CONFERENCE PROGRAM
BIRMINGHAM, ALABAMA
University of Alabama at Birmingham

October 17-20, 2018
secacart.org
Coffee stations can be found during session breaks in ballroom prefunction and outside Forum C.
WELCOME TO BIRMINGHAM

Coined the Magic City in the late 19th century following a boon of iron and steel production, Birmingham has known a deep, yet complex history. Yet like the steel produced from the nearby iron-rich Appalachian foothills, the fires of civil conflict and racial division have forged a community that is home to progressive ideas, cutting-edge technology and medical research, and a rich arts culture.

The University of Alabama at Birmingham is pleased to present the 2018 SECAC conference and welcome y’all to come together in a dialogue of openness and inclusivity while enjoying Birmingham’s unique vernacular, cuisine, and style.

Our conference is located steps from the Birmingham Museum of Art and the Birmingham Civil Rights National Monument, with the Sloss Furnace National Historic Landmark and a variety of art galleries, James Beard Award-winning restaurants, and hip nightlife scene nearby. I encourage you to take advantage of all Birmingham has to offer, and I hope you will join us for the off-site programming including the conference keynote at the Birmingham Museum of Art and receptions for the annual SECAC Artist Fellowship and Juried Members exhibitions at UAB’s Abroms-Engel Institute for the Visual Arts.

I would like to recognize and share my deep gratitude for the work of SECAC Administrator Christine Tate. Christine’s tireless effort, dedication, and attention to detail has been invaluable. Thanks also to SECAC President Sandra Reed, UAB College of Arts and Sciences Dean Robert Palazzo and UAB Department of Art and Art History interim-chair Jessica Dallow for their leadership and support, and to my colleague Doug Barrett for his beautiful design work and assistance. Thank you to Peter Baldaia for selecting a dynamic juried show, and to the staff at UAB’s AEIVA for their installation of the SECAC exhibitions. Thank you to the BMA for partnering to host the conference keynote, reception, and museum tours, and to our community co-sponsors: Birmingham-Southern College, Samford University, Kentuck Festival of the Arts, Four Corners Gallery, Space One Eleven, and Forstall Art Supply.

Without y’all, this conference could not have been possible.

In a time of great division in the US and abroad, we as educators are at work on the front lines of inspiring change and championing equality, reason, and justice. This year’s conference displays a wide variety of progressive studio, design, and art historical research, and I am especially encouraged and excited by the many sessions addressing topics of race, gender, and ecological concerns through thoughtful academic analysis, engaged learning and social practices, and innovative pedagogical strategies. Thank you for sharing your work with our community.

It’s nice to have you in Birmingham.

Jared Ragland
2018 Conference Director
University of Alabama at Birmingham
### 2018 SECAC CONFERENCE AT-A-GLANCE

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<tr>
<th>DAY</th>
<th>WEDNESDAY OCT 17</th>
<th>THURSDAY OCT 18</th>
<th>FRIDAY OCT 19</th>
<th>SATURDAY OCT 20</th>
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<tr>
<td><strong>CONFERENCE REGISTRATION</strong></td>
<td>7:00-9:00pm On-Site Registration pick-up materials/badge</td>
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<td>7:00am-2:00pm On-Site Registration pick-up materials/badge</td>
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<td><strong>CONCURRENT SESSION BLOCKS</strong></td>
<td>I 8:00-9:45am II 10:00-11:45am III 1:15-3:00pm IV 3:15-5:00pm</td>
<td>V 8:00-9:45am VI 10:00-11:45am VII 1:15-3:00pm VIII 3:15-5:00pm</td>
<td>IX 8:30-10:15am X 10:30am-12:15pm XI 1:15-3:00pm</td>
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<td><strong>VENDOR AREAS</strong></td>
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<td><strong>BREAK</strong></td>
<td>11:45am-1:15pm</td>
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<tr>
<td><strong>SECAC MEETINGS</strong></td>
<td>1:30-3:30pm Executive Board Meeting</td>
<td>12:00-1:15pm Awards Luncheon $R Balroom 9</td>
<td>11:30am-12:30pm Art Inquiries Meet &amp; Greet, Editor, Kerr Houston Balroom Prefunction</td>
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<td><strong>BMA Docent Tours</strong></td>
<td>4:00-7:00pm SECAC Board of Directors Meeting</td>
<td>$ = Separate Cost R = Reservation Required</td>
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<td><strong>EVENING EVENTS</strong></td>
<td>6:30-7:30pm New Members Welcome, Hosted by Debra Murphy and Bill Levin at the Sheraton Casey’s Sports Bar and Grill</td>
<td>5:30-7:00pm Cocktail Reception and exhibition viewing at the Birmingham Museum of Art. Co-sponsored by UAB, BMA, and Birmingham-Southern College.</td>
<td>6:00-8:00pm SECAC Juried and Fellowship exhibitions Reception at UAB’s AEIVA. Transportation provided.</td>
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<td>7:30-9:00pm Welcome Reception at the Sheraton Birmingham Conference Prefunction Room</td>
<td>7:00pm Keynote Speaker Andrew Freear at the Birmingham Museum of Art</td>
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<td><strong>2018 SECAC MENTORING PROGRAM</strong></td>
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The Birmingham Museum of Art is located a short 2 blocks from the Sheraton hotel. An ADA accessible shuttle is available for transportation to the Birmingham Museum of Art on Thursday evening. The shuttle will circulate between the Sheraton and the BMA every 20 minutes, beginning at 5:15pm.


Buses, including one ADA accessible bus will run from the Sheraton to stops every 20 minutes, beginning at 5:40pm and ending at 8:00pm. Route: Sheraton Birmingham > Abroms-Engel Institute for the Visual Arts > 2nd Ave. Arts District.

→ Abroms-Engel Institute for the Visual Arts: located at 1221 10th Ave. S. Birmingham, AL 35205 // 205.975.6436

Those participating in the program either as mentors or mentees should check in at the SECAC registration desk as few minutes before their appointment, unless other arrangements have been made. If you missed the mentoring program deadline and would like to talk with a mentor, please contact Heather Stark, stark5@marshall.edu.
The conference hotel is located 4.9 miles from the Birmingham-Shuttlesworth International Airport. The Sheraton Birmingham operates a free daily airport shuttle, 6:00am-11:00pm. Taxi and popular ridesharing services (UBER/LYFT) are available for approximately $15 each way. For those driving into Birmingham, the hotel provides 1500 parking spaces in their parking deck with easy access to the Sheraton via skywalk. Discounted SECAC rates for overnight self-parking are $8; day rates are $8 and valet is $22. Interstate road construction scheduled for fall 2018 may cause minor traffic delays near the conference site.

SpringHill Suites Birmingham Downtown at UAB offers on-site parking: $1/hour, $10 daily. Complimentary airport and local shuttle is available for guests within a 3 mile radius of hotel (including to Sheraton Birmingham), 7:00am-11:00pm. Reserve shuttle by calling SpringHill Suites front desk, 205.322.8600.

In addition to local rideshare and taxi services, visitors can ride the MAX Transit Magic City Connector / Route 90, connecting the Sheraton Uptown to Downtown Birmingham, UAB, and Five Points South. Cost is 25¢ one way. Daytime buses service each stop every 15 minutes between 10:00am-6:00pm. Evening buses service each stop every 30 minutes between 6:00-9:53pm and 6:00-11:53pm on Friday.

Walk over for a visit.

THIRD SPACE/
Shifting Conversations about Contemporary Art

FOR FREEDOMS:
Civil Rights and Human Rights

WAYS OF SEEING:
An Exploration of Line

THE ORIGINAL MAKERS:
Folk Art From The Cargo Collection

BIRMINGHAM MUSEUM OF ART
artsbma.org
Andrew Freear, originally from Yorkshire, England, is the Wiatt Professor and Director of Auburn University’s Rural Studio. Freear lives in a small rural community in Hale County, West Alabama, where for nearly two decades he has directed a program which questions the conventional education and role of architects. His architecture students have designed and built community buildings, homes, and landscape projects for under-resourced local towns and nonprofit organizations.

Freear’s role has been as liaison and advocate between local authorities, community partners, and architecture students in the collaborative realization of projects such as the 40-acre Lions Park, Newbern Library, and Greensboro Boys and Girls Club, all of which have focused on the health, welfare, and education of at-risk youth, while the Newbern Volunteer Fire department, Newbern Town hall, and Perry County Learning Center have worked to ensure the resilience of public institutions.

A model farm on Rural Studio property, with a goal to produce food for forty students and staff, has started to address the irony that historically agricultural-based rural regions are becoming food deserts with consequences to local diet, health, and welfare, and the resultant suburbanization of small rural towns. In addition, since 2006 his students have explored twenty-two prototypes towards the 20K Rural House initiative: a wood-frame, affordable, equity building, site-built, locally sourced, contractor-realized, alternative to the factory-built trailer.

Freear lectures about Rural Studio across the United States and Europe. He has designed and built Rural Studio exhibits across the globe including at the Whitney Biennial, the Sao Paulo Biennial, V&A in London, MOMA NYC, and, most recently, at the Milan Triennale and the Venice Biennale.
6:00-8:00pm Friday Oct 19
→ UAB’s Abroms-Engel Institute for the Visual Arts

7:00pm Brief Remarks & Awards Presentation

2018 SECAC Juried Exhibition
Peter J. Baldaia, Juror
Director of Curatorial Affairs, Huntsville Museum of Art

6:00-8:00pm Friday Oct 19
→ UAB’s Abroms-Engel Institute for the Visual Arts

2017 SECAC Artist Fellowship
Stacey Holloway,
Assistant Professor, University of Alabama at Birmingham

Not to be Otherwise, 2018
Installation
2018 SECAC SESSIONS AT-A-GLANCE

THURSDAY OCT 18

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<tr>
<td>8:00-9:45am</td>
<td>American-Made Courts/Tee</td>
<td>Transgressive Practice Swift/Funk</td>
<td>Being Analog Boone</td>
<td>Eclecticism Grouther</td>
<td>How Can We Assist? Runnels</td>
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<tr>
<td>10:00-11:45am</td>
<td>Presentation/Perf</td>
<td>Politics &amp; Portraiture Kienle/Weissman</td>
<td>Pattern between Najafi</td>
<td>Collecting &amp; Trade Arizzoli/Terrono</td>
<td>One for the Ages Tyree/Bush</td>
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<td>11:45-1:15pm BREAK</td>
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<td>Awards Luncheon Purchase Tickets</td>
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<td>1:15-3:00pm</td>
<td>Vulcan Kidding? Gaddy</td>
<td>New Art Historians I Joiner</td>
<td>Historic American Paint Liakos</td>
<td>Midcentury Mix Gambile</td>
<td>Immersive (MACAA) Giorgio-Brooker</td>
<td>Sense Support (FATE) Hargrave</td>
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<td>3:15-5:00pm</td>
<td>Visualizing Memories Huang</td>
<td>New Art Historians II Rick</td>
<td>East, West, South Kipka</td>
<td>Avant-Garde Echoes English/Kruginski</td>
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FRIDAY OCT 19

