructure supporting the arts evolves, it may be necessary to reconsider our standard practices for evaluation.

Our newest colleagues are adept at creating exhibitions with friends and associates. They regularly curate shows within their peer groups and exhibit in exhibitions that allow for non-traditional venues (including the internet). It should also be noted that they work collaboratively with a greater diversity of people than previous generations. While great effort is devoted to exhibiting and working in these areas, they are also largely unknown.

How can junior colleagues and external reviewers assess the importance of exhibitions without recognizing the culture of a smaller review process? How does one evaluate the growing use of “self-publishing” (catalogues)? How do we evaluate collaborative work? What do the terms “national” and “international” recognition mean when there is greater interaction via the internet between people on different continents?

With the shrinking infrastructures of exhibitions, grants, and exhibition venues, what new evaluation metrics must be developed?

**James Rodger Alexander, University of Alabama at Birmingham**

**Judi M. Boyce, Florida State University**

**Danna Y. Chinyawu, Purdue University, Promoting and Assessing Design Faculty.**

**Letica Bajio, Hanover College.**

**How Does One Explain Why Artificial Grass is Art to a Committee With No Artists?**

**Igniting Ecstasy: The Uncharted Quest to Resurrise the Sublime in Contemporary Art**

**Flemish Meeting Room**

**CHAIRS:** Sarah Lipsett, Louisiana State University

In 1757, Sir Edmund Burke penned what would become a famous treatise called A Philosophical Inquiry into the Origin Of Our Ideas of the Sublime and Beautiful, in the tradition of Locke and others. By the seventeenth century, the sublime had become a prerequisite of artists and writers alike. Burke focused on the sublime as a mode of the Romantic sublime and American transcendentalism. The last two centuries have witnessed a profound shift in the way we experience beauty. This shift remains unclear as the sublime has retained its relevance, and it is still on the radar of artists, their writers, and scholars. Given the former objective of sublime art to overwhelm the viewer,
can contemporary artists, in the midst of a visually dominant culture, obtain a voice in the art world? Further, have these theories remained pertinent in current artistic production? Is Burke’s distaste for the sublime still at the forefront of artistic dialogue in the contemporary era? This session explores more contemporary applications of the sublime.


Chad Allgood, The Graduate Center, CUNY. The Sublime Negation of Vija Celmins.


Tough Times/Tough Choices: Case Studies of Institutional Galleries and Programs

Dominion Meeting Room

CHAIR: Vicky A. Clark, Clarion University and Judy B. Cutler, Independent Scholar.

This session examines potential innovation and repercussions of decisions by public, non-profit museums and galleries on a variety of programming and experiential aspects. These encompass institutional considerations of public perception in terms of respective missions, expectations of and responsibilities to primary audiences as well as commitment to outreach, and funding in the current economic climate. This panel will broach boundaries and the question of compromises related to censorship in exhibition planning. It will consider the viability of standard professional protocols, legacies and practical and aesthetic concerns with regard to the development of collections and tactics.


The theme for the subtext is Movement/Move-Movie. Afternoon

Kurt Pittiga, Slippery Rock University of Pennsylvania. The Old and The New Blames: The Omniscient Hand of Paul Philip Crotty.

Blackboard or Blackboard? Commonwealth Meeting Room

CHAIR: Mary Jo Titus, Lake Region State College.

Trendmap competitive in today's society, most academic institutions realize it is paramount to consider upgrades for computer labs and the inclusion of a multi-method curriculum. However, in a world based on quick and trainings, does the inclusion mean that the classroom is changing? Are you considering the implications involved in an art department, is it advisable to have a hands-on environment for a computer-ch replacement? Is or online learning a feasible alternative in the world of art?

Is there a cultural predisposition to continuing the traditional methods which dictate the necessity of a face-to-face environment? Is the traditional classroom still the best method in which to instruction students on how to create a cohesive body of work? Is online learning only an option for those courses that are either technology based or historical fact? Will the terms “technology advancements,” “distance learning” and “art department” ever hold synonymity?

Is online learning the wave of the future, or is that a sign of the decline in our creation of art? Should academic art embrace distance learning or keep it at a distance?

Anthony Fisher, Savannah College of Art and Design. Defending the Army of Technology. Barbarians at the Gates of the Studio Class.

Deborah Carlson, Lake Region State College. Teaching Drawing in 3D: Online and through a Computer? I've been a part of Gita and Gita’s Thing.

Andrea Simons, National American University, Online Campus. Administrations: Where Does the Future of Higher Education Lie, Tradition or Technology?

Mary Jo Titus, Lake Region State College. More than Just a Click.

