NEXUS: FROM HANDMADE TO HIGH TECH

From Etsy to Apple, letterpress to Wordpress, Guttenberg to Adobe, Patrick Dougherty to James Turrell, handmade and high-tech influences weave a rich tapestry of creative possibilities across disciplines. SECAC 2014 explores this spectrum, while compelling us to think about how the intersection of the human hand and technology informs contemporary art and design. NEXUS: Handmade to High Tech provides a springboard for vibrant exchange across disciplines and media, and promises to foster innovation, ignite the imagination, and shape artistic practice and curriculum for years to come.
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9  MAP OF RINGLING COLLEGE
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14  JURIED SHOW
15  KEYNOTE
16-23  SESSION PROGRAMS
26  SARASOTA TOURS
27-28  EAT | GO | DO
29  MAP OF SARASOTA
Executive Committee Meeting
Hyatt: Boardroom, lower lobby level

SECAC Board of Directors Meeting
Hyatt: The Keys, lower lobby level

Welcome Reception
Hyatt: Poolside/Palm Terrace, lower lobby level

Welcome Reception
Hyatt: Ballroom North Pre-function Area, convention center
**THURSDAY, OCTOBER 9TH**

<table>
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<tr>
<th>Time</th>
<th>Session Description</th>
<th>Chair/Co-Chair/Institution</th>
<th>Location</th>
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<tbody>
<tr>
<td>8:00-9:30 am</td>
<td>Stop, Collaborate &amp; Listen? Chair: Valerie Powell, Sam Houston State University</td>
<td>Hyatt: Longboat Key/Lido Key, main lobby level</td>
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<td></td>
<td>Open Session: Collaboration (Big Ideas) Chair: Naomi Falk, St. Lawrence University</td>
<td>Hyatt: Salon D, convention center</td>
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<td>Queer Visualities in the Later Twentieth Century: Breaking Open the</td>
<td>Hyatt: Siesta Key/Casey Key, main lobby level</td>
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<td>Heteronormative Canon Chair: Helen Langa, American University</td>
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<td>Thinking Outside the Book: Incorporating Digital Resources and Technologies in the</td>
<td>Hyatt: Salon E, convention center</td>
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<td>21st-Century Classroom Chair: Heather F. Sharpe, West Chester University of</td>
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<td>Pennsylvania</td>
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<td>Conceptions of Reality: Prints in Nineteenth-Century Europe Chair: Katherine</td>
<td>Hyatt: Salon F, convention center</td>
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<td>Inge, University of Arizona; Co-Chair: Courtney Acampora, University of Arizona</td>
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<td>Engagement Strategies Chair: Mary Murray, Munson-Williams-Proctor Arts Institute;</td>
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<td>Co-Chair: Margaret Farr, Art Institute of Chicago</td>
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<td>Novel Approaches to the Intersection of Design Thinking, Form-Making, and Science</td>
<td>Hyatt: Salon A, convention center</td>
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<td>Chair: Deborah Shmerler, University of Tennessee, Knoxville</td>
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<td>Open Session: Memory Chair: Lisa Alemblik, Georgia Perimeter College</td>
<td>Hyatt: Boardroom, lower lobby level</td>
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<td>Is This Desire? Women Depicting Women Chair: Mira Gerard, East Tennessee State</td>
<td>Hyatt: Salon B, convention center</td>
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<td>Flower as a Feminine Trope Chair: Stacy Bloom Rexrode, Alamance Community College</td>
<td>Hyatt: Salon C, convention center</td>
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<td>9:45-11:45 am</td>
<td>Decoration Reconsidered Chair: Noga Bernstein, Stony Brook University</td>
<td>Hyatt: Longboat Key/Lido Key, main lobby level</td>
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<td>Open Session: Material Culture Chair: Alfred Willis, Independent Scholar</td>
<td>Hyatt: Salon D, convention center</td>
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<td>Art Education Forum B-XI: Research, Instruction, and Best Practices Chair: Mary</td>
<td>Hyatt: Siesta Key/Casey Key, main lobby level</td>
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<td></td>
<td>Lou Hightower, University of South Carolina Upstate</td>
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<td>Participation and Collaboration: Art Practice, Research, and Pedagogy Chair: M.</td>
<td>Hyatt: Salon E, convention center</td>
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<td>Kathryn Shields, Guilford College; Co-Chair: Sunny Spillane, University of North</td>
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<td>Carolina at Greensboro</td>
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<td>Modernizing the Modern: The Conundrum and Challenge of Preserving and Restoring</td>
<td>Hyatt: Salon F, convention center</td>
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<td>Modern Architecture Chair: Christopher Wilson, Ringling College of Art + Design</td>
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<td>20 Slides: A Pecha Kucha Style Session Chair: Jason Guynes, University of South</td>
<td>Hyatt: Tropics B, main lobby level</td>
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<td>Local Type: Exploring Typography and Place Chair: Tim Speaker, Anderson University</td>
<td>Hyatt: Tropics A, main lobby level</td>
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<td>The Time Has Come to Talk of Shoes: How Shoes Have Carried Meaning in the</td>
<td>Hyatt: Salon A, convention center</td>
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<td>History of Art Chair: Elizabeth Howie, Coastal Carolina University; Co-Chair:</td>
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<td>Betsy Towns, University of North Carolina School of the Arts</td>
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<td>Design Educators as Principal Investigators Chair: Dori Griffin, University of</td>
<td>Hyatt: Boardroom, lower lobby level</td>
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<td>Southern Mississippi</td>
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<td>GREAT BIG IDEAS, little tiny budgets Chair: Wanda Sullivan, Spring Hill College</td>
<td>Hyatt: Salon B, convention center</td>
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<td>The Color of Sculpture Chair: Sarah Beetham, Independent Scholar; Co-Chair:</td>
<td>Hyatt: Salon C, convention center</td>
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<td>Amanda Douberley, University of Texas at Austin</td>
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<td>11:45-1:15 pm</td>
<td>Lunch on your own</td>
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- **Conceptions of Reality: Prints in Nineteenth-Century Europe** Chair: Katherine Inge, University of Arizona; Co-Chair: Courtney Acampora, University of Arizona  
  Hyatt: Salon F, convention center
- **Engaged? Going Steady? Will I Respect Myself in the Morning? Museums and Visitor Engagement Strategies** Chair: Mary Murray, Munson-Williams-Proctor Arts Institute; Co-Chair: Margaret Farr, Art Institute of Chicago  
  Hyatt: Tropics A, main lobby level
- **Novel Approaches to the Intersection of Design Thinking, Form-Making, and Science** Chair: Deborah Shmerler, University of Tennessee, Knoxville  
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  Hyatt: Salon C, convention center

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<tr>
<td>1:15-3:15 pm</td>
<td>Writing Art History: Past, Present, and Future</td>
<td>Cindy Persinger, California University of Pennsylvania</td>
<td>Hyatt: Longboat Key/Lido Key, main lobby level</td>
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<td>Sacred Spaces in Pre-Columbian Art</td>
<td>Laura Amrhein, University of Arkansas at Little Rock</td>
<td>Hyatt: Salon D, convention center</td>
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<td>Examining Photography’s Golden Age(s): Mentors, Inspiration, and</td>
<td>James Swensen, Brigham Young University; Paula McNeill, Valdosta State University</td>
<td>Hyatt: Siesta Key/Casey Key, main lobby level</td>
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<td>Anticipating the Future</td>
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<td>When Art Meets Science</td>
<td>Bonnie Kutbay, Mansfield University of Pennsylvania</td>
<td>Hyatt: Salon E, convention center</td>
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<td>The Narrative in Modern and Contemporary Art</td>
<td>Roja Najafi, University of Texas at Austin; Robin Williams, University of</td>
<td>Hyatt: Salon F, convention center</td>
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<td>Texas at Austin</td>
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<td>Book Arts: A Gathering of Technologies Ancient and Modern</td>
<td>Charlotte Wegrynnowski, University of Alabama</td>
<td>Hyatt: Tropics B, main lobby level</td>
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<td>The Artist’s Visual Vocabulary: Development, Formation, and Use</td>
<td>Jason Swift, Plymouth State University</td>
<td>Hyatt: Tropics A, main lobby level</td>
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<td>Digital Technologies for an Analog Praxis</td>
<td>Markus Vogl, University of Akron; Margarita Benitez, Kent State University</td>
<td>Hyatt: Salon A, convention center</td>
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<td>Obsession: A Love Affair with Typography, Words, and Things</td>
<td>Dana Ezzell Gay, Meredith College</td>
<td>Hyatt: Boardroom, lower lobby level</td>
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<td>The Renaissance in the 19th Century</td>
<td>Carolyn Porter Phinizy, Virginia Commonwealth University</td>
<td>Hyatt: Salon B, convention center</td>
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<td>Tradition + Tech: Developing Foundations Curriculum for</td>
<td>Amanda Hood, East Tennessee State University; Megan Levy, Georgia Perimeter</td>
<td>Hyatt: Salon C, convention center</td>
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<td>Tomorrow’s Artists</td>
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<td>3:30-5:30 pm</td>
<td>Approaches to the Study of Latino Art</td>
<td>Ilenia Colon Mendoza, University of Central Florida; Wanda Raimundi-Ortiz,</td>
<td>Hyatt: Longboat Key/Lido Key, main lobby level</td>
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<td>University of Central Florida</td>
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<td>Pop’s Abstract Expressionism</td>
<td>James Boyles, North Carolina State University</td>
<td>Hyatt: Salon D, convention center</td>
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<td>Open Session: Women Artists: Blurring Boundaries</td>
<td>Kelsey Frady, University of Missouri</td>
<td>Hyatt: Siesta Key/Casey Key, main lobby level</td>
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<td>Regarding Feminist Art</td>
<td>Anja Foerschner, Getty Research Institute</td>
<td>Hyatt: Salon F, convention center</td>
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<td>Gender and Modernity: American Women Artists, 1865-1945</td>
<td>Betsy Fahlman, Arizona State University</td>
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<td>Dust to Dust</td>
<td>Tiffany Johnson-Bidler, Saint Mary’s College; Elizabeth Carlson, Lawrence</td>
<td>Hyatt: Tropics A, main lobby level</td>
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<td>The Bauhaus and the New Typography</td>
<td>Richard Doubleday, Louisiana State University</td>
<td>Hyatt: Boardroom, lower lobby level</td>
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<td>Visual Imagery and Abortion</td>
<td>Carolyn Watson, Furman University</td>
<td>Hyatt: Salon B, convention center</td>
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<td>Essentialism Revisited: Do Ethnicity, Sexual Identity, and/or Gender</td>
<td>Claire Orenduff-Bartos, Valdosta State University; Lai Orenduff, Valdosta State</td>
<td>Hyatt: Salon C, convention center</td>
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<td>Creating, Experiencing, and Interpreting the Visual Arts?</td>
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<td>6:00-7:30 pm</td>
<td>SECAC 2014 Juried Exhibition reception</td>
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<td>Sarasota Art Center 707 N Tamiami Trail,</td>
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<td>8:00-9:00 pm</td>
<td>Keynote Address by Brandon Oldenburg</td>
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<td>Hyatt Convention Center Ballroom</td>
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FRIDAY, OCTOBER 10TH

8:00-9:30 am

**Contemporary Art Open Session**
Chair: Preston Thayer, Augustana College
Hyatt: Longboat Key/Lido Key, main lobby level

**The Hand and the Machine: Tensions in Interwar Design**
Chair: Toby Norris, Assumption College; Co-Chair: Rachael Barron-Duncan, Central Michigan University
Hyatt: Salon D, convention center

**Affective Re-Visions: The Archive in Modern and Contemporary Art**
Chair: Helena Shaskevich, The Graduate Center, CUNY; Co-Chair: Rachel Boate, New York University
Hyatt: Siesta Key, main lobby level

**Art Education Forum: Policy, Administration, and Accreditation**
Chair: Bryna Bobick, University of Memphis; Co-Chair: Thomas Brewer, University of Central Florida
Hyatt: Case Key, main lobby

**Renaissance and Baroque Art Open Session**
Chair: Barbara Watts, Florida International University
Hyatt: Salon E, convention center

**Rethinking Art Collecting Motives and Mores**
Chair: Leanne Zalewski, Randolph College
Hyatt: Tropics B, main lobby level

**Dust to Dirt: The Role of Filth in Art**
Chair: Susan Baker, University of Houston-Downtown; Co-Chair: Valerie Hedquist, University of Montana
Hyatt: Tropics A, main lobby level

**Graham and Beyond Session 1: Classical Modern Dance and the Visual Arts in America**
Chair: Paula Wisotzki, Loyola University Chicago
Hyatt: Salon A, convention center

**Innovative Typography Projects**
Chair: Scott Fisk, Samford University
Hyatt: Boardroom, lower lobby level

**From Caves until Conquest: Art of the Ancient Americas**
Chair: Paula Wrin, John Tyler Community College; Co-Chair: Yumi Park, Jackson State University
Hyatt: Salon B, convention center

