MIRA GERARD, SUNBURST AND SNOWBLIND

OIL ON LINENS, 20 X 26 INCHES, IMAGE USED BY PERMISSION OF THE ARTIST
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Based in Washington, DC, at the Smithsonian Institution, the world’s largest museum complex

MA in the HISTORY of DECORATIVE ARTS

Object-centered academic study combined with professional training

The Smithsonian Associates

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To learn more about this graduate-level program, please email decarts@gmu.edu or visit hda.gmu.edu
The University of North Carolina at Greensboro (UNCG) is pleased to welcome you to SECAC 2013 and to Greensboro. The city has a long and fascinating history. It prospered in the nineteenth century as the “Gate City,” a major gateway to the newly opened American west. It was the site, at Guilford Court House, of a decisive victory for the newly independent colonies in the Revolutionary War; it was an important stop on the Underground Railway which brought runaway slaves from Southern plantations to relative safety in the North, and it is the birthplace of the Sit-In Movement, an essential part of the nascent Civil Rights movement. Greensboro and the Piedmont-Triad were also the home of once-thriving textile, furniture, and tobacco industries, and a mecca for waves of immigrants from around the world who came here to find work and a better life for their families. (And more immediately relevant to many of us, it is the place where Vick’s Vaporub was invented?) Those industries have largely disappeared, and Greensboro and its sister cities in the Triad are now busy remaking themselves as twenty-first century centers of new industries and the arts.

Deceptively quiet in appearance, Greensboro is alive with arts institutions and activities. In its former incarnation as the Woman’s College of the University of North Carolina, UNCG founded the earliest MFA programs in studio arts and creative writing in the state. Its School of Music is nationally renowned, and the Weatherspoon Museum at UNCG has recently celebrated its 70th anniversary as North Carolina’s premier collection of modern and contemporary art. The city itself is also home to a number of arts organizations; in the visual arts these include the Green Hill Center for North Carolina Art, the African-American Atelier, the Center for Visual Arts, and the Elsewhere Collaborative and Living Museum.

The conference this year is based at the Koury Convention Center, located at the intersection of I-40 and High Point Road. This modern and comfortable facility has ample space for all the activities of SECAC’s always-expanding annual meeting, and it is only minutes from UNCG’s campus and downtown Greensboro. Evening events are planned in both those locations, and bus transportation to and from the Koury Center will be provided by SECAC. The Koury Center and the adjacent Four Seasons Mall have a variety of restaurants for lunch and dinner, and the city itself boasts a number of excellent restaurants with excellent menus filled with locally-produced ingredients.

A conference of the size and scope of SECAC’s annual meeting cannot happen without the assistance of many people and institutions. I am
SECAC OFFICERS AND BOARD MEMBERS, 2013-2014

President: Floyd W. Martin, University of Arkansas at Little Rock

First Vice-President: Jason Guynes, University of South Alabama

Second Vice-President: Kevin Concannon, Virginia Tech University

Secretary-Treasurer: Beth Mulvaney, Meredith College

Past President: Debra Murphy, University of North Florida

Editor, SECAC Review: Peter Scott Brown, University of North Florida

Chair, SECAC Fellowship Committee: Jenny Hager, University of North Florida

Chair, 2013 Annual Conference: Lawrence Jenkens, University of North Carolina at Greensboro

Alabama
James Rodger Alexander, University of Alabama at Birmingham
Laura Amrhein, University of Arkansas at Little Rock

Arkansas

Kentucky
Brent Dedas, Western Kentucky University

Florida
Amy Broderick, Florida Atlantic University

Georgia
Sandra Reed, SCAD Savannah

Louisiana
Richard Doubleday, Louisiana State University

Mississippi
Benjamin Harvey, Mississippi State University

North Carolina
Pat Wasserboehr, University of North Carolina at Greensboro
particularly grateful to SECAC’s indefatigable administrator and my good friend, Rachel Frew. She makes these events happen. Dr. Timothy Johnston, Dean of the College of Arts and Sciences at UNCG generously provided funding for this year’s keynote speaker, artist Mel Chin. Nancy Doll, director of the Weatherspoon Museum, graciously agreed to jury this year’s member show, the faculty and staff of the Art Department, and especially Lee Walton, Pat Wasserboehr, Sheryl Oring, and Weatherspoon curator Xandra Eden, have worked hard to bring you the Juried Exhibition and Art in Odd Places (AiOP), a new, exciting, and unique addition to this year’s conference program. Thanks also to Sandra Reed at SCAD Savannah for her help in organizing the mentoring sessions. Reni Gower and her collaborators have toiled mightily to bring us all the FABRICations Exhibit at the TAG Gallery in High Point, and I am also grateful to its executive director, Jeff Horney, for working with us to make this happen. Stacy Rexrode and Amanda Wagstaff, UNCG MFA candidates and co-directors of the Elliot Center Gallery were wonderful in presenting the SECAC Artist Fellowship exhibition, this time featuring the work of 2012 Artist’s Fellowship recipient and sculptor, Hanna Jubran. Jan Combs and Eileen Kane in the Art Department offices have provided me with essential assistance and have taken care of many other things when I needed to focus on SECAC. Finally, I am grateful to our student workers and volunteers who have joined forces with the rest of us to offer you the best and most exciting conference we can.

Lawrence Jenkens  
Head, Art Department, UNCG, and Conference Director for SECAC 2013 Greensboro

**AFFILIATED SOCIETIES**

**South Carolina**  
Jane Nodine, University of South Carolina Upstate

**Tennessee**  
Vida Hull, East Tennessee State University

**Virginia**  
Reni Gower, Virginia Commonwealth University

**West Virginia**  
Kristina Olson, West Virginia University

**At Large**  
Ria O’Foghludha, Whittier College

**At Large**  
Kurt Pitluga, Slippery Rock University of Pennsylvania

**AHPT**  
Art Historians Interested in Pedagogy and Technology

**CAA**  
College Art Association

**ATSAH**  
Association for Textual Scholarship in Art History

**SESAH**  
Southeast Chapter of the Society of Architectural Historians

**FATE**  
Foundations in Art: Theory and Education

**VRA**  
Visual Resources Association

**MACAA**  
Mid-America College Art Association

**SGC International**
SECAC 2013 is very pleased to present internationally renowned artist and North Carolina resident, Mel Chin, as its keynote speaker at this year’s annual meeting. Mel Chin was born in Houston, Texas in 1951. Chin’s art, which is both analytical and poetic, evades easy classification. He is known for the broad range of approaches in his art, including works that require multi-disciplinary, collaborative teamwork and works that conjoin cross-cultural aesthetics with complex ideas.

Chin also insinuates art into unlikely places, including destroyed homes, toxic landfills, and even popular television, investigating how art can provoke greater social awareness and responsibility. He developed Revival Field (1989-ongoing), a project that has been a pioneer in the field of “green remediation,” the use of plants to remove toxic, heavy metals from the soil. From 1995-1998 he formed the collective, the GALA Committee, that produced In the Name of the Place, a conceptual public art project conducted on American prime-time television. In KNOWMAD, Chin worked with software engineers to create a video game based on rug patterns of nomadic people facing cultural disappearance. His film, 9-11/9-11, a hand-drawn, 24 minute, joint Chilean/USA Production, won the prestigious Pedro Sienna Award, for Best Animation, National Council for the Arts and Cultures, Chile, in 2007. Chin also promotes “works of art” that have the ultimate effect of benefiting science, as in Revival Field, and also in the recent Operation Paydirt/Fundred Dollar Bill Project, an attempt to make New Orleans a lead-safe city (see www.fundred.org.) These projects are consistent with a conceptual philosophy, which emphasizes the practice of art to include sculpting and bridging the natural and social ecology.

Chin’s work was documented in the popular PBS program, Art of the 21st Century. Chin has received numerous awards and grants from organizations such as the National Endowment for the Arts, New York State Council for the Arts, Art Matters, Creative Capital, and the Penny McCall, Pollock/Krasner, Joan Mitchell, Rockefeller and Louis Comfort Tiffany Foundations, among others. [Used with permission from www.melchin.org]
Stephanie Guasp, Andrew Knutson, and Rebecca Walton O’Malley are three recent Pratt graduate students who share diverse perspectives on art. Based in Brooklyn, they bring unique views of the art world ranging from curatorial studies to art criticism and education. Art in Limbo’s goal is to create a collaborative digital space, expand the definition of art, and forge innovative networks of understanding. This project serves as a platform for emerging art historians, curators, and artists who are in flux.

www.artinlimbo.com

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SECAC 2013 Optional Tours
Some tickets for optional tours on Friday or Saturday may still be available. Please inquire at registration desk.

Thursday, Oct. 31
Opening reception including lunch for FABRICATION at the Theatre Art Gallery (TAG) in High Point, NC.
The bus leaves the Koury Center at 11:45 AM and returns to the Koury Center at 2:15 PM.
Reservations for this event must have been made at the time of online conference registration.

Friday, Nov. 1
The Museums of Winston-Salem: Reynolda House Museum of American Art, the Southeastern Center for Contemporary Art (SECCA), and Museum of Early Southern Decorative Arts (MESDA). The bus departs from the Koury Center at 1:15 PM and will return to the Convention Center by 5:30 PM. The bus will loop between these museums until it is time to depart for Greensboro.

You may choose to attend one, two or all three museums, but because of admissions fees the costs are different. Please note, however, that MESDA visits are by guided tour only, it lasts about 45 minutes. Those interested in touring MESDA will be dropped off there first and can then proceed to the other museums.

SECCA, MESDA and Reynolda House: $37.00
SECCA and MESDA: $27.00
SECCA and Reynolda House: $27.00
SECCA only: $17.00
Tours will be offered at the following times and last for 30 minutes: 6:30; 7:00; 7:30 and 8:00. Space is limited on each tour.

Saturday, Nov. 2
The Museums of Winston-Salem: Reynolda House Museum of American Art, the Southeastern Center for Contemporary Art (SECCA), and the Museum of Early Southern Decorative Arts (MESDA). The bus departs from the Koury Center at 8:45 AM and will return to the Convention Center by 1:00 PM. The bus will loop between these museums until it is time to depart for Greensboro. You may choose to attend one, two or all three museums, but because of admissions fees the costs are different. Please note, however, that MESDA visits are by guided tour only; it lasts about 45 minutes. Those interested in touring MESDA will be dropped off there first and can then proceed to the other museums.

SECCA, MESDA and Reynolda House: $37.00
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SECCA and Reynolda House: MESDA: $27.00
SECCA only: $17.00

Elsewhere Collaborative and Museum. This unique living museum in downtown Greensboro is at the heart of the contemporary art scene in the city. It is offering SECAC attendees several opportunities to tour the museum, including the large spaces not usually open to the public, and learn about the Collaborative’s extensive and innovative programming. These tours are at no charge to SECAC members, but space is limited and must be reserved. For more information on Elsewhere see goelsewhere.org.
**Wednesday Events**

1-3 PM  Executive Committee Meeting  
Grandover Room  

4-7 PM  SECAC Board Meeting  
Grandover Room  

7-9 PM  Conference Pre-registrants may  
pick up conference materials  
Victoria Pre-Function Area  

7-9 PM  Conference Welcome  
Reception Victoria Ballroom  

**Daily session times**

**Thursday, October 31**

8:00-9:30 am  
9:30-9:45 am Coffee Break  
9:45-11:45 am  
11:45-1:00 Lunch break on your own  
1:00-3:00 pm  
3:15-5:15 pm  

**Friday, November 1**

8:00-10:00 am  
10:00-10:15 am Coffee Break  
10:15-11:45 am  
12:00-1:00 Awards Luncheon (tickets available during registration online only)  
1:15-3:15 pm  
3:30-5:30 pm  

**Saturday, November 2**

8:00-9:30 am  
10:00-10:15 am Coffee Break  
10:15-11:45 am  
11:45-1:00 Lunch break on your own  
1:00-3:00 pm  
3:15-5:15 pm  

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**SECAC 2013 TRANSPORTATION SCHEDULE**

KCC = KOURY CONVENTION CENTER, ENTRY F  
PLH = PARK LANE HOTEL  

**KCC = KOURY CONVENTION CENTER, ENTRY F**  

**PLH = PARK LANE HOTEL**  

**WED, OCT 30TH**

• SHUTTLE WILL RUN EVERY 15 MINUTES FROM THE PLH TO THE KCC 6:45-9:30 FOR THE WELCOME RECEPTION  

**THURSDAY, OCT 31**

• SHUTTLE RUNS EVERY 15 MINUTES FROM 6:15 AM TO 6:45PM FROM PLH TO KCC  

• 11:30 AM BUS TO KCC THEATRE ARTS GALLERY (TAG) IN HIGH POINT. ARRIVES AT KCC AT 1:45 PM  

• SHUTTLE TO UNCG/JURIED EXHIBITION AND KEYNOTE ADDRESS AND RECEPTION FROM KCC AT 5, 5:30, AND 6 PM BUSES THAT LEAVE KCC AT 5:30 AND 6 PM WILL ALSO PICKUP AT PLH. BUSES WILL DEPART THE ELLIOTT UNIVERSITY CENTER AT APPROXIMATELY 8:45, 9:15, AND 9:45 PM AND WILL STOP AT PLH BY REQUEST. PASSENGER VAN WILL BE AVAILABLE AFTER 6 PM TO FERRY ANY LATE PASSENGERS FROM KCC OR PLH TO THE UNCG CAMPUS.  