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<tr>
<td>8:00-9:45am</td>
<td>Immortal Bard Burns/Lindeman</td>
<td>All-Women Exhibition Dossin</td>
<td>Teach Art History of US Sienkiewicz</td>
<td>Biologic Ecologic Wacker</td>
<td>Teach. Art History I Alberts</td>
<td>Reflect Contemp Art Lindsey</td>
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<td>10:00-11:45am</td>
<td>UN-DISCIPLINED I Chapman</td>
<td>Landscape, Inter I Schaeffer</td>
<td>Modern Matrons Jovanovich/Rasmussen</td>
<td>Artistic Autobio I Davis</td>
<td>Containers Gay/Niedzialekowska</td>
<td>Beyond Park Mural Cory</td>
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<td>11:45-1:15pm BREAK</td>
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<td>1:15-3:00pm</td>
<td>Multiple Temp Galliera/pearson</td>
<td>AMBUSHED! McFadden</td>
<td>Who Reviews Whom Haikes/Luhar-Trice</td>
<td>Love, Courtship Kutbay</td>
<td>Teach. Art History II Parrish</td>
<td>Paragone I Johnson</td>
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<td>3:15-5:00pm</td>
<td>UN-DISCIPLINED II Fine</td>
<td>Natural Response Sullivan</td>
<td>Make Art Apprec I Wester</td>
<td>Queer Expression Boyles</td>
<td>Women Paint I Price</td>
<td>Paragone II Lippert</td>
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<tr>
<td>8:30-10:15am</td>
<td>Little Artistic Merit - I Slipp</td>
<td>The Art of the Gift Evern</td>
<td>Make Art Apprec II Dickens</td>
<td>Women Paint II Gardner-Huggett</td>
<td>Collaborating Toward Wilkins</td>
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<td>10:30am-12:15pm</td>
<td>Little Artistic Merit - II Beethoven</td>
<td>Landscape, Inter II Peterson</td>
<td>Art Across Oceans Cavallo/Nygard</td>
<td>Artists Advancing Zalewski</td>
<td>Ren. Art (ATSAH) Ehler</td>
<td>Hey, Teach! Barrett</td>
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<td>12:15-1:15pm BREAK</td>
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<td>1:15-3:00pm</td>
<td>Down Home Higgs</td>
<td>Thirty Centuries Morales</td>
<td>Landscape in Pieces O’Brien</td>
<td>Represent Amid Abst Speed</td>
<td>Something Old Martinez/de Brestian</td>
<td>Teach. Design History Griffin</td>
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<td>New Technologies</td>
<td>Walking/Talking</td>
<td>Keeping Up I</td>
<td>Walking/Talking</td>
<td>Keeping Up II</td>
<td>5:30-7:00pm Reception at the</td>
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<td>Male/Friebele</td>
<td>Concannon</td>
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<td>Birmingham Museum of Art</td>
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<td>The Art of Making Reed</td>
<td>Omissions Voids I</td>
<td>Artist-Run Spaces</td>
<td>Omissions Voids II</td>
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<td>7:00pm Keynote Lecture</td>
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<td>Wilson</td>
<td>with Andrew Freear at the</td>
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<td>Rendering Italy</td>
<td>Portamento</td>
<td>Future of Uni Gallery</td>
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<td>Italy</td>
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<td>Lynn/Dickins</td>
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<td>In the Studio</td>
<td>Art History in Field</td>
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<td>Reneke</td>
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<td>18th Century Art</td>
<td>Houston</td>
<td>I Forgot to Laugh</td>
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<td>Design Educators</td>
<td>Performance, Media</td>
<td>Intersections</td>
<td>Performance, Media</td>
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<td>Ward</td>
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<td>Art with Spine</td>
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<td>Selfies &amp; Identity</td>
<td>Best-Kept Secrets</td>
<td>Right-Wing Attacks</td>
<td>Best-Kept Secrets</td>
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<td>Peacock</td>
<td>Lovelace</td>
<td>Exhibitions as Sites</td>
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<td>Teach Studio Fund</td>
<td>Role of the Hand</td>
<td>Public Projects</td>
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<td>Vogel</td>
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<td>Artistic Autobio II</td>
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<td>6:00-8:00pm Reception for the</td>
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11:45-1:15pm BREAK

| Design Educators                      | Making More Less                     | Intersections                        | Making More Less                     | Moving Images                        | 6:00-8:00pm Reception for the       |
| Ward                                 | Wang-Hedges                          | Dutchess                             | Wang-Hedges                          | Fahnstock                            | 2018 SECAC Juried Exhibition and the |
| Art with Spine                        | Bring Out Your Dead                  | Life of the Object                   | Bring Out Your Dead                  |                                      | 2017 SECAC Artist Fellowship        |
| Cushing                              | Falk                                 | Carson                               | Falk                                 |                                      | Exhibition, at UAB’s Abroms-Engel   |
| Selfies & Identity                    | Hallow                               | Best-Kept Secrets                    | Hallow                               |                                      | Institute for the Visual Arts.      |
| Peacock                              | Moseley-Christian                    |纽约克的快乐                          | Moseley-Christian                    |                                      | Transportation Provided             |
| Teach Studio Fund                     | Role of the Hand                     | American Modernism                   | Role of the Hand                     |                                      |                                      |
| Vogel                                | Frankel                              | Stephens                             | Frankel                              |                                      |                                      |
| Raising a Fist I                      | Artistic Autobio II                  | Mulvaney/Frederick                   | Artistic Autobio II                  |                                      |                                      |
| Wasserman                            | Balint                               | Mulvaney/Frederick                   | Balint                               |                                      |                                      |
| Raising a Fist II                     | Making Space                         | Undergrad II                         | Making Space                         |                                      |                                      |
| Rider                                | Collier                              | Mulvaney/Frederick                   | Collier                              |                                      |                                      |
| Our Problem w/ Time                   | Action and Making                    | Undergrad III                        | Action and Making                    |                                      |                                      |
| Lunde                                | Stonestreet/Peck                      | Mulvaney/Frederick                   | Stonestreet/Peck                      |                                      |                                      |
|                                      | Power Typography                     | Fury                                  | Power Typography                     |                                      |                                      |
|                                      | History Memory                       | Galli                                 | History Memory                       |                                      |                                      |
|                                      |                                      | Joiner                                |                                      |                                      |                                      |
|                                      |                                      |                                      |                                      |                                      |                                      |
|                                      |                                      |                                      |                                      |                                      |                                      |

12:15-1:15pm BREAK
Wednesday
1:30-3:30pm Executive Board Meeting
4:00-7:00pm SECAC Board of Directors Meeting
6:30pm New Members Welcome, hosted by Debra Murphy and Bill Levin
   → Sheraton Casey’s Bar and Grill
7:00-9:00pm Registration Desk Open
7:30-9:00pm Welcome Reception at the Sheraton
   → Conference Prefunction Room

Thursday
Noon SECAC Awards Luncheon
   → Birmingham Ballroom 9
   All welcome; tickets available at registration desk
5:30-7:00pm Reception to view Third Space/Shifting Conversations about Contemporary Art and museum galleries
7:00pm Keynote Lecture with Andrew Freear, Auburn University’s Rural Studio
   → Birmingham Museum of Art
   Co-sponsored by UAB, BMA, and Birmingham-Southern College

Thursday Session I
3:00-9:45am
7:00am-5:00pm Registration Desk Open

American-Made: Holy Land Proxies in the United States
→ BIRMINGHAM BALLROOM 1
Co-Chair: Jennifer Courts, The University of Southern Mississippi
Co-Chair: Carey E. Fee, Florida State University
Laura Elizabeth Shea, University of Illinois at Urbana-Champaign
   Deep South: Sally Mann’s Southern Photographs as Pilgrimage
Carey E. Fee, Florida State University
Palestine Gardens: “It’s Like Jesus Walked through Mississippi”

Being Analog in a Digital World
→ Birmingham Ballroom 9
Chair: Harry Boone, Georgia Gwinnett College
Bridget Conn, Armstrong Campus, Georgia Southern University
Kodachrome Rumors: Why Outdated Technologies Thrive in the Art World
Joseph Kameen, University of South Carolina Aiken
Like Fish in Water: The Impacts of Image-Fluency on Pedagogy in Painting
Jaime Aelavanthara, University of Tampa
Experimental Photography: The Magic When Past Meets Present

Eclecticism, Appropriation, Forgery: Issues of Borrowing in Art
→ Birmingham Ballroom 11
Chair: Betty Crouther, University of Mississippi
Jillian Decker, Johns Hopkins University and the New Jersey Vietnam Veterans’ Memorial Foundation
   Building Ludwig I’s German Identity: The Parthenon and German Hellenism
Kimberly Schrimscher, Emory University
   Becoming Guercino: Imitation and Innovation in a Seventeenth-Century Painter’s Studio
Stephanie Chadwick, Lamar University
   Pastiche and Performativity in Jean Dubuffet’s Coucou Bazar
Brooke Alexander, The University of Mississippi
   Borrower or Thief?

How Can We Assist You Today? Possibilities for Higher Ed Arts Outreach in K-12 Settings
→ Birmingham Ballroom 12
Chair: Jamie Runnells, Jacksonville State University
Patrice Anderson, Jacksonville State University
   Design Prep: Exploration of Mentorship Online & IRL
Carla Rokes, University of North Carolina at Pembroke
   Reinforcing the Arts within Rural Communities through University Outreach
Lisa Alembik, Georgia State University
   Instilling the Art Spirit

Innovation & Experimentation: 1950s to the Present
→ Forum B
Chair: Kevin Concannon, Virginia Tech
Herbert Hartel, Queens College, City University of New York
   Searching for Meaning, Identity and Place: Locating the African-American Abstract Expressionists
Leigh Anne Roach, University of Alabama at Birmingham
   Patterns, Perception and Pedagogy in Bridget Riley’s Early Work
Mary Mazurek, Institute for Doctoral Studies in the Visual Arts and Columbia College
   Everything Plus the Kitchen Sink: A Brief History of Noise in Art and Music

Keep on Walking, Keep on Talking: HBCUs on African Art, African American Art, and the Civil Rights Movement
→ Forum C
Chair: Amy Schwartzott, North Carolina A&T State University
Anthony Bingham, Miles College
   59th Street Stories: The Ways of the Folk
James Barnhill, North Carolina Agricultural and Technical State University
   Social Justice Meets History Meets Art
Amy Schwartzott, North Carolina A&T State University
   Where is the Front Door? Art and Culture at North Carolina Agricultural and Technical State University

Keeping Up with Graphic Design Trends and Technology – Session I
→ Forum E
Chair: Diane Gibbs, University of South Alabama
Samuel Ladwig, University of Central Oklahoma
   Update Required: New Software, New Syllabus
Troy Abel, University of North Texas
   Stop Teaching Technology—Becoming Autodidactic: Strategies for Teaching UX and Design Tools
New Technologies in the Studio
→ Forum A
Co-Chair: Jon Malis, Loyola University Maryland
Co-Chair: Billy Friebele, Loyola University Maryland