**Photomontage: From Early Photography to Digital Media**
Chair: Lindsay Heffernan, Westport Arts Center
Hyatt: Salon C, convention center

9:45-11:45 am

**In Cahoots: Collaborative and Interdisciplinary Projects**
Chair: Jenny Hager, University of North Florida
Hyatt: Longboat Key/Lido Key, main lobby level

**Dress as Art, Art as Dress: Costume Seen Through the Eyes of Technology**
Chair: Ann Albritton, Ringling College of Art + Design; Co-Chair: Bernice Jones, Independent Scholar
Hyatt: Salon D, convention center

**Porous Borders: The Changing Face of Contemporary Drawing**
Chair: Pete Schulte, University of Alabama; Co-Chair: Travis Head, Virginia Tech
Hyatt: Case Key, main lobby level

**American Art Open Session 1: New Directions in American Landscape Painting**
Chair: Barbaranne Liakos, Northern Virginia Community College
Hyatt: Salon E, convention center

**Ancient Body, Modern Mind: Recent Research on the Figure in Ancient Mediterranean Art**
Chair: Victor Martinez, University of North Carolina at Chapel Hill
Hyatt: Salon F, convention center

**Graham and Beyond Session 2: Classical Modern Dance and the Visual Arts in America**
Chair: Janet Snyder, West Virginia University
Hyatt: Salon A, convention center

**Installation Art: Fine Arts, Digital Media, or Social Issues Art?**
Chair: Kyra Belan, Broward College
Hyatt: Tropics B, main lobby level

**Is Graphic Design Fine Art? Does it Matter?**
Chair: Kevin Cates, University of Arkansas at Little Rock
Hyatt: Tropics A, main lobby level

**Whence Come We, What Are We, Whither Are We Going?: SECAC's Seventieth Meeting Part 1**
Chair: William Levin, Centre College
Hyatt: Salon B, convention center

**Debunking Dogma: The Collaboration of Painting and Photography**
Chair: Harry Boone, Georgia Gwinnett College
Hyatt: Salon C, convention center

11:45-1:15 pm

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<td>From Ancient Roman Herculaneum to the Ringling Museum: Handmade or High-Tech? Chair: Carol Mattusch, George Mason University; Co-Chair: Roger Macfarlane, Brigham Young University</td>
<td>Hyatt: Longboat Key/Lido Key, main lobby level</td>
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<td>Merging Media: Hybrid Practices in the Studio Chair: Chris Kienke, University of Illinois at Urbana-Champaign</td>
<td>Hyatt: Salon D, convention center</td>
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<td>Re-Inventing Memory Chair: Manita Gootee, Mississippi State University</td>
<td>Hyatt: Siesta Key, main lobby level</td>
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<td>From Plate to Pixel and Beyond: Contemporary Photography Today Chair: Brooke White, University of Mississippi</td>
<td>Hyatt: Casey Key, main lobby level</td>
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<td>American Art Open Session 2: Portraying Politics in American Art Chair: Alan Wallach, College of William &amp; Mary</td>
<td>Hyatt: Salon E, convention center</td>
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<td>The Mindful Designer Chair: Alma Hoffman, University of South Alabama</td>
<td>Hyatt: Salon F, convention center</td>
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<td>Master of WHAT: Praise and Criticism of the Master of Fine Arts Degree Chair: James Alexander, University of Alabama at Birmingham; Co-Chair: Pamela Venz, Birmingham-Southern College</td>
<td>Hyatt: Tropics B, main lobby level</td>
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<td>Art Education Forum: Intersections between Contemporary Art, Technology, and Pedagogy Chair: Stephanie Danker, Miami University; Co-Chair: Karin Tollefson-Hall, James Madison University</td>
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<td>The Nexus of Animals and Humans: Space, Experience, Representation Chair: Elizabeth Sutton, University of Northern Iowa; Co-Chair: Noah Doely, University of Northern Iowa</td>
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<td>Multiple Narratives in Visual Form Chair: Moon Jung Jang, University of Georgia</td>
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<td>Whence Come We, What Are We, Whither Are We Going?: SECAC's Seventieth Meeting Part 2 Chair: Beth Mulvaney, Meredith College; Organizer: William Levin, Centre College</td>
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<td>The Material Body Chair: Kristina Keogh, Indiana University, Bloomington; Co-Chair: Emily Winthrop, Virginia Commonwealth</td>
<td>Hyatt: Salon C, convention center</td>
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<td>3:30-5:30 pm</td>
<td>Artworks + Networks: Materializing Connectivity in Art Historical Research Chair: Miriam Kienke, University of Illinois at Champaign-Urbana; Co-Chair: Lauren Applebaum, University of Urbana-Champaign</td>
<td>Hyatt: Longboat Key/Lido Key: main lobby level</td>
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<td>The Studio-Art Doctorate Chair: Sandra Reed, Marshall University</td>
<td>Hyatt: Salon D, convention center</td>
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<td>Art Museums in Florida: Exploring Their Histories, Patronage, and Collections Chair: Debra Murphy, University of North Florida</td>
<td>Hyatt: Siesta Key, main lobby level</td>
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<td>Mediating Latin America Chair: Jamie Ratliff, University of Minnesota Duluth</td>
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<td>American Art Open Session 3: American Art and Cultural Experience Chair: Rachel Stephens, University of Alabama</td>
<td>Hyatt: Salon E, convention center</td>
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<td>What’s All the Hype about Hand Drawn Type? Chair: Diane Gibbs, University of South Alabama</td>
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<td>The State of the State of the Object Chair: Greg Shelnutt, Clemson University</td>
<td>Hyatt: Tropics B, main lobby level</td>
</tr>
<tr>
<td></td>
<td>Raiders of the Lost Art: Issues of Looting in Visual Culture Chair: Ashley Elston, Berea College; Co-Chair: Julia Fischer, Lamar University and Ohio State University</td>
<td>Hyatt: Tropics A, main lobby level</td>
</tr>
<tr>
<td></td>
<td>Heated Exchange Chair: Reni Gower, Virginia Commonwealth University; Co-Chair: Kristy Deetz, University of Wisconsin-Green Bay</td>
<td>Hyatt: Salon A, convention center</td>
</tr>
<tr>
<td></td>
<td>Educating the Disciplined Designer Chair: Beth Nabi, University of North Florida</td>
<td>Hyatt: Boardroom, lower lobby level</td>
</tr>
<tr>
<td></td>
<td>Commerce and the Photographic Image Chair: Mark Geil, Jackson State University</td>
<td>Hyatt: Salon B, convention center</td>
</tr>
<tr>
<td></td>
<td>New Teaching Strategies for the Millennial Generation Chair: Amy Feger, University of Montevallo</td>
<td>Hyatt: Salon C, convention center</td>
</tr>
<tr>
<td>5:30 pm</td>
<td>Optional visit to see James Turrell’s Joseph’s Coat at Sunset</td>
<td>Ringling Museum of Art</td>
</tr>
</tbody>
</table>
## SATURDAY, OCTOBER 11TH

**ALL SESSIONS WILL BE HELD AT RINGLING COLLEGE OF ART + DESIGN; SHUTTLE SERVICE PROVIDED BETWEEN THE HYATT AND CAMPUS**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00-9:00 am</td>
<td>SECAC Member Breakfast</td>
</tr>
<tr>
<td></td>
<td><strong>Hand to Mouse to Touch Screen: Teaching Drawing in the Digital Age</strong></td>
</tr>
<tr>
<td></td>
<td>Chair: Beverly West Leach, Troy University</td>
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<tr>
<td></td>
<td><strong>Deep and Wide: Preparing Designers for the Near Future</strong></td>
</tr>
<tr>
<td></td>
<td>Chair: Jerry Johnson, Troy University</td>
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<td></td>
<td><strong>Digital Embodiment: New Media and Materiality in the Visual Arts</strong></td>
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<tr>
<td></td>
<td>Chair: Laura Fletcher, University of Houston</td>
</tr>
<tr>
<td>9:30-11:30 am</td>
<td><strong>FATE Open Session - The Quick and the Dead: Collected Contemporary Content</strong></td>
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<tr>
<td></td>
<td>Chair: Brent Dedas, Western Kentucky University</td>
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<tr>
<td></td>
<td><strong>Rethinking Abstraction</strong></td>
</tr>
<tr>
<td></td>
<td>Chair: Michael Smith, Institute for Doctoral Studies in the Visual Arts</td>
</tr>
<tr>
<td></td>
<td><strong>REPURPOSING, RECLAIMING, and RETHINKING Teaching Art in Higher Education</strong></td>
</tr>
<tr>
<td></td>
<td>Chair: Michelle Tillander, University of Florida</td>
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<tr>
<td></td>
<td><strong>Wicked Women in Art</strong></td>
</tr>
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<td></td>
<td>Chair: Vida Hull, East Tennessee State University</td>
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<td></td>
<td>The Veil, the Mask, and the Mirror Session 1: The Hidden and the Revealed in Art</td>
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<tr>
<td></td>
<td>Chair: Ruth Bolduan, Virginia Commonwealth University</td>
</tr>
<tr>
<td>11:45-1:15 pm</td>
<td><strong>Awards Luncheon</strong></td>
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<tr>
<td></td>
<td><strong>Eclecticism, Appropriation, Forgery: Issues of Borrowing in Art</strong></td>
</tr>
<tr>
<td></td>
<td>Chair: Betty Crouther, University of Mississippi</td>
</tr>
<tr>
<td></td>
<td><strong>Typographic Methods: Analog to Digital</strong></td>
</tr>
<tr>
<td></td>
<td>Chair: Meaghan Dee, Virginia Tech; Co-Chair: Cassie Hester, Mississippi State University</td>
</tr>
<tr>
<td></td>
<td><strong>Transformative Power of the Arts: Building Connections within the Community Panel Discussion</strong></td>
</tr>
<tr>
<td></td>
<td>Chair: Wendy Dickinson, Ringling College of Art + Design; Co-Chair: Nancy Roucher, Sarasota Arts and Cultural Alliance</td>
</tr>
<tr>
<td>1:30-3:30 pm</td>
<td><strong>SECAC des Refusés</strong></td>
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<tr>
<td></td>
<td>Chair: Emily Newman, Texas A&amp;M University-Commerce; Co-Chair: Mary Frances Zawadzki, The Graduate Center, CUNY</td>
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<tr>
<td></td>
<td><strong>Motion-Studio Art</strong></td>
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<td></td>
<td>Chair: Nichola Kinch, Temple University; Co-Chair: Wendy DesChene, Auburn University</td>
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<tr>
<td></td>
<td><strong>Forging Art Historical Connections in Egyptology</strong></td>
</tr>
<tr>
<td></td>
<td>Chair: Rachel Kreiter, Emory University</td>
</tr>
<tr>
<td></td>
<td><strong>The Veil, The Mask, and The Mirror Session 2</strong></td>
</tr>
<tr>
<td></td>
<td>Chair: Anne Greeley, Indiana Wesleyan University</td>
</tr>
</tbody>
</table>
### 3:45-5:15 pm

<table>
<thead>
<tr>
<th>Event</th>
<th>Chair and Details</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Painting vs. Photography: the Interwar Debates</td>
<td>Chair: Elizabeth Berkowitz, The Graduate Center, CUNY</td>
<td>Ringling College Campus: AACTR 207</td>
</tr>
<tr>
<td>Native American Art: Past and Present</td>
<td>Chair: Mary Edwards, Pratt Institute</td>
<td>Ringling College Campus: AACTR 215</td>
</tr>
<tr>
<td>From Gallery to Classroom: Integrating Your Studio or Commercial Art Career into Educational Practices</td>
<td>Chair: Catherine Moore, Georgia Gwinnett College</td>
<td>Ringling College Campus: AACTR 214</td>
</tr>
<tr>
<td>Beyond Connectivity: The Network as Art Historical Model</td>
<td>Chair: Monica Steinberg, The Graduate Center, CUNY; Co-Chair: Alexis Carrozza, The Graduate Center, CUNY</td>
<td>Ringling College Campus: AACTR 218</td>
</tr>
<tr>
<td>Affiliate Session: Association for Textual Scholarship in Art (ATSAH) Pious Ex Expressions: Devotion in Art and Literature</td>
<td>Chair: Liana De Girolami Cheney, Universidad de Coruña</td>
<td>Ringling College Campus: AACTR 120</td>
</tr>
<tr>
<td>New Unities: Transatlantic Conversations in Art, Design, and Technology in Europe and America, 1890-1933</td>
<td>Chair: Christina Jurasek, Neue Galerie New York; Co-Chair: Michelle Jackson, Neue Galerie New York</td>
<td>Ringling College Campus: AACTR 102</td>
</tr>
</tbody>
</table>