**FRIDAY, NOVEMBER 1**

• SHUTTLE RUNS EVERY 15 MINUTES FROM 7 AM TO 6:15 PM FROM PLH TO KCC  

• 8 AM: BUS LEAVES KCC FOR SECCA (GRAPHIC DESIGN SESSION), ALL TO RETURN ON 12 PM BUS, ARRIVE AT KCC AT 1 PM.  

• 1 PM: DEPART KCC FOR WINSTON-SALEM TOURS OF SECCA, REYNOLDA HOUSE, MESDA. BUS LEAVES WINSTON-SALEM AT 4 PM, ARRIVES BACK AT KCC BY 5 PM. BUS WILL RUN CONTINUOUSLY BETWEEN ALL THREE LOCATIONS ALLOWING PASSENGERS TO SHUTTLE BETWEEN EACH MUSEUM AS DESIRED.  

• EVENING EVENTS IN DOWNTOWN GREENSBORO: LEAVE KCC AT 5:30 PM, 6:00 PM AND 6:30 PM, (BUSES LEAVING AT 6 AND 6:30 FROM KCC WILL ALSO PICK UP AT PLH). BUSES WILL RETURN TO KCC FROM THE GREEN HILL CENTER AT 8:30, 9 AND 9:30 PM. VAN SERVICE FOR LATE PASSENGERS WILL BE AVAILABLE FROM KCC OR PLH FROM 6:30 PM AND FROM GREEN HILL TO KCC AND PLH FORM 10:30 TO 11:30 PM.  

**SATURDAY, NOVEMBER 2**

• SHUTTLE RUNS EVERY 15 MINUTES FROM 6:30 AM TO 6:15PM FROM PLH TO KCC  

• 9:30 AM: DEPART KCC FOR WINSTON-SALEM TOURS OF SECCA, REYNOLDA MESDA. BUS LEAVES WINSTON-SALEM AT 12:30 PM, ARRIVES BACK AT KCC BY 1:30 PM. BUS WILL RUN CONTINUOUSLY BETWEEN ALL THREE LOCATIONS ALLOWING PASSENGERS TO SHUTTLE BETWEEN EACH MUSEUM AS DESIRED.
STEVE ARBURY, REYNOLDA (SELF-PORTRAIT AT REYNOLDA HOUSE)

DIGITAL PHOTOGRAPH, 10.5 x 14 INCHES, IMAGE USED BY PERMISSION OF THE ARTIST
# Sessions at a Glance

## Thursday, Oct. 31

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<td>8:00-9:30</td>
<td>Blue Ashe Room</td>
<td>(Re)imagining the Unknown: Contemporary Perspectives on Expansion, Invention, and Representation in the Nineteenth Century.</td>
<td>Brink and Bianco</td>
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<tr>
<td>8:00-9:30</td>
<td>Grandover East</td>
<td>Cross-Currents in Medieval Studies. Wagner</td>
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<tr>
<td>8:00-9:30</td>
<td>Grandover West</td>
<td>Drawn Out: Re-Imagining the Sketchbook. Haney</td>
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<tr>
<td>8:00-9:30</td>
<td>Victoria A</td>
<td>Evolution of Art and Craft as a Viable Profession. L. Hightower</td>
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<tr>
<td>8:00-9:30</td>
<td>Victoria B</td>
<td>In Search of Justice. Heuer</td>
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<td>8:00-9:30</td>
<td>Victoria C1</td>
<td>Typcasting in Art. Moriuchi</td>
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<tr>
<td>Coffee Break</td>
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<tr>
<td>9:45-11:45</td>
<td>Blue Ashe Room</td>
<td>Art, Public Space, and the Social Sphere. Eden and Archino</td>
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<td>9:45-11:45</td>
<td>Grandover East</td>
<td>World War I and American Art. Archino</td>
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<td>9:45-11:45</td>
<td>Grandover West</td>
<td>The Space Between Culture Identities Beyond Observation. Blair</td>
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<td>9:45-11:45</td>
<td>Victoria C1</td>
<td>Sculpture’s Multiples. Douberley</td>
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<td>11:45-1:00</td>
<td>Blue Ashe Room</td>
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<td>1:00-3:00</td>
<td>Blue Ashe Room</td>
<td>American Art Open Session I: New Directions in American Art. Stephens</td>
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<td>1:00-3:00</td>
<td>Grandover East</td>
<td>Close Connections: The Detail in Nineteenth-century Art and Literature. Davis and Porter Phinizy</td>
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<td>1:00-3:00</td>
<td>Grandover West</td>
<td>Art and Collaboration—1: Groups, Pairs, and Colonies. Slavkin</td>
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<td>1:00-3:00</td>
<td>Victoria A</td>
<td>Perception Point: The Intersection of Neuroscience and Contemporary Art. Kaplan</td>
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<td>1:00-3:00</td>
<td>Victoria B</td>
<td>Contemporary Folk, Self-Taught and Outsider Art. Crown and Kogan</td>
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<td>1:00-3:00</td>
<td>Victoria C1</td>
<td>Avenge Me!: Expressions of Vengeance and Retribution. Bagby Fettes</td>
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<td>Coffee Break</td>
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<td>3:15-5:15</td>
<td>Blue Ashe Room</td>
<td>American Art Open Session II: Modernism in the American South. Liakos</td>
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<td>3:15-5:15</td>
<td>Grandover East</td>
<td>Rethinking Watershed Exhibitions. Persinger</td>
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<td>3:15-5:15</td>
<td>Victoria B</td>
<td>Impasto! Zakic</td>
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<td>8:00-9:30</td>
<td>Augusta A</td>
<td>Painting is Compulsive and Filled with Emotion (Again). Gerard</td>
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<td>8:00-9:30</td>
<td>Augusta B</td>
<td>“Eew, gross!” Disgust in Art Since the 1960s. Foerschner</td>
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<td>St. Andrew’s Boardroom</td>
<td>Art Education Forum X: Policy, Administration, and Accreditation. Bobick</td>
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<td>8:00-9:30</td>
<td>Olympia Boardroom</td>
<td>Animation?!....YES PLEASE! Clary</td>
<td>Envisioning the Participatory Survey. Fredrickson</td>
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<td>Bear Creek Boardroom</td>
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<td>8:00-9:30</td>
<td>Edgewood Boardroom</td>
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### Friday, Nov. 1

8:00 AM – 12:30 PM

**Off-site Session: Graphic Design at SECCA**

graphic Designers and all other interested conference participants are invited to the Southeastern Center for Contemporary Art (SECCA) to view the exhibition Graphic Design: Now in Production. In addition SECCA is hosting two conference sessions in its auditorium:

**Thinking Design and Design Thinking**

*Chair: Dana Ezzell Gay, Meredith College*

Matt Greenwell, University of Tennessee at Chattanooga. Design Inquiry: Expanding the Field

Dana Ezzell Gay, Meredith College. Thinking Design and Design Thinking

Susan Robertson, Jacksonville State University. The Design Investigation Method for Beginning Graphic Design Students

**History and Theory in Contemporary Graphic Design Discourse**

*Chairs: Sharokin Betgevarz, SCAD Savannah and Benjamin W. Brown, SCAD Savannah*

Aggie Toppins, University of Tennessee at Chattanooga. Materials as Process: Towards a Generative Theory about Graphic Design Experimentation

Phillip McCollam, West Virginia Wesleyan. College span title="The Citizen Web Designer"


Sharokin Betgevarz, SCAD Savannah. Design Pedagogy and Personal Transparency

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*Buses will be provided and will depart from the Koury Center at 8 AM.

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**Thursday Evening on the UNCG Campus:**

5:00-7:00 PM

**SECAC 2013 Juried Exhibition**, Gatewood Gallery, Gatewood Studio Arts Building

Member’s Reception and Museum Visit, Weatherspoon Art Museum

**2012 SECAC Artist’s Fellowship Winner**, Hanna Jubran, Exhibition, Elliot University Center Gallery

7:30-9:00 PM

**Keynote Address** by artist Mel Chin. Auditorium, Elliot University Center
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<td>Dust Bowl Culture: Rethinking the Thirties. Fahlman</td>
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<td>Bits and Pieces: Painting, Collage and Contemporary Image Construction. Campbell Thomas and Thomas</td>
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<td>Ideas, Imagery, and Methodologies: The Genesis of Artistic Expression. Alexander and Venz</td>
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<td>ParaFiction and ParaFact: The Space Between. Steinberg</td>
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<td>Vicious Reverberations: Feminism, Violence and Film from the 1960s through the Present. Kruglinski and Shaskevich</td>
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<td>Alternate Currents: Re-Examining L'art Pompier and New Technologies. Wehby</td>
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<td>6. 10:15-11:45</td>
<td>The Art Historical 80s: Artistic Perspectives. Erpf</td>
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<td>Integrating Art and Entrepreneurship. Conlon</td>
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<td>Drawing: An Art Form Unto Itself. DeWitte</td>
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<td>SoCo: Southern Contemporary, Now. Longino</td>
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<td>In Cahoots: Collaborative and Interdisciplinary Projects. Hager</td>
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<td>Stories about Artists. Land</td>
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<td>7. 11:15-3:15</td>
<td>Research Off the Beaten Path: Celebrating Serendipitous Stories. Belden-Adams</td>
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<td>FABRICation—1. Gower</td>
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<td>Graphic Design: An Enduring History. Doubleday</td>
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<td>The Photograph as Social Document: Models Old and New. Dimock and Martin</td>
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<td>The Art of Making by SECAC Artist’s Fellowship Recipients. Reed</td>
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<td>FOCUS: Revealing a Single Work. Marks and Boyles</td>
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<td>FABRICation—2. Deetz</td>
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<td>Reciprocal Exchanges: Regionalisms and Modernisms in Dialogue. Connelly and Manning</td>
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<td>Teaching and Using Social Media and Online Communities. Gibbs</td>
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<td>Performing Help. Mueller</td>
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<td>5. 8:00-10:00</td>
<td>Taking Flight. Shields and Amrhein</td>
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<td>Art Education Forum X-B: Research, Instruction, and Best Practices. ML Hightower</td>
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<td>Developing Future Creative Leaders: An Imperative for Art and Design Departments. Johnson</td>
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<td>Indigenous Arts of the Americas IV. Smith</td>
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<td>Society, Politics, and Landscape: Revisited. Yanoviak and Martin</td>
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<td>Coffee Break</td>
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<td>6. 10:15-11:45</td>
<td>Queer Gazes: Power(s) of Looking Through Same-Sex Desire. Morris</td>
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<td>Censorship’s Windfalls: Learning From David Wojnarowicz. Rizk</td>
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<td>Gender and Eighteenth-Century French Painting. Jasin</td>
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<td>Contemporary Art Practices and Audience Engagement: An Institutional Perspective. Kovacs and Miller</td>
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<td>Making Movies: Filming Artists at Work. Harvey and Thompson</td>
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<td>12:00-1:00</td>
<td>SECAC Awards Luncheon. Guilford B</td>
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<td>7. 1:15-3:15</td>
<td>Self-Mythologizers. McNeil</td>
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<td>See the Text. Read the Image. Fettes</td>
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<td>Plays Well with Others: Art Historians’ Collaborations, Intersections, and Networks (AHPT). Reymond and Och</td>
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<td>Attention! Art and the Military. Ramirez</td>
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<td>Open Session: Dynamics of Integration (FATE). Isernberger</td>
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<td>Experiential Learning in Art History—Undergraduate Session. Wachsmann-Linnan</td>
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<td>Coffee Break</td>
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Friday, Nov 1 & Saturday, Nov 2