Designing the Future: Building a Paradigm for a Sustainable Design Practice

Coolidge Meeting Room

CHAIR: Mark DeYoung, Austin Peay State University.

As teachers and practitioners of design, what is our responsibility to the development of a design based on humanism and sustainability? Innovative technologies, globalization, and liberalized trade policies have created a new, and fundamentally different market for designers. Designers are increasingly involved in the call to move from an economy of consumption to one of sustainability and an economy of contribution. International designers embrace the need for resource management. Sustainability must now how what products and services occupy a place within the community and as such need to add that community. The concept of sustainable design goes beyond the idea of creating a “green product.” We must now design the entire life cycle of that product. To compete in today’s global marketplace, designers must now how to meet consumer and client needs – economic, environmental, and human – in a systematic, less resource intensive manner. Are design graduates ready for the challenge? Are they prepared to systematically address the basic elements of sustainable design: people, planet, and profit?

Jeanne Cooper, Florida Atlantic University. Conceptual and Contemporary Obfuscated versus Story of Stuff.

Mark DeYoung, Austin Peay State University. Future of Creativity.

Cynthia Marsh, Austin Peay State University. Graphic Design | Ancient Technology: Sustainable Design & The Human Narrative.

The Renascence of the Pilgrimage

Harrison Meeting Room

CHAIR: Marta A. Pfleger Hesser, Roosevelt University.

Advances in technology have tried to homogenize the way that artworks are accessible through some sort of reproduction, be it a glossy photograph or the armpitless internet. But wait! When I look around I observe a new trend to actually make an effort to see and experience the most venerated pieces and places of our desires. The aura of the original casts a larger-than-life shadow on our inner landscape. Now, in the 21st century why can’t we find ourselves traveling about just like members of the upper classes of centuries past on their first “Grand Tour.” The desired outcome is unknown and the newness of the undertaking awakens additional thrill. Destinations are less codified but rather defined by the individual experience. This session considers the journey of how to ground our desires of the arts.

Sharon Loe-Sark, Austin Peay State University. The Jerusalem Syndrome.

Terry Spohr-Fahley, California Lutheran University. Imaging Venice.


Technology in Graduate Education: Past, Practice, and Profession

Roosevelt Meeting Room

CHAIR: R. Eric McMaster, Virginia Commonwealth University.

With the growing number of industrial digital techniques being employed by artists, techniques of art making are constantly changing. New works are drafted in computer programs and printed in three dimensions. Existing objects can be dimensionally scanned and find a new place in a virtual world. Computer techniques can be turned into materials with routines, lasers, plasma torches, pressured water, and can even paint, draw, and stitch images. Digital photographs can be stitched together to create mosaics and panoramemes with billons of pixels. Databases and websites have become tools of artistic expression; while catalogues are self-published, online-companies. Through some artists are still using traditional approaches, others are looking towards newer technologies to accomplish their ideas.

Digital techniques are being explored by countless artists today. What’s the effect of these techniques in terms of inspiration and competition? How do they exist (campus/city/etc.) and their symbiosis. This condition influences our inner landscape. Now, in the 21st century why can’t we find ourselves traveling about just like members of the upper classes of centuries past on their first “Grand Tour.” The desired outcome is unknown and the newness of the undertaking awakens additional thrill. Destinations are less codified but rather defined by the individual experience.

This topic will be explored through three foundation art approaches that introduce students to art practices that cultivate critical thinking. The first, a drawing project called “Textual Imagery,” is a project designed to engage concepts of identity and place in their work, prompting them toward a sense of meaning in their artistic development. The second approach, a series of drawing projects called “Where I Live—Where I’m From,” establishes the development of students’ identity in the world through combined technical, conceptual, and research exercises that build their awareness of the environment in which they exist (campus/city/etc.) and their knowledge of the environment from which they have recently come. The third approach, a design assignment called “Invisible Art Makes Us More Human,” calls students to critically engage global issues surrounding consumerism, environmentalism and cultural identity by identifying and challenging aspects of common media themes.

Karen Bonnardel, Western Michigan University. Inside and Out: Textual Self Portraits and Buying Nothing.

Cat Crotchett, Western Michigan University. Where I Live—Where I’m From: A Semester Long Research Project Based on Place.

Robby Horton, Lipscomb University. Conceptualization and Presentation: A Foundational Primer in Meaning in Art.

Paho Mann, University of North Texas. Data as Refractive: Image Mosaic, DVD Art, Digital Video Mash-up in Contemporary Photographic Practice.