### WORKSHOPS

**Sign-up during registration process only**

All workshops take place on Saturday at the Ringling College campus

<table>
<thead>
<tr>
<th>Time</th>
<th>Workshop</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:30-11:30 am</td>
<td>Creativity Enhancement Workshop using Hypnosis Facilitator: Kimble Bromley, North Dakota State University</td>
<td>Ringling College Campus: AACTR 407</td>
</tr>
<tr>
<td></td>
<td>Digital Drawing + Painting with the iPad Instructor: Octavio Perez, Ringling College of Art + Design</td>
<td>Ringling College Campus: Roskamp 104</td>
</tr>
<tr>
<td>1:30-3:30 pm</td>
<td>International Studies Roundtable Facilitators: Amy Pettengill and Ann Albritton, Ringling College of Art + Design</td>
<td>Ringling College Campus: AACTR 102</td>
</tr>
<tr>
<td></td>
<td>Digital Drawing + Painting with the iPad Instructor: Octavio Perez, Ringling College of Art + Design</td>
<td>Ringling College Campus: Roskamp 104</td>
</tr>
<tr>
<td>3:45-5:15</td>
<td>Graphic Design Undergraduate Session Session Chair: Brooke Scherer, University of Tampa</td>
<td>Ringling College Campus: AACTR 413</td>
</tr>
</tbody>
</table>

### MENTORING OPPORTUNITIES

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Activity</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thursday</td>
<td>1:30-3:00 pm</td>
<td>Mentoring</td>
<td>Hyatt Library</td>
</tr>
<tr>
<td>Friday</td>
<td>8:00-9:30 pm</td>
<td>Mentoring</td>
<td>Hyatt Library</td>
</tr>
<tr>
<td>Saturday</td>
<td>1:45-3:15 pm</td>
<td>Mentoring</td>
<td>Ringling College Brickman Cafe</td>
</tr>
</tbody>
</table>
RINGLING COLLEGE OF ART + DESIGN CAMPUS MAP

1. ACADEMIC CENTER (ACACTR)
2. BRICKMAN CAFE
3. ROSKAMP 104
4. CHRIST-JANER GALLERY
5. SELBY GALLERY
6. DIANE ROSKAMP EXHIBITION HALL
7. MADEBY GALLERY
Ringling College of Art and Design is honored to host you, and we welcome you to the beautiful city of Sarasota! Ringling College is a private, not-for-profit, fully accredited college offering the Bachelor’s degree in 11 disciplines: Advertising Design, Business of Art & Design, Computer Animation, Digital Filmmaking, Fine Arts, Game Art & Design, Graphic Design, Illustration, Interior Design, Motion Design, and Photography & Digital Imaging.

Our founding father, John Ringling, is regarded as one of the world’s first artrepreneurs. He recognized that art, design, and creative thinking play a critical role in fostering business and economic vitality. Taking his lead, our mission is to shatter the myth of the starving artist, demonstrating that artists and designers are among the most vital contributors to industries of all kinds - not just to the arts and academia.

The College opened its doors in 1931, enrolling just 75 students the first term. Today, Ringling College is one of the premier colleges of art and design in the western hemisphere. We attract nearly 1,300 students from around the world, representing more than 50 countries, and are proud to have secured our role in nurturing tomorrow’s creative professionals. Our students and alumni produce work that receives the highest levels of recognition across the globe, and we’re delighted to welcome Academy-Award winning alumnus, Brandon Oldenburg, as this year’s Conference Keynote Speaker.

We wish you a compelling, creative, and collaborative conference experience and invite you to explore and enjoy our campus.

Dr. Larry R. Thompson  
President,  
Ringling College of Art and Design
Welcome to the 2014 SECAC Conference, hosted by Ringling College of Art and Design. This year’s theme, NEXUS: Handmade to High Tech, considers the intersection of the human hand and technology across disciplines, promising lively discourse and a diverse collection of research from artists, scholars, and students.

The Conference will be held at the Sarasota Hyatt and at the Ringling College campus. While you’re in town, I hope you’ll find some time to explore Sarasota’s visual and performing arts, enjoy a meal at an award-winning local restaurant, and relax at one of our beautiful beaches. Despite its small-town feel, I think you’ll find downtown Sarasota is alive with culture and rich with urban amenities.

The unwavering support and hard work of many have helped to bring this conference to life. I’m especially grateful to former SECAC President Don Van Horn, current SECAC President Floyd Martin, and SECAC First Vice-President Jason Guynes, for their thoughtful planning advice and oversight. Many thanks to Rachel Frew, who gave order and expertise to conference preparations, Michelle Bauer, whose big-picture insights and event planning experience guided me throughout the process, Jennifer Baker for her organization and clarity, and Lenna Dahlquist of the Ringling Design Center, whose talent brought invention and creativity to our conference materials. Finally, I’d like to extend special thanks to President Larry Thompson and Vice President of Academic Affairs, Jeff Bellantoni, whose support and enthusiasm helped to make this conference possible.

Jeff Schwartz
Chair, 2014 SECAC Conference
Department Head of Illustration,
Ringling College of Art and Design
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CAA, College Art Association
Representative: Doreen Davis, Member Services, ddavis@collegeart.org

ATSAH, Association for Textual Scholarship in Art History
Representative: Liana Cheney, lianacheney@earthlink.net

SESAH, Southeast Chapter of the Society of Architectural Historians
Representative: Laura H. Hollengreen, laura.hollengreen@gatech.edu

FATE, Foundations in Art: Theory and Education
Representative: Brent Dedas, studio@brentdedas.com

VRA, Visual Resources Association
Representative: John Taormina, taormina@duke.edu

MACAA, Mid-America College Art Association
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SGC International
Representative: Scott Betz, betzs@wssu.edu
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Old Dominion University
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Fredericksburg VA 22401
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Virginia Commonwealth University
Richmond VA 23284-3005
Virginia Polytechnic Institute & State University
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WEST VIRGINIA
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Huntington WV 25755
West Virginia University
Morgantown WV 26506
Cultural heritage conservation and museum studies
Journals from Maney Publishing

Journal of the American Institute for Conservation
Published on behalf of the American Institute for Conservation (AIC)
Volume 54 (2015), 4 issues per year
www.maneyonline.com/jac

The Journal of the American Institute for Conservation (JAIC) is the primary vehicle of the American Institute for the Conservation of Historic and Artistic Works (AIC) for the publication of peer-reviewed technical studies, research papers, treatment case studies and ethics and standards discussions relating to the broad field of conservation and preservation of historic and cultural works.

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Museum History Journal
Volume 8 (2015), 2 issues per year
www.maneyonline.com/mhj

Museum History Journal welcomes the submission of manuscripts, proposals for edited collections of thematically related papers, and proposals for symposium and conference-session proceedings.

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Museums & Social Issues
Volume 10 (2015), 2 issues per year
www.maneyonline.com/msi

Museums & Social Issues focuses on the interaction between compelling social issues and the way that museums respond to, influence, or become engaged with them. The journal responds to dynamic and contemporary topics such as race, immigration, health care, democratic process, and representation.

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LONGBOAT KEY | SARASOTA | LIDO KEY | SIESTA KEY | VENICE | CASEY KEY | MANASOTA KEY | ENGLEWOOD | NORTH PORT

October 9-12, 2014

Welcome SECAC Attendees!

Join us for an exciting four day celebration of Sarasota’s world renowned mid-century architecture

7 Tours... walking, bus, boat and trolley
9 Presentations... interviews, panels, keynote
5 Parties... Sarasota Yacht Club, Sonderling Beach Club, MOD Jazz Club, Ca’ d’Zan
37 AIA Florida CE LUs

It all adds up to an amazing October weekend!

Be inspired by an array of presentations from prominent and very cool architects, designers, authors and critics including Carl Abbott, Alastair Gordon, Raymond Jungles and Tim Seibert. Don’t miss the keynote at Ringling College of Art + Design by Lawrence Scarpa, Brooks + Scarpa, 2014 Smithsonian Cooper-Hewitt National Design Award Winner. Explore Sarasota with guided trolley, boat and walking tours.

Party on the bay, at the beach and downtown at SarasotaMOD!

SarasotaMODWeekend® is presented by the Sarasota Architectural Foundation (SAF), 941.364.2199, www.saf-org.org

Event attendance is limited. Purchase tickets now @ SarasotaMOD.com
Selecting work for a juried group exhibition is one of the most difficult tasks a curator can be asked to perform. More often than not, work is selected by sifting through images on a flickering computer screen. To my eye, this is an even paltrier substitute than the old days of slides. How can you know an artist’s work from a screen? The feel? The power, or lack there of? Group exhibitions risk suffering from their very nature, their heterogeneity. Is it acceptable to simply fill a space with work deemed “good” in its own right but bearing little to no relation to those works it joins? Does this show the work at its best? I think not.

Yet, juried group exhibitions persist and can be useful. While there was no theme specified for SECAC’s exhibition, I found myself looking for some loose connection, a thread which ties the works together. As I looked through the over three hundred entries, themes of structure, border, impediment, and resistance, seemed to recur. The works resist expectations and force the viewer into deeper consideration. Structures build form and then frustrate. Meaning is arrived at only after breaking through the visual impediments. Borders are negotiated within and between the works.

Location: Sarasota Art Center, Thursday, 6-7:30 pm
707 N. Tamiami Trail
Brandon Oldenburg is an award-winning illustrator, designer, sculptor, and film director. He earned his BFA in Illustration in 1995 from Ringling College of Art and Design, where he was honored as the 2010 Distinguished Alumni of the Year and serves on the Board of Trustees. Oldenburg co-founded Moonbot Studios in Shreveport, Louisiana and co-directed the studio’s Academy Award® winning film, The Fantastic Flying Books of Mr. Morris Lessmore. His most recent project at the studio is a film and game experience for Chipotle Mexican Grill called “The Scarecrow,” which he co-directed with Limbert Fabian.

Prior to launching Moonbot, Oldenburg co-founded Reel FX Creative Studios specializing in design and special effects for clients such as Troublemaker Studios, Pixar, Disney, DreamWorks, and Blue Sky Studios. While at Reel FX, Oldenburg oversaw a joint venture with William Joyce, collaborating on works for Martha Stewart, Disney, and title design for feature films such as Mr. Magorium’s Wonder Emporium. Additionally, Oldenburg and renowned designer Brad Oldham collaborated on a large-scale, nationally acclaimed sculptural series for a $1.4 million commission called The Traveling Man. His illustrations have graced the covers of books by prestigious authors such as Elmore Leonard and Michael Chabon.

Location:
Hyatt Convention Center North Ballroom
Thursday, 8-9:00 pm
Sponsored by Visit Sarasota
THURSDAY, 8:00-9:30 AM
Stop. Collaborate & Listen?
Chair: Valerie Powell, Sam Houston State University
Hyatt: Longboat Key/Lido Key; main lobby level
Dylan Collins, West Virginia University. Woven Together: Carol Hummel’s “Morgantown Tree” Installation
Heather Hertel, Slippery Rock University of Pennsylvania. How Do We Learn?
Guen Montgomery, University of Illinois at Urbana-Champaign. Collaboration’s Back With A Brand New Edition...Of Prints

Open Session: Collaboration (Big Ideas)
Chair: Naomi Falk, St. Lawrence University
Hyatt: Salon D, convention center
Naomi Falk, St. Lawrence University. Work With Me, Here: A Collaborative Conversation
Valerie Zimany, Clemson University. Coaction / Collection: Valerie Zimany & Daniel Bare
Caitlin Play, Florida State University. Commemoration and Declaration: Deciphering the Jason
Ruth Stanford, Georgia State University. Art Censorship: Lessons from A Walk in the Valley

Queer Visualities in the Later Twentieth Century: Breaking Open the Heteronormative Canon
Chair: Helen Lang, American University
Hyatt: Siesta Key/Casey Key, main lobby level
Travis Nygard, Ripon College. Can we Understand the Sexuality of Andy Warhol’s Alexander the Great?: Historical Fiction as Primary Documentation
Tracy Spencer-Stonestreet, Hampton University. Semiotics of a Flag: Jonathan Horowitz and the Queering of Jasper Johns
Lexi Johnson, Stanford University. Stripping it Bare: Felix Gonzalez-Torres “Untitled,” 1991

Thinking Outside the Book: Incorporating Digital Resources and Technologies in the 21st-Century Classroom
Chair: Heather F. Sharpe, West Chester University of Pennsylvania
Hyatt: Salon E, convention center
Heather F. Sharpe, West Chester University of Pennsylvania. Tossing the Textbook: Utilizing Digital Resources for a Survey Course on Greek and Roman Art History
Virginia da Costa, West Chester University of Pennsylvania. Social Media and Pinterest: Engaging Students in Art History Research