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<th>Time</th>
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<tr>
<td>8:30-5:30</td>
<td>From Fluxus to Burning Man: The Continuing Evolution of Performance Art, Public Art and Street Art, Schruers</td>
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<td>Art and International Relations in the Twentieth Century, McComas</td>
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<td>Connections and Transformations: New Technologies in the Arts and Humanities (VRC), Pompelia</td>
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<td>“Between s/States” in Ancient American Art, Siegler and Tierney</td>
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<td>Why Foundations? What is the Role of a First Year Studio Foundation Program in an Art and Design Education? Garvin</td>
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<td>Open Session: Undergraduate Research, Piperato</td>
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**Friday Evening events in Downtown Greensboro***

6:00-9:00 PM  
**Art in Odd Places Greensboro** (AIOP), South Elm Street (see separate map). Co-sponsored by Art in Odd Places, SECAC, and the Art Department at UNCG.

First Friday:  
**Downtown Greensboro’s Open House.** North and South Elm Street.

6:30-8:30 PM  
**Tours of Elsewhere Collaborative and Museum.** 606 South Elm Street. (Tours on the half hour, reservations must be made with conference registration.)

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Saturday, Nov. 2

7:00 -8:00 AM  
**SECAC Membership Breakfast and Meeting.** Colony Room

<table>
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<th>Time</th>
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| 9.     | 8:00-9:30  
**Art and Legacy at Historical Black Colleges.** Jenkins |
|        | Seeing Double: Alter Egos and Mirror Images in Western Art 1800-1900. Edwards |
|        | A New Reality: Blending Traditional and Contemporary Technology to Enhance Creativity. Ladwig |
|        | Picturing the South: Realities and Myths. Murphy |
|        | Traditional Wet Darkroom and Twenty-first Century Students. Harrison |
|        | Health and Safety in Higher Education Studio Art Programs. Lake |
|        | Coffee Break                                                      |
| 10.    | 9:45-11:45  
**I’m a Photographer?** Luhar-Trice |
|        | Master and Pupil. Hull                                            |
|        | Something for Everyone: An Open Pecha Kucha Session. Guynes        |
|        | Photographing the Body. Millett-Gallant                           |
|        | Damaged, Destroyed, and Disappeared: The Scholarship of Lost Art. Hotle and Zalewski |
|        | Design for Good: Working With Communities. Faulkes                |
|        | 11:45-1:00 Lunch Break                                           |
| 11.    | 1:00-3:00  
**What People Wore?** Social Art History Through Fashion. K Scott |
|        | Art to Heal the Sick. Kutbay                                      |
|        | How the Personal is Political in That Place We Call Art. Yontz    |
|        | Boundaries and (In) Security. Johnson                             |
|        | Participation Reconsidered: Beyond Social Change. Strickstein       |
|        | Art and Crime: The Dark Side of Art History. Fischer               |
|        | Coffee Break                                                     |

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16 • Friday, Nov 1 & Saturday, Nov 2
### 12. 3:15-5:15
- **Open Session: Renaissance and Baroque Art.** Arbury
- **Organizing and Managing Collaboration: Principles that Work.** Davis and Kokkinou
- **Open Session: Contemporary Art.** Thayer
- **Soundsites: Experiments in Sound and Place.** Eppley
- **Illustrious Individuals: Visual Articulations of Celebrity and Heroism.** Kuykendall and Robertson
- **Feminism and Queerness in Modern and Contemporary Latin American Art.** Sneed

### 7:00 -8:00 AM SECAC Membership Breakfast and Meeting. Colony Room

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<thead>
<tr>
<th>AUGUSTA A</th>
<th>AUGUSTA B</th>
<th>ST. ANDREW'S BOARDROOM</th>
<th>OLYMPIA BOARDROOM</th>
<th>BEAR CREEK BOARDROOM</th>
<th>EDGEOOOD BOARDROOM</th>
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<td>12: 3:15-5:15</td>
<td><strong>The Multi-Temporal City.</strong> Tanga</td>
<td>Open Session: Modern and Contemporary Art—2. Perrill</td>
<td>The Importance of the Bar: Another Round or “F*ck Art, Let’s Dance”. Betz. NB: This session will meet in Club Fifth.</td>
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Thursday, Oct 31

SESSION 1: 8:00 – 9:30 AM

BLUE ASHE ROOM

(Re)imagining the Unknown: Contemporary Perspectives on Expansion, Invention, and Representation in the Nineteenth Century

Chairs: Emily Brink, Stanford University and Michael Bianco, University of Michigan

Lily Cox-Richard, University of Michigan. Possessing Powers: Studio Premonitions and the Time Travel of Things

Emily Brink, Stanford University. A Novel Empire: Japan as Fiction in 1860s France

Sean O’Hanlan, Stanford University. Except by Fragments: Narrative and Inscription in the Civil War Scrapbook of Oliver Wendell Holmes, Jr.

GRANDOVER WEST

Drawn Out: Re-Imagining the Sketchbook

Chair, Lou Haney, University of Mississippi

Christopher Olszewski, SCAD Savannah. Sketchbook: No Place For The Weak

Raymond Gaddy, University of North Florida. Sketchy Progress: Reevaluating the Sketchbook

Pamela Allen, Troy University. The Sketchbook Project

Krystle Stricklin, Florida State University. Memorial Cranes Trapped in Barbwire: Untangling Language and Memories of the Japanese American Incarceration

GRANDOVER EAST

Cross-Currents in Medieval Studies

Chair, Stephen Wagner, SCAD Savannah

Stephen Wagner, SCAD Savannah. Replendence Across the Mediterranean

Ashley Bartman, Case Western Reserve University. An Elephant in Medieval London

Alexandra Fried, Independent Scholar. St. Bridget: The Importance of One Pilgrim

VICTORIA A

Evolution of Art and Craft as a Viable Profession.

Chair, Lin Hightower, Kennesaw State University

Lin Hightower, Kennesaw State University. Rise of Contemporary Textile Craft Collectives Today/Case Study of Three Textile Cooperatives and the Lead Women

Brenda Smith, Brenda Smith Jewelry. Art as a Viable Profession

Mauri Collins, Ben Jammin’ Textiles. US Haight-Ashberry Counter-Culture Textile Art Collective

Jennifer Kruglinski, Stony Brook University. Martha Rosler’s Aesthetic Disruptions of Tropes of Femininity in the 1970s

Jeremy Lupe, University of North Texas. Race and Rockwell: Representing Whiteness in America during World War II

VICTORIA B

In Search of Justice

Chair, Elizabeth Heuer, University of North Florida

Laura Holllengreen, Georgia Institute of Technology. Justice Human and Divine: The Workings of History in the Thirteenth-Century

Jennifer Courts, University of Southern Mississippi. The National Justice in Fifteenth-Century France

Katie Claiborne, University of Tennessee at Chattanooga. Permeable Boundaries

VICTORIA C

Typecasting in Art

Chair, Mai-Yen Moriuchi, Saint Joseph’s University

Michelle Vangen, The Graduate Center, CUNY. The Image of the Proletarian Mother as Political Weapon: Artists, the German Communist Party, and the Fight against Paragraph 21.

Scott Contreras-Koterbay, East Tennessee State University. Disgust through the Lamella

Anthony Morris, Austin Peay State University. The Democracy of Urine: Reading Iconography in Andy Warhol’s Oxidation Paintings

Rebekah Scoggin, Exquisite Excrement: Abjection in the Art of Jasper Johns

ST. ANDREWS BOARDROOM

Art Education Forum X A: Policy, Administration, and Accreditation

Chair, Bryna Bobick, University of Memphis

Bryna Bobick, University of Memphis. A National Survey of Museum Educators

Robert Quinn, East Carolina University. TaskStream Electronic Portfolios for Teacher Education Candidates

Paula McNeill, Valdosta State University. From Plains Indian to Handmade Containers for Kids

OLYMPIA BOARDROOM

Animation?!......YES PLEASE!

Chair, Charles Clary, Middle Tennessee State University

Brent Dedas, Western Kentucky University. Animation: Extending Drawing, Painting and Narrative
### BEAR CREEK BOARDROOM

**Envisioning the Participatory Survey**  
Chair, Laurel Fredrickson, Indiana University Southeast  
Anne Allen, Indiana University Southeast. **The Ethnic Dilemma: Ethical Quandaries in Teaching the Non-Western Survey**  
Julia Sienkewicz, Duquesne University. **Doing More with Less: Deep Learning in the Survey Classroom**  
Erin Hanas, Duke University. **Enhancing the Survey with a Collaborative Timeline**  

### SESSION 2: 9:45 – 11:45 AM

#### BLUE ASHE ROOM

**Art, Public Space, and the Social Sphere**  
Chairs, Xandra Eden, University of North Carolina at Greensboro and Sheryl Oring, University of North Carolina at Greensboro  
Lauren Rosenblum, Independent Scholar. **The Protesting Body: Action and Inaction in the Late '60s and '70s**  
Jose Galindo  

#### GRANDOVER EAST

**World War I and American Art**  
Chair, Sarah Archino, Millsaps College  
Ranelle Lueth, University of Iowa. **Behind the Lines: U.S. Combat Art Featured (or Not Featured) in Magazines**  
Amy Kirschke, University of North Carolina Wilmington. **The Privilege of Dying: African American Artists and the Imagery of World War I**  
Kate Lemay, Independent Scholar. **The Fall of the Arrow Man: John Singer Sargent’s “Gassed”**  
Anne Knutson, Independent Scholar. **Apolitical or Scared? American Artists and WWI**  

#### GRANDOVER WEST

**The Space Between Culture Identities Beyond Observation**  
Chair, Nikki Blair, University of North Carolina at Greensboro  
Meena Khalili, Virginia State University. **Entropic Design as A Method of Visualizing Cultural Impermanence**  
Sandra Reed, SCAD Savannah. **Cadastral and Composition**  
James Alexander, University of Alabama at Birmingham. **The Art of Observation/The Art of Intention**  
Seo Eo, East Carolina University. **The Space between Culture, Identities Beyond Observation**  

### VICTORIA A

**Do Post Bills: A Historic and Contemporary Dialog on Poster Design**  
Chair, Gary Keown, Southeastern Louisiana University  
Gary Keown, Southeastern Louisiana University. **Loi sur la liberté de la presse ... Poster Design after 1881**  
Alison Rudnick, The Graduate Center, CUNY. **Didacticism and the Modernist Poster: Jan Tschichold as Artist, Patron, and Educator**  
Richard Doubleday, Louisiana State University. **Gunter Rambow, The Visual Poet of Poster Design**  
Lisa Anderson, University of St. Francis. **REUSE, RECYCLE, REPURPOSE: The Lifecycle of Movie Posters**  
Sherry Saunders, Lamar University. **Examining the Resurgence of Hand Lettering in Contemporary Poster Design**  

### VICTORIA B

**Artists’ Publications in the 1960s: Critical Readings**  
Chair, Sandrine Canac, Stony Brook University  
Kate Green, University of Texas at Austin. **Vito Acconci and : Page and Action in the Late ‘60s”**  
Christopher Howard, College Art Association/Independent Critic and Curator. **A Brief History of the Jean Freeman Gallery**  