From the Inside Out: Meaningful Approaches to Critical Thinking in Studio Art Curricula

McKinley Meeting Room

CHAIRS: Karen Bonnardel and Cat Crotchett, Western Michigan University.

In contemporary art, meaning is often integral to the process of making the work itself, but how does this practice translate to the teaching of art? This session will focus on innovative foundation studio art approaches that encourage students to engage concepts of identity and place in their work, prompting them toward a sense of meaning in their artistic development.

What is the role of the spectacular in contemporary art practice? How are artists responding to its new reality? Does art have to compete on a spectacular basis? Are modest, hand-made works meaningful or is a re-investment of the element essential in a work of art? In this environment, is the viewer’s role active or passive? Do art institutions support or critique this spectacularization of art?

The Medioeval Collective: Alessandro Imperato, Kelly/McCung, and Jim Clarison, Savannah College of Art and Design. The Academy of the Spectacle: Art Education in the Age of Spectacle.


Eri Deisra, Savannah College of Art and Design. Spectacular Visual Art Criticism: Beyond Postmodernism.

Mary R. CGI, Savannah College of Art and Design. The Spectacular Unspectacular: Reconstrualizing the Space Between Art Spectacles.

Women and War: Themes of Victory, Myth, and Physical Constructs of Space.

Rutgers Meeting Room

CHAIR: Dabra Murphy, University of North Florida.

This panel will explore themes of war and reconciliation as interpreted or executed by women artists or that feature women as protagonists.


Elizabeth A. Richards, University of South Alabama. Tamarind: Making Bria in Mary Kelly’s “Mia Cujwa.”


Helen Langa, American University. Growing Mithra, Warning Sonic Anti-Polloticide and Political Psychology in 1930s Lefist American Prints.
Interdisciplinary Design Education for the New Creative Economy

CHAIR: Ashley John Pigott, University of Delaware

Articles in the New York Times and Harvard Business Review present the need for "imaginative right-brain thinking for the new economy." It is obvious to anyone with an ear to the industry that the models of business of yesterday do not apply to the challenges of today. This session brings together undergraduate educators in the art and design fields who embrace a holistic, interdisciplinary approach to teaching the skills, knowledge and awareness that is needed to face the creative challenges of both today and tomorrow.

This session focuses on how educators are integrating digital capabilities into learning from an interdisciplinary approach to design education.

Critt Campbell, Mississippi State University.

Mohamed Elhahs, Savannah College of Art and Design. Interdisciplinary for you, Interdisciplinary for me: A Case Study in Architecture.

Jerry Johnson, Al Maim International University of Art and Design. Designing interdisciplinary for the Digital Age.

Rukmini Raikumar and Amy Johnson, University of Central Oklahoma. Multi-Sensory Teaching Techniques in Design: Solutions for Preparing Students for the Global Market.

Troy Richards, University of Delaware. Undisciplined Strategies for Interdisciplinary Critique.

All That Was Old is New Again: The Revival of Alternative Photographic Processes

CHAIR: Kris Holden-Ried, Kansas City Art Institute and Amelia Ishmael, School of Art of the Institute of Chicago

Digital photographic processes have almost eliminated the necessity of darkroom developing and printing. But in increasing numbers, artists including Sally Mann, Chuck Close, Los Conner and Jerry Spagnoli, have turned to the techniques from the medium's origin, including the daguerreotype, calotype, tintype, cyanotype, ambrotype, platinum prints and collodion glass-plate exposures. This trend of shunning the control offered by digitalization is a favor of reclaiming the handcrafted, exploitive nature of photography is both an artistic and a practical one. Many photographers have stopped making paper prints and film enthusiasts work to prepare their own surfaces by hand. Today, these various approaches — as well as a storied art form to be preserved — are being taught in our studio classrooms. As such, they assist us in preserving a craft and a practice for a new generation of artists. However, they are largely absent from our contemporary art histories.


Carol Finklewicz, Texas Tech University. Solar-Powered Paper Dolls.

Amelia Ishmael, School of the Art Institute of Chicago. Sunbursts and Shadowplay: Contemporary Photographic Indelicacy in Alternative Processes.

Paul Karabinis, University of North Florida. When Nothing is Certain, Everything is Possible: Alternatives Photography as Pedagogical Strategy.

Joseph Mougel, Ringling College of Art and Design. Teleretics: Tangible Connections in a Digital Age.

SESSION 1

Chairs: Jane Brown, University of Central Oklahoma. CMS: Communities of Practice in Higher Education.