Julie Ward, Florida Atlantic University
Finding the Balance, How and When

Raluca Iancu, Louisiana Tech University
Digital Printmaking: Beyond CTRL+P

Jeremy Blair, Tennessee Tech University
(Re)Playing Art Histories: Designing Video Games with Preservice Art Teachers

Transgressive Practices: Confronting Art, Scholarship, and Education
→ Birmingham Ballroom 3
Co-Chair: Jason Swift, University of West Georgia
Co-Chair: Clayton Funk, The Ohio State University

James Enos, University of Georgia
Social Logistics—Performative Itineraries and Locative Space

Lisa Kastello, Kennesaw State University
101 Ways to Recycle a Dissertation

Jeff Siemers, Institute for Doctoral Studies in the Visual Arts
The Subversive Event: Overturning Institutionalized Identities through Difference

Jim Daichendt, Point Loma Nazarene University
Post-Studio Processes and the Artist-Teacher

Thursday
Session II
10:00-11:45am

Artist-Run Spaces, Collectives, and Collaboration
→ Forum D
Co-Chair: Jonathan Traviesa, Tulane University
Co-Chair: Cristina Molina, Southeastern Louisiana University

Meg Duguid, Tiger Strikes Asteroid Chicago
Looking at Ideas of Artist Run Institutions

Jeff Schmuki, Georgia Southern University
PlantBot Genetics and the ArtLab

Dickie Cox, Mommouth University
Meow Wolf: How the Due Return Became an Eternal House in the Multiverse

Collecting and the Trade of Antiquities
→ Birmingham Ballroom 11
Co-Chair: Louise Arizzoli, University of Mississippi
Co-Chair: Evie Terrono, Randolph-Macon College

Maya Muratov, Adelphi University
Antique Gems, Bad Blood, and Rising Ambitions: Bringing the King Collection from Cambridge to New York

Tracey Eckersley, Kentucky College of Art + Design
Colonized Collections: Pére Alfred-Louis Delattre and the Collection of the Musée Archéologique de St. Louis de Carthage, Tunisia

Mark Abbe, University of Georgia Lamar Dodd School of Art
Ancient Marbles on Biscayne Bay

Eric Beckman, Indiana University
V.G. Simkhovitch and the Assembly of a Collection

Keeping Up with Graphic Design Trends and Technology – Session II
→ Forum E
Chair: Ann Ford, Virginia State University

Wei Wang, Auburn University
Utilizing Wearable Eye-Tracking Technology in Graphic Design Process

Gary Rozanc, University of Maryland, Baltimore County
Keeping Up with the Joneses: Graphic Design Trends and Technology

Ann Ford, Virginia State University
Never Stop Learning

Omissions, Voids, and Absences: Art Historical Examinations of Things Unseen – Session I
→ Forum C
Chair: Alice J. Walkiewicz, The Graduate Center, City University of New York

Barbara M Laux, Graduate Center, City University of New York
Filling in the Blanks: Claude III Audran and the Creation of the Rococo Arabesque

Erin Pauwels, Temple University
Grid, Sequence, Speed: Reading between the Frames of 19th-Century Photographic Motion Studies

Sandrine Canac, Stony Brook University
Something Which Is Unknown to Me, but Which Works upon Me: Robert Barry’s Telepathic Imaginary

One for the “Ages”: Understanding and Influencing Millennials in the Classroom
→ Birmingham Ballroom 12
Co-Chair: Natalie Tyree, Western Kentucky University
Co-Chair: Rachel Bush, Austin Peay State University

Nikki Arnold, Arkansas State University
Global Design Thinking and How the Millennial Mindset Is Changing the World

Natalie Tyree, Western Kentucky University
Motivating Millennials in the Creative Classroom

Shannon McCarthy, Eastern Kentucky University
Learning From Millennials, a Retrospective on How to Learn

Rachel Bush, Austin Peay State University
In this Day and Age: Learning Design from Millennials

Pattern between Decorative and Abstract
→ Birmingham Ballroom 4
Chair: Roja Najafi, Oklahoma City Museum of Art

Kathleen Pierce, Rutgers University
Pocked: Pattern and the Diseased Surface in Fin-de-Siècle Visual Culture

Roja Najafi, Oklahoma City Museum of Art
Pattern and Constitutive Construction

Chris Boyd Taylor, University of Alabama in Huntsville
Made-for-TV Sports Arena Design: New Patterns for a Studio Practice

Politics and Portraiture
→ Birmingham Ballroom 3
Co-Chair: Miriam Kienle, University of Kentucky
Co-Chair: Terri Weissman, University of Illinois, Urbana-Champaign

Virginia Badgett, University of California, Santa Barbara
Portraits as Radical Politics: Robert Henri and “Red Emma”

Lauren (Ally) Johnson, University of Illinois, Urbana-Champaign
Non-Iconicity and Roy DeCarava’s Civil Rights Portraits

Francesca Balboni, The University of Texas at Austin
“Counterpublic” Portraiture: Marie Menken’s Friend Films

Tom Williams, Watkins College of Art
The Carceral Portrait in Contemporary Art
Thursday Session III 1:15-3:00pm

Abstract Expressionism, 70 Years After
→ Forum B
Chair: Tony Morris, Austin Peay State University

Becky Bivens, University of Illinois at Chicago
Lost in Space: Wolfgang Paalen, Robert Motherwell, and Microcosmic Theory

Anthony Morris, Austin Peay State University
Industrial Expressionism: Heddle Sterne, Fortune, Deere & Co.

Jamin An, University of California, Los Angeles
Reconsidering “New York Painting and Sculpture: 1940-1970”

Are You Vulcan’ Kidding Me? Mythology Everywhere
→ Birmingham Ballroom 1
Co-Chair: Raymond Gaddy, Georgia Southern Armstrong Campus

Glenda Swan, Valdosta State University
The Power of Images of Myth in the Classroom

Patrick Vincent, Austin Peay State University
Worshipping the Graphic: Hybrid Images of Contemporary Mythologies

Evin Dubois, Paducah School of Art and Design at West Kentucky Community and Technical College
Floating as Fanboy

Community-Based Graphic Design
→ Forum E
Chair: Ric Wilson, University of Missouri

Morgan Manning, Maryville College
We Really Needed That Yesterday: Reflections on Designing for a Large Non-Profit While Also Navigating the Tenure Track

Diane Gibbs, University of South Alabama
Pro-Bono Design Work in My Design Practice

Historic American Painting: Ben Franklin, Barns, Baristas, and Backstitches
→ Birmingham Ballroom 4
Chair: Barbaranne Liakos, Northern Virginia Community College

Catherine Dossin, Purdue University
Benjamin Franklin, the American Revolution, and the French People

Morgan Heard, The University of Alabama
“May the Points of Our Needles Prick the Slaveholder’s Conscience”: Women’s Abolitionist Needlework and the Anti-Slavery Fair

Eileen Yanovial, University of Louisville and Speed Art Museum
Crossings: Farmstead Imagery and the American Civil War

Caroline Gillaspie, The Graduate Center, City University of New York
Fueling the Union: Coffee Consumption in Winslow Homer’s Civil War Images

ITI: ThinkY’All
→ Birmingham Ballroom 12
Chair: Lily Kuonen, Jacksonville University

Jessica Mongeon, Arkansas Tech University
Intangibles: Creating a Positive Learning Environment

Lauren Evans, Samford University
The Procreative Professor and the Creative Process

Carlos Colón, Savannah College of Art and Design
The Value of an Arts Education beyond Your Chosen Field

Midcentury Mix of Art, Craft, and Industry
→ Birmingham Ballroom 11
Chair: Antje Gamble, Murray State University

Briley Rasmussen, University of Florida
The Sin of the Cat Cookie Jar: MoMA, Television, and the American Child at Mid-Century

Antje Gamble, Murray State University
America’s Italy at Work: The Politics of Italian Art, Craft and Industry in the United States after WWII

Lorinda Roorda Bradley, University of Missori
“What Is This Stuff Doing at the Met?”

Open – Session In Art History for New Art Historians – Session I
→ Birmingham Ballroom 3
Chair: Dorothy Joiner, LaGrange College

Michael Ridlen, University of Iowa
Prud’hon’s Political Allegories around 1800
Devon Zimmerman, The University of Maryland, College Park
Pattern as Model: De Stijl, Abstraction, and the Decorative Arts

Mia Laufer, Washington University in Saint Louis
Gustave Moreau and the Implications of Jewish Ownership

Samuel Washburn, University of Central Oklahoma
Trends in Illustration: Types as Observed in the Society of Illustrators Annuals

Portamento: Music, Visual Arts, and the Liminal Space Between
→ Forum C
Co-Chair: John Powers, University of Tennessee, Knoxville
Kevin Concannon, Virginia Tech
John Harlan Norris, Arkansas State University
Elisabeth Pellathy, University of Alabama at Birmingham
John Kelley, University of Tennessee School of Art
Laurie Anderson: The Studio, the Stage, and the Stories
Wild Combination: Painting, Dreampop and Everything Inbetween
Visualized Birdsongs
John Kelley, University of Tennessee School of Art
Cinematic Musical Practice as a Mode of Visual Thinking

Rendering Italy
→ Forum A
Chair: Debra Murphy, University of North Florida
Jeremy Culler, University of South Carolina Aiken
Rendering Orvieto: The Spatial and Cultural Heritage of Livio Orazio Valentini
Chris Luhr-Trice, University of North Florida
Teaching in Italy: Its Influence on a Working Artist
Debra Murphy, University of North Florida
Rendering Italy: The Paintings of Joseph Jeffers Dodge

The Future of the University Art Gallery
→ Forum D
Co-Chair: Meredith Lynn, Florida State University
Chair: Michael Dickins, Austin Peay State University
Beverly Joyce, Mississippi University for Women
Breaking through the Silos
Christopher Reno, Catich Gallery - St. Ambrose University
An Interstitial Educational Mode—Recent Student Experiences at the Catich Gallery
Brad Adams, Berry College
Unauthorized
Sylvia Rhor, Carlow University
The University Art Gallery as a Tool of Social Justice

18th Century Art: Looking Ahead
→ Forum E
Chair: Boris Zakić, Georgetown College
Macon St. Hilaire, Austin Peay State University
Investigating Influence and Artistic Training in 18th-Century British Portraiture through the Lens of Technical Analysis: A Study of a Painting Attributed to John Smibert (1688-1751)
Kasie Alt, Georgia Southern University
Manifesting Fiction in the Landscape: The Mithraic Altar at West Park, Bedfordshire
Daniel Graham, Georgetown College
Current Art Practices through 18th-Century Woodworking and Tools