### VICTORIA C

**Sculpture’s Multiples**  
Chair, Amanda Douberley, University of Texas at Austin  
Christina Ferando, Columbia University. **Canova in Reproduction**  
Karen Lemmey, Smithsonian American Art Museum. **Didacticism and the Modernist Poster: Jan Tschichold as Artist, Patron, and Educator**  
Richard Doubleday, Louisiana State University. **Gunter Rambow, The Visual Poet of Poster Design**  
Lisa Anderson, University of St. Francis. **REUSE, RECYCLE, REPURPOSE: The Lifecycle of Movie Posters**  
Sherry Saunders, Lamar University. **Examining the Resurgence of Hand Lettering in Contemporary Poster Design**  

### AUGUSTA A

**Comedic Practice: Humor in the Gallery and Classroom**  
Chair, Heather Szatmary, SCAD Savannah  
Mark Creegan, Florida State College at Jacksonville. **What if Louis C.K. Went to Art School?**  
Naomi J. Falk, College of William & Mary. **Artistic Mischief: Out and About with One-Minute Sculptures**  
Russell Maycumber, Flagler College. **Humor in Solution, Boundaries in Dissolve**  
Ron Hollingshead, West Virginia University. **Taking the Piss-Relieving Oneself from the Burden of Failure**  

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**Thursday, Oct 31 • 19**
OLEMPIA BOARDROOM

Craft Made.
Chair, Rich Gere, SCAD Atlanta
Emily Stokes, Northwestern College of Iowa. Respect the Margins: Are Millennials and Lithography compatible?
Frank Brannon, Southwestern Community College. Freeing of the Book Form: Traditional Processes in Book Arts Instruction
Joshua Fisher, Arkansas Tech University. Thomas Cole in Duanesburg: A Voice Crying Outside the Wilderness
Elizabeth Lee, Dickinson College. Fashionably Greek: The Healthy Body and Classical Dress in Late Nineteenth-Century American Art
Kathleen Spies, Birmingham-Southern College. Seeking “the Buckeye”: Walt Kuhn, Vulgarity, and Alternative Modernism between the Wars
Mark Thistlethwaite, Texas Christian University. Lincoln’s Image in Contemporary Art

ST. ANDREW’S BOARDROOM

Art Education Forum IX-C: Strengthening Community Relationships Through Art
Chair, Stephanie Danker, Coastal Carolina University
Eun-Hee Lim, University of North Carolina at Greensboro. Community Mural Project as Meaning Making
Linda Smith, Tech Project. The Power of Collaboration
Borim Song, East Carolina University. Learning Community, Exploring Cultures, and Teaching Art: Service Learning for Art Teacher Education
Sunny Spillane, University of North Carolina at Greensboro. Rethinking the Roles of Artists, Researchers, and Teachers in Participatory Art (Education) Practice
Stephanie Baer, University of Nebraska–Kearney. A Semester Outside the Classroom: Bringing Art Methods to Life

BEAR CREEK BOARDROOM

Open Session: Anything Ancient
Chair, Beth Stewart, Mercer University
Roshi Ahmadian, Case Western Reserve University. Artistic Exchanges from the Apadana to the Parthenon
Bridget Sandhoff, University of Nebraska Omaha. Their Women Exercise in the Nude! Greco-Roman Perception of Etruria
Victor Martinez, University of North Carolina at Chapel Hill. No Relief(s) for Roman Scholars or the Holes in the Early Augustan Sculptural Narrative
Laurel Taylor, University of North Carolina at Asheville. Between Life and Death: Funerary Ritual and the Animated Portrait in Ancient Rome

11:45 AM – 1:00 PM LUNCH BREAK (ON YOUR OWN)

SESSION 3: 1:00 – 3:00 PM

BLUE ASHE ROOM

American Art Open Session I: New Directions in American Art
Chair, Rachel Stephens. University of Alabama
Joshua Fisher, Arkansas Tech University. Thomas Cole in Duanesburg: A Voice Crying Outside the Wilderness
Elizabeth Lee, Dickinson College. Fashionably Greek: The Healthy Body and Classical Dress in Late Nineteenth-Century American Art
Kathleen Spies, Birmingham-Southern College. Seeking “the Buckeye”: Walt Kuhn, Vulgarity, and Alternative Modernism between the Wars
Mark Thistlethwaite, Texas Christian University. Lincoln’s Image in Contemporary Art

GRANDOVER WEST

Art and Collaboration—1: Groups, Pairs, and Colonies
Chair, Mary Slavkin, The Graduate Center, CUNY
Rachel Golden, University of Arkansas at Little Rock. Russian Modernism on the Periphery: From the Studio of Mikhail Bernstein, St. Petersburg, 1910-1912
Jenna Altomonte, Ohio University. Digital Diaspora and the Global Community: Virtual Interaction in Wafaa Bilal’s Domestic Tension
Heather Holian, University of North Carolina at Greensboro. The Dynamics of Collaboration and Collective Imagination in Contemporary Animation: Pixar’s as a Case Study
Emily Caplan Reed, University of Virginia. The Collaborative Projects of Alexander Calder

GRANDOVER EAST

Close Connections: The Detail in Nineteenth-century Art and Literature
Chairs, Emily Davis, Virginia Commonwealth University, and Carol Porter Phinizy, Virginia Commonwealth University.
Trenton Olsen, Brigham Young University. Anna, Sonya, and the Unknown Woman: Navigating Spaces of (Fallen) Womanhood 1863-1883
Katherine Inge, University of Arizona. The Complicated Character and Duality in John Everett Millais’s Death of Ophelia

VICTORIA A

Perception Point: The Intersection of Neuroscience and Contemporary Art
Chair, Ann Pegelow Kaplan, Elon University
Brian Curtis, University of Miami. In Search of Bi-cameral Balance: A Return to Art for Life’s Sake
Ann Pegelow Kaplan, Elon University. Moving Forward/Standing Still: Multiple Perspectives in Time-Based Arts
David Gerhard, Clemson University/Ohio State University. Hybridity of Belief: Shifts in Perception through Science and Spirituality
Rena Heinrich, University of California, Santa Barbara. The Science of Spectatorship: Brecht, Artaud, and the Mirror Neuron

ST. ANDREWS BOARDROOM
SECAC’s Newest Generation of Artist-Educators—2
Chair, John Powers, University of Alabama at Birmingham
Ron L. Lambert, Bloomberg University of Pennsylvania. Without Means
Megan E. Moore, University of South Alabama. Botanically Restructured
Juan Obando, Elon University. Dirty South, North Star, Pirate Tropics
Kimberly Bradshaw, University of Memphis. Who Can Open the Doors of His Face?: Hidden Hellmouths in Northern Renaissance Landscapes
Chuck Tomlins, University of Tulsa. Contextualism versus Formalism: Studio Art for Non-Majors

SESSION 4: 3:15 – 5:15 PM

BLUE ASHE ROOM
American Art Open Session II: Modernism in the American South
Chair, Barbaranne Liakos, Northern Virginia Community College
Kurt Pfitziga, Slippery Rock University. The Romanesque Revival Marches South: The West Market St. Methodist Church, Greensboro, North Carolina
Evie Terrono, Randolph-Macon College. Visual Politics and Jim Crow Realities in Richmond, Macon Art Co-operations
Christina Michelon, University of Minnesota, Twin Cities. Charles Sheeler’s “Power” and 1940
Lisa Gail Collins, Vassar College. Love Lies Here: The Work of Quilts in Grief

GRANDOVER EAST
Rethinking Watershed Exhibitions
Chair, Cindy Persinger, California University of Pennsylvania
Karla Huebner, Wright State University. Surrealism Comes to Prague
Erin McKellar, Boston University. MoMA’s Organic Design in Home Furnishings

VICTORIA B
Contemporary Folk, Self-Taught and Outsider Art
Chairs, Carol Crown, University of Memphis and Lee Kogan, American Folk Art Museum
Edward M. Puchner, McKissick Museum. Godly Presence in the Landscapes of Minnie Evans
Laura Bickford, School of the Art Institute of Chicago. Well, Time Goes By: Obsolescence in Vollis Simpson’s Whirligigs
Lee Kogan, Independent Curator and Educator. Luke Haynes: Quilt Artist

OLYMPIA BOARDROOM
Design Education: Approach and Assessment
Chair, Somiah Lattimore, Salisbury University
Christopher Williams, SCAD Savannah. The Evolution of a Plan; Developing a Flexible Assessment Strategy
Colin McLain, University of Arkansas at Fort Smith. Objectively Evaluating Design Projects: Let Me Explain Why I “Gave” You This Grade
Bill Cavill, Jr., University of Nebraska-Kearney. A New Tool for an Old Problem

VICTORIA C
Avenge Me!: Expressions of Vengeance and Retribution
Chair, Meredith Bagby Fettes, University of Arkansas at Little Rock.
Taylor Deane, Georgia State University. An Ancient Egyptian’s Worst Nightmare
Alvaro Ibarra, Mission Accomplished? Imaging Perpetual Vengeance in Roman Dacia
Ann Pegelow Kaplan, Elon University. Moving Forward/Standing Still: Multiple Perspectives in Time-Based Arts
David Gerhard, Clemson University/Ohio State University. Hybridity of Belief: Shifts in Perception through Science and Spirituality
Rena Heinrich, University of California, Santa Barbara. The Science of Spectatorship: Brecht, Artaud, and the Mirror Neuron

BEAR CREEK BOARDROOM
Open Session: Art and Art History
Chair, Kirstin Ringelberg, Elon University

Augusta A
The Remains of Photography
Chair, David Smucker. Stony Brook University
Mark Gail, Jackson State University. The Snapshot
Paul Karabinis, University of North Florida. Primitive Cool: The Chemical Print in a Digital World
Meggan Gould, University of New Mexico. Bureau of Visual Instruction

Augusta B
Narratives in Contemporary Art
Chairs, Roann Barris, Radford University and Cindy Lisica, Warhol Museum/University of Pittsburgh
Maria Clara Paulino, Winthrop University. Paula Rego: (Un)familiar Stories
Stephen Zimmerman, Mercer University. Pettibon & Powhida: Postmodern Parables or Polemics?
Lynn Book, Wake Forest University and Transart Institute and Roann Barris, Radford University. Painting Literature, Reading Art: 500 Years of Dante’s Inferno

BEAR CREEK BOARDROOM
Open Session: Art and Art History
Chair, Kirstin Ringelberg, Elon University

GRANDOVER EAST
Rethinking Watershed Exhibitions
Chair, Cindy Persinger, California University of Pennsylvania
Karla Huebner, Wright State University. Surrealism Comes to Prague
Erin McKellar, Boston University. MoMA’s Organic Design in Home Furnishings

Thursday, Oct 31 • 21
Andrea Alvarez, Virginia Commonwealth University.
Alexis Carrozza, The Graduate Center, CUNY. The Philosopher as Curator and the Gedankenaustellung: Jean-Francois Lyotard’s Les Immateriaux and Bruno Latour’s Making Things Public
Anastasia Karpova Tinari, Indianapolis Museum of Art. The Artist is Present: Performance Art and the Role of Contemporary Art Museums

**GRANDOVER WEST**

Art and Collaboration—2: Art and Artists
Chair, Heather Holian, University of North Carolina at Greensboro
Ashley Rye, University of Delaware. The “Duveneck Boys” and Venetian Genre Painting
Mary Slavkin, The Graduate Center, CUNY. Shades of Collaboration: The Roles of Shared Developments, Ideologies, and Publicity in Artists’ Groups in the fin de siècle
Katherine Markoski, Oberlin College. A Community of Individuals: The Black Mountain College Glyph-Exchange
Erika Nelson, The Graduate Center, CUNY. Border Intelligence: Guillermo Guillermo Gómez-Peña and the Navigation of Collaborative Border Art