Conceptions of Reality: Prints in Nineteenth-Century Europe
Chair: Katherine Inge, University of Arizona
Hyatt: Salon F, convention center
Katherine Inge, University of Arizona. Angelica Kauffmann and Queen Charlotte: the Beneficial Business Relationship Seen Through a Print
Andrew Shelton, Ohio State University. Lithographic Constructions of Bourgeois Reality in Romantic-Era Paris
Jennifer Pride, Florida State University. Mediating Cultural Trauma through Caricatures in 19th-century Paris

Lee Kogan, Independent Scholar. Purvis Young, 1943-2010

Engaged? Going Steady? Will I Respect Myself in the Morning?
Chair: Mary Murray, Munson-Williams-Proctor Arts Institute
Co-Chair: Margaret Farr, Art Institute of Chicago
Hyatt: Tropics A, main lobby level
Alexis Boylan, University of Connecticut. Everyone a Curator: CrowdSourcing the Exhibition
Margaret F. Farr, Art Institute of Chicago. Reaching In, Reaching Out: Dialogical Discovery in Curatorial-Education Collaborations

April Oswald, Munson-Williams-Proctor Arts Institute. Shared Traditions: Visual and Language Literacy

Novel Approaches to the Intersection of Design Thinking, Form-Making, and Science
Chair: Deborah Shemerler, University of Tennessee, Knoxville
Hyatt: Salon A, convention center
Jack Os, University of New Mexico. Art Science is a Conceptual Blend: Quantifying the Proportion of Art to Science in a Work
John Nash, University of Kentucky. When Human-Centered Design Changes the Urban School Day: What Are the Critical Incidents?
Kofi Opoku, West Virginia University. The Role of Technology in Designing for Social Change

Open Session: Memory
Chair: Lisa Alemibik, Georgia Perimeter College
Hyatt: Boardroom, lower lobby level
Jason John, University of North Florida. Maybe it is Time for Less
Lisa Alemibik, Georgia Perimeter College. Fabricating Memory and Solace
Thomas Koole, Piedmont Technical College. Memory Is Everything

Is This Desire? Women Depicting Women
Chair: Mira Gerard, East Tennessee State University
Hyatt: Salon B, convention center
Rebecca Morgan, Independent Artist. Scene and be Seen: Navigating the Art World as a Figurative, Dianistic Artist
Jessica Wohl, Sewanee: The University of the South. Poses and Postures: The Face, the Body, and the Mainstream Media
Betti Pettinati, Salem College. Re-informing the Art Canon: Inclusion of Art She-roe
Mira Gerard, East Tennessee State University. Teardrop on the Fire: The Speaking Mirror

Flower as a Feminine Trope
Chair: Stacy Bloom Rexrode, Alamanca Community College
Hyatt: Salon C, convention center
Baris Zaker, Professor of Art, George-town College. Grand Gesture: Allegories of Love
Amanda Wagstaff, University of North Carolina at Greensboro. Flowers and Independent Women
Stacy Bloom Rexrode, Alamanca Community College. Flower as a Feminine Trope

THURSDAY, 9:45-11:45 AM
GREAT BIG IDEAS, little tiny budgets
Chair: Wanda Sullivan, Spring Hill College
Hyatt: Salon B, convention center
Hanna Jabran, East Carolina University. The Funding is out There: Seek it
Jim Bineidt, Jacksonville University. Balancing on a Shoestring
Wanda Sullivan, Spring Hill College. Creative Financing: Visiting Artists Program on a Dime…..Literally?

Modernizing the Modern: The Conundrum and Challenge of Preserving and Restoring Modern Architecture
Chair: Christopher Wilson, Ringling College of Art + Design
Hyatt: Salon F, convention center
Mark Hultber, Independent Preservation Architect, Rehabilitation of the Modernist Richmond Civic Center, Richmond, California
Maria Gindhart, Georgia State University. Renovating Charles Lutetsos Parc Zoologique de Paris
Yelena McLane, Florida State University. Conventionalized Nature and Decay: Reinhuingh Wright’s Spring House
Amy Bowman-McElhone, Florida State University. Memory—Place and the Unintentional Monument: Pittsburgh’s Civic Arena

20 Slides: A Pecha Kucha Style Session
Chair: Jason Guynes, Berry College
Hyatt: Tropics B, main lobby level
Nick Davis, University of West Alabama. The School of Poetic Living
J. Bradley Adams, Berry College. A Priori
Heather Stark, Marshall University. Charles Sheeler’s Manhattan: A Look at Painting and Filmmaking in 1920
Astri Snodgrass, University of Alabama. On Painting and Language
Sharon Hart, Florida Atlantic University. Photography Now: Teaching and Making

Art Education Forum B-XI: Research, Instruction, and Best Practices
Chair: Mary Lou Hightower, University of South Carolina Upstate
Hyatt: Siesta Key/Cay Key, main lobby level
Tracey Hunter-Doniger, College of Charleston. STEAM: A Rising Tide or a Deadly Undercurrent
Ben Cunningham, Millersville University. Deep Learning from Classroom Failure
Anne C. Grey, University of Central Florida. Reimagining Art Education
Sandy Brunvand, University of Utah. Performance Printmaking with a Steamroller
Mary Lou Hightower, University of South Carolina Upstate. Changing the Mind Set: STEM to STEAM
The Time Has come to Talk of Shoes: How Shoes Have Carried Meaning in the History of Art
Chair: Elizabeth Howie, Coastal Carolina University
Co-Chair: Betty Towns, University of North Carolina School of the Arts
Hyatt: Salon A, convention center
Leslie Wallace, Coastal Carolina University. Shoes for the Dead: Examples from Han Dynasty Tombs
Jennifer Courts, University of Southern Mississippi. On Pattens, Poulaines, and Social Resistance in Fifteenth-Century Burgundy
Elizabeth Howie, Coastal Carolina University. Doré’s Puss in Boots: Do the Boots Make the Man?

Design Educators as Principal Investigators
Chair: Dori Griffin, University of Southern Mississippi
Hyatt: Boardroom, lower lobby level
Kimberly Elam, Ringling College of Art + Design. What If…
Douglas Barrett, University of Alabama at Birmingham. A Model for Design-driven Service Learning in Alabama
Kate LaMere, East Carolina University. Students as Design Researchers: Three Examples from the Field

Decoration Reconsidered
Chair: Noga Bernstein, Stony Brook University
Hyatt: Longboat Key/Lido Key, main lobby level
Heather Vinson, University of West Georgia. Women’s Way of Observing, Combining, and Feeling: Degas’s Project for Decoration and Critical Consumption
Sydney Skelton Simon, Stanford University. Art as Architectural Decoration: Artist-Architect Collaboration in Mid-Century
Lauren Kalman, Wayne State University. But if the Crime is Beautiful

Participation and Collaboration: Art Practice, Research, and Pedagogy
Chair: M. Kathryn Shields, Guilford College
Co-Chair: Sunny Spillane, University of North Carolina at Greensboro
Hyatt: Salon E, convention center
Isabel Galliera, McDaniel College. To Engage or Not to Engage: Collaborative Art in Hungary’s Second Society, 1950s-1980s
Lauren Kalman, Wayne State University. But if the Crime is Beautiful
Mary Stewart, Florida State University. Exploring Inquiry-based Teaching and Learning
Chuck Tomlins, University of Tulsa. KUBOS-TESSERACT

The Color of Sculpture
Chair: Sarah Beetham, Independent Scholar
Co-Chair: Amanda Douberley, University of Texas at Austin
Hyatt: Salon C, convention center
Roberto C. Ferrari, Columbia University. Tinting Venus: John Gibson and Polychrome Sculpture, from the Studio to the Fair
Katrina E. Greene, University of Delaware. In Search of a Modern Outer Form: Color and Patination in William Zorach’s Sculpture
Miguel de Baca, Lake Forest College. Not Painted Sculpture: Anne Truitt and Color
Monica Steinberg, The Graduate Center, CUNY. Judy Gerowitz to Judy Chicago: The Functionality of Color within the Construction of a Public Identity

Open Session: Material Culture
Chair: Alfred Willis, Independent Scholar
Hyatt: Salon D, convention center
Everett Henderson, University of Florida. The Machine and the Craftsman: The Hope for Technology in Modern American Architecture
Lauren Applebaum, University of Illinois at Urbana-Champaign. Epistology Tools in the Electronic Age: Louis C. Tiffany’s “Etched Metal and Glass” Desk Set
Alfred Willis, Independent Scholar. Architecture as Illustration of the Lost Cause and Its Redemption: A Southern Romance in Six Houses

THURSDAY, 1:15-3:15 PM
The Narrative in Modern and Contemporary Art
Chair: Roja Najafi, University of Texas at Austin
Co-Chair: Robin Williams, University of Texas at Austin
Hyatt: Salon F, convention center
Douglas Cushing, University of Texas at Austin. Two Marcelfs, Même
William Schwaller, Temple University. Mary Miss and Film: Introducing Narrative to Land Art
James Scheuren, University of Texas at Austin. Continue Being My Dream, Then

When Art Meets Science
Chair: Bonnie Kutbay, Mansfield University of Pennsylvania
Hyatt: Salon E, convention center
Mary Stavik, The Graduate Center, CUNY. Astral Fluids, Magnetic Planes, and Auras: Artistic Explorations of the Astral Sciences
Mary Alison Reilly, Florida State University. Posing Photography in Fin-de-Siecle France: Art and Science in Seurat Les Poseuses
Kathy Quick, University of Rhode Island. The Average Child: Lewis Hine, Statistics, and “Social Photography”

Obsession: A Love Affair with Typography, Words, and Things
Chair: Dana Ezell Gay, Meredith College
Hyatt: Boardroom, lower lobby level
Sara Dismukes, Troy University. Books as Form: This Story Never Ends
Danielle Langdon, Columbia College. From Sentiment to Design: My Devoted Quest for the Perfect Greeting Card
Dana Ezell Gay, Meredith College. Obsession: My Love Affair with Typography, Words, and Things

Book Arts: A Gathering of Technologies Ancient and Modern
Chair: Charlotte Wegrynowski, University of Alabama
Hyatt: Tropics B, main lobby level
Amy Pirkle, University of Alabama. Please DO Touch the Artwork
Doug Baulos, University of Alabama at Birmingham. To the Interior: Exploring Transformation in Book Art
Sarah Marshall, University of Alabama. Multiple Realities: 21st Century Approaches to the Artists Book

Examining Photography’s Golden Age(s): Mentors, Inspiration, and Anticipating the Future
Chair: James Swensen, Brigham Young University
Co-Chair: Paula McNeill, Valdosta State University
Hyatt: Siesta Key/Casey Key, main lobby level
Andrew Hershberger, Bowling Green State University. Re-Examining Some of Photographic Theory’s Golden Adages: Pre-History, Past, and Anticipated Futures
Berta VanWinkle, High Point University. The Right Place, At The Right Time
Emily Morgan, Iowa State University. He Didn’t Want Little Harry Clones: Harry Callahan as Teacher and Mentor

The Artist’s Visual Vocabulary: Development, Formation, and Use
Chair: Jason Swift, Plymouth State University
Hyatt: Tropics A, main lobby level
Lily Kuonen, Jacksonville University. Punctuated Marks
Kent Anderson Butler, Azusa Pacific University. Performance Art and the Body as Visual Vocabulary
Michael Kellner, Ohio State University. Considering Sensation in the Building of an Artist’s Vocabulary
Charles Clay, Middle Tennessee State University. Microbial Transformation

Writing Art History: Past, Present, and Future
Chair: Cindy Persinger, California University of Pennsylvania
Hyatt: Longboat Key/Lido Key, main lobby level
Alexis Clark, Duke University. Before “The Contemporary” was “The Contemporary”: The Musée National du Luxembourg and the Construction of Art History
Benjamin Busen, Loyola University New Orleans. Otto Neurath’s Social History of Art
Cindy Persinger, California University of Pennsylvania. Writing a Socially Engaged Art History

The Renaissance in the 19th Century
Chair: Carolyn Porter Phinizy, Virginia Commonwealth University
Hyatt: Salon B, convention center
Katherine Calvin, University of North Carolina at Chapel Hill. A Burlesque Set of Scare-Crows: Blake’s Renaissance Reworking of Stothard’s The Pilgrimage to Canterbury
Colleen Triax Yarger, Independent Scholar. Louis Sullivan’s Skylcrapers and the Renaissance
David Stewart, University of Alabama in Huntsville. Fracturing the Renaissance: G. F. Watts’ Powerful Women
Sarah Gilchrist, Towson University. Rediscovering Renaissance Research: Information Literacy Strategies for Success

Tradition + Tech: Developing Foundations Curriculum for Tomorrow’s Artists
Co-Chairs: Amanda Hood, East Tennessee State University
Megan Levacy, Georgia Perimeter College
Hyatt: Salon D, convention center
Amanda Hood, East Tennessee State University and Megan Levacy, Georgia Perimeter College. Pixels and Paintbrushes: Exploring Digital Technology in Foundations
Elizabeth McFall, Columbus State University. Digital Technology, Distance Learning, and the Elements & Principles
Andrew Scott Ross, East Tennessee State University. The Webcam and Other Tools for Foundations Instruction