A Sense of Support (FATE)
→ Birmingham Ballroom 12
Chair: Katie Hargrave, University of Tennessee at Chattanooga
Lauren Kalman, Wayne State University
Between Synchronization and Interpretation: Coordinating a Foundations Program for Part-Time Faculty
Elissa Armstrong, Virginia Commonwealth University
Support Structures: Shoring up Student and Faculty Success in Art Foundation
Alexandra Robinson, St. Edward's University
Educating <3 and Minds
Emily Bivens, University of Tennessee
Learning to Freestyle

Art History in the Field: Study Abroad and Best Practices
→ Forum C
Chair: Kerr Houston, Maryland Institute College of Art
Jennifer Snyder, Austin Peay State University
London (Art) Calling: Study Abroad at Austin Peay State University
Kerr Houston, Maryland Institute College of Art
“There Is a Strong Instinct in Me”: Drawing in the Field as a Means of Study
Heather Stark, Marshall University
Art History as Experience: Study Abroad for Non-Majors

Avant-Garde Echoes: Modernist Reverberations in Contemporary Art
→ Birmingham Ballroom 9
Co-Chair: Travis English, Frostburg State University, Maryland
Co-Chair: Jennifer Kruglinski, Salisbury University
Lex Lancaster, University of South Carolina – Upstate
Hard Edges, Queer Feminist Edging: Unlike Müller’s Abstractions
James Toub, Appalachian State University
Biophilic Design and Modern Art
Lisa Lee, Emory University
Reverent Travesties: Thomas Hirschhorn’s Late-80s Abstractions
Jennifer Kruglinski, Salisbury University
Martha Rosler’s Montaged Disruptions

East, West, South: Histories, Identities, and Art Practices
→ Birmingham Ballroom 4
Chair: Rachel Klipa, Independent
Judith Knippschild, Heidelberg Graduate School for the Humanities and Social Sciences
“One will hardly find a more beautiful sight”: Japan in the Imagination of Western Artists
Manami Ishimura, TAMUCC
Stillness and Dynamism
Lynne Larsen, University of Arkansas at Little Rock
Defining the Present through the Past: Portraits of Kings in Abomean Homes
Myda Iamiceli, University of West Georgia
Memories [Re]mixed: Raimagriving History

Thursday Session IV 3:15-5:00pm
...I Forgot to Laugh
→ Forum F
Chair: Carrie Fonder, University of West Florida
Wendy DesChene, Auburn University
From Butts to Britney
Caroline Byrne, Independent
Too Serious for Drama: Satire as Philosophy in Early Fantasy Fiction
Lauren Ruth, California State University, Chico
No Punchline Required
Exhibitions as Sites of Activist Practice
→ Forum D
Chair: Claire Kovacs, Augustana College

Izabel Galliera, McDaniel College
Curatorial Models in Contemporary Exhibitions of Activist Practice

Yulia Tikhonova, Florida Atlantic University
Radical Curator (as Inspired by Citizen: An American Lyric by Claudia Rankine)

Melissa Geppert, University of Central Florida
Rehearsals for the Public Good in William Pope L.’s ‘Flint Water’

Visualizing Memories: Ruins, Historic Sites, and Traces in Landscape
→ Birmingham Ballroom 1
Chair: Amy Huang, Brown University

Amy Huang, Brown University
Landscape of Memories: A Case Study on Seventeenth-Century Nanjing

Meghan Bissonnette, Colorado Mesa University
Remembering the Present: Imagined Ruins in Visual Culture

Andrew Hotte, Rowan University
Ruined Splendor Personified: Sylvia Sleigh in the Crystal Palace Garden

Joshua Fisher, Arkansas Tech University
“To Tell of Outrage”: Photographs of the Bortsch Belt

Immersive Learning and Creating a Culture of Engagement (MACAA)
→ Birmingham Ballroom 11
Chair: Barbara Giorgio-Booher, Ball State University

Kaleena Sales, Tennessee State University
Connecting Student-Artists & Community

Cynthia Gadson, Tennessee State University
Connecting Student-Artists & Community

Jerry Johnson, Troy University
Engaging the Community through a Collaboration Center

Shantanu Suman, Ball State University
Community Engagement with an Academic Experience

Jim Benedict, Jacksonville University
Serious Fun: At the Intersection of Board Games and Sculpture

In the Studio: Process and Practice
→ Forum A
Chair: Margaret Reneke, LaGrange College

Marisa Andropolis, University of Mississippi
Traditional Processes on Less Traditional Surfaces

Kimble Bromley, North Dakota State University
Painting the Pond: My Own Giverny in Rural Minnesota

Giang Pham, The University of Alabama
Disciplined in Approach: Search for Depth in Breadth

Daniel Shellenbarger, The Ohio State University
The Invisible Hand: The Emancipation of Practice

Open – Session In Art History for New Art Historians – Session II
→ Birmingham Ballroom 3
Chair: Mysoon Rizk, The University of Toledo

Lisa Strickland, Stony Brook University
Reclaiming Eco-Art: A Feminist Legacy

Bryan Hilley, Nasher Museum of Art at Duke University
Here Today, Gone Tomorrow: Visibility in the Performances of Chris Burden

H.C. Arnold, The University of California, Riverside
Relation-Clicks: The Sonic Drawings of Michael Brewster

Clare van Loenen, Virginia Commonwealth University
To Script: Guidelines for Socially Co-Operative Arts Practice

Past, Present, Future: Rephotography
→ Forum B
Chair: Susan Van Scoy, St. Joseph’s College, NY

Susan Van Scoy, St. Joseph’s College
Rephotography and Site Specificity: The Big Duck in Photographs 1931-2018

Dilmar Mauricio Gamero Santos,
Temple University, Tyler School of Art
Strand and the Time Machine: 1915-1920–2018

Betsy Williamson, Eastern New Mexico University
Hushangabad: An Indian Village 1968 / 2018

Taylor Bradley, The University of Texas at Austin
Photography, Rephotography, and the Medium of Reproduction: Art Alainis, Ed Ruscha, and John Szarkowski

Biologic Ecologic
→ Birmingham Ballroom 9
Chair: Kelly Wacker, University of Montevallo

Wanda Sullivan, Spring Hill College
Synthetic Naturals

Jillian Hirsch, University of Tennessee, Knoxville
Greening the Greyscape

Jessica Landau, University of Illinois at Urbana-Champaign
Getting into the Woods: Locating the Animal in Art Historical Practice

Barbara Giorgio-Booher, Ball State University
Conservation Tales: Children’s Books about Wildlife Conservation

All-Women Exhibitions before the 1970s
→ Birmingham Ballroom 3
Chair: Catherine Dossin, Purdue University

Roberta Serra, Université Paul Valéry-Montpellier 3
The Reception of the Salon of the Union des Femmes Peintres et Sculpteurs, between Late Nineteenth- and Early Twentieth-Century France

Georgia Gluzman, Consejo Nacional de Investigaciones Científicas y Técnicas
"A ‘pioneering’ spirit”: The Newmark Museum’s Women Artists as Valuable Citizens: An All-Women Art Society in 1930s Shanghai

Shannon M. Lieberman, Pacific Northwest College of Art
Women Artists as Valuable Citizens: An All-Women Art Society in 1930s Shanghai

Doris Sung, The University of Alabama
Women Artists as Valuable Citizens: An All-Women Art Society in 1930s Shanghai

Amy Rahn, Stony Brook University
“I Hope You Do Not Think It Bold of Me”: Women Artists on “Women Artists of America, 1707-1964”
**Design Educators and the Tenure Packet**

→ Forum A
Chair: Neil Ward, Drake University
Scott Fisk, Samford University
Tenure & Promotion Common Mistakes
Matthew Donaldson, University of South Carolina Upstate
Am I In??? The Designer's Quest in Crafting Scholarship Value for the Promotion and Tenure Process
Amanda Bridges, Gardner-Webb University
Navigating the Tenure Process in a Small Liberal Arts Setting
Angela Horne, Georgia Southern University
The Other GDP
Kelly Celeste Porter, East Tennessee State University
It Takes a Village

**Hair: Untangling Meanings in Pre-Modern Visual and Material Culture**

→ Forum D
Chair: Michelle Moseley-Christian, Virginia Tech
Tera Hedrick, Wichita Art Museum
Hair and Hair: Picturing Relationships in 18th and 19th Century Portrait Miniatures
Michelle, Moseley-Christian, Virginia Tech
Hair and Female Bodies and the Early Modern
Wild Woman in Visual Art

**Intersections: Drawing & Social Practice**

→ Forum E
Chair: Ellen Mueller, UMass Dartmouth
Paul Collins, Austin Peay State University
Fortnight Sessions: Interactive Journalism through Drawing
Cayla Skillin-Brauchle, Willamette University
Drawing Data
Gráinne Coughlan, Dublin Institute of Technology
Speculative Drawing in From Different Worlds (1987)
Rae Goodwin, University of Kentucky,
School of Art and Visual Studies
Grandmothers are Superheroes!

**Making More With Less**

→ Forum B
Chair: Ting Wang-Hedges, Oklahoma State University
Jonathan Cunningham, The University of Alabama
The Little Department that Could
Christian Dunn, Jacksonville State University
Screen Printing: Low Cost, High Return
Bruce Mackh, Rocky Mountain College of Art + Design
The Future of Studio Art in Higher Education

**Open Session on Netherlandish Art (HNA)**

→ Forum F
Chair: Arthur DiFuria, Savannah College of Art and Design
Cynthia Toussaint Andrews, Independent Scholar
Grünewald and Haguenau’s Isenheim Altarpiece, Ancient Feminine Agrarian Science, Melancholic Disposition, and Problems in Art History
Paige Ganzel, Savannah College of Art and Design
Martin van Heemskerck’s Twelve Patriarchs as Visual Exegesis
Catherine Powell, The University of Texas at Austin
A Cabinet of Curiosity out of doors: Exploring the relationship between the Dutch 17th-century garden and collections

**Performance, Media Art, and Their Multifarious Transmutations**

→ Forum C
Chair: Kathleen Wentzrook, Queensborough CC, City University of New York
Francesca Bacci, University of Tampa
Kathleen Wentzrook, Queensborough CC, City University of New York
Variations on Video and Performance: The Work of Ulrike Rosenbach

**Reflecting the Contemporary Art World through Undergraduate Curriculum Reform**

→ Birmingham Ballroom 12
Chair: Shannon Lindsey, University of Central Florida
Valerie Hanks, Sam Houston State University
Strategies for Remixing Foundations
Chris Ireland, Tarleton State University
Fables of Curriculum Reconstruction
Jessica Burke, University of North Carolina at Charlotte
On Your Mark, Get Set, Go
Michael Marshall, University of Georgia
Studio Art Core

**Teaching Art History and Writing – Session I**

→ Birmingham Ballroom 11
Chair: Lindsay Alberts, Savannah College of Art and Design
Lara Kuykendall, Ball State University
Know Your Audience:
Making Writing Real for Students and Teachers
Jenna Altomonte, Mississippi State University
Interactive Approaches to Teaching (and Performing) Art History
Elizabeth Pugliano, University of Colorado Denver
Not Another Analysis Paper: A Postmortem on an Alternative Term Assignment for Art History Survey
Vanessa Troiano, Graduate Center, City University of New York
Art History and Collaborative Writing Pedagogy

**Teaching the Art History of the United States**

→ Birmingham Ballroom 4
Chair: Julia Stienkewicz, Roanoke College
Judy Bullington, Belmont University
Fostering Critical Perceptions in Studies of Historic African-American Art
Nancy Puchner, University of North Carolina at Pembroke
The Impact of Indigenous Voices when Teaching Native American Art History
Kate Kocyba, The University of Alabama
"Less is a Bore": Expanding American Architectural History
Beyond High Style Architecture
Evie Terrono, Randolph-Macon College
Food for Thought: Teaching American Art History through Food Studies
Julia Stienkewicz, Roanoke College
SoTL for American Art History?