**VICTORIA A**

Revising Appalachia: Authentic Visions of the Social and Cultural Diversity of the Southern Appalachian Region
Chair, Craig Wilson, University of North Georgia
Craig Wilson, University of North Georgia. Regional Response Mural Project: A Faculty and Student Collaborative Project Focusing on the Depiction of the Diversity of the Southern Appalachian Region of the United States
Marie Cochran, Independent Scholar. Affrilachia, Notes of a Native Daughter
Paul Dunlap, University of North Georgia. Queer Appalachia
Jeff Marley, Southwestern Community College. Change as Preservation in Cherokee Art

**VICTORIA B**

Impasto!
Chair, Boris Zakic, Georgetown College
Yvonne Petkus, Western Kentucky University. Beyond Gesture
Elisabeth Di Donna, Florida State University. Material Call, Emotional Response
Mira Gerard, East Tennessee State University. From the Ruins
Michael Morford, Borough of Manhattan Community College, CUNY. Pontormo’s Sculptural Mark-Making

**VICTORIA C**

Eclecticism, Appropriation, Forgery: Issues of Borrowing in Art
Chair, Betty Crouther, University of Mississippi

**Thursday evening events on the University of North Carolina at Greensboro campus**:

5:00-7:00 PM
SEAC JURIED EXHIBITION, GATEWOOD GALLERY, GATEWOOD STUDIO ARTS BUILDING
MEMBER’S RECEPTION AND MUSEUM VISIT, WEATHERSPOON ART MUSEUM
2012 SEAC Artist’s Fellowship Winner, Hanna Jabran, Exhibition, Elliot University Center Gallery
7:30-9:00 PM
Keynote Address by artist MeI Chin. Auditorium, Elliot University Center

* Buses will depart from the Koury Center for the Weatherspoon Art Museum at 4:40, 5:30, and 6:00 PM (Buses and 5:30 and 6 PM will also stop at PLH). The Weatherspoon Museum and Gatewood Studio Arts Building are adjacent to one another. The Elliot University Center is 10-minute walk from the Museum, although we will also have shuttle service running between these two venues. Buses will depart from the Elliot University Center for the Koury Center immediately after the keynote address, at approximately 8:45, 9:45, and 9:45. Buses will stop at PLH upon request. A small shuttle bus will make a continuous loop between the Koury Center and the Weatherspoon Museum from 5:30 – 7:30 PM. There is also parking available behind the Weatherspoon Museum.

**AUGUSTA A**

How the Elements of Storytelling Help Students Learn Key Art and Design Elements and Principles
Chair, Kathleen Rieder, North Carolina State University
Rosanne Gibel, Art Institute of Ft. Lauderdale. What Are You Trying To Tell Me? “ Developing Design Concepts through Storytelling
Marc Russo, North Carolina State University. Focusing Students on Story - The Classic Arc-Plot as the Basis for Better Design
Catherine A. Moore, Georgia Gwinnett College. Facial Expression as Key to Narrative Portraiture

**AUGUSTA B**

High Stakes: Gambling with the Art Market
Chair, Melissa Geiger, East Stroudsburg University of Pennsylvania
Craig Reynolds, Virginia Commonwealth University. Thomas Jefferson, Jean-Pierre Fouquet, and a Model for Virginia

Carl Goldstein, University of North Carolina at Greensboro. When is a Van Gogh not a Van Gogh?
Amber Eckerley, Coastal Carolina University. Discrediting Aura: The Acceptance of Appropriation Art
Betty Crouther, University of Mississippi. Lawrence A. Jones, Guernica, and the Modern Age
ST. ANDREW’S BOARDROOM

The Veil in Art
Chair, Ruth Bolduan, Virginia Commonwealth University
Wanda Balzano, Wake Forest University. The Veiled Subject, from Ovid to Kristeva
Debra DeWitte, University of Texas at Dallas. Variations of St. Veronica’s Veil by El Greco
Jason John, University of North Florida. The Veil and The Representation of Identity
Mahera Khaleque, University of Georgia. The Veil in Art: Shirin Neshat’s Early Photographs

Edgewood Room

WORKSHOP: Sketchnoting and Idea Generation Workshop
Chairs, Alma Hoffman, University of South Alabama and Brooke Scherer, University of Tampa

Advanced ticket registration required

OLYMPIA BOARDROOM

The Role of Interdisciplinary Scholarship in Pre-Columbian Art
Chair, Paula Winn, John Tyler Community College, and Yumi Park, Jackson State University
Deirdre Carter, Florida State University. Sustenance for the Gods: Turkeys in Mesoamerican Art, Ritual, and Daily Life

Bryan Schaeffer, Florida State University. Receiving Gods and Re-creating Origins: Travel and Movement in Mesoamerica
Jeanette Nicewinter, Florida State University. Interactions, Exchanges and Ceramics in the Jequetepeque Valley, Peru
Agnick Benavides, University of New Mexico. In Search of Ancient Pachamama: Uncoupling Ethnographic Evidence

Phillip McCollam, West Virginia Wesleyan. College span title="The Citizen Web Designer"
Sharokin Betgevargiz, SCAD Savannah. Design Pedagogy and Personal Transparency

SESSION 5: 8:00 – 10:00 AM
BLUE ASHE ROOM

Dust Bowl Culture: Rethinking the Thirties
Chair, Betsy Fahlman, Arizona State University
Rebecca Walton O’Malley, Art in Limbo. Re-evaluating the Historical Section: A Consideration of FSA Exhibition History
James Swensen, Brigham Young University. The Migrant of Fact and Fiction: Russell Lee’s Photographic Illustration of John Steinbeck’s
Josí Ward, Cornell University. Picturing Agricultural Community: The Mediation of FSA Migratory Labor Camps
Lisa Dorrill, Dickinson College. Mules, Monsanto, and Modern Tennessee: Henry Billings, Maury County Landscape

History and Theory in Contemporary Graphic Design Discourse
Chairs, Sharokin Betgevargiz, SCAD Savannah and Benjamin W. Brown, SCAD Savannah
Aggie Toppins, University of Tennessee at Chattanooga.
Materials as Process: Towards a Generative Theory about Graphic Design Experimentation

"Buses will depart Koury Center at 8 am. Graphic Designers and all other interested conference participants are invited to the Southeastern Center for Contemporary Art (SECCA) to view the exhibition. In addition SECCA is hosting two conference sessions in its auditorium:

Thinking Design and Design Thinking
Chair, Dana Ezzell Gay, Meredith College
Matt Greenwell, University of Tennessee at Chattanooga. Design Inquiry: Expanding the Field
Dana Ezzell Gay, Meredith College. Thinking Design and Design Thinking
Susan Robertson, Jacksonville State University. The Design Investigation Method for Beginning Graphic Design Students

"
Victoria A
ParaFiction and ParaFact: The Space Between
Chair: Monica Steinberg, The Graduate Center, CUNY
Beauvais Lyons, University of Tennessee, Knoxville. The Hokes
R.M. Wolff, University of Minnesota-Twin Cities. The Fake as More, or When the Fake Really Is More
Samuel Ewing, Florida State University. BREAKING NEWS: Paraphotographer Robert Heinecken Unmasks the Composition of the Reagan-era Media Landscape
Joanna Fiduccia, University of California, Los Angeles. A Labyrinth Without Blood: Art and Capital in Goldin+Senneby’s

Victoria B
Vicious Reverberations: Feminism, Violence and Film from the 1960s through the Present
Chair: Jennifer Kruglinski, Stony Brook University.
Allie Craver, Virginia Commonwealth University. Sock It to Me: Tracey Rose and Global Feminisms
Jenny Gunn, Independent Scholar. Language and Schizophrenia in Cassavetes A Woman Under the Influence
Helena Shaskevich, The Graduate Center, CUNY. Fem-Bomb: Constructing the Female Terrorist in Film
Travis English, Frostburg State University. “Artist Must be Beautiful.” Forms of Violence in Yugoslav Feminist Video Performance Art

Victoria C
Alternate Currents: Re-Examining L’Art Pompier and New Technologies
Chair, Emily Wehby, Independent Scholar.
Michael Duffy, East Carolina University. Eugène Boudin and the Impressionists: Engaging a Broad Community of Interest
Leanne Zalewski, Randolph College. Modern Traditionalist: Jean-Léon Gérôme, the Pluralistic Pompier
Scott Volz, Stony Brook University. The Machine and Bourgeois Fantasy in Monet’s Gare Saint-Lazare
David Brett, Stony Brook University. A Foggy Day in London Town, as Depicted by the Brush and the Pen

Augusta A
Taking Flight
Chairs, Kathryn Shields, Guilford College and Laura Amrhein, University of Arkansas at Little Rock
Rhonda Reymond, West Virginia University. Taking Chicago to New Heights: Harry M. Pettit’s Aerial Views of the Century of Progress Fair
Laura Victore, Independent Artist. I am a Draftsman and a Navigator
Rob Millard-Mendez, University of Southern Indian. Holding Patterns: Contemporary Iterations of Flying and Falling in Greek Mythology
Periklis Pagratis, SCAD Savannah. Art and Flying: From the Cockpit to the Studio

Augusta B
Art Education Forum X-B: Research, Instruction, and Best Practices
Chair, Mary Lou Hightower, University of South Carolina Upstate
Eun Jung Chang, Francis Marion University. Lesson Resources for Teachers: Arts Integration for General Elementary Teacher Education
Michelle Tillander, University of Florida. Art Education Research: A Community of Formalized Curiosity
Linda Neely, Independent Scholar. ReHab: Art Elements Addiction and Recovery
Mary Lou Hightower, University of South Carolina Upstate. Signs of Life: Five Universal Symbols
Anne Grey, University of Central Florida. The Art Educator and Art Collector: Focused, Engaged, and Concerned with Issues in Our Time
### BEAR CREEK BOARDROOM

#### Society, Politics, and Landscape: Revisited

Chairs, Eileen Yanoviak, University of Louisville, and Floyd Martin, University of Arkansas at Little Rock
James Jewitt, University of Pittsburgh. The Red Sea and Lagoon: Environmental Mythmaking in Renaissance Venice

Elise Smith, Millsaps College. Dora Carrington, Tidmarsh Mill, and Ham Spray House: Taking Possession of Land Not Her Own
Allison Slaby, Reynolda House Museum of American Art. The Farmer as Hero in Grant Wood’s Spring Turning
Debra Murphy, University of North Florida. Jim Draper’s Feast of Flowers: A Cautionary Tale

### GRANDOVER EAST

#### Integrating Art and Entrepreneurship

Chair, Kevin Conlon, Columbus College of Art & Design
Delane Ingalls Vanada, University of North Carolina at Charlotte. Practically Creative: A Capacity-rich View in Arts-based Learning
Greg Shelnutt, Clemson University. Thinking Outside the Institution: Entrepreneurship and Community Engagement in the Palmetto State
Elaine Grogan Lutrell, Columbus College of Art & Design. When I Grow Up I Want to Budget: The Connection Between Non-Art Tasks and a Successful Art Career

### GRANDOVER WEST

#### Drawing: An Art Form Unto Itself

Chair, Debra DeWitte, University of North Florida and Dan DeZarn, SUNY-Geneseo. Work of Pulled Resources

### SESSION 6: 10:15 – 11:45 AM

#### BLUE ASHE ROOM

#### The Art Historical 80s: Artistic Perspectives

Chair, Rosemary Erpf, SCAD Atlanta
Adair Rountwaite, University of Minnesota. Group Material and Political Engagement from the Alternative Scene to Institutions
Stamatina Gregory, The Graduate Center, CUNY. Brian Weil: An Ethics of Ambivalence

#### South Carolina Museum of Art

Rosemary Erpf, SCAD Atlanta. Rethinking Italian Neo-Expressionism, Art Historically Speaking

### VICTORIA A

#### SoCo: Southern Contemporary, Now

Chair, Alan Longino, Ohr-O’Keefe Museum of Art
Amanda Adams, Virginia Commonwealth University. Mapping the Battlefield: Sally Mann’s Last Measure, 2001-2002