Sacred Spaces in Pre-Columbian Art
Chair: Laura Amrhein, University of Arkansas at Little Rock
Hyatt: Salon D, convention center
James Farmer, Virginia Commonwealth University. Liminality and the Great Kivas: On the Space-Time Continuum in Ancient Puebloan Architecture
Jillian Decker, Independent Scholar. Funerary Architecture in the Classic Maya Realm: Jazaw Chan Kawiil I Embodied as A'uis Mundi
Kristi Peterson, Florida State University. Gathering the Sacred: Possession and Consumption in the Coatecoalli
Diantha Steinhilper, Florida State University. Sacred Portals: Ancient Caves and Colonial Arches
Bradley Cavallio, Temple University. Creole Nuns and Escudos de Monjas: Performing the New Sacred Space of Nahuá-Christiandad

Digital Technologies for an Analog Praxis
Chair: Markus Vogl, University of Akron
Co-Chair: Margarita Benitez, Kent State University
Hyatt: Salon A, convention center
Alexandra Murray-Leslie, University of Technology, Sydney. Theremin Tapestry: The Webcam and Other 3D Printing
Margarita Benitez, Kent State University and Markus Vogl, University of Akron. Digital and Open Source Tools in a Collaborative Arts Praxis
Jason Ferguson, Eastern Michigan University. Process is Content

THURSDAY, 3:30-5:30 PM

Gender and Modernity: American Women Artists, 1865-1945
Chair: Betsy Fahlman, Arizona State University
Hyatt: Tropics B, main lobby level
Shannon Vittoria, The Graduate Center, CUNY. Direct, Entholic, and Bold to a Point: The Landscape Etchings of Mary Nimmo Moran, 1879-1888
Anna Lipp, University of Massachusetts Dartmouth. Designing Modern Women
Sarah Kate Gillespie, University of Georgia. The Vernacular Modernism of Doris Ulmann

Regarding Feminist Art
Chair: Anja Foerschner, Getty Research Institute
Hyatt: Salon F, convention center
Maria Ferguson, University of Memphis. Redefining Feminist Art: Social Criticism in Laura Simulator’s Early Color Interiors
Britanny Lockard, Wichita State University. Fat Bodies, Feminist Strategies: Laurie Toby Edison’s Photographs in Women En Large
Dina Comisarenco-Mirkin, Universidad Iberoamericana Ciudad de México. Feminist Politics and Art in Mexico: the Case of Fanny Rabel

The Bauhaus and the New Typography
Chair: Richard Doubleday, Louisiana State University
Hyatt: Boardroom, lower lobby level
Paul Dean, Louisiana State University. Archtype Albers
Breuna Baine, Auburn University Montgomery. Bauhaus Influence on Olympic Identities
Amanda Horton, University of Central Oklahoma. Inspiring Simplicity

Visual Imagery and Abortion
Chair: Carolyn Watson, Furman University
Hyatt: Salon B, convention center
Lauren Browning, Georgia State University. Renegotiating Termination in the Work of Tracey Emin
Rebecca Kiely, Independent Scholar. Millennial Drift: Tracking the Choice and Placement of Images in Abortion Activism in the United States

Dust to Dust
Chair: Tiffany Johnson-Bidler, Saint Mary’s College
Co-Chair: Elizabeth Carlson, Lawrence University
Hyatt: Tropics A, main lobby level
Thomas Beachdel, Hostos Community College, CUNY. Dust and the Rise to Ruin
Katherine Papineau, California Baptist University. From Plush to Glass, and Other Anti-Dust Catchers
Elyse Speaks, University of Notre Dame. Karla Black’s Material Play
Andrew Wasserman, Louisiana Tech University. Public Particles: The Toxicity of Justice Through The Ages

Digital Nexus: Visual and Digital Poetry
Chair: Alison Watkins, Ringling College of Art + Design
Hyatt: Salon A, convention center
Holly Bittner, Moore College of Art & Design. Emergent Expression: The Spiritual Connection in Digital Poetry
Sandra Hunter, Independent Artist. The Un-Paging of Language: How Written Language Becomes Dis/Linear in Juxtaposition With Image
Alison Watkins, Ringling College of Art + Design. This is Your Brain on Vispo: How to Read, Revised

Approaches to the Study of Latino Art
Chair: Ilenia Colon Mendoza, University of Central Florida
Co-Chair: Wanda Raimundi-Ortiz, University of Central Florida
Hyatt: Longboat Key/Lido Key, main lobby level
Paula Brailovsky Ruiz, University College London. Liquid Fear and Offactory Memory: The Materiality of Death in Teresa Margolles’ Works
Annika Collins, American University. Ni de aqui, ni de allí: Multimedia and Performance Artist Wanda Raimundi-Ortiz

Essentialism Revisited: Do Ethnicity, Sexual Identity and/or Gender Proscribe Creating, Experiencing, and Interpreting the Visual Arts?
Chair: Claire Orenduff-Bartos, Valdosta State University
Co-Chair: Lai Orenduff, Valdosta State University
Hyatt: Salon C, convention center
Amanda Dean, Florida State University. The Conflict Between Suffrage and Traditional Gender Roles in Gertrude Whitney’s Titanic Memorial
Kelsey Frady, University of Missouri. Women’s Life Class: Alice Barber Stephens and Women in the Art World
Swin Lo, University of British Columbia. Re-take of Armita: A Genealogical Look at Vivian Sundaram’s Photographic Intervention

Open Session: Women Artists: Blurring Boundaries
Chair: Siesta Key/Cassey Key, main lobby level
Amanda Dean, Florida State University. The Conflict Between Suffrage and Traditional Gender Roles in Gertrude Whitney’s Titanic Memorial
Kelsey Frady, University of Missouri. Women’s Life Class: Alice Barber Stephens and Women in the Art World
Swin Lo, University of British Columbia. Re-take of Armita: A Genealogical Look at Vivian Sundaram’s Photographic Intervention

Pop’s Abstract Expressionism
Chair: James Boyle, North Carolina State University
Hyatt: Salon D, convention center
Anthony Morris, Austin Peay State University. The Language of Silence: Ray Johnson, Cy Twombly, and the “Closet”
Edward Powers, Queens College, CUNY. Put Your Best Foot Forward: Andy Warhol’s ‘Dance Diagrams’ (1962) and the Legacy of Action Painting
Herbert Hartel, Hofstra University. The Evolution of Gerhard Richter’s Gestural Abstraction: Pop Aesthetics, Stylistic Inconsistency and Artistic Intent
FRIDAY, 8:00-9:30 AM
Affective Re-Visions: The Archive in Modern and Contemporary Art
Chair: Helena Shakeshievich, The Graduate Center, CUNY
Co-Chair: Rachel Boate, New York University
Hyatt: Siesta Key, main lobby level
Gwen Shaw, The Graduate Center, CUNY. After 1968: African American Artists, Civil Rights Iconography, and the Archive
Sascha Crasnow, University of California, San Diego. Lost Memory: Recovering Histories through the Archive
Roche Boate, Institute of Fine Arts. Collection as Medium: Subverting the Archive in the Work of Sophie Calle

Art Education Forum: Policy, Administration, and Accreditation
Chair: Bryna Bobick, University of Memphis
Co-Chair: Thomas Brewer, University of Central Florida
Hyatt: Boardroom, lower lobby level
Noura Nasser, Princess Noura Bint Abdul Rahman University. The Role of Science in the Perception of Nature and Art
Thomas Brewer, University of Central Florida. A Comparative Analysis Between US and Icelandic Visual Arts Education
Bryna Bobick, University of Memphis. Preliminary Results of a National Survey of Elementary Art Educators

Innovative Typography Projects
Chair: Scott Fine, Samford University
Hyatt: Boardroom, lower lobby level
Jean Bruegenjohann, University of Missouri. Handmade, Letterpress, Computer Generated and Animated Typography at the University of Missouri
Lorrie Fear, Rochester Institute of Technology, and Carol Fillip, Rochester Institute of Technology. Intersections of Tradition and Technology = Experimental Typography
Jonathan Cumberland, Mississippi University for Women. Exploring Typographic Pixels

Rethinking Art Collecting Motives and Mores
Chair: Leanne Zalewski, Randolph College
Hyatt: Tropics B, main lobby level
Kenyon Holder, Troy University. The Art of Buying: Class and Collecting
Bryan Seymour, Tyler School of Art. The Failure of Dr. Barnes: Considering Agency and the Public

Renaissance and Baroque Art Open Session
Chair: Barbara Watts, Florida International University
Hyatt: Salon E, convention center
Katherine Powers, California State University, Fullerton. Music-Making Angels in Italian Altarpieces
Anne Vuagniaux, Bronx Community College. “Blundering About” Reexamining the Chateaux of Anne de Montmorency and Stylistic Hybridity in French Renaissance Art

Graham and Beyond Session 1: Classical Modern Dance and the Visual Arts in America
Chair: Paula Wisotzki, Loyola University Chicago
Hyatt: Salon A, convention center
Kim Jones, University of North Carolina at Charlotte. American Modernism: Reconstruction of Martha Graham's Lost Imperial Gesture 1935
Peter Sparling, University of Michigan. Defiant Abstraction: Assuming the Universal in the Impulse of Miek: Century Modern Dance
JoLee Stephens, Howard Community College. Dance and High Modernism: Martha Graham in Painting, Photography, and Sculpture

Dust to Dirt: The Role of Filth in Art
Chair: Susan Baker, University of Houston-Downtown
Co-Chair: Valarie Hedquist, University of Montana
Hyatt: Tropics A, main lobby level
Charles Carraway, Jackson State University. Morandi

Suzanne Schuweiler, Converse College. Then and Now: the Political Implications of Land Art

Contemporary Art Open Session
Chair: Preston Thayer, Augustana College
Hyatt: Longboat Key/Lido Key, main lobby level
Virginia Derryberry, University of North Carolina Asheville. Transcendent Antifacts: Crazy Quilts and the Late Poetry of Emily Dickinson
Joshua Fisher, Arkansas Tech University. Return to Pangaea: The Spiral Jetty and Plate Tectonics
Jean Nihoul, University of Connecticut. The Art of Molecular Gastronomy

From Caves until Conquest: Art of the Ancient Americas
Chair: Paula Winn, John Tyler Community College
Co-Chair: Yumi Park, Jackson State University
Hyatt: Salon B, convention center
Heather Lundy, Florida State University. Knot Just a Twisted Rope: Auto-Sacrifice and the Olmec Umbilical Cord
Bryan Schaeffer, Florida State University. An Ancient Origin: Micia Cult Ellipies and the Gulf Coast Region
Leslie Todd, University of Florida. Literacy, Knowledge, and Power in Moche Art: A Case Study of a Strumus Gaeletus Stirrup-Spout Vessel from the Museo Larco Collection
Yumi Park, Jackson State University. Redefining “Ai Apaec” as a Shaman in the Moche Society

Photomontage: From Early Photography to Digital Media
Chair: Ute Wachsmann-Linnan, Columbia College
Hyatt: Salon C, convention center
James Swansen, Brigham Young University. Dust and Destitution: Edwin Rosskam's FSA Photomontage Illustrations of The Grapes of Wrath

Dori Griffin, University of Southern Mississippi. Typographic Methods: Analog to Digital

The Hand and the Machine: Tensions in Interwar Design
Chair: Toby Norris, Assumption College
Co-Chair: Rachael Barron-Duncan, Central Michigan University
Hyatt: Salon D, convention center

FRIDAY, 9:45-11:45 AM
American Art Open Session 1: New Directions in American Landscape Painting
Chair: Barbaranne Liao, Northern Virginia Community College
Hyatt: Salon E, convention center
Nancy Palm, University of North Carolina at Pembroke. “Soon to be Known Only in History”: Indian Figures, U.S. Landscape Painting, and the Backdrop of Indian Policy
Alan Wallach, College of William & Mary. The Civil War, the New York Union League Club, and the Transformation of American Taste
Agnieszka Ronan, Stanford University. Captured in Water: Winslow Homer’s Deer Hounding Watercolors and the Aesthetics of Animal Cruelty
Rhonda Reymond, West Virginia University. Constructing and Framing Identity in Joseph E. Dodd’s “Blued Heel’d, View from My Room”

Is Graphic Design Fine Art? Does it Matter?
Chair: Kevin Cates, University of Arkansas at Little Rock
Hyatt: Tropics A, main lobby level
Cassie Hester, Mississippi State University. The Play Instinct in Design
Gary Keown, Southeastern Louisiana University. The Art + Design Exhibition: A Matter of CONTEXT
Beth Nabi, University of North Florida. Anonymity Versus Ownership: Elevating the Status of Graphic Design
Tammy Evans, Winston-Salem State University. It’s a dirty job but someone’s got to do it