The Multidisciplinary Approach: Art, Science and the Creative Mind

CHAIR: Tomomi Hirose, The University of Tokyo

In the 21st century, where technical knowledge is developing and expanding, there is a need for the interdisciplinarity of the creative mind. The creative mind, which is a unique form of knowledge, is a space where art and science intermingle with each other. The creative mind is a condition of the ability to create to prepare the future. In this session, we will address the following questions:

1. What is the creative mind? Why is it necessary to have the creative mind?
2. How can we train the creative mind?
3. How can we preserve the creative mind in the future?

Karen A. Reitzenstein, University of Maryland.

Catherine J. Ford, California State University, Long Beach.

Karen M. Sneed, University of North Carolina at Chapel Hill.

The Artists: Secret Societies and Coalitions

CHAIR: Virginia K. Stansbury, University of California, Berkeley

In the 20th century, the role of the artist became more active in the political and social movements, and they often worked as a secret society or coalition. This session will focus on the role of artists in the political and social movements, and the impact of art on the modern world.

John A. Cappello, New York University.

Patricia A. Altschul, University of California, Los Angeles.

Samuel R. Fein, New York University.

The Global Challenges of the 21st Century: Art as a Tool for Change

CHAIR: Vida J. Hull, Wayne State University

This session will focus on the role of art in addressing the global challenges of the 21st century, including climate change, poverty, and inequality. The panel will discuss the potential of art as a tool for change and how artists can work to bring about positive social change.

Saranya Jothi, University of the Arts.

Catherine J. Ford, San Francisco State University.

The role of art in addressing the global challenges of the 21st century will be discussed, including climate change, poverty, and inequality. The panel will discuss the potential of art as a tool for change and how artists can work to bring about positive social change.

Sarah Laper, Louisiana State University in Shreveport.

Spooky, Spiritual, Natural, Harmed and Haunting: Reevaluating the Supernatural in Ephemeris in the Art of Gustave Moreau, John Hoag, Virginia Commonwealth University


Undergraduate Open Research, Session II

Commonwealth Meeting Room

CHAIR: Elisa L. Smith, Millsaps College


Sarah Jo Adams, Millsaps College. Martha Rosler: Haggling War on War I.


Alvaro Luis Lima, Savannah College of Art and Design. Between the Imagined and the Nonspace in Nicholls Morton’s “Ummatha.”

Technically Speaking

Coolidge Meeting Room

CHAIRS: John Richardson, Wayne State University and Mike Bogdan, Wayne State University

Technically Speaking will address two intertwined topics: how art infrastructure influences the way in which artists’ work is produced and how the infrastructure defines what can be taught.

Educators often maintain the equipment and the facilities needed to instruct students in art. Whether digital lab, woodshop, print studio, or another equipment-intensive teaching space the art infrastructure has the role of the educator and shape creative practices and technical roles in a larger department. Even so, a professor in an area with a full-time technician often attends to technical matters while a technician is quite likely a mentor to students, even if not an instructor of record.

Furthermore, technology not only enables creativity but simultaneously sets limits what can be accomplished. In this way, each has an identifying signature that distinctly affects how the infrastructure exists.

This panel proposes how recent and established technologies, materials, and art infrastructures affect the functional role of the educator and shape creative practices and technical roles in a larger department. It will also address approaches to transcending limits.

Mike Bogdan, Wayne State University. New Materials in Contemporary Sculpture Arts.
SATURDAY, OCTOBER 23 – continued

MUSEUM OF THE CONFEDERACY AND THE WHITE HOUSE OF THE CONFEDERACY 10:00-3:00PM
1201 E. Clay Street. Self guided tour of the museum and guided tour of the White House. Advance reservation required.

Courthouse shuttle will run from the Jefferson Hotel and the VCU Fine Arts Building.

SESSION 4 1:45-3:15PM

Minor Artists of the Italian Renaissance
Dorian Measuring Room
CHAIR: Norman Lind, University of Missouri-Columbia

Scholars and amateurs alike rightly focus on the major artists of the Renaissance and their art. Still, artists of lesser talent often created works of interest and sometimes of beauty. Papers will concentrate on minor artists and their art in Renaissance Italy.


Carlo Hughes. University of South Carolina. The Light of San Leonardo.


Replacing the art in Public art with a Capital A
Commonwealth Measuring Room
CHAIR: Jim Hirschfeld, University of North Carolina at Chapel Hill

If the genre of public art is going to stand for much in the future, it’s time to find new ways to place in communities. Art with a capital A. Currently public art is far from the vortex of invention. James Thurlow’s statement sums up our situation: “Art is not just about making things as good or bad art can be… There’s only art…”... and damn little else!” Of the world of public art, we tend to be a place where artists have little opportunity to practice their craft. Ironically, as opportunities grow, the prospect to create meaningful art diminishes. Much of what we see is becoming predictable and uninspiring. Fault lies neither with artists, nor art administrators. The problem is an overabundance to look anew at the system. The current system is in need of an infusion of ideas. Reconsidering everything from selection to direction and commissioning. The problem is, who is responsible? One can only hope that the curator is.