### VICTORIA B

#### In Cahoots: Collaborative and Interdisciplinary Projects

Chair, Jenny Hager, University of North Florida
Andrew Lewis, University of Mississippi. In Cahoots - Collaborative and Interdisciplinary Projects
Durant Thompson, University of Mississippi. A Corpse in the Classroom
Thomas Sturgill, Middle Tennessee State University and Dan DeZarn, SUNY-Geneseo. Work of Pulled Resources

### VICTORIA C

#### Stories about Artists.

Chair, Norman Land, University of Missouri-Columbia
Julie Plax, University of Arizona. The Never-Ending Story of Antoine Watteau
Trista Reis, Indiana University, Bloomington. Arnold Böcklin’s Modern Fantasy
Lindsay Heffernan, The Barnum Museum. Forbidden Playgrounds: Depictions of Pygmalion Across Time

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Jerry Johnson, Troy University. Ideas Need Leaders: Managing Cultural and Creative Industries of the Southeast
Amy Broderick, Florida Atlantic University. Artists and Leaders: Identifying and Cultivating the Meta-Skills Required for Art/ Business Success
Kimble Bromley, North Dakota State University. Developing a Creativity Course for Tomorrow’s Creative Leaders
Marcela Iannini, Miami International University of Art and Design. Turning Design Management Departments into Centers for Socio-Economic Leadership

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Jody Stokes-Casey. The Present Tense Effect: Conversations on Contemporary Art in Memphis
Alan Longino, Ohr-O’Keefe Museum of Art. Towards A New Mississippi Aesthetic: Mississippi’s Avant-Garde and Its Implications

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Rethinking Italian Neo-Expressionism, Art Historically Speaking

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Mapping the Battlefield: Sally Mann’s Last Measure, 2001-2002
Queer Gazes: Power(s) of Looking Through Same-Sex Desire
Chair, Anthony Morris, Austin Peay State University
Mary Manning, Rutgers University, Impressionism's Queer Gaze? The Case of Frédéric Bazille
Tiffany Pascal, New Mexico State University-Carlsbad.

Girl Power Gone Sour: Issues in Discussing Romantic Love Between Girls in Japanese Comics
Christine Bachman-Sanders, New York University.

Portraits and Pornography, the Panopticon and the Dungeon

Censorship's Windfalls: Learning From David Wojnarowicz
Chair, Mysoon Rizk, University of Toledo
Mssoon Rizk, University of Toledo. How to “Give Chaos Reason and Delight”: Bundling Contradictions in David Wojnarowicz
Jennifer Tyburczy, University of South Carolina. Irreverent: A Celebration of Censorship
Scott Sherer, University of Texas at San Antonio. The Radical Potential of Fractures of Text and Image

Gender and Eighteenth-Century French Painting
Chair, Gabriela Jasin, SCAD Savannah

Making Movies: Filming Artists at Work
Chair, Benjamin Harvey, Mississippi State University and Jeffrey Thompson, Sewanee: The University of the South
Erin McNeil, SCAD Savannah. The Artist at Work in the Digital Environment:

Andrew Wasserman, Stony Brook University. Danger Sidewalk: Documenting the Places of Charles Simonds' Dwellings
Benjamin Harvey, Mississippi State University. The Artist at Work in British Pathé Newsreels (circa 1920-1950)

Research Off the Beaten Path: Celebrating Serendipitous Stories
Chair, Kris Belden-Adams, University of Mississippi
Betsy Towns, University of North Carolina School of the Arts. So Many Enemies
Kris Belden-Adams, University of Mississippi. Intersections of Photography and Sewage: Three Strange and Stinky Stories about the Birth of a Medium
Robert Craig, Georgia Institute of Technology, Emeritus. Bernard Maybeck Encounters Frank Lloyd Wright “Almost”: Serendipitous Stories and Scholarly Research

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Graphic Design: An Enduring History
Chair, Richard Doubleday, Louisiana State University
Joe Galbreath, West Virginia University. Impact Printing: Examining the Legacy of the Great American Poster Print Shop
Stephen Goldstein, Fitchburg State University. Extraordinary Realities: Gunter Rambow's Poster Designs
Woodrow Holliman Meredith College. Paradigm Lost: Rethinking Graphic Design History
Paul Dean, Louisiana State University. Is There a Canon of Album Cover Art History?
VICTORIA A
The Photograph as Social Document: Models Old and New
Chair, George Dimock, University of North Carolina at Greensboro, and Sarah Martin, University of North Carolina at Greensboro
Monica Bravo, Brown University. Paul Strand: The Indian Between Art and Social Document
Kristen Korfitz, George Mason University. "A City in Flux: Sources and Models of Berenice Abbott’s Changing New York"
Andrew Scruggs, Rutgers, The State University of New Jersey. The Family of Nan: Nan Goldin’s Aesthetic of Intimacy and the Ruins of Postmodernism
Sarah Martin, University of North Carolina at Greensboro. Stacy Kranitz: Social Documentary in the Age of Social Media
George Dimock, University of North Carolina at Greensboro. Allan Sekula—In Memoriam
Jason Lee, West Virginia University. The Modular Environment

VICTORIA C
FOCUS: Revealing a Single Work
Chair, Arthur Marks, University of North Carolina at Chapel Hill, and James Boyles, North Carolina State University.
Juan Guerrero, Stony Brook University. "Modesty and Betrayal in Seventeenth-century New Granada: On Vázquez’s Martyrdom of Saint Catherine."
Karen Quinn, Museum of Fine Arts, Boston. "Owl’s Head, Penobscot Bay—a Singular (?) Painting by Fitz Henry Lane"
Emily Gumpel, Pratt Institute. Manet’s Modern Interpretation of Piety and Sensuality
K. Porter Aichele, University of North Carolina at Greensboro. Kate Gilmore’s Corporate Body in Pink

AUGUSTA A
Self-Mythologizers
Chair, Erin McNeil, SCAD Savannah
Melissa Gustin, Art Institute of Chicago. "Hiram Powers’ Creation Myths: The American Lysippus and the Greek Slave"
Elliott King, Washington and Lee University. "The Tragic Myth of the Two Dalís: Re-considering ‘Late Dali’"
Alexandra Jones, SCAD Savannah. "Annie Sprinkle’s Performances: When Too Much is (Not) Too Much"
William Coberly, Independent Scholar. "Ontological Geek. The Critic/Game Designer: Social Media and the Blogosphere’s Perpetuation of Person"

AUGUSTA B
See the Text. Read the Image
Chair, Christopher Fettes, University of Central Arkansas
Regina Lynch, Independent Scholar. To Print or Not to Print: Questions of Politics, Art and Theatre in the Cranach Press Hamlet
Michelle Jackson, Independent Scholar. Reading the Romantic Landscape: Paintings, Literature and Glass in Nineteenth-Century Bohemia
Molly Boarati, Nasher Museum of Art at Duke University. Summer Reading: Combining Art and Literature at the Nasher

OLYMPIA BOARDROOM
Attention! Art and the Military
Chair, Jennifer Ramirez, Independent Scholar
Elizabeth Heuer, University of North Florida. "Ready, Aim, Fire! the Development of Landscape-targets in WWI"
Cindy Hasio, Valdosta State University. A Collective Case Study of Veterans Inside an Arts and Crafts Room and Their Perceptions Regarding Empowerment
Sonja Greentree Rossov, University of Alabama. Holding Down the Fort: Giving a Voice to Military Spouses
Joseph Mougèl, University of Wisconsin-Milwaukee. Seeing the Camouflage: Photographs of a Veteran Becoming an Artist

ST. ANDREW’S BOARDROOM
Plays Well with Others: Art Historians’ Collaborations, Intersections, and Networks
Chair, Rhonda Reymond, West Virginia University and Marjorie Och, University of Maryland Washington
Marjorie Och, University of Maryland Washington. Seeing Students as a Community of Thinkers
Elizabeth Baltes, Duke University. Three Art Historians, a Computer Scientist, and a Computer Artist Walk into a Classroom
Catherine Dossin, Purdue University. The ARTL@S Project: Towards a Spatial (Digital) Art History

BEAR CREEK BOARDROOM
Open Session: Dynamics of Integration
Chair, Stacy Isenbarger, University of Idaho
Stacy Isenbarger, University of Idaho. Dangling the Carrot
Valerie Powell, Sam Houston State University. WASH [Workshop in Art Studio + History]
Cedar Nordbye, University of Memphis. Foundations Goal 1: Liberation

Friday, Nov 1 • 27
**EDGEOWOOD BOARDROOM**

**Experiential Learning in Art History—Undergraduate Session**

**Chair:** Ute Wachsmann-Linnan, Columbia College

Katie Johnson, University of North Carolina at Asheville. *Dissolving Boundaries. Internship and Research Experience within the Museum Context*

Brittany Deal, University of Northern Iowa. *Building Skill Sets. Internship at the Waterloo Center for the Arts*

Glenna Gray, Randolph College. *The Truth Beyond the Loss Register. An Examination of the Economic and Political Factors Behind the Pillaging of Iraq’s Cultural Heritage*

**SESSION 8: 3:30 – 5:30 PM**

**BLUE ASHE ROOM**

**Confronting Challenges, Asserting Presence: Women in the American Art World 1900–1970**

**Chair:** Helen Langa, American University

Erika Doss, University of Notre Dame. *Spiritual Abstractions and Desert Landscapes: Agnes Pelton's Choices and the Construction of Modern American Art*

Katherine Papineau, University of California, Santa Barbara. *Katherine Morrow Ford: Finding the Feminine in Modern Architecture*

Keri Watson, Ithaca College. *Elizabeth McCausland: Critic, Curator, and Activist*

Sybil Gohari, Independent Scholar. *A Critical Contrast: Gender and Reception in the Art of Helen Frankenthaler and Joan Mitchell*

**GRANDOVER EAST**

**FABRICation—2**

**Chair:** Kristy Deetz, University of Wisconsin-Green Bay

Margi Weir, Wayne State University. *Social Fabric*

Lily Kuonen, Jacksonville University. *PLAYNTING, Crossing Categorical Structures*

Tore Terrasi, University of Texas at Arlington. *Grid Studies: Weaving and Reading*

Natalie Smith, University of New Mexico. *Object Worship: Painting in a New Dimension*

Barbara Yontz, St. Thomas Aquinas College. *Sense, Nonsense, and Sensibility*

**VICTORIA A**

**Teaching and Using Social Media and Online Communities**

**Chair:** Diane Gibbs, University of South Alabama

Brooke Scherer, University of Tampa. *Bending the Rules: Social Media and Online Course Management Systems as Tools for Graphic Design Pedagogy*

Ann Ford, Virginia State University. *Going On: A Collaborative Classroom*

Ki Ho Park, Louisiana State University. *Social Media as an Educational Platform for Graphic Design*

Diane Gibbs, University of South Alabama. *Using Social Media In & Out of the Classroom*

**VICTORIA B**

**Paragone: Music, Poetry, and Visual Art**

**Chair:** Carlton Hughes, University of South Carolina Upstate

Janet Seiz, North Carolina A & T State University. *Leonardo’s Great Experiment: Proving Painting’s Superiority to a Courtly Audience*

Carlton Hughes, University of South Carolina Upstate. *Michelangelo, Bacchus, and Theater*

**VICTORIA C**

**Performing Help**

**Chair:** Ellen Mueller

Ellen Mueller, West Virginia Wesleyan College. *Performing Help*

Caroline Peters, Colorado State University Pueblo. *Killin’ It with Paul Crik*

Rebecca Kiely, Independent Scholar. *“Youtorial”: Satire from the Peanut Gallery*

Rae Goodwin, University of Kentucky. *Help Wanted, A Performance Strategy Based on Not Knowing*

Cayla Skillin-Brauchle, Independent Artist. *Certifying the Truth in Mumbai*

**AUGUSTA A**

**From Fluxus to Burning Man: The Continuing Evolution of Performance Art, Public Art and Street Art**

**Chair:** Eric Schruers, Slippery Rock University of Pennsylvania

Roger Rothman, Bucknell University. *Fluxus and the Joy of the Slow-motion General Strike*

Stephanie Gasp, *Art in Limbo. Alison Knowles: A Study on Feminism & Family*

Martha Bari, Hood College. *Peace in the Streets: Lennon and Ono’s 1969 Billboard Campaign*
Eric Schruers, Slippery Rock University of Pennsylvania. Public Art and Radical Self-Expression in the Age of Burning Man

Mark Olson, Duke University. Digital Technologies and the Social Life of Things: The Wired Lab at Duke University

Iara Dundas, Duke University, and Elizabeth Narkin, Duke University. How Can Visualization Technologies Help Us to Teach and Learn Architectural History?