In Cahoots: Collaborative and Interdisciplinary Projects
Chair: Jenny Hager, University of North Florida
Hyatt: Longboat Key/Lido Key, main lobby level
Raluca Iancu, University of Tennessee, Knoxville. Breaking the Mold
Jeff Schmuki, College of William & Mary. Defiant Abstraction: Assuming the Universal in the Impulse of Miek: Century Modern Dance

When's Come We, What Are We, Whither Are We Going?: SECAC's Seventieth Meeting Part 1
Chair: William Levin, Centre College
Hyatt: Salon B, convention center
Thomas Brewer, University of Central Florida. Twenty Years of Art Education at SECAC: Where’ve We Been and Where Are We Going?
Brett Mullet, Meredith College. SECAC Stories: A Funny Thing Happened on the Way
Barbara Watts, Florida International University. Behind the Scenes: Tales from Conference Chairs
Whence Come We, What Are We, Whither Are We Going?:
SEACAC’s Seventieth Meeting Part 2
Chair: Beth Mulvaney, Meredith College
Organizer: William Levin, Centre College
Hyatt: Salon B, convention center
Debra Murphy, University of North Florida. SEACAC from 1998 to 2014: Reflecting on the Organization’s Increase in Size and Stature
Floyd Martin, University of Arkansas at Little Rock. 30 SEACAC Meetings: Reflections and Observations
Sandra Reed, Marshall University. The SEACAC Binary
The Material Body
Chair: Kristina Keogh, Indiana University, Bloomington
Co-Chair: Emily Winthrop, Virginia Commonwealth University
Hyatt: Salon C, convention center
Margaret Morse, Augusta College. The Material Body/Culture of Early Modern Domestic Religion
Caterina Y Pierre, Kingsborough Community College, CUNY. Body as Monument: The Presence and Absence of Agostino Bertani (1812-1886) in Milan
Christopher Longan, Institute for Doctoral Studies in the Visual Arts. Through Maura Kenny’s Out of Hobcaw Series
Art Education Forum: Intersections between Contemporary Art, Technology, and Pedagogy
Chair: Stephanie Danker, Miami University
Co-Chair: Karin Tollefson-Hall, James Madison University
Hyatt: Tropics A, main lobby level
Delane Ingalls Vanada, University of North Carolina at Charlotte. Contemporary Art Integration: Inquiry in Art and Design as Deep and Visible
Karin Tollefson-Hall, James Madison University. Contemporary Art Research Through Blogging
Stephanie Danker, Miami University. Increasing Community Connections through Maura Kenny’s Out of Hobcaw Series
FRIDAY, 3:30-5:30 PM
American Art Open Session 3: American Art and Cultural Experience
Chair: Rachel Stephens, University of Alabama
Hyatt: Salon E, convention center
Julia Sienkewicz, Duquesne University. John Flaxman Redux: Copying, Homage, and Allusion in the Sketchbooks of Benjamin Henry Latrobe
Caroline Gilchrist, The Graduate Center, CUNY. Coffee Connections: Trade, Labor, and Environment in Representations of U.S. and Brazilian Port Cities
Lauren Freese, University of Iowa. Consuming Italians: John Sloan’s Renganeschi’s Saturday Night
Nikki Otten, University of Minnesota. Selective Spotlight: Same-Sex Intimacy in Charles Demuth’s Vaudeville Watercolors
Keri Watson, University of Central Florida. Representing the Sideshow, Dis/Ability and Difference During the Great Depression
Art Museums in Florida: Exploring Their Histories, Patronage and Collections
Chair: Debra Murphy, University of North Florida
Hyatt: Siesta Key, main lobby level
Randi Cromer, Florida State University. The Knott House Museum and the Disinheritance of their African-American Heritage
Deborah Jamieson, Armstrong University. Tiffany Windows at the Morse Museum
Holly Kents, Cummer Museum of Art & Gardens. Nazi Art Lootting and its Impacts: Case Studies from the Cummer Museum of Art & Gardens
Maureen McGuire, Independent Scholar: Esther and Ahasuerus: A Diplomatic Appeal from the Contarini Family
Artworks + Networks: Materializing Connectivity in Art Historical Research
Chair: Miriam Kienle, University of Illinois at Champaign-Urbana
Co-Chairs: Lauren Applebaum, University of Illinois at Urbana-Champaign and Claire L. Kovacs, Canisius College
Hyatt: Longboat Key/Lido Key, main lobby level
Led Armstrong, South Dakota State University. Daniel Spoerri’s Localisms and the Rise of the Network Society in late Modernism
Janine Yorimoto Boldt, College of William & Mary. From this Lonely Part of the World: Picturing William Byrd II’s Transatlantic Social Network
Suzanne Willever, Temple University. Making, Meaning and Going Viral in Print: Michelangelo’s Last Judgment as a Point of Departure
Sarah Archino, AndOr (8) and Institut national d’histoire de l’art. The AndOr Project: A test site for networked collaboration
Raiders of the Lost Art: Issues of Looting in Visual Culture
Chair: Ashley Eston, Berea College
Co-Chair: Julia Fischer, Lamar University and Ohio State University
Hyatt: Tropics A, main lobby level
Ashley Jones, University of Florida. Spoils of War on the Arches of Diocletian and Constantine
Karen Mathews, University of Miami. Legendary Plunder: Saints’ Relics and Architectural Spoils as Lost in Medieval Venice
Julia Fischer, Lamar University. Monuments Men in Japan
Shaeyah Cochran, Virginia Commonwealth University. LEGO Museum Heists and Break-in: Theory vs. Reality in Play
What’s All the Hype about Hand Drawn Type?
Chair: Diane Gibbs, University of South Alabama
Hyatt: Salon F, convention center
Ann Ford, Virginia State University. Historical Classifications: A Typography Project
Deborah Huelsbergen, University of Missouri. Nurture the Doodle
Diane Gibbs, University of South Alabama. Hand Lettering: Sharing Your Process on Social Media
The State of the State of the Object
Chair: Greg Shelnut, Clemson University
Hyatt: Tropics B, main lobby level
Mark E. Brown, High Point University. The Eternal Resonance of Objects
Stacy Isenbarge, University of Idaho. Shifting Conscious: A Sculpture Professor’s “Moral” Dilemma
Heated Exchange
Chair: Reni Gower, Virginia Commonwealth University
Co-Chair: Kristy Deetz, University of Wisconsin-Green Bay
Hyatt: Salon A, convention center
Cheryl Goldslegger, Independent Artist. An Unlikely Union: The Interplay Between Old and New
Lorraine Glessner, Independent Artist. From Handmade to High Tech
Heather Harvey, Washington College. Yes/And - Cross-Disciplinary Hybridization in Contemporary Art
Chris Kienke, University of Illinois at Urbana-Champaign. Exit Six
Jane Nodine, University of South Carolina Upstate. No Added Preservatives: Merging Traditional and Historical Techniques of Image and Art-Making with Contemporary Forms of Technology
Mediating Latin America
Chair: Jamie Ratliff, University of Minnesota Duluth
Hyatt: Casey Key, main lobby level
Morgan Gunther, Florida State University. La Fortaleza: Viceregal Architecture Communicating Militaristic and Social Identity in Early Modern Puerto Rico
Eleanor Laughlin, University of Florida. Magical Transformations: The Sensorial Experience of Viewing Early Mexican Hand painted Photographs
Francisco Ortega, Texas Tech University. Games as Cultural Practice: A Retake
Commece and the Photographic Image
Chair: Mark Geil, Jackson State University
Hyatt: Salon B, convention center
Rachael Barron-Duncan, Central Michigan University. Man Ray: Photography as Art and Commerce
Rachel White, University of Illinois at Urbana-Champaign. No More Visions of Loveliness: Visuality in Vogue, 1939-1945
Kevin Mulhearn, University of South Carolina Upstate and Converse College. Reassembling Commercial Photographic History: Exploring the Mulhearn/Hoedt Archive
New Teaching Strategies for the Millennial Generation
Chair: Amy Feger, University of Montevallo
Hyatt: Salon C, convention center
Gregory Martin, Mississippi State University. Connecting the Dots, Sequential Learning for the Millennial Generation
Kelly Wacker, University of Montevallo. Traditional Methods for Millennials: Reinagmed Active Learning Strategies in the Art History Classroom
Jessica Smith, University of West Alabama. Old School, New Tricks
The Studio-Art Doctorate
Chair: Sandra Reed, Marshall University
Hyatt: Salon D, convention center
Kathryn Lynch Thibault, Virginia Commonwealth University. An Interdisciplinary Perspective on the Studio Art Doctorate
Joshua Jabert, SCAD Savannah. Un-Disciplining the Doctorate
Simonetta Moro, Institute for Doctoral Studies in the Visual Arts. The Non-Studio Art Phd As an Alternative Model For Practicing Artists And Creative Professionals
Educatig the Disciplined Designer
Chair: Beth Nabi, University of North Florida
Hyatt: Boardroom, lower lobby level
Amanda Bridges, Gardner-Webb University. Identification of Perceived 21st Century Skills, Content Knowledge, and Tools Needed in an Effective University-Level Graphic Design Program
Claudia Scauri, University of North Florida. The Best of Both Worlds, 3D Printer Versus Handmade Mockup
Chris Smith, Flagler College. Designing with Conceptual Integrity (in response to “Educating the Disciplined Designer”)
SATURDAY, 9:30-11:30 AM

Hand to Mouse to Touch Screen: Teaching Drawing in the Digital Age
Chair: Beverly West Leach, Troy University
Ringling College Campus: ACACTR 207
Maureen Garvin, SCAD Savannah. Just Another Pencil
Carla Rokas, University of North Carolina at Pembroke. From Pastels to Pixels: Combining Analog and Digital Techniques in the Drawing Studio
Beverly West Leach, Troy University. Hand to Mouse to Touch Screen: Teaching Drawing in the Digital Age

Deep and Wide: Preparing Designers for the Near Future
Chair: Jerry Johnson, Troy University
Ringling College Campus: ACACTR 413
Jerry Johnson, Troy University. Deep and Wide: Preparing Designers for the Near Future
Mark Fetkowicz, University of Northern Colorado. Reboot: Design Curriculum Looking Forward
Bryan Alexis, University of Arkansas at Fort Smith. Building the Responsive Designer
Pamela Annese, Plymouth State University. Trend Identification in the Graphic Design Workplace

Digital Embodiment: New Media and Materiality in the Visual Arts
Chair: Laura Fletcher, University of Houston
Ringling College Campus: ACACTR 208
Richard Wirth, University of Texas at Dallas. New Media Audiences and Ergodic Agency in the Arts
Edward Ramsay-Morin, Sam Houston State University. In Between Here and There: Abstract and Collage Animation
Laura Fletcher, University of Houston. Digital Artifacts and Visual Culture: Excavating the Body of New Media

FATE Open Session - The Quick and the Dead: Collected Contemporary Content
Chair: Brent Dedas, Western Kentucky University
Ringling College Campus: ACACTR 209
Brent Dedas, University of Western Kentucky. Manipulations, Abstractions, and Blurs
Dan Hernandez, University of Toledo. Video Games and Visual Language
Christopher Olszewski, SCAD Savannah. In The Footsteps of Custer
Arturo Rodriguez, University of Toledo. Relief Mural Projects

Rethinking Abstraction
Chair: Michael Smith, Institute for Doctoral Studies in the Visual Arts
Ringling College Campus: ACACTR 215
Vittorio Colaizzi, Old Dominion University. The Remnants of Space: Amy Feldman, Gary Stephan, and Barnett Newman
Boris Zakic, Georgetown College. Commentator

REPURPOSING, RECLAIMING, and RETHINKING Teaching Art in Higher Education
Chair: Michelle Tillander, University of Florida
Ringling College Campus: ACACTR 214
Dean Dallas and Matthew Donaldson, University of South Carolina Upstate. The STUDIO: a faculty-led, student-run graphic design agency
Courtney Barr, Louisiana State University. Enriching Typographic Education with Letterpress and Digital Processes
Meaghan Dee, Virginia Tech. I Mail Postcards to Strangers

Wicked Women in Art
Chair: Vida Hull, East Tennessee State University
Ringling College Campus: ACACTR 218
Maize Arendsee, Florida State University. Medusa, from Ovid to Cixous to “Once Upon A Time”

SATURDAY, 1:30-3:30 PM

Eclecticism, Appropriation, Forgery: Issues of Borrowing in Art
Chair: Betty Crouther, University of Mississippi
Ringling College Campus: ACACTR 207
Anna Goodman, Indiana University. Bloomington. Artistic Appropriation as Intellectual Agency in the Italian Renaissance
Katie Pfohl, Harvard University. Frederic Edwin Church and Eclecticism in American Art
Phoebe Wolfskill, Indiana University. Bloomington. Racial Borrowings and Other Subversions in the Art of Emma Amos

Transformative Power of the Arts: Building Connections Within the Community-Panel Discussion
Chair: Wendy Dickinson, Ringling College of Art + Design
Co-Chair: Nancy Roucher, Sarasota Arts and Cultural Alliance
Ringling College Campus: ACACTR 208
Joseph Lociocsi, State College of Florida
Nancy Roucher, Sarasota Arts & Cultural Alliance
Michael Shelton, Embracing Our Differences
Diane Zorn, Ringling College of Art + Design

SECAC des Refusés
Chair: Emily Newman, Texas A&M University-Commerce
Co-Chair: Mary Frances Zawadzki, The Graduate Center, CUNY
Ringling College Campus: ACACTR 209
Leanne Zalewski, Randolph College. Modish but Mannered: Haute Couture in Failed French Portraits
Stephen Smyth, Independent Scholar. Elevator Panic: The Ups and Downs of Las Vegas Urbanism
Sam Watson, University of Wisconsin-Milwaukee. Out in the Cold: Margaret Keane and the Limits of Art History

Typographic Methods: Analog to Digital
Chair: Meaghan Dee, Virginia Tech
Co-Chair: Cassie Hester, Mississippi State University
Ringling College Campus: ACACTR 413
Richard Doubleday, Louisiana State University. Exploring Denotative and Connotative Image-making Processes
Meena Khalli, Virginia State University. The X-Acto Blade, The Mouse, and The Art of Problem Solving
Jonathan Russell, Central Michigan University. Advanced Typography: The Use of Obsolete Hands-on Technologies to Enhance Typographic Education
Ric Wilson, University of Missouri. Everything Old is New Again (if you are very patient!)