**The Immortal Bard: Representations of Orpheus from Antiquity to Present**

→ Birmingham Ballroom 1
Co-Chair: Kara Burns, University of South Alabama
Co-Chair: Christina Lindeman, University of South Alabama
Benjamin Harvey, Mississippi State University
Going Underground: Asterios as Orpheus in the Work of David Mazzucchelli
James Boyles, North Carolina State University
The In-Betweenness of Orpheus
Christina Lindeman, University of South Alabama
Orpheus in the Eighteenth-Century Music Room
Friday Session VI
10:00-11:45am

Art for Heart’s Sake: Graphic Design as Advocacy
→ Forum B
Chair: Erin Wright, University of Alabama at Birmingham

Tasheka Arceneaux Sutton, Southeastern Louisiana University
Black Lives Matter Too

Erin Wright, University of Alabama at Birmingham
Posters Without Borders

Bringing Out Your Dead: Failed Attempts & Spectacular Disasters
→ Forum C
Chair: Naomi J. Falk, University of South Carolina

Daniel Kraus, Temple University, Tyler School of Art
Tiny Mysteries: 19th-Century Microscopic Photographs

Virginia Griswold, Austin Peay State University
Form Follows Failure: Risk, Reward, and Humility in the Sculpture Classroom

Valerie Zimany, Clemson University
Even Monkeys Fall From Trees: Accepting Fallibility as an Educator

Art with a Spine: Little Magazines, Zines, and Modernism beyond the Canon
→ Forum A
Chair: Douglas Cushing, The University of Texas at Austin

Sarah Archino, Furman University
Little Magazines in the Shadow of WWI

Karla Huebner, Wright State University
Are We ReD? Revue Devolvis and the World of Czech Modernist Magazines

Julia Detchon, The University of Texas at Austin
Little Magazines as Open Work: Diagonal Cero and the Transition from Concrete Poetry to Conceptual Art

Brandon Waybright, George Fox University
History from the Ground Up: The Zine as Model for a More Inclusive Design History

Artistic Autobiography: Artists’ Homes and Studios as Gesamtkunstwerke – Session I
→ Birmingham Ballroom 9
Chair: Sasha Davis, Renee and Chaim Gross Foundation

Erin Carter, Independent Scholar
Carving A Legacy: The Home & Studio of Albin Polasek

Sarah Tietje-Mietz, Stone Quarry Hill Art Park
Modern Nature: Dorothy Riester and Stone Quarry Hill Art Park

Carlie Wilmans, The 500 Capp Street Foundation
The David Ireland House: Artist’s Home as Masterwork

Julia Rosenbaum, Bard College
Frederic Church’s Olana: Reading the Landscape as Autobiography

Containers in Medieval and Renaissance Life
→ Birmingham Ballroom 11
Co-Chair: Richard Gay, University of North Carolina at Pembroke
Co-Chair: Beata Niedzialkowska, University of North Carolina at Pembroke

Yue Dai, University of Illinois at Urbana-Champaign
Secular Dimension of the Aloka Stūpa of the Changgang Monastery in the Song Dynasty

Dana Hogan, Syracuse University in Florence
Representations of Judith on Quattrocento Marriage Chests: Exhorting the Heroic Female Identity in Service of Civic Duty

Beth Mulvaney, Meredith College
Containers within the Container: Cardinal Bessarion’s Reliquary Cross and Gentile Bellini’s Tabernacle Panel

Rachel Danford, Marshall University
Changing Views on Ambrose’s Relics: The Golden Altar and Stucco Ciborium in Sant’Ambrogio in Milan

Beyond Retro Graphics: Connecting Design History to Studio Processes, Methods, and Ideas
→ Forum E
Chair: Aggie Toppins, University of Tennessee at Chattanooga

Dori Griffin, Ohio University
Designers Curating Archives

Robert Finkel, Auburn University
A People’s History of Graphic Design

Matt Greenwell, University of Tennessee at Chattanooga
Here and Now: Shaping Design’s History through the Lens of Contemporary Practice

Ashley Prak, University of Tennessee at Chattanooga
Rethinking Graphic Design History: A Creative Endeavor to Examine Referential Practices in Contemporary Graphic Design

Aggie Toppins, University of Tennessee at Chattanooga
Good Nostalgia/Bad Nostalgia

Landscape, Interaction, and Movement: Cultural Geographies of the Americas – Session I
→ Birmingham Ballroom 3
Chair: D. Bryan Schaeffer, Thomas More College

Hayley Woodward, Tulane University
On the Fringe: Inscribing Boundaries in the Coixtlahuaca Lienzos

Catherine Popovici, The University of Texas at Austin Center and Countryside: The Ritual Landscape of Steleae in Copán’s River Valley

Heather L. Pizzurro, University of Tampa
Architecture and Placemaking at a Northern Maya City: A Re-Evaluation of the Zoomporphic Portal at Ek’ Balam

Yumi Park Huntington, Framingham State University
The Spatial Environment of the Acropolis at Jequetepeque-Jatunca: Architecture, Landscape, and Cosmology during the Late Formative Period in Peru

Beyond the Park Mural: Creative Approaches to Service Learning in the Visual Arts
→ Birmingham Ballroom 12
Chair: Joseph Cory, Samford University

Neil Callander, University of Arkansas
The Barn Quilt Project: A Front Porch Forum for the Arts in the Rural South

Jeff Whelan, Elizabeth City State University
Change by Design: Foundation Pedagogy for Social Awareness

Modern Matrons: Considering Women’s Patronage of the Arts during the Long Twentieth Century
→ Birmingham Ballroom 4
Co-Chair: Monica Jovanovich, Golden West College
Co-Chair: Briley Rasmussen, University of Florida

Leanne Zalewski, Central Connecticut State University
Late Nineteenth-Century Art from a Woman’s Point of View

Ferris Olin, Rutgers University
Judith Brodsky, Rutgers University
20th Century Voices of Authority: The Ascendency of Art Doyennes

Jennifer Wester, Notre Dame of Maryland University
The Sensational Iris Cier

Heidi Powell, University of Florida
Tiny Mysteries: 19th-Century Microscopic Photographs

Virginia Griswold, Austin Peay State University
Form Follows Failure: Risk, Reward, and Humility in the Sculpture Classroom

Valerie Zimany, Clemson University
Even Monkeys Fall From Trees: Accepting Fallibility as an Educator

Sarah Tietje-Mietz, Stone Quarry Hill Art Park
Good Nostalgia/Bad Nostalgia

Dana Hogan, Syracuse University in Florence
Representations of Judith on Quattrocento Marriage Chests: Exhorting the Heroic Female Identity in Service of Civic Duty

Beth Mulvaney, Meredith College
Containers within the Container: Cardinal Bessarion’s Reliquary Cross and Gentile Bellini’s Tabernacle Panel

Rachel Danford, Marshall University
Changing Views on Ambrose’s Relics: The Golden Altar and Stucco Ciborium in Sant’Ambrogio in Milan

D. Bryan Schaeffer, Thomas More College
Hayley Woodward, Tulane University
On the Fringe: Inscribing Boundaries in the Coixtlahuaca Lienzos

Catherine Popovici, The University of Texas at Austin Center and Countryside: The Ritual Landscape of Steleae in Copán’s River Valley

Heather L. Pizzurro, University of Tampa
Architecture and Placemaking at a Northern Maya City: A Re-Evaluation of the Zoomporphic Portal at Ek’ Balam

Yumi Park Huntington, Framingham State University
The Spatial Environment of the Acropolis at Jequetepeque-Jatunca: Architecture, Landscape, and Cosmology during the Late Formative Period in Peru

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Moving Images and Capturing Time: Video Art in the Curriculum

Forum F
Chair: McLean Fahnestock, Austin Peay State University
Tacie Jones, Virginia Tech
An Ethos of Action in Art?
Chanan Delivuk, Anne Arundel Community College
The Artist as Historian as Professor: How Art History can be Integrated into the Fine Arts Classroom
Barry Jones, Austin Peay State University
<terminal>: Video as a Flexible, Portable, and Public Exhibition and Teaching Medium

The Life of the Object

Forum D
Chair: Jenny Carson, Maryland Institute College of Art
Lauryn Smith, Case Western Reserve University
Fabricated Identity: The Re-use of Islamic Textiles by Austrian Habsburg Women
Akela Reason, University of Georgia
What the History of Cleopatra's Needle Can Tell Us about Monuments

The UN-DISCIPLINED – Session I

Birmingham Ballroom 1
Chair: Gary Chapman, University of Alabama at Birmingham
Carl Linstrum, Savannah College of Art and Design
The Blender: Confessions of a Material and Process Junkie
Carrie Fonder, University of West Florida
Vinyl, Steel, and Bald Caps: The Materials of a Contemporary Sculptural Practice
Raymond Yeager, University of Charleston
The Complicated Life of a Frustrated Sculptor Trapped in the Body of a Painter
Casey McGuire, University of West Georgia
Manifestations of the American Dream

Friday
Session VII
1:15-3:00pm

AMBUSHED! Pussy Grabs Back, Y’all: Exhibitionism in Art and Performance

Birmingham Ballroom 3
Chair: Kathryn McFadden, Independent Scholar/Artist
Stephanie Crawford, Rutgers University, Special Collections and University Archives
A Short History of Cunt Art
Kathryn McFadden, Independent Scholar/Artist
An Aesthetic of Anxiety: Art, Pussy and Philosophy
Kalia Brooks, New York University
Li’l Kim and Baudelaire: Ayana Evans’s Exhibitionist Takeover in Operation Catsuit
Stephanie Kang, The Ohio State University
Tuna Rice Balls: A Playful and Confrontational Performance of Asian Femininity

Best-Kept Secrets Revealed: The Power of Design in the Typographic Landscape

Forum D
Chair: Dana Ezzell Lovelace, Meredith College
Alma Hoffmann, University of South Alabama
Keith Wall, University of South Alabama
Type as Visual Reality
Kevin Cates, UA Little Rock
Forced Foray into Typographic Education
Dana Ezzell Lovelace, Meredith College
Typographic Secrets: How to Create Amazing Text Lockups