Catherine Barrett, University of Oklahoma. How I Pad My Survey Course

Steven Tatum, Virginia Tech. Traveling Light: Gathering Information and Cataloging Photographs with Mobile Devices

Olympia Boardroom

“Between s/States” in Ancient American Art.

Chairs, Jennifer Siegler, Emory University and Meghan Tierney, Emory University

Elizabeth Olton, Independent Scholar. From the Historical to the Sacred: A Study of Maya Royal Portraiture Scratched on Walls and Carved on Lintels

Deborah Spivak, University of California, Santa Barbara. The Women Behind the Empire: Loro Femal Representation as Hidden Transcripts of Resistance

Shelley Burian, Emory University. Quechua Scorpions and Aymara Stripes: Two Cultures Intertwined in Language and Cloth

Bear Creek Boardroom

Why Foundations? What is the Role of a First Year Studio Foundation Program in an Art and Design Education?

Chair, Maureen Garvin, SCAD Savannah

Marlene Lipinski, Columbia College Chicago. Expanding the Skill Sets at the Foundation Level

Liz Miller, Webster University, Worldwide. A New Structure, a Stronger Foundation, a Braver Art Future: Towards a New Model for Foundations Curriculum

Carlos Colon, Independent Artist. Foundations For Everyone: A Leader for Interdisciplinary Engagement and the Abstract: a Foundation Studies Program is Uniquely Capable of Becoming the “Central Station” of an Institution.

Jason Swift, Plymouth State University. De-Siloizing the Foundations Studio Program: The Role of a Studio Based Art Education Program on an Art Department Foundations Task Force

Edgewood Boardroom

Open Session: Undergraduate Research

Chair, Anna Piperato, High Point University

Chloe Jackson, Kutztown University. Craft in the Work of Frida Kahlo: The Retablo as Living Symbol

Chloe Courtney, Auburn University. The Personal Art of Kurt Schwitters: Self-Expression through the Means of the Avantgarde

Alexandro Leme, University of Arkansas at Little Rock. Documentary Photography and Surrealism in the Interwar Paris: A Dialectical Resolution

Sarah Pons, Texas A&M University-Corpus Christi. The Iconography in the Art of Salvador Dali—To Be Viewed as Possible Indications of Childhood Sexual Abuse and Repression of Homosexuality

Friday evening events in Downtown Greensboro*:

6:00-9:00 PM
ART IN ODD PLACES GREENSBORO (AIOP).
SOUTH ELM STREET (SEE SEPARATE MAP).
Co-sponsored by Art in Odd Places, SECAC, and the Art Department at UNCG.

*Buses will depart KCC for Downtown Greensboro at 5:30
Jenny Ramirez, Independent Scholar. Doubles, Doppelgängers, and Desire: The Formation of Female Identity in the Photographs of Lady Hawarden
Sarah Lippert, University of Michigan-Flint. Venus’s Double: Investigating Similitude in Burne-Jones’s Pygmalion Cycle

\[
\text{Session 9: 8:00 – 9:30 AM} \quad \text{Blue Ashe Room}
\]

\textbf{Art and Legacy at Historical Black Colleges} \\
Chair, Earnestine Jenkins
Earnestine Jenkins, University of Memphis. Muralist Vertis Hayes and the LeMoyne Federal Art Center, Memphis, Tennessee
Charles Carraway, Jackson State University and Yumi Park, Jackson State University. Hidden Jewels of the Permanent Collection at the Art Department, Jackson State University
Mallory Baskett, Indiana University, Bloomington. Ben Shahn’s Alternatives at LeMoyne-Owen College: A Jewish Artist at an HBCU

\[
\text{GRANDOVER WEST} \quad \text{9:00 – 10:15 AM} \quad \text{Colony Room}
\]

\textbf{A New Reality: Blending Traditional and Contemporary Technology to Enhance Creativity} \\
Chair, Sam Ladwig, Herron School of Art and Design
Carla Rokes, University of North Carolina at Pembroke. App’titude: Reshaping Drawing Curriculum for Today’s College Art Student
Elizabeth Ingram and Colin Tury, Herron School of Art and Design. Redefining Craft: Tradition and Technology
Amy Johnson, University of Central Oklahoma. The Fast and Slow of Letterpress

\[
\text{GRANDOVER EAST} \quad \text{9:00 – 10:15 AM} \quad \text{Grandover East}
\]

\textbf{Seeing Double: Alter Egos and Mirror Images in Western Art 1800–1900} \\
Chair, Mary Douglas Edwards, Pratt Institute
Mary D. Edwards, Pratt Institute. Seeing Double Across Time: Alter Egos & Mirror Images: from the Fifteenth to the Twenty-first Century

\[
\text{9:00 – 10:15 AM} \quad \text{Grandover West}
\]

\textbf{Traditional Wet Darkroom and Twenty-first Century Students} \\
Chair, Cherl Harrison, High Point University
Ron Beverly, Howard University.
The Wetroom Drought
John Pickel, Wake Forest University.
Trends in the Traditional Wet Darkroom in the Twenty-first Century
Cherl Harrison, High Point University. Traditional Wet Darkroom, 2013, A Personal Survey

\[
\text{9:00 – 10:15 AM} \quad \text{Grandover East}
\]

\textbf{Picturing the South: Realities and Myths} \\
Chair, Debra Murphy, University of North Florida
Melissa Geiger, East Stroudsburg University of Pennsylvania. Into the Ether: Felix Kelly’s Haunting Images of the Deep South
Liz Murphy Thomas, Florida State College at Jacksonville. The Land of Sunshine: Documenting the Disappearing Tourist Culture Along Florida’s US1

\[
\text{9:00 – 10:15 AM} \quad \text{Victoria A}
\]

\textbf{Healthy and Safety in Higher Education Studio Art Programs} \\
Chair, Lauren Lake, University of Alabama at Birmingham
Jason McCoy, Georgia Southern University. Safety in the Sculpture Studio
Elsie Hill, Georgia Southern University. Safety 1st... Doesn’t Have to Cramp Your Style
Lauren Lake, University of Alabama at Birmingham. A Model for Health and Safety Training

\[
\text{9:00 – 10:15 AM} \quad \text{Augusta A}
\]

\textbf{Story First} \\
Chair, Marc Russo, North Carolina State University
Peter Chanthanakone, University of Iowa. The Transformation of Words to Animation

\[
\text{9:00 – 10:15 AM} \quad \text{Augusta B}
\]

\textbf{Porous Borders: The Changing Face of Contemporary Drawing} \\
Chairs, Pete Schulte, University of Alabama, and Travis Head, Virginia Tech
Pete Schulte, University of Alabama and Travis Head, Virginia Tech. Porous Borders
Philip Miller, University of Louisville. Necessary Action
Shona Macdonald, University of Massachusetts Amherst. Slow Drawing

\[
\text{9:00 – 10:15 AM} \quad \text{St. Andrew’s Boardroom}
\]

\textbf{DIY, JIT, WTF!} \\
Chair, Tammy Evans, Winston-Salem State University
Kevin Cates, University of Arkansas at Little Rock. Pixels: To Add or Not To Add...
Greg Siwak, Esq. Artists’ Rights and Entertainment Law in the Time of DIY
Martine Sherrill, Wake Forest University. From Purchase to Curation — Entrusting Students to Build the Wake Forest University Contemporary Art Collection
<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Session Title</th>
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<tbody>
<tr>
<td>9:45 – 11:45 AM</td>
<td>Bear Creek Boardroom</td>
<td>All Things Stone: New Research into Masons and Sculptors during the Twelfth and Thirteenth CenturiesChair, Janet Snyder, West Virginia University, and Tessa Garton, College of CharlestonKelly Watt, Washburn University. Exploiting the Sweet Spot Between a Rock and a Hard Place at San Millán de la CogollaTessa Garton, College of Charleston. Romanesque Sculptors, Stonemasons, and Contractors in Northern PalenciaJanet Snyder, West Virginia University. Science Meets Art on the Camino Francés: The Nature of Stone and Sculpture at Burgos and León</td>
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<td>Edgewood Boardroom</td>
<td>DemonstrateChair, Andi Steele, University of North Carolina WilmingtonClaudia Wilburn, Brenau University. Image Transfer as a Form of Digital MonotypeSheri Fleck Rieth, University of Mississippi. It's a MetaphorJessica Smith, University of West Alabama. Functional Feast</td>
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<td>Grandover West</td>
<td>Something for Everyone: An Open Pecha Kucha SessionChair, Jason Guynes, University of South AlabamaBrad Adams, Berry College. garden 65: apexScott Andreassen, Louisiana State University. Make Do and Mend, The Art of RepairJim Benedict, Jacksonville University. Recent Works by Jim BenedictChung-Fan Chang, Jacksonville University. The Act of DrawingLily Kuonen, Jacksonville University. Your Response is Both Respected and Valued</td>
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<td></td>
<td>Victoria A</td>
<td>Photographing the BodyChair, Ann Millett-Gallant, University of North Carolina at GreensboroChristopher Lonegan, Loyola University in Maryland. Imagining the Trace: Frau Roentgen's Hand (1895)Elizabeth Welch, University of Texas at Austin. The Performing Body in Joseph Cornell's CircusTimothy Hiles, University of Tennessee, Knoxville. Shifting Perception: Photographing the Disabled During the Civil Rights EraEmily L. Newman, Texas A&amp;M University-Commerce. Painfully Thin: Exploring Anorexia and Photography</td>
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<td>Victoria B</td>
<td>Damaged, Destroyed, and Disappeared: The Scholarship of Lost ArtChair, Andrew Hottle, Rowan University and Leanne Zalewski, Randolph CollegeKaleb Jewell, Virginia Commonwealth University. Piecing Together the Remains: The (Mis)Informed Iconoclasm and Reconstruction of North American Rock Art</td>
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Linda Merrill, Emory University. The Lost Symphony: Whistler and the Perfection of Art
Ji Eun You, University of North Carolina at Chapel Hill. Assumed Lost: Studying Luxury Furniture from the French Revolution
Caterina Y. Pierre, Kingsborough Community College, CUNY. Studying the Lost Museum: The Musée Marcello as a Case Study

Jennifer Scheuer, University of Tennessee, Knoxville. The Doctrine of Signatures: Visualizations, Mnemonics, and the Divine
Tyler Starr, Davidson College. Lover’s Leap: Landscape as Pictograph
Adrienne Bell, Marymount Manhattan College. We Are Where We Are Not: Picturing Invisibility in Nature Representations

OLYMPIA BOARDROOM
Panel Discussion: Community College Roundtable
Chair, Herbert Reith, Pellissippi State Community College
Panelists: Jaia Chen, Shelton State Community College; Kelly Frigard, University of Cincinnati, Clermont College; Jennifer Selby, Rowan-Cabarrus Community College; K.C. Williams, Northwest Florida State College

Stephen Treadwell, Jr., University of Central Oklahoma. Freshmen to Pressmen: Letterpress Printing and Its Effects on Graphic Design History Pedagogy

EDGEOOD BOARDROOM
Texting, Past and Present: Word with Image as Artistic Vehicle
Chair, Barbara J. Watts, Florida International University
Mary Pardo, University of North Carolina at Chapel Hill. Hybrid Figuration and the Interstices of the Text in Late Medieval and Renaissance Art
Shaw Smith, Davidson College. Romare Bearden: Call and Recall in Word and Image
Heather McGuire, Virginia Commonwealth University. Playing Systems and Meaning: Soliciting Heteroglossia