Motion-Studio Art
Chair: Nichola Kinch, Temple University
Co-Chair: Wendy DesChene, Auburn University
Ringling College Campus: ACACTR 214
Jade Hoyer, University of Tennessee, Knoxville. Terra Firma: Animated Cartography
Nichola Kinch, Temple University. Image as Object
Vanessa B. Cruz, University of North Florida. Breaking Down Barriers Using the 4th Dimension
Wendy DesChene, Auburn University. ArtLAB: Mobile Art Space
Forging Art Historical Connections in Egyptology
Chair: Rachel Kreiter, Emory University
Ringling College Campus: ACACTR 218
Brooke Garcia, University of Memphis. Dating an Egyptian Bronze Statuette at the IEAA
Liesbeth Grotenhuis, Independent Researcher/Hanze University. An Arm Support for the Nile: the Pharaonic Sphinx from Stolen Monument to Keeper of the Ancient Wisdom
Catherine Wallace, Temple University. The Aesthetics of Egyptianizing Art in the Italian Renaissance
Taylor Deane, Georgia State University. Early Translations of Hieroglyphs

The Veil, The Mask and The Mirror Session 2
Chair: Anne Greely, Indiana Wesleyan University
Ringling College Campus: ACACTR 120
Anne Greely, Indiana Wesleyan University. The Truth in Artifice: De Chirico’s Theatrical Unveiling of the Real
Kristy Deetz, University of Wisconsin-Green Bay. Through the Veil
Ruth Bolduan, Virginia Commonwealth University. Costume as Veil

SATURDAY, 3:45-5:15 PM
Painting vs. Photography: the Interverb Debates
Chair: Elizabeth Berkowitz, The Graduate Center, CUNY
Ringling College Campus: ACACTR 207
Stephanie Peterson, The Graduate Center, CUNY. The Search for Physiognomic Objectivity: The Construction of Types in the Work of August Sander and Otto Dix
Allison Rudnick, The Graduate Center, CUNY. Art with a Social Function: The Photographs and Films of Ella Bergmann-Michel
Christopher Green, The Graduate Center, CUNY. Agitative, Fascist, Commercial? Rerevaluating German Interwar Photomontage in the Illustrated Press and its Complexities in the National Socialist Aesthetic

New Unities: Transatlantic Conversations in Art, Design, and Technology in Europe and America, 1890-1933
Chair: Michelle Jackson, Neue Galerie New York
Ringling College Campus: ACACTR 102
Alice Walkiewicz, The Graduate Center, CUNY. The “Iron Seamstress” as Labor Symbol: The Sewing Machine in Late-Nineteenth-Century Art of Europe and the United States
Lila Sokolova, SCAD Savannah. Faith or Money: What Brought the Blue Four into the New World?
Sarah Falls, Ohio State University. Pochoir and the Power of Influence: A Closer Look at the Repertoire du Gout Moderne

From Gallery to Classroom: Integrating Your Studio or Commercial Art Career into Educational Practices
Chair: Catherine Moore, Georgia Gwinnett College
Ringling College Campus: ACACTR 214
Clive King, Florida International University. Into the Pure Air
Jason Swift, Plymouth State University. The Artist/Teacher/Researcher: (Un) defining the Space In Between
Sally Van Orden, West Chester University of Pennsylvania. Deconstruction Of A Fossilized Memory: A Past Motif Becomes Future Inspiration

Beyond Connectivity: The Network as Art Historical Model
Chair: Monica Steinberg, The Graduate Center, CUNY
Co-Chair: Alexis Carrozza, The Graduate Center, CUNY
Ringling College Campus: ACACTR 218
Miriam Kienle, University of Illinois at Urbana-Champaign. Counter-Correspondences: Ray Johnson and the Rise of the Network Society
Roddy Hunter, Middlesex University London. From The Eternal Network (after globalisation) Towards an Art-of- Peace Biennale (after the net)

Native American Art: Past and Present
Chair: Mary Edwards, Pratt Institute
Ringling College Campus: ACACTR 215
Mary D. Edwards, Pratt Institute. Elements of Design in Traditional Native North American Art
Christina Sapega, Pratt Institute. An Exploration of the Sisual Motif in the Art of the People of the Northeast Coast
Larry Taylor, CARE: Center for Art, Religion and Education. Native Minimalism: Then & Now

Affiliate Session: Association for Textual Scholarship in Art (ATSAH) Pious Ex Expressions: Devotion in Art and Literature
Chair: Liana De Girolami Cheney, Universidade da Coruña
Ringling College Campus: ACACTR 120
Sarah Lippert, University of Michigan-Flint. Pious versus False Criticism: An Investigation of the Role of Devotion in French Art Criticism
Jennifer Bates-Ehliert, Harvard University Extension School. Blake’s Images of Vision and Salvation in Bunyan’s The Pilgrim’s Progress
Preston McLane, Florida State University. Disfigurement and Transfiguration in Nicolai Leskov’s The Sealed Angel

RINGLING COLLEGE WORKSHOPS
Pre-registration required
Creativity Enhancement Workshop using Hypnosis
Facilitator: Kimble Bromley, North Dakota State University
Ringling College Campus: ACACTR 407
Saturday, 9:30-11:30
Limit: 20
With hypnosis, deep relaxation, and guided imagery, participants realize their creative potential. Using drawing as the medium, participants experience hypnosis first hand. (All drawing materials are provided.)

Graphic Design Undergraduate Session
Session Chair: Brooke Scherer, University of Tampa
Ringling College Campus: ACACTR 413
Saturday, 3:45-5:15
This session seeks presentations by undergraduate students who have experience (both in and out of the classroom) in groundbreaking topics within the field of graphic design. Subject matter covered includes (but is not limited to) sustainability issues, service-based design, culture and visual communication, history and theory, data visualization, and typographic study/innovation. Presentations should reflect experiences in their entirety, including the problem at hand, processes, final results, learning outcomes, and the role the project played in the advancement of the field of graphic design. Both classroom and real-world experiential projects welcome.

Digital Drawing + Painting with the iPad
Instructor: Octavio Perez, Ringling College of Art + Design
Ringling College Campus: Roskamp 104
Saturday, 9:30-11:30 & 1:30-3:30
Limit: 20 each session
Prior drawing experience is required.
Some technological tools are game-changers - such is the case with the iPad. Participants in this workshop will be introduced to various drawing and painting approaches using touch screen technology, inexpensive apps, and fingers and/or styluses to create. Work can be exported and modified as picture files and then printed and further manipulated, or uploaded to websites, blogs and other digital locations. With a focus on drawing and painting from observation, this course is designed for the artist who wishes to develop or improve their observational skills and, at the same time, learn a new technology that revolutionizes drawing and painting approaches.

International Studies Roundtable
Facilitators: Amy Pettengill and Ann Albritton, Ringling College of Art + Design
Ringling College Campus: ACACTR 102
Saturday, 1:30-3:30
This workshop will offer an opportunity for conversations about the future of international studies opportunities. Our goal is to share program ideas and opportunities and best practices for moving forward.
SPECIAL THANKS TO OUR SECAC SPONSORS

SECAC EXHIBITORS

VISIT THE EXHIBITORS IN THE HYATT CONVENTION CENTER THURSDAY & FRIDAY DURING CONFERENCE HOURS

Scholar’s Choice
College Art Association
Thames and Hudson
Moonbot
Slippery Rock University (SECAC 2015 host)
Pearson Higher Education
Sarasota Architectural Foundation
General info table for SECAC attendees
Visit Sarasota
Sarasota Magazine
Maney Publishing
VCU Arts
VCU Arts dept of P + P
Once an obsolete technique, encaustic (hot wax) is now recognized for its exquisite beauty and incredible versatility. Heated Exchange, exhibited at Art Center Sarasota October 8 – November 22, features the encaustic work of Kim Bernard, Kristy Deetz, Peter Dykhuis, Lorraine Glessner, Cheryl Goldsleger, Reni Gower, Heather Harvey, Jeffrey Hirst, Tim McDowell, Laura Moriarty, and Jane Allen Nodine. Their unique methods incorporate scraping, burning, burnishing, incising, dipping, dyeing, and pouring, as well as painting, printmaking, drawing, collage, sculpture, and installation, and their work has turned the legendary paint of the Fayum mummy portraits into a mainstream contemporary medium.

An opening reception will be held Thursday, October 9, from 6pm – 7:30pm at Art Center Sarasota. Several artists will also present on the Heated Exchange panel session on Friday, October 10 at 3:30 - 5:30.

Typography, the quintessential element of visual communication, bridges both the fine art and graphic design disciplines. My objective in “I see faces” is to assemble typographic artifacts in an alphabetic gestalt, where the whole is more fluent than any individual piece. An important part of my A-Z exhibition is a photographic homage to the vernacular letterforms featured in vintage American signs. My photographs highlight the intuitive typographic approach of the original artists and provide a close-up examination of the expressionistic surfaces of each rusted letterform and flake of peeling paint. My own constructed sculptures are the primary focus of this exhibition. Using reclaimed typographic artifacts as the dominant thematic element, I combine various found objects to create compositions that recall the persona and mystique of old signage. Each sculpture is informed by three factors: the natural decay of the original typographic specimen, the contextual history of the found-object letterform, and my own typographic sensibilities. My goal for the audience is to share my appreciation for, and devotion to, the disparate letterforms of “Alternative Typestyles.” His work has been exhibited internationally and is currently being shown at Ringling College of Art and Design’s Christ-Janer Gallery during the month of October.

An opening reception will be held Friday, October 10th from 6-8pm.
OPTIONAL DOWNTOWN SARASOTA TOURS

SARASOTA SCHOOL OF ARCHITECTURE TOURS
Enjoy an idyllic setting along the shores of the Gulf of Mexico while learning about the community’s mid-20th-century modernist legacy.

WALKING TOUR: FRIDAY, OCTOBER 10, 2014 - 2:00 TO 4:00 PM
Join Ringling College of Art and Design Professor, Christopher Wilson, for a walking tour exploring the small enclave of Lido Shores. A development established by entrepreneur Philip Hiss in 1950, the neighborhood showcases Sarasota School of Architecture from its heyday to today.
* Meet at 1301 Westway, Lido Shores, Sarasota
$25 tickets available through sarasotamod.com

TROLLEY TOUR: SATURDAY, OCTOBER 11, 2014 - 1:30 PM BOARDING AT THE FRANCIS - TOUR IS 2:00 TO 4:00 PM
Ringling College of Art and Design’s Christopher Wilson leads a guided trolley tour of Paul Rudolph buildings. Architectural jewels from Rudolph’s early days with Ralph Twitchell, to his more mature work of the late 1950’s will be shown.
* Meet at The Francis, 1289 North Palm Avenue, Sarasota - 1:30 pm sharp
$35 tickets available through sarasotamod.com

BOAT TOUR: SUNDAY, OCTOBER 12, 2014 – 2:30 PM BOARDING AT THE DOWNTOWN BAYFRONT MARINA - TOUR IS 3:00–5:00
Explore Sarasota’s School of Architecture from an aquatic point of view and discover how the sparkling waters informed the Sarasota School of Architecture.
* Meet at Marina Jack’s Bayfront, 2 Marina Plaza, Sarasota
$25 tickets available through sarasotamod.com - includes light snacks / cash bar

CA’ D’ZAN AT THE RINGLING MUSEUM
5401 Bay Shore Road / 941-359-5700 / ringling.org/ca-dzan
Tour John and Mable Ringling’s dazzling Venetian mansion overlooking magnificent Sarasota Bay, a testament to the American Dream of the roaring twenties. View furnishings and objects d’art while peeking inside the life of one of the world’s richest men.