Love, Courtship, and Marriage from Antiquity through the Baroque

Forum D
Chair: Bonnie Kutbay, Mansfield University of Pennsylvania
Heather Sharpe, West Chester University of Pennsylvania
The Games Women Play: Athenian Vases with Scenes of Women Playing Kottabos
Einav Zamir, The University of Texas at Austin
“In the Pretense of Young Brides”: The Distaffs of Ephesus
Bridget Sandhoff, University of Nebraska Omaha
Love, Etruscan Style
Reed O’Mara, Case Western Reserve University
Strasbourg’s Prince of the World as Political Foe and Sinful Sutor

Multiple Temporalities, Layered Histories in Contemporary Art

Birmingham Ballroom 1
Co-Chair: Izabel Galliera, McDaniel College
Kathryn McFadden, Independent Scholar/Artist
Karen Shelby, Baruch College, City University of New York
Altar: From the Fifteenth through the Twenty-First Centuries
Heath Schultz, University of Tennessee at Chattanooga
Resonant Histories and Détournement against White Supremacy
Nicole Ringel, University of Maryland Baltimore County
The Urban Palimpsest: Approaching Public Space as a Multi-Temporal Surface
Steven Pearson, McDaniel College
Quoting My Past to Realize New Futures

Omissions, Voids, and Absences: Art Historical Examinations of Things Unseen – Session II

Forum C
Chair: Elizabeth S. Hawley, The Graduate Center, City University of New York
Katherine Baker, Arkansas State University
King Me! Reconstructing Absence through the Archives
Kris Belden-Adams, University of Mississippi
Theorizing the Image in Its Absence: Roland Barthes’ Winter Garden Photograph
Laura Lake Smith, Coastal Carolina University
An Origin in Absentia: Richard Tuttle’s First Work
Paulina Pardo Gaviria, University of Pittsburgh
Lost Videocassettes and Reused Magnetic Tapes: An Early History of Brazilian Video Art

Paragone: History of Artistic Competition Open Session – Session I

Birmingham Ballroom 12
Chair: Linda Johnson, University of Michigan-Flint
Sarah Lippert, University of Michigan-Flint
Crivelli’s Paragone Iconology
Chad Aihart, Carson-Newman University
Expanding the Microcosm: My Art and the Issue of Competition vs. Cooperation
Hannah Segrave, University of Delaware
"Io solo, fra i vivi, di cimentarmi fra tanti morti": Salvator Rosa and the 1668 San Giovanni Decollato Exhibition
Public Projects, Community Collaborations  
→ Forum E  
Chair: Jeremy Culler, University of South Carolina Aiken

  - Jason Swift, University of West Georgia  
  The Pearl Street Gallery: A Project Destined to Fail

  - Nicole Foran, Middle Tennessee State University  
  Art Advocacy Through Community Engagement

  - Kiki Gilderhus, University of Northern Colorado  
  Jay Trask, University of Northern Colorado  
  Collaborating Across Campus: Constructing Access to the Pettys Collection of Women Artists

  - Ellie Perendy, Baruch College, City University of New York  
  Belgium’s Historic Settings: Repurposed with Contemporary Art

Right-Wing Attacks on Higher Education and How to Fight Back  
→ Forum F  
Chair: Mark Watson, Clayton State University

  - Mark Watson, Clayton State University  
  We Are All Contingent: Faculty Working in Union to Defend the Common Good

  - Beauvais Lyons, University of Tennessee, Knoxville  
  The Role of the Arts and Promoting Campus Civility and Free Speech

  - Ruthann Godolli, Macalester College  
  Fight Nazis: Visual Protest and Pushback on Campus

Selfies and Identity: Self-Portraiture in Photography and Beyond  
→ Forum A  
Co-Chair: Louly Peacock, University of North Carolina at Asheville

  - Neely Patton, Institute for Doctoral Studies in the Visual Arts  
  Filtering Art, Filtering Self: Through the Lens of the Selfie

  - Dafna Steinberg, Northern Virginia Community College  
  Does This Make Me Look Fat?: Self-Portraiture, “Selfies” and the Bigger Female Body

  - Brittany Lockard, Wichita State University  
  Fully Figuring the Body: Gender, Race, Sexuality, and Fat in Laura Aguilar’s Portraits

  - Irby Pace, Troy University  
  Unintended Consequences

Southern Accents: Images and Influences of the American South  
→ Forum B  
Chair: Melissa Geiger, East Stroudsburg University of Pennsylvania

  - Emily Goodman, Transylvania University  
  From Stars and Bars to Stars and Stripes: Flags as a Southern Medium in the Work of Sonya Clark and Melissa Vandenberg

  - Annie Postslyn, Meredith College  
  W. R. Valentiner and the Genesis of the North Carolina Museum of Art

  - Rebecca Reynolds, Valdosta State University  
  History in the Present: A Reception Study of “Places with a Past”

  - Bridget Gilman, San Diego State University  
  “The Silence Is Splattered with Fear”: Gordon Parks’s Photographs of Segregation in Alabama

Teaching Art History and Writing – Session II  
→ Birmingham Ballroom 11  
Chair: Sarah Parrish, Plymouth State University

  - Genevieve DeLosSantos, Independent  
  Learning to Look, Learning to Write: Fostering Critical Thinking Skills in High School and First-Year College Students through Art Historical Writing

  - Janet Stephens, Georgia Gwinnett College  
  Writing Art into the General Education Curriculum

Who Reviews Whom: Contemporary Perspectives on Peer Review, Promotion, and Tenure  
→ Birmingham Ballroom 4  
Co-Chair: Belinda Haikes, The College of New Jersey  
Co-Chair: Chris Luhar-Trice, University of North Florida

  - Belinda Haikes, The College of New Jersey  
  Disciplinary Standards: Who Needs ’Em

  - Michael Aurbach, Vanderbilt University  
  Developing a Sound Strategy for Promotion and Tenure

  - Lane Cooper, Cleveland Institute of Art  
  Dismantling the Academic Hamster Wheel

  - Chris Wildrick, Syracuse University  
  Promotion as Art: An Experiment in Alternate Peer Review Structures

FRIDAY  
Friday  
Session VIII  
3:15-5:00pm

American Modernism: Bryn Mawr, Buena Vista, and the Body  
→ Forum D  
Chair: Rachel Stephens, The University of Alabama

  - Mary Springer, Jacksonville State University  
  Cope and Stewardson’s Redefinition of American Collegiate Gothic at Bryn Mawr College, 1885-1906

  - Keri Watson, University of Central Florida  
  The Body on Display: Art, Eugenics, and the Great Depression

  - Lauren Cantrell, Columbus State University  
  Vernacular Notions of Reverie: St. EOM’s Pasaquan as Utopia

Augmented Reality/Virtual Reality Moving the Pedagogical Method in Graphic Design  
→ Forum B  
Chair: David Gallop, Tennessee Tech University

  - Russell Flinchum, North Carolina State University College of Design  
  Patrick Fitzgerald, North Carolina State University College of Design  
  A Conversation Interface for Distance Learning

  - Tore Terrasi, University of Texas at Arlington  
  Teaching Typography for Augmented Environments

  - David Gallop, Tennessee Tech University  
  Demystifying the Practical Application of VR in the Design Studio

Elusive Image  
→ Forum F  
Chair: Vesna Pavlovic, Vanderbilt University

  - Ana Tallone, Independent Scholar  
  Breathing Digitally: New Life for Photojournalistic Iconic Images

  - Christine Rogers, Belmont University  
  Photographing Imagined Landscapes: The Switzerland of India

  - Liz Bayan, Bowling Green State University  
  Photo-Op: A Contemporary Art Pilgrimage
Is This Mic On? Considering Humor
→ Forum E
Chair: Jonathan Morgan, Institute for Doctoral Studies in the Visual Arts
Peter Pawlowicz, Independent Artist
What’s So Funny?
Gary Keown, Southeastern Louisiana University
Seriously Humorous
Holly Kelly, University of Tennessee
SNL (Sample Number of Letters)
Cynthia Roberts, Endicott College
Humor as Narrative, Process, and Outrage: From Ric Haynes’ Buffalo Jump Serenade to Linda Mary Montano and Ed Woodham’s Chickenarama and Beyond

Making “Art Appreciation” Matter—Big and Small – Session I
→ Birmingham Ballroom 4
Chair: Jennifer Wester, Notre Dame of Maryland University
Catherine A. Moore, Georgia Gwinnett College
Discovering History, Culture, and Self through Art Appreciation
Lauren DiSalvo, Dixie State University
Making Student Bonds Translate into Student Interest in Art
Perry Kirk, University of West Georgia
Making the Most of the University Core Experience
Nathan Rees, University of West Georgia
Queering Art Appreciation

Natural Response: Metaphor, Narrative, and Interpretation
→ Birmingham Ballroom 3
Chair: Wanda Sullivan, Spring Hill College
Jennifer Printz, Hollins University
De rerum natura: The Nature of Things
Douglas Baulos, University of Alabama at Birmingham
Bio Remediation in Art & Extinction
Katie Hargrave, University of Tennessee at Chattanooga
It’s Nothing Personal (Space)
O. Gustavo Plascencia, Memphis College of Art
Earth Ruminations
Gregory Martin, Mississippi State University
Cycles of Life in the Human and Natural Worlds

Paragone: History of Artistic Competition
Open Session – Session II
→ Birmingham Ballroom 12
Chair: Sarah Lippert, University of Michigan-Flint
Linda Johnson, University of Michigan-Flint
The Weasel as Pictura Poesis: Artistic and Animalia Alterations between Print Culture and Portraiture in Rembrandt van Rijn’s Hendrickje Stoffels
Joseph Silva, Providence College
Dueling Neptunes: Andrea Doria and Cosimo I de’Medici in the Mediterranean Sea
Ashley Elston, Berea College
Partnership, Paragone, and the Pala Bichi

Queer Expression and American Art before Stonewall: Exploring Methodologies for Recovering the Past
→ Birmingham Ballroom 9
Chair: James Boyles, North Carolina State University
Lily Scott, Temple University
Queer Culture Unsubverted: The Suggestivit and Precarity of Romaine Brooks
Jared Ledsma, Des Moines Art Center
Agnes Pelton: Uncovering a Queer Art History
Nicholas Newman, University of Nebraska Omaha
Don Whitman’s Naturist Culture
Sam Watson, University of Wisconsin Green Bay
Where the Wild Things Are: Maurice Sendak and the Queering of American Childhood

Teaching Studio Fundamentals through a Contemporary Lens
→ Forum A
Chair: Christina Vogel, University of Tennesse at Chattanooga
Caroline Covington, Pellissippi State Community College
3D Design: Moving beyond “Intro to Shop”
Karen Gergely, Graceland University
Slowing Down and Diving Deep: Cultivating Research Skills, Experimentation, Conceptual Development and Aesthetic Inquiry in Foundations
Mary Laube, University of Tennessee
Two Birds One Stone: Teaching Contemporary Practices in Introductory Studio Courses
Rusty Smith, Auburn University Rural Studio
Operative Conditions