Intaglio Inverse Reverses: or Returning to the Orientation of Drawing Through Aquatint Reversal
Catherine Brooks. VCU Intaglio Studio, room 340.

MFA Studio: Current Research and Practice
Harrison Measuring Room
CHAIR: Amy Fager, University of Alabama

Students, artists and art historians recognize trends in contemporary art throughout the globe. MFA candidates are charged with the task of identifying how have their own work fits into the context of the contemporary art world and new features and opportunities exist outside of our individual academic programs to share and discuss our research and studio practices with MFA candidate peers from other institutions. Where do our ideas and practices overlap and how much diversity exists? Can the seeds of future trends be found in the research and practice of current MFA candidates? Current MFA candidates will share the artwork that is the product of their ideas, influences, processes and techniques in a series of ten minute artist presentations, a panel discussion will take place in which attendees and speakers will share ideas regarding research and studio practices. We will consider the trends and diversity of our generation of artists.


Teaching With Web 2.0 Tools: Strategies, Problems and Possibilities
Walk-in Meeting Room
CHAIRS: Paul Karabinos and Christopher W. Luh-Tsai, University of North Florida
So-called “Web 2.0” innovations like social networking sites and blogs have certainly changed the way we share information and interact with one another—but can these innovative technologies be more than just a way to keep up with celebrity gossip or track the daily activities of our friends? Might they also provide us with powerful new tools for teaching? How can we sort through the horde of the moment to discover the tools that will contribute most substantially to our students’ learning? This session will consider varied responses from fine arts educators in all media who use on-demand publishing, user-generated content venues, and/or social networking tools to expand upon and complement what they do in the classroom.


Teaching History of Graphic Design: A More or a Less? McKinnon Meeting Room
CHAIR: Sharokin Betgevargiz, Savannah College of Art and Design

As graphic design educators, how have you overcome the challenges of teaching history of graphic design (HGD)? Who is your audience in teaching HGD? Does HGD help impact studio practice among your students? Do you combine lecture and studio projects in teaching HGD? Do studio HGD give purpose and meaning to studio work? How do you focus the field of graphic design and how is it relevant to contemporary practice of graphic design research? What are the challenges and results of teaching HGD as historians from art department, as teachers to non-artists within MFA degrees in graphic design departments? At what level of undergraduate study is it best to introduce HGD? How should teaching HGD be different at graduate level? Is graphic design theory and criticism relevant to teaching undergraduate HGD? To what extent do you introduce HGD in other studio courses in graphic design?


Christopher W. Luh-Tsai, University of Alabama. The End Permanent Public Art: Proposition 89.

Patrick Mohr, University of Tennessee. Scanning and Software Three Dimensions! – 3D Printing, advance reservation required.


Jasen Lowery, College of William and Mary. Studio Limitations and the Student Nan to 3D.

Amid Matlin, University of Wisconsin - Madison. Digital Workflow.

Margy Weir, Wayne State University. Beyond the Brush: A Look into Painting Techniques and Materials.


ECLECTIC ELECTRIC (MUSEUMS OF AUSTRALIA) 2:00-3:00PM
823 West Broad Street. Free, but advance registration is required.

EClectic Electric is a 10-15 minute walk from the Jefferson Hotel or a 3-minute walk from the VCU Fine Arts Building. The entrance is at the back of the building, directly adjacent to the VCU doors.

**FEATURED SESSION** 3:30–5:00PM

Quest and Spectacle: Carnival Elements in American Art
Grace, Street Theater. 933–934 W. Grace St.

This venue is a 10-15 minute walk from the Jefferson Hotel or a 2-minute walk from the VCU Fine Arts Building.

Hosted by Gregory Volk

It’s obvious that noted Transcendentalist Ralph Waldo Emerson was inspired by the genius and showmanship of two visual artists who also practiced in his era, but it may also be the case that his influence extends across a broad range of American art coming much later. However, Emerson’s seemingly archetypical continental friend (and fellow Unitarian) Piran Platzman may also be seen as a surprisingly influential figure through the years when it comes to America artist. Gregory Volk, an art critic, curator, and associate professor in Virginia Commonwealth University’s School of the Arts, will explore this surprising convergence of Emerson and Barnum’s use of illusions, sublimity and consummation for the exhibition of their leading practitioners and contemporary carnivalesque art, Sanford Biggers and Karyn Oliver, will be discussed. Together with Sabina Russ, Gregory Volk curated the acclaimed 2009 exhibition ‘Gamboling with the Devil’ at the Freer Gallery of Art, an exhibition that evolved the kind of traveling road shows, carnivals, and circuses linked to Barnum in the American tradition. His fellow panelists were among the 19 artists who participated in the exhibition.