11:45 AM – 1:00 PM Lunch Break (on your own)

Session 11: 1:00 – 3:00 PM

BLUE ASHE ROOM
What People Wore(?): Social Art History Through Fashion
Chair, Kate Scott, Rutgers University
Rebekah Compton, Columbia University. Clothing Venus: The Art of Adornment in Botticelli’s Mythologies
Aneta Samkoff, The Graduate Center, CUNY. The North Caucasus as a Melting Pot for Silk Road Fashion: An Analysis of Clothing from Moschevaja Balka
Justin McCann, Rutgers University. Tailoring Identity: Whistler, Body/Dress, and Victorian Performance

**Anita L. White, The Graduate Center, CUNY**

Jeff Schmuki, Georgia Southern University. **Armagardden**
Wendy DesChene, Auburn University. **WYSIWYG**
Nina Bellasio, St. Thomas Aquinas College. **Tibor Kalman: The Politics of Design**

**David Stewart, University of Alabama in Huntsville.** Lines of Flight in Participatory Art: Deleuze, Rancière, and Changing Thoughts on Aesthetics and Social Change
Cristina Albu, University of Missouri-Kansas City. The Anti-Retinal Bias of Participatory Art Theorists

**Jennifer Feltman, Young Harris College. Building Virtue at Amiens: Moral Theology and the Rhetoric of Construction in the West Facade Dado Sculptures**
Meg Bernstein, University of California, Los Angeles. The Development of Blackfriar Architecture in England

**VICTORIA A**

Boundaries and (In)Security  
Chair, Edwin Johnson, SCAD Savannah
Elizabeth Hawley, The Graduate Center, CUNY. **Borderline Brits: Race, Class, and Nationhood in the Work of Chris Ofili and Gillian Wearing**
Kelly Rae Aldridge, Stony Brook University. **Fruits of Empire: Michael Rakowitz and the Fates of Plate**
Monica Steinberg, The Graduate Center, CUNY. **On Humor: Incongruency and Identity in Contemporary Azerbaijani Art**
Edwin Johnson, SCAD Savannah. **Chain-link Ruminations on Jane Alexander's Bird (2004)**

**VICTORIA B**

Participation Reconsidered: Beyond Social Change  
Chair, Tara Strickstein, Virginia Commonwealth University
Tara Strickstein, Virginia Commonwealth University. **The Aesthetics of Encounter**
Jessica Santone, University of Houston. **The Economics of the Performative Audience**

**VICTORIA C**

Art and Crime: The Dark Side of Art History  
Chair, Julia Fischer, Georgia Southern University
Rachel Kreiter, Emory University. **Usurpation in Ancient Egypt and Egyptology**
Julia Fischer, Georgia Southern University. **To the Victor Go the Spoils: Looting in the Roman Empire**
Pierette Kulpa, Pennsylvania State University. **Institutionalized Art Looting Under Mussolini: The Case of the Pietà di Palestrina**

**AUGUSTA A**

The Twelfth Century in Art and Thought  
Chair, Evan Gatti, Elon University
Rita Tekippe, University of West Georgia. **The Living Virtues of Reform**
Lisa Victoria Ciresi, University of South Carolina Beaufort. **Barbarossa’s “New Rome” in Aachen: the Louvre Casket and Karlschrein as Bearers of his Imperial Agenda**

**Jennifer Feltman, Young Harris College. Building Virtue at Amiens: Moral Theology and the Rhetoric of Construction in the West Facade Dado Sculptures**
Meg Bernstein, University of California, Los Angeles. The Development of Blackfriar Architecture in England

**AUGUSTA B**

Icons and Idols: Iconophobia in Islamic Art  
Chair, John Stephenson, Appalachian State University
John Stephenson, Appalachian State University. **The Parameters of Iconophobia in Islamic Art**
Lauren Bearden, Georgia State University. **Aniconism in Ancient Petra**
Halide Salam, Radford University. **Icon as Word, Word as Feeling**
Jessica Stephenson, Kennesaw State University. **Beyond Representatation and Sufi Saint Shrines in North and West Africa**

**ST. ANDREW’S BOARDROOM**

Physical Trace and Conceptual Strategy  
Chair, Hallie Scott, The Graduate Center, CUNY and Chad Alligood, The Graduate Center, CUNY
Amy Rahn, Stony Brook University. **Bas Jan Aders Fall: Interstitial Objecthood**
Jennifer Noonan, Caldwell College. **Reciprocity as Strategy: The Relationship Between Idea and Object in Printmaking**

**GRANDOVER WEST**

How the Personal is Political in That Place We Call Art  
Chair, Barbara Yontz, St. Thomas Aquinas College
Saturday, Nov 2

OLYMPIA BOARDROOM

Open Session: Modern and Contemporary Art—1
Chair, Karen Stock, Winthrop University
Morgan Ridler, The Graduate Center, CUNY.
Painted Over and Forgotten: Reimagining Bauhaus Wall Painting.
Grace Reff, Independent Scholar.
Implications of Universality: A Study of Primitivism, 1984
Samantha Karam, Virginia Commonwealth University.
Beyond Gender: A Historiographic Analysis of Dorothea Tanning’s Artistic Practice

BEAR CREEK BOARDROOM

Art and Identities—Global, National, Regional
Chair, Kevin Concannon, Virginia Tech
Benjamin Benus, Loyola University of New Orleans.
Isotype, Internationalism, and Global Politics in the Interwar Period
Masha Stoyanova. George Mason University.
Andrew W. Mellon and the Hermitage Paintings: A Chronicle of the Sale of the Century
Sandrine Canac, Stony Brook University.

Session 12: 3:15 – 5:15 PM

BLUE ASHE ROOM

Open Session: Renaissance and Baroque Art
Chair, Steve Arbury, Radford University
Erin Grady, Meredith College.
Painting and Prayer: Discerning the Connection Between Art and Spirituality in the Frescoes at San Marco
Daniel McReynolds, Princeton University.
Decapitating the True Self for the Symbolic Order: Psychoanalyzing Caravaggio’s David with the Head of Goliath
Beth Stewart, Mercer University.
Leonardo, Lucretius, and the Distant View

GRANDOVER EAST

Organizing and Managing Collaboration: Principles that Work
Chair, Mary Lou Davis, SCAD Savannah, Irini Kokkinou, SCAD Savannah
Scott Thorp, SCAD Savannah.
Making Things Happen
Jinah Oh, SCAD Savannah.
Process or Outcome? Constructing Collaboration Syllabi and Overcoming Challenges of Assessment. What are the Learning Objectives that Work?
John Colette, SCAD Savannah.
Mentoring Cross Disciplinary Design Research - a Project Studio Based Approach
Mary Lou Davis, SCAD Savannah.
Developing Assignments that Teach Creative Collaboration

GRANDOVER WEST

Open Session: Contemporary Art
Chair, Preston Thayer, Augustana College
Steampunk Art: Victorian Nostalgia or Machine Anxiety?
Heather Stark, Marshall University.
Earthworks and Appalachia
Dan Jakubowsk, University of Florida.
Sounds of Gendered Labor and the Sheikh’s Sermon: Magdi Mostafa at the Sharjah Biennial
Alice Burmeister, Winthrop University.
Les Images de la Route: The Importance of Travel and Possibility in the Panoramic Landscapes of Jean-Marc Dalanegra

VICTORIA A

Soundsites: Experiments in Sound and Place
Chair, Charles Eppley, Stony Brook University
Lauren Rosati, The Graduate Center, CUNY.
How Freud Taught the Surrealists to Hear Themselves Think
Charles Eppley, Stony Brook University.

VICTORIA B

Illustrious Individuals: Visual Articulations of Celebrity and Heroism
Chair, Lara Kuykendall, Ball State University, and Letha Clair Robertson, University of Texas at Tyler
Laura Dufresne, Winthrop University.
Chivalry and the Lady: The Nine (or Eighteen) Worthies as a Mirror of Gender in Late Gothic Art
Kara Fiedorek, Institute of Fine Arts, NYU.
Bonds of Affection: Photography and the Fairy Wedding of 1863
Emily Ackerman, The Graduate Center, CUNY.
Glamour/Photography: Edward Steichen, George Hurrell, and Nickolas Muray’s Celebrity Photographs, 1920-1935
Sasha Goldman, Temple University.
The Meteoric Pope: Understanding Pope John Paul II through Maurizio Cattelan’s La Nona Ora

Joo Yun Lee, Stony Brook University.
Kevin Concannon, Virginia Tech.
Generations: Brian Eno’s Art of Sound and Light
Meredith Mowder, The Graduate Center, CUNY.
The Politics of Silent Space: Architecture and the Acoustic Void

Allison Myers, University of Texas at Austin.
Breaking English: Language and Materiality in the Work of Guy de Cointet
Ellen Tani, Stanford University.
Empty Signifiers: Race and Conceptual Art

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Feminism and Queerness in Modern and Contemporary Latin American Art
Chair: Gillian Sneed, The Graduate Center, CUNY
Amelia Kutschbach, Hunter College. Frida Kahlo and the International “New Woman”: Feminism, Popular Media, and the Avant-Garde
Elizabeth Donato, The Graduate Center, CUNY. La Quipu Feminista: Weaving as Resistance in Cecilia Vicuña’s Poetic
Luisa Valle, The Graduate Center, CUNY. Free From Failure: Lina Bo Bardi’s Solar do Unhão, 1961-63, and SESC Pompéia, 1977-82
Sonja Gandert, Tufts University. El Pais de las Maravillas: Alice as Allegory in Special Period Era Cuba

Jamie Ratliff, University of Minnesota Duluth. Queering the Body Politic? The Persistence of the Allegorical Female in Contemporary Mexican Art

AUGUSTA A
The Multi-Temporal City
Chair: Martina Tanga, Boston University
Margaret Werth, University of Delaware. Nothing but the Hours: Time in the Early City Film
Mercedes Trelles-Hernandez, La Universidad de Puerto Rico, Recinto de Río Piedras. The New, the Old and the Dated: El Nuevo Centro de San Juan and the Changing Value of the City as Symbol
Lee Hallman, The Graduate Center, CUNY. Skies, Streets and Buildings: Leon Kossoff’s London Landscapes
Margaret Richardson, Virginia Commonwealth University. A Tale of Two Cities: Raghubir Singh’s Photographs of Indi

AUGUSTA B
Open Session: Modern and Contemporary Art—2
Chair: Elizabeth Perrill, University of North Carolina at Greensboro
Seth McCormick, Western Carolina University. The Fetish and the Ornament: Barnett Newman and the Ethics of Spectatorship
Robin Williams, University of Texas at Austin. Video and the Film Frame: Joan Jonas’s Good Night Good Morning (1976)
Sam Watson, University of Wisconsin–Sheboygan. Taking It Like a Man: Keith Boadwee and the Politics of Anal Pleasure
Sara Christensen Blair, Northern State University. Embracing the Trace: Time, Material, and Form in Wolfgang Laib’s Pollen Pieces

(CLUB FIFTH, SHERATON HOTEL BAR
The Importance of the Bar: Another Round or “Fuck Art, Let’s Dance”
Chair: Scott Betz, Winston-Salem State University
Matt Tullis, Western Kentucky University. Blurring the Distinction Between Low and Highbrow Art
Rod Northcutt, Miami University. pandekegedialogerne
Louly Peacock, Independent Scholar. I’m With the Band: From Art Historian to Rock and Roll Mamma
Kristina Olsen, West Virginia University. “Drop You Like a Needle:” Postproduction in Contemporary Art and EDM
Scott Betz, Winston-Salem State University. Where is the Art?)
TYLER STARR, LOVER’S LEAP DOWNTOWN (MUSCATINE, IOWA)

INK, SPRAY PAINT, JAPANESE PAPERS, 36 X 51.25 INCHES, IMAGE USED BY PERMISSION OF THE ARTIST
KURT DYRHAUG, TONKA BUSTER

CAST IRON AND ENAMEL PAINT, 12 X 24 X 9 INCHES, IMAGE USED BY PERMISSION OF THE ARTIST