The Role of the Hand in Contemporary Technologies: The Pedagogies of Teaching Artists
→ Forum C
Chair: Leah Frankel, Hartwick College
Jake Weigel, California State University, Stanislaus
Discovering A Soul in the Computer: Unifying CNC and Analog Processes for Sculpture
Tess Elliot, University of Oklahoma
Situating Computer Animation in Art
Melissa Yes, Independent Artist
DIY Cinema as Art Foundations

The UN-DISCIPLINED – Session II
→ Birmingham Ballroom 1
Chair: Jenny Fine, University of Alabama at Birmingham
Claudia Willburn, Brenau University
Navigate by Reckoning
Ann Kim, Indiana University East
Doing What the Work Needs: Stepping Out of the Comfort Zone
Kristin Skees, Christopher Newport University
Cozy Portraits and Other Adventures in Art
Jenny Fine, University of Alabama at Birmingham
Time as Material

Women Painting Women Part II – Session I
→ Birmingham Ballroom 11
Chair: Alice Price, Temple University, Tyler School of Art
Alice M. R. Price, Temple University, Tyler School of Art
Honoring Each Other’s Art: Evidence of Cooperation and Collaboration by Danish Women Artists
Kimberly Datchuk, University of Iowa
Cruelty or Clarity: The Case for Suzanne Valadon’s Representations of Women
Janalene Emmer, Brigham Young University Museum of Art
Women, Social Spaces, and Self-Portraits: Louise Breslau in Paris
Elizabeth Rivenbark, University of South Alabama
The Portraits of Romaine Brooks: Creating a Visual Iconography for Non-Traditional Gender Experience
Saturday
7:30am Annual Member’s Breakfast and Business Meeting (open)
→ Birmingham Ballroom 9
12:15-1:00 pm American Art docent tour
→ Birmingham Museum of Art

Saturday
Session IX
8:30-10:15am
Art and Aesthetics in an Era of Artificial Intelligence and Digital Art: The Future Will be the Now, or Will It?
→ Forum E
Co-Chair: Scott Contreras-Koterbay, East Tennessee State University
Co-Chair: Jason Hoelscher, Georgia Southern University
Zachary Kelley, Georgia Southern University
“Dungeons and AI: How Roleplaying Leads to Art Experiences in Theatrical Space”
Parisa Farmoudehyamcheh, Georgia Southern University
“How Emerging Media and A.I. Technology Are Transforming the Future of Graphic Design”
Jason Hoelscher, Georgia Southern University
“Ten Thesis on Art and Artificial Intelligence”
Scott Contreras-Koterbay, East Tennessee State University
“Artificial Intelligence and Aesthetics: Implications for Art History”

Artistic Autobiography: Artists’ Homes and Studios as Gesamtkunstwerke – Session II
→ Forum C
Chair: Valerie Balint, Chesterwood Historic Site
Kenyon Holder, Troy University
“Realizing the Gulf: Walter Anderson’s Cottage Murals”
Michael Borowski, Virginia Tech
“Azurest: An Artistic Exploration of Amaza Lee Meredith’s Home and Studio”

Collaborating Toward Community Engagement:
Inventive Partnerships Between Museums and Institutions of Higher Education
→ Birmingham Ballroom 12
Chair: Catherine Wilkins, University of South Florida
Sunny Spillane, University of North Carolina at Greensboro
“Rock, Paper, Scissors, and String: Museum Exhibition as Community Engaged Art Education Pedagogy”
Naomi Lifschitz-Grant, University of North Carolina at Pembroke
“University and Museum Partnerships and Family Friendly Programming”
Catherine Wilkins, University of South Florida
“Connections: A Case Study on a Museum-Higher Ed Partnership to Promote Intergenerational Service-Learning and Alzheimer’s Care”
Tammy Knipp, Florida Atlantic University
“Academic Service-Learning: Instruction and Reflection”

Creative Collaborations
→ Forum B
Co-Chair: Lorinda Roorda Bradley, University of Missouri
Co-Chair: Kelsey Frady Malone, University of Missouri
Morgan Ridler, The Cooper Union
“Success and Innovation through Collaboration: Bauhaus Wallpaper”
Katherine Smith, Agnes Scott College
“Claes Oldenburg: Constructive Collaborations”
Melissa Geiger, East Stroudsburg University of Pennsylvania
“When Worlds Collide: Robert Rauschenberg, Engineers, and Experiments in Art and Technology”
Alida Jekabson, Hunter College, City University of New York and the Museum of Arts and Design
“Collaborating in Concrete: Chemi Rosado Seijo’s La Perla Bowl”

“Little of Artistic Merit?” The Art of the American South – Session I
→ Birmingham Ballroom 1
Chair: Naomi Slipp, Auburn University at Montgomery
Rachel Stephens, The University of Alabama
“White Heroes, Loyal Slaves: Pre-Civil War Virginia Paintings and the Origins of the Lost Cause”
Wendy Castenell, The University of Alabama
“The Louisiana Experiment”: Alecis Portraits and Afro-Creole Leadership during Reconstruction
Sarah Beetham, Pennsylvania Academy of the Fine Arts
“Confederate Monuments: Southern Heritage or Southern Art?”
Johnna Henry, Williams College and The Clark Art Institute

Making “Art Appreciation” Matter--Big and Small – Session II
→ Birmingham Ballroom 4
Chair: Dawn Dickins, Austin Peay State University
Jessica Smith, University of West Alabama
“Cultivating the Non-Major in an Introduction to Art Classroom”
Charles Clary, Coastal Carolina University
“Art Appreciation as Contemporary Exploration: A Romp through the Now”
Carolyn Phinizy, Virginia Commonwealth University
“Strategies for Using Project-Based Learning in the Introductory Survey of Art History”
Mary Slavkin, Young Harris College
“They Use Their Phones to Answer Questions??: Art Appreciation and Student Engagement”

Raising a Fist: Art and Politics – Session I
→ Forum A
Chair: Andrew Wasserman, University of North Carolina at Greensboro
Brittany Sondberg, Greensboro College
“Beyond the Wounded: Feminist Art vs. Feminist’s Art”
Angela Whitlock, Institute for Doctoral Studies in the Visual Arts
“The Inescapable within a Seemingly Escapist Utopia: How Consumerism is Ingrained within Virtual Reality”
Sara Gevurtz, Hastings College
“Listed & Deregulated”

The Art of the Gift in Early Modern Europe
→ Birmingham Ballroom 3
Chair: Rachel Erwin, University of Alabama in Huntsville
William Levin, Centre College (emeritus)
“A Private Gift to a Public Foundation in Fourteenth-Century Florence”
Rachel Erwin, University of Alabama in Huntsville  
Donations as Identity Constructors in Tintoretto’s Career

Mary Brantl, St. Edward’s University  
Well-Lubricated Clientage: From Bribe to Remembrance in the 17th-Century English Court

Tammy Tran, George Mason University  
Networking with the Chinese Literati: An Interpretation of the Inception and Reception of the Italian Jesuits’ Cultural Exchanges

**Type and Image**  
→ **Forum F**
Chair: Joo Kim, University of Central Florida

Joo Kim, University of Central Florida  
Emotions through Typography

Patrick Gosnell, Austin Peay State University  
Typeface Hotel: A Study of Type, Image, and Brand

Sara Dismukes, Troy University  
Text as Representation: Large Scale Typographic Self Portraits

**Undergraduate Art History Research Papers – Session I**  
→ **Forum D**
Co-Chair: Beth Mulvaney, Meredith College
Co-Chair: Amy R. Frederick, Centre College

Tori Burke, Meredith College  
The Lizard’s Bite

Michael Baird, Centre College  
Thoroughly Modern Gustave: Reactionary Utopianism and Body Politic in Callebotte’s Paris Street; Rainy Day

Madeleine Seidell, Auburn University  
A Physical Act: Representations of LGBTI African Bodies in the Work of Adéjokè Tugbiyéle and Zanele Muholi

Jordan Wade, Auburn University  
Afrofuturist Collages, Time-Lags, and Post-Soul Identities in the “Taali M” Website

**Women Painting Women, Part II – Session II**  
→ **Birmingham Ballroom 11**
Chair: Joanna Gardner-Huggett, DePaul University

Nora Butkovich, Virginia Commonwealth University  
The Exploration of the New Sportswoman and Nationalised Femininity: The Woodcuts of Wiktoria Goryńska

Mary D. Edwards, Pratt Institute  
Frida Kahlo’s Paintings of Women in Bed

Joanna Gardner-Huggett, DePaul University  
The Not So Magical Disappearance of Julia Thecla (1896-1973)

**Art from Across the Oceans: Connections between the Americas, Europe, and Asia**  
→ **Birmingham Ballroom 4**
Co-Chair: Bradley Cavallo, Marian University
Co-Chair: Travis Nygard, Ripon College

Kathryn Robinson, University of Texas at Tyler  
Cristóbal de Villalpando: An Invented Artistic Identity through Mimicry

Patricia Fay, Florida Gulf Coast University  
What’s in a Name: Vye Kannawi Ka Fè Bon Bouyon (Old Pots Make Good Soup)

Travis Nygard, Ripon College  
Transforming Texcatlipoca: Aztec Obidian in Christian Europe

**Artists Advancing the Cause: Artists as Art Dealers**  
→ **Birmingham Ballroom 9**
Chair: Leanne Zalewski, Central Connecticut State University

Anne Proctor, Roger Williams University  
Giorgio Vasari as Agent and Broker for Sculptors in Late Renaissance Florence

Courtney McNeil, Telfair Museums  
“A Damn Mean Cuss”: Gari Melchers and the Telfair Academy

Lauren Rosenblum, The Graduate Center, City University of New York  
Promoting The Contemporaries at Mid-Century: Margaret Lowengrub’s Gallery and Printmaking Studio

**Hey, Teach! Considering Contemporary Pedagogical Practices**  
→ **Birmingham Ballroom 12**
Chair: Douglas Barrett, University of Alabama at Birmingham

Michael Fowler, University of South Carolina Aiken  
Writing Intensive Approaches in a Typographic Design Studio Class: Using Writing as a Tool Toward More Intentional Design

Peter Bain, Shelton State Community College  
Simplified Plant Illustration: A Digital Foundation Assignment

Joseph Cory, Samford University  
Stephen Watson, Samford University  
Spec Grading in the Studio: Why Specification Grading Can Have A Positive Impact in Studio Courses and How to Do It

**In the Dark: Analog Photography in a Digital World**  
→ **Forum E**
Chair: Darrell Kincer, Georgetown College

Sharon Hart, Florida Atlantic University  
The Living Darkroom

Pamela Venz, Birmingham-Southern College  
Alternative Processes: Experiences from the Classroom

Paul Karabiris, University of North Florida  
Pursuing Mastery/Living with Imperfection: Hand-Made Photography in the Digital Age

Mary Tortorici, Eastern Kentucky University  
The Contact Print as Metaphor

Laura Hartford, Bellarmine University  
Photography: Putting History in the Hands of Students

**Incorporating Book Arts and Fabrication Techniques into Graphic Design Curriculum**  
→ **Forum F**
Chair: Eve Faulkes, West Virginia University

Eve Faulkes, West Virginia University  
Book Arts in the Design Curriculum

Joe Galbreath, West Virginia University  
The Box Project

Martha Carothers, University of Delaware  
Synthesis of Science, Story, and Skills

**Landscape, Interaction, and Movement: Cultural Geographies of the Americas – Session II**  
→ **Birmingham Ballroom 3**
Chair: Kristi Peterson, Skidmore College

Heather Chiero, Augusta University  
Artistic Time Capsules: Geographical Landscapes of 19th-Century Central America

Kimiko Matsumura, Rutgers University  
Naturally American: Landscape and National Identity in the American Museum of Natural History

Susanneh Bieber, Texas A&M University  
Atoms for Peace: An Inflatable Pavilion Travels Latin America

Jamie Ratliff, University of Minnesota Duluth  
Erasing the Border, Retouching the Lands(cape)
“Little of Artistic Merit?” The Art of the American South – Session II

→ Birmingham Ballroom 3
Chair: Sarah Beetham, Pennsylvania Academy of the Fine Arts

Elyse Gerstenecker, University of Virginia
Women's Work: Education, Design Reform, and the Arts & Crafts Movement in the American South

Ali Pritz, Temple University, Tyler School of Art
The Modernist Appalachian Aesthetic: The Art of Patty Willis

Melissa Mednicov, Sam Houston State University
Questions of Texas: A Southern Avant-Garde?