TECHNICAL DEMONSTRATIONS 12:30 PM - 2:30PM
VCU Fine Arts Building, 1000 W. Broad Street.

The Fine Arts Building is a 10-15 minute walk from the Jefferson Hotel. There is a covered awning from the Jefferson to the Fine Arts Building if you prefer. No advance registration required.

A Digital Demonstration of Three Dimensional – 3D Printing. Scanning and Software.
R. Eric McMaster. VCU Fine Arts Building, room 101.

CNC/X/Y/Z
Miriam Ellen Ewers. VCU Fine Arts Building, room 112.

Clay Demo: A giant collaborative project with 7 artists and Professor Carlo Hughes.
VCU Fine Arts Building, room 230.

“Optical Alivoures”
VCU Fine Arts Building, room 222.

Paint Plus...
Organized by Reni Gower. VCU Fine Arts Building, rooms 330 and 332.

Is it Magic? No it’s Lasers
J.E. Zavarello. VCU Fine Arts Building, Center For Digital Print Media, Room 342.
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**SABRINA O. CARLSON:***

**PLAGUE OF PICTURES: TOWARD A HISTORICAL ART HISTORY?***

**Kathleen Carland:**

*Department of History, University of South Carolina*

The question of the future of history has been a central concern in the academy for many years. Yet the question itself is often hampered by the nature of the academic system itself, which has been characterized by a focus on specialization and fragmentation. This panel brings together a diverse group of scholars to explore different approaches to the study of history, including new methods and tools for understanding the past.

**Reading Room:**

**Library of Congress**

**Time:**

2:00 – 5:00 pm

**Program:**

- **1:30 pm - 2:30 pm**
  - **Session 1: From the Past to the Present**
  - **CHAIR:**
    - **Carson Lam:**
    - **Virginia Commonwealth University**
  - **Presentation 1:**
    - **Ruth Bolduan:**
    - **Virginia Commonwealth University**
    - **Art and Consumption**
    - **Cookridge Meeting Room**
  - **Presentation 2:**
    - **Colleen Schuster:**
    - **Virginia Commonwealth University**
    - **Materiality and Media**
    - **Cookridge Meeting Room**
  - **Presentation 3:**
    - **brad simpson:**
    - **Virginia Commonwealth University**
    - **The Future of the Art Museum**
    - **Cookridge Meeting Room**
  - **Presentation 4:**
    - **Ellen Poley:**
    - **Virginia Commonwealth University**
    - **Digital Humanities**
    - **Cookridge Meeting Room**

- **2:30 pm - 3:30 pm**
  - **Session 2: New Directions in Art History**
  - **CHAIR:**
    - **Carson Lam:**
    - **Virginia Commonwealth University**
  - **Presentation 1:**
    - **Ruth Bolduan:**
    - **Virginia Commonwealth University**
    - **Decorative Arts**
    - **Cookridge Meeting Room**
  - **Presentation 2:**
    - **Colleen Schuster:**
    - **Virginia Commonwealth University**
    - **Materiality and Media**
    - **Cookridge Meeting Room**
  - **Presentation 3:**
    - **brad simpson:**
    - **Virginia Commonwealth University**
    - **The Future of the Art Museum**
    - **Cookridge Meeting Room**
  - **Presentation 4:**
    - **Ellen Poley:**
    - **Virginia Commonwealth University**
    - **Digital Humanities**
    - **Cookridge Meeting Room**

- **3:30 pm - 4:30 pm**
  - **Session 3: Art and the Public Sphere**
  - **CHAIR:**
    - **Carson Lam:**
    - **Virginia Commonwealth University**
  - **Presentation 1:**
    - **Ruth Bolduan:**
    - **Virginia Commonwealth University**
    - **Art and Consumption**
    - **Cookridge Meeting Room**
  - **Presentation 2:**
    - **Colleen Schuster:**
    - **Virginia Commonwealth University**
    - **Materiality and Media**
    - **Cookridge Meeting Room**
  - **Presentation 3:**
    - **brad simpson:**
    - **Virginia Commonwealth University**
    - **The Future of the Art Museum**
    - **Cookridge Meeting Room**
  - **Presentation 4:**
    - **Ellen Poley:**
    - **Virginia Commonwealth University**
    - **Digital Humanities**
    - **Cookridge Meeting Room**