JAMES TURRELL’S JOSEPH’S COAT SKYSPACE
AT THE RINGLING MUSEUM OF ART
Friday, October 10 at 5:30 pm sharp
Internationally renowned artist, James Turrell, combines technology, engineering, and aesthetics to transport the viewer on a multisensory sunset experience. Joseph’s Coat Skyspace uses the sky as its canvas and a sophisticated LED system as its medium. The experience promises to alter your perception of light and space.
*Tickets - $10.00
Advance purchase and sign-up required on the SECAC website. Bus transportation is included and departs from the Hyatt at 5:30 pm sharp. The installation is one hour, beginning at sundown, 6:25 pm. Dress for outdoor conditions.

SELBY GARDENS
811 South Palm Avenue / 941-366-5731 / selby.org
Walk among thousands of colorful and exotic plants at Sarasota’s lush botanical gardens. This stunning tropical conservatory showcases over 6,000 orchids and maintains the most diverse collection of bromeliads in the world.
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<th>KEY</th>
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<td>1.</td>
<td>ANNA’S DELI</td>
<td>128 North Orange Avenue</td>
<td>941-926-0612</td>
<td>surferssandwich.com Specialty sandwiches and fresh salads</td>
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<td>2.</td>
<td>BROADWAY BAR &amp; RESTAURANT</td>
<td>1301 Coconut Avenue</td>
<td>941-953-4343</td>
<td>broadwaybar.com Sports bar serving pizzas and sandwiches since 1925</td>
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<td>3.</td>
<td>BURNS COURT CAFÉ</td>
<td>401 South Pineapple Avenue</td>
<td>941-312-6633</td>
<td>burnscountercafe.com Parisian cafe and bakery in the heart of Historic Burns Court</td>
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<td>4.</td>
<td>C’EST LA VIE</td>
<td>1533 Main Street</td>
<td>941-906-9575</td>
<td>cestlaviesarasota.com Authentic French bistro cuisine and homemade pastries</td>
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<td>5.</td>
<td>FIRST WATCH</td>
<td>1395 Main Street</td>
<td>941-954-1395</td>
<td>firstwatch.com Extensive all-day brunch and lunch menu</td>
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<td>6.</td>
<td>IL PANIFICIO</td>
<td>1703 Main Street</td>
<td>941-366-5570</td>
<td>ilpanificiousa.com Italian pizzeria, bakery, market, and deli</td>
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<td>7.</td>
<td>JIMMY JOHN’S</td>
<td>1626 Ringling Boulevard</td>
<td>941-365-8300</td>
<td>jimmyjohns.com Burgers, seafood, and salads in a lively atmosphere</td>
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<td>8.</td>
<td>NANCY’S BARBEQUE</td>
<td>941-955-3400</td>
<td>nancysbarbq.com Southern-style casual barbecue fare</td>
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<td>9.</td>
<td>O’LEARY’S TIKI BAR &amp; GRILL</td>
<td>5 Bayfront Drive</td>
<td>941-342-8875</td>
<td>olearystikibar.com Burgers, seafood, and salads in a lively waterfront setting</td>
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<td>10.</td>
<td>PASTRY ART BAKERY &amp; CAFÉ</td>
<td>1508 Main Street</td>
<td>941-955-7545</td>
<td>pastryartbakerycafe.com Artisan pastries, soups, salads, and sandwiches</td>
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<td>11.</td>
<td>PHO CALI</td>
<td>1578 Main Street</td>
<td>941-953-9059</td>
<td>phocalisasarasota.com Authentic Vietnamese noodle house</td>
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<td>12.</td>
<td>STARBUCKS</td>
<td>128 North Orange Avenue</td>
<td>941-906-1400</td>
<td>starbucks.com Traditional prime cuts and seafood in an art deco-inspired setting</td>
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<td>13.</td>
<td>STATION 400</td>
<td>400 North Lemon Avenue</td>
<td>941-365-8000</td>
<td>station400.com Extensive seafood selections and resort style food</td>
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<td>14.</td>
<td>APPLEBEE’S NEIGHBORHOOD BAR &amp; GRILL</td>
<td>1991 Main Street</td>
<td>941-955-7234</td>
<td>applebees.com Extensive seafood selections and resort style food</td>
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<td>15.</td>
<td>BARNACLE BILL’S SEAFOOD</td>
<td>1526 Main Street</td>
<td>941-365-6800</td>
<td>barnaclebills.com Extensive seafood selections and resort style food</td>
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| 17. | CAFÉ EUPHIC | 1409 Main Street | 941-366-5648 | cafeepicuresrq.com Homemade pasta, brick oven pizza, sandwiches, and gelato |
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| 29. | YUME SUSHI | 1537 Main Street | 941-363-0604 | yumesarasota.com Japanese specialties |

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| 30. | THE BIJOU CAFÉ | 1287 1st Street | 941-366-8111 | thebijou.cafe.net French fine dining in the heart of the Theatre and Arts District |
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| 35. | DUVAL’S NEW WORLD CAFÉ | 1435 Main Street | 941-312-4001 | duvalsnwworldcafe.com Local seafood and global fusion fare |
| 36. | LOUIES MODERN | 1289 North Palm Avenue | 941-552-9688 | louiesmodern.com Modern American cuisine with foodie-focused offerings |
| 37. | MADE | 1990 Main Street | 941-953-2900 | maderestaurant.com Modern American cuisine and contemporary flair |
| 38. | MATTISON’S CITY GRILLE | 1 North Lemon Avenue | 941-330-0440 | mattsions.com Brick oven pizzas, seafood, and steak with patio seating and nightly live music |
| 39. | MEDITERRANEO | 1970 Main Street | 941-365-4122 | mediterranorest.com Classic Italian fine dining with a contemporary flair |
| 40. | SHORE DINER | 401 North Lemon Avenue | 941-296-0301 | shorebrand.com Local seafood and global fusion fare |
| 41. | THE BIJOU CAFÉ | 1287 1st Street | 941-366-8111 | thebijou.cafe.net French fine dining in the heart of the Theatre and Arts District |
| 42. | THE BIJOU CAFÉ | 1287 1st Street | 941-366-8111 | thebijou.cafe.net French fine dining in the heart of the Theatre and Arts District |
| 43. | TOMMY BAHAMA TROPICAL CAFÉ | 300 John Ringling Boulevard | 941-388-2888 | tommybahama.com Southern French American cuisine with an island twist |
| 44. | YUME SUSHI | 1537 Main Street | 941-363-0604 | yumesarasota.com Japanese specialties |

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| **5** |        |                      |            |                                               |
| 45. | CAFÉ EUROPE | 431 Saint Armand’s Circle | 941-388-4415 | cafeeurope.net Continental cuisine in old-world ambiance |
| 46. | HYDE PARK PRIME STEAKHOUSE | 35 South Lemon Avenue | 941-366-7788 | hydeparkrestaurants.com Traditional prime cuts and seafood in an art deco-inspired setting |
| 47. | INDIGENOUS | 239 South Links Avenue | 941-706-4740 | indigenoussarasota.com Farm-to-table American fusion cuisine in historic Towles Court |
| 48. | JACK DUSTY AT THE RITZ CARLTON | 1111 Ritz Carlton Drive | 941-309-2266 | jackdusty.com Modern coastal cuisine and crafted cocktails |
| 49. | MARINA JACK | 2 Marina Plaza | 941-365-4232 | marinajacks.com Waterfront dining featuring steaks, seafood, and pasta |
| 50. | MOZAIKA | 1377 Main Street | 941-951-6272 | mozaikasarasota.com Southern French and Mediterranean-inspired cuisine |
| 51. | SELVA GRILL | 1345 Main Street | 941-362-4427 | selvagrill.com Latin fusion fare geared toward a foodie palate |
ARTS & ENTERTAINMENT

1. ALLYN GALLUP
   CONTEMPORARY ART
   1288 North Palm Avenue
   941-366-2454 / allyngallup.com

2. ART CENTER SARASOTA/ JURIED ART SHOW
   707 North Tamiami Trail
   941-365-2032 / artsarasota.org

3. CA’ D’ZAN AT THE RINGLING MUSEUM
   (John & Mable Ringling’s 1924 Venetian Mansion)
   5401 Bay Shore Road / 941-359-5700
   ringling.org/ca-dzan

4. SARASOTA FILM SOCIETY’S BURNS COURT CINEMA
   506 Burns Lane / 941-955-3456
   filmsociety.org

5. DABBERT GALLERY
   76 South Palm Avenue / 941-955-1315
   dabbertgallery.com

6. DIFILIPPO KENT
   79 South Palm Avenue / 941-321-0564
   difikent.com

7. FLORIDA STUDIO THEATRE
   1241 North Palm Avenue
   941-366-9000 / floridastudiotheatre.org

8. GALLERIA SILECCHIA
   20 South Palm Avenue / 888-366-7414
   galleriasilecchia.com

9. THE GATOR CLUB
   1490 Main Street / 941-366-5969
   thegatorclub.com

10. HISTORIC SPANISH POINT
    337 North Tamiami Trail
    941-966-5214

11. HODGELL GALLERY
    46 South Palm Avenue / 941-366-1146
    hodgellgallery.com

12. KATHARINE BUTLER GALLERY
    1943 Morrill Street / 941-955-4546
    kbutlergallery.com

13. LEBARGE TROPICAL SUNSET CRUISE (SATURDAY, 10/10)
    2805 North Tamiami Trail
    941-355-4432
    Coffee and light bites

14. MARINA JACK II SUNSET DINNER CRUISE (SATURDAY, 10/10)
    Marina Jack’s Plaza / 941-365-4232
    marinajacks.com/images/downloads/MarinaJackII-Pricing.pdf

15. PLAYERS THEATRE
    838 North Tamiami Trail
    941-365-2494 / theplayers.org

16. RINGLING COLLEGE OF ART AND DESIGN’S MADEBY GALLERY
    2700 North Tamiami Trail
    941-822-0442 / madebygallery.com

17. RINGLING MUSEUM OF ART
    5401 Bay Shore Road / 941-359-5700
    ringling.org

18. SARASOTA OPERA HOUSE
    61 North Pineapple Avenue
    941-366-8450 / sarasotaopera.org

19. SELBY GALLERY AT RINGLING COLLEGE OF ART AND DESIGN
    2700 North Tamiami Trail
    941-359-7563 / selbygallery

20. SELBY GARDENS
    811 South Palm Avenue
    941-366-5731

21. STATE OF THE ART GALLERY
    1525 State Street / 941-955-2787
    sarasotafineart.com

INCIDENTALS

1. PUBLIX SUPER MARKET
   1044 North Tamiami Trail
   941-366-3270

2. WALGREENS
   1947 Fruitville Road / 941-955-2064

3. WHOLE FOODS MARKET
   1451 1st Street / 941-316-4700

DINING WALKING DISTANCE FROM RINGLING COLLEGE OF ART AND DESIGN

1. BIG E’S GOURMET COFFEE & SWEETS
   2805 North Tamiami Trail
   941-355-4432
   Coffee and light bites

2. BURGER KING
   2808 West Tamiami Circle

3. CARR’S CORNER CAFÉ
   3025 North Tamiami Trail
   941-355-4051
   Sandwiches with vegetarian and vegan options

4. GROWLER’S PUB
   2831 North Tamiami Trail
   941-487-7373
   30 craft beers on tap / no food service

5. LEAHN’S VIETNAMESE RESTAURANT
   2901 North Tamiami Trail
   941-355-7909
   Traditional Pho cuisine

6. SUBWAY
   1777 North Tamiami Trail
   941-365-5657

7. YUMMY HOUSE
   3232 North Tamiami Trail
   941-351-1688
   Authentic Chinese bistro

BEACHES

1. COQUINA BEACH
   2650 Gulf of Mexico Drive, South Anna Maria Island

2. LIDO BEACH
   400 Ben Franklin Drive, Lido Key

3. LONGBOAT BEACHES
   3175 Gulf of Mexico Drive, Longboat Key
   3355 Gulf of Mexico Drive, Longboat Key
   100 Broadway Street, Longboat Key

4. SIESTA BEACH
   948 Beach Road, Siesta Key

TRANSPORTATION

1. METRO CAB
   941-366-3333

2. NIGHT RIDE
   941-922-0400

3. ROXY AIRPORT TRANSPORTATION
   941-906-1010

4. SARASOTA TAXI
   941-822-4430

5. SCAT BUS SERVICE
   941-861-5000 / www.scgov.net/SCAT/Pages/default.aspx

6. SUPER SHUTTLE SARASOTA
   727-571-4220

7. YELLOW CAB OF SARASOTA
   941-955-3341