**Time:**

4:30 – 5:30 pm

**Program:**

- **4:30 pm - 5:30 pm**
  - **Session 4: Art and Society**
  - **CHAIR:**
    - **Carson Lam:**
    - **Virginia Commonwealth University**
  - **Presentation 1:**
    - **Ruth Bolduan:**
    - **Virginia Commonwealth University**
    - **Art and Consumption**
    - **Cookridge Meeting Room**
  - **Presentation 2:**
    - **Colleen Schuster:**
    - **Virginia Commonwealth University**
    - **Materiality and Media**
    - **Cookridge Meeting Room**
  - **Presentation 3:**
    - **brad simpson:**
    - **Virginia Commonwealth University**
    - **The Future of the Art Museum**
    - **Cookridge Meeting Room**
  - **Presentation 4:**
    - **Ellen Poley:**
    - **Virginia Commonwealth University**
    - **Digital Humanities**
    - **Cookridge Meeting Room**

**Time:**

5:30 – 6:30 pm

**Program:**

- **5:30 pm - 6:30 pm**
  - **Session 5: Art and Technology**
  - **CHAIR:**
    - **Carson Lam:**
    - **Virginia Commonwealth University**
  - **Presentation 1:**
    - **Ruth Bolduan:**
    - **Virginia Commonwealth University**
    - **Art and Consumption**
    - **Cookridge Meeting Room**
  - **Presentation 2:**
    - **Colleen Schuster:**
    - **Virginia Commonwealth University**
    - **Materiality and Media**
    - **Cookridge Meeting Room**
  - **Presentation 3:**
    - **brad simpson:**
    - **Virginia Commonwealth University**
    - **The Future of the Art Museum**
    - **Cookridge Meeting Room**
  - **Presentation 4:**
    - **Ellen Poley:**
    - **Virginia Commonwealth University**
    - **Digital Humanities**
    - **Cookridge Meeting Room**
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2010 SECAC/MACAA Schedule at a Glance

WEDNESDAY, OCTOBER 20
9:00–9:30 am: Registration
9:30–10:30 am: Sessions I & II
10:30–11:00 am: Break
11:00 am–12:00 noon: Sessions III & IV
12:00 noon–1:15 pm: Luncheon
1:15–2:15 pm: Sessions V & VI
2:15–3:15 pm: Open Session
3:15–5:15 pm: Sessions VII & VIII
5:15–6:00 pm: Closing Panel

Thursday, October 21
7:30 am–9:30 am: Session I
9:00–10:00 am: Session II
10:00 am–11:00 am: Session III
11:00 am–12:00 pm: Session IV
12:00–1:00 pm: Luncheon
1:00–2:00 pm: Sessions V & VI
2:00–3:00 pm: Sessions VII & VIII
3:00–4:00 pm: Open Session
4:00–5:00 pm: Closing Panel

Friday, October 22
7:00–8:00 am: Members’ Breakfast
8:00–9:00 am: Session I
9:00–10:00 am: Session II
10:00 am–11:00 am: Session III
11:00 am–12:00 pm: Session IV
12:00 noon–1:15 pm: Luncheon
1:15–2:15 pm: Session V
2:15–3:15 pm: Session VI
3:15–4:15 pm: Session VII
4:15–5:15 pm: Session VIII
5:15–6:15 pm: Closing Panel

Full schedule available online at www.2010secacmacaa.org.
New and Innovative Projects in Graphic Design. Dominion Meeting Room. Chair: Gary A. Knowl, Southeastern Louisiana University.


Writing: Beyond Formal Approaches. McKnight Meeting Room. Chair: Chris Kanka, Savannah College of Art and Design.

6:00–8:30pm: Virginia Museum of Fine Arts Reception. 200 N Boulevard, Marble Hall. Courtesy shuttle available.

8:10–10:00pm: InLight Richmond Opening. Shockoe Slip. Courtesy shuttle available.

SATURDAY, OCTOBER 23

7:00–8:00am: SECAC Members Meeting. Flemish Meeting Room.

7:00–8:00am: MACA Members Meeting. Upper Brandon Meeting Room.

8:00–9:30am: Session I


Igniting Ecstasy: The Unchartered Quest to Resurrect the Sublime in Contemporary Art. Flemish Meeting Room. Chair: Sarah Lippert, University of Richmond.

9:00–10:00am: Reclaiming Crescent City: Art in Richmond’s Neighborhoods of Transition. Coolidge Meeting Room. Chair: mushrooms, Canada College.

10:00–10:15am: “Museum Studies and Beyond: The Rise and Fall of Public Art Scholarship and Advocacy.” Coolidge Meeting Room. Chair: Christopher Stone, University of Houston.

10:15–11:45am: Session II

Women and War: Themes of Victory, Violence, Peace and Reconciliation Part II. McKnight Meeting Room. Chair: Debra Murphy, University of North Florida.

In Memory of Carol Purtle: Topics of Interest. Commonwealth Meeting Room. Chair: Martin McCue, University of South Carolina Upstate.

Undergraduate Open Research Session I. Commonwealth Meeting Room. Chair: Angela Jones, Aquinas College of Little Rock.

Representing History by Other Means in the Long Nineteenth Century. Coolidge Meeting Room. Chair: Matthew Davis, Ramapo College of New Jersey.

The Indecisive Moment: Photography in the Age of Banality. Harrison Meeting Room. Chair: Liz Murphy Thomas, Lincoln Memorial University.


All That Was Old Is New Again: The Reviving Ceramic Art in the Contemporary World. McKinley Meeting Room. Chairs: Kris Belden-Adams, Kansas City Art Institute and Amelia Ishmael, School of the Art Institute of Chicago.

12:00–1:30pm: Session III


Undergraduate Open Research Session II. Commonwealth Meeting Room. Chair: Eise L. Smith, Millsaps College.

Technically Speaking. Coolidge Meeting Room. Chairs: John Richardson, Wayne State University and Mike Bogdan, Wayne State University.

Travelers in Virtual Worlds. McKinley Meeting Room. Chairs: Peter Babik, Virginia Commonwealth University, Charles Westfall University of Georgia.

9:30–11:00am: Intellectual Demonstrations. FREE. VCU Fine Arts Building, 1000 W. Broad Street. The Fine Arts Building is a 10–15 minute walk from the Jefferson Hotel. There is a courtesy shuttle from the Jefferson to the Fine Arts Building if you prefer.

12:30–3:00pm: Technical Demonstrations. FREE. VCU Fine Arts Building, 1000 W. Broad Street. The Fine Arts Building is a 10–15 minute walk from the Jefferson Hotel. There is a courtesy shuttle from the Jefferson to the Fine Arts Building if you prefer.


CNC / XYZ

Mia W. Evers. VCU Fine Arts Building, room 112.

Clay Demo: a la a giant collaboration VCU Fine Arts Building, room 230.

-optical allusions-

VCU Fine Arts Building, room 222.

Paint Plus... Organized by Rais Gower. VCU Fine Arts Building, rooms 330 and 332.

-is it magic? No it’s lasers-

Jeff Zvavonda. VCU Fine Arts Building, Center For Digital Print Media, Room 342.

-intaglio inverse reversal-


1:00–3:00pm: Museum of the Confederacy and the White House of the Confederacy, 1001 E. Clay Street. Self guided tour of the museum, and guided tour of the White House. Courtesy shuttle available.

1:45–3:15pm: Session IV


Replacing the art in Public art with a Capital A. Commonwealth Meeting Room. Chair: Jim Hitchens, University of North Carolina at Chapel Hill.

The Art of Teaching Through Critique. Coolidge Meeting Room. Chair: Jane Hesser, Rhode Island School of Design.

MFA Studio: Current Research and Practice. Harrison Meeting Room Chair: Amy Feger, University of Alabama.


Teaching History of Graphic Design: A Bore or a Blast? McKnight Meeting Room. Chair: Sharon Batogwa, Savannah College of Art and Design.

2:00–3:00pm: Eclectic Electric (Museum of Apparelments). 823 West Broad Street. Free, but advance registration required. 10–15 minute walk from Jefferson Hotel and across the street from VCU Fine Arts Building. Directly adjacent to the VCU dorms.

3:30–5:00pm: FEATURED SESSION: Quest and Spectacle: Carnival Elements in American Art Grace Street Theater, 930–934 W. Grace St. Hosted by Gregory Volk. This venue is a 10–15 minute walk from the Jefferson Hotel and a 3-minute walk from the VCU Fine Arts Building.

3:30–5:30pm: Session V


Art and Consumption. Coolidge Meeting Room. Chairs: Rachel Snevak, University of South Carolina Upstate and Emily Pugh, Center for the Study of the Visual Arts.


Welcome to the joint meeting of the Southeastern College Art Conference (SECAC) and the Mid-America College Art Association (MACAA)

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