Alexandra Nicolaides, Stony Brook University
Eggleston in New York City, 1976

Peter Han-Chih Wang, Butler University
Roaming in the South: Devin Lunsford’s Photographs from the Roadside

Making Space: Contemporary Painting in the Round (Or Close to It…)

→ Forum C
Chair: Aaron Collier, Tulane University

Elise Hill, Georgia Southern University
Floating Objects: Between Representation and Incorporation

Julia Townsend, The Peanut Factory
In and Out of the Frame: Illusion and Centricity in Painting Past and Present

Jessica Wohl, The University of the South
Women's Work: Quilted Paintings for Social Change

Raising a Fist: Art and Politics – Session II

→ Forum A
Chair: Morgan Ridler, The Cooper Union

Amanda Wangwright, University of South Carolina
Saving the Nation through Collaboration: Chinese Public Art Projects before and during the Second Sino-Japanese War (1937-1945)

Mysoon Rizk, The University of Toledo
Parasites Found: Surviving Dysfunction in the Work of Wojnarowicz

Erin Davenport, The University of North Carolina at Chapel Hill
(Il)liberal Portraiture in the Age of Trump

Renaissance Art and Architecture As Cinematic Muse (ATSAH)

→ Birmingham Ballroom 11
Chair: Jennifer Bates Ehrlert, Salve Regina University

Bonnie Kutbay, Mansfield University of Pennsylvania
Michelangelo and The Agony and the Ecstasy (1965)

Sharon Khalfia Gueta, Ben Gurion University of the Negev
Riding the Dragon: Daenerys Targaryen’s Origin in St. Margaret and the “Women and the Dragon” Syntagmatic Image

Daniel Guernsey, Florida International University
J. J. Winckelmann and the Method of Zusammenhang in The History of Ancient Art

Jennifer Bates Ehrlert, Salve Regina University
Gabriela’s Bracelets: The Deconstruction of an Angel in the Film Constantine

Undergraduate Art History Research Papers – Session II

→ Forum D
Co-Chair: Beth Mulvaney, Meredith College
Co-Chair: Amy R. Frederick, Centre College

Megan May, University of Maryland, College Park
Juvenile Domination: Race and Childhood in Colonial American Portraiture

Asia Allen, Millsaps College
The Portrait of “Dido”: Belle and Other Black Figures in the 18th Century

Jonathan Orozco, University of Nebraska Omaha
The Perception of Technology in Fashion

Unrecognized and Underrepresented

→ Forum B
Co-Chair: Andrew Hottole, Rowan University
Co-Chair: Kiki Gilderhus, University of Northern Colorado

Erin McCutcheon, Tulane University
The Myth of Invisibility: Women, Art, and 20th Century Mexico

Maryam Ohadi-Hamadani, The University of Texas at Austin
Reforming the Canon of British Modernism: Commonwealth and Caribbean Artists in Postwar London

Rhonda Reymond, West Virginia University
French Landscape Influence on African American Painters, 1875-1915

Monica Jovanovich, Golden West College
More Than Just a Librarian: Remembering the Work of Miriam Matthews

Saturday
Session XI
1:15-3:00pm

Action and Making: Exploring the Intersection of Performance Art and Craft

→ Forum C
Co-Chair: Tracy Stonestreet, Virginia Commonwealth University
Co-Chair: Suzanne Peck, Rochester Institute of Technology

Tracy Stonestreet, Virginia Commonwealth University
Flexing the Lexicon: An Artist’s Confrontation, Exploration, and Application of Performance Terms to Making

Suzanne Peck, Rochester Institute of Technology
Glass Performance Mapping: Charting the Distance Between Demonstration and Live Art in Contemporary Studio Glass

Sarah Parish, Plymouth State University
Craftetics: The Physical Impulse in Contemporary Art and Sport

Naomi J. Falk, University of South Carolina
Slipping Through Our Fingers: Performance, Craft and Climate Change

Down Home: Considering the Southern Landscape

→ Birmingham Ballroom 1
Chair: Jamie Higgs, Marian University

Kally Malcom, University of North Florida
Native Sun: A Visual Taxonomy of Sawmill Slough Preserve

Edna Lanieri, Xavier University of Louisiana
Terra incognita

Micah Cash, Wingate University
Beach Vistas: Landscapes of Tourism and Profit

History, Memory & Monuments: Teaching the South In & Out of the South – Workshop

→ Forum F
Co-Chair: Parme Giutini, Otis College of Art and Design
Co-Chair: Karen Shelby, Baruch College

Landscape in Pieces

→ Birmingham Ballroom 4
Chair: Andrew O’Brien, University of Tennessee at Chattanooga

Skye Gilkerson, Elms College
Longing and Distance

Carolyn Lambert, University of Tennessee at Chattanooga
Thin Slices: A Psycho-Geological Inquiry in a Time of Climate Precarity

Peter Happe Christian, St. Cloud State University
Sword of the Sun
Our Problem with the Concept of Time

Forum A
Chair: Paige Lunde, Institute for Doctoral Studies in the Visual Arts
Delane Ingalls Vanada, University of Florida
Timelessness: A Postmodern View in Designing Art Education
Billy Friebele, Loyola University Maryland
Dissenting Rhythms & Learning Loops
Paige Lunde, Institute for Doctoral Studies in the Visual Arts
The Educational Apparatus: Our Problem with Time

Post Animal: Representation and Exploitation of the Non-Human Animal in the Network

Forum B
Chair: Norberto Gomez, Montgomery College
Norberto Gomez, Montgomery College
Omega Man: Consumption of the Non-Human through Mondo, Shock, Horror, and Postinternet Screens
Danielle Rosen, Independent Artist
Scorpion Grasses
Leejin Kim, CICA Museum
Comparative Studies on Objectification of Human Bodies in Visual Cultures of Korea and the United States

Representation amidst Abstraction: A Look at Contemporary Painting that Utilizes Both Representational and Non-Representational Aspects

Forum B
Chair: Bryce Speed, The University of Alabama
Seth Rouser, Winthrop University
A Forked Tongue Tells the Truth: Collating Abstraction and Representationalism in Painting
Erin Dixon, University of West Georgia
Memory, Delusion, Documentation, Fantasy
Gary Chapman, University of Alabama at Birmingham
Neither Abstract nor Real: But Everything In Between
Cheryl Goldeiseg, Augusta University
The Duality of Space

Something Old, Something New, Something Borrowed: Rethinking Reuse in Architecture

Forum D
Co-Chair: Victor Martinez, Arkansas State University
Co-Chair: Scott de Brestian, Central Michigan University
Jennifer M. Feltman, The University of Alabama
What is Authenticity? Cultural Memory and New Technologies of Stone Replication at Reims Cathedral
Victor Martinez, Arkansas State University
Scott de Brestian, Central Michigan University
Building Habits: Recycling the Past in Early Medieval Spanish Architecture
Steve Gaddis, Independent Scholar
Complexity and Contradiction: Santa Maria in Trastevere

Teaching Graphic Design History

Forum D
Chair: Dori Griffin, Ohio University
Cary Staples, University of Tennessee
Making Connections to the History of Design through Play
Richard Dubbeday, Louisiana State University
Improving the Survey of Graphic Design History with Active Learning
Amanda Horton, University of Central Oklahoma
How My Flipped Classroom Flipped: A Case Study in Teaching Design History
Corey Dzenko, Monmouth University
The History of Graphic Design as a Discipline: Surveying Student Responses to Curricular Changes

The Power of Typography: Amplified by Sound and Movement

Forum E
Chair: Matthew Finn, William Paterson University
Monique Ortman, University of Central Oklahoma
Kinetic Type: More Than Just a Pretty “Face”
Courtney Windham, Auburn University School of Industrial + Graphic Design
Kinetic Typography: Bridging the Gap Between Print and Motion
Matthew Finn, William Paterson University
Type Goes to the Movies

Thirty Centuries of American Art: Borders, Connections, Ecopolitics, and the Geoaesthetics of Place

Forum B
Chair: Dito Morales, University of Central Arkansas
Amy Hulshoff, University of New Mexico
Sagehen in the High Sierra, a Proving Ground: An Evolution of Eco-Critical Earthworks in the Age of the Force Majeure
Patricia Lagarde, Tulane University
Hidden Objects, Spoken Narratives: The Lanzón Sculpture and Chávín de Huántar’s Sphere of Influence
Dito Morales, University of Central Arkansas
New Rock Art at Old Loltun: Discoveries and Implications

Undergraduate Art History Research Papers – Session III

Forum D
Co-Chair: Beth Mulvaney, Meredith College
Co-Chair: Amy R. Frederick, Centre College
Amanda Beasley, University of Tennessee, Knoxville
Genji Monogatari Emaki: Reading the Subtext
Shannon Bewley, Auburn University
The Part and the Whole: The Multiple Perspectives of Tara Donovan’s “Untitled (Styrofoam Cups)”

JOIN SECAC at CAA 2019:
Below the Mason-Dixon Line: Artists and Historians Considering the South
Friday February 15, 2:00 PM
New York Hilton Midtown, Room: Rendezvous Trianon
Naomi Slipp, “Between Two Worlds: Portrait of William McIntosh, Southern Slave Owner and Lower Creek Chief”
Jeremiah Ariaz, “Louisiana Trail Riders”
Catherine Wilkins and Jared Ragland, “Where You Come From is Gone: Reinhabiting the Ruins of the Native South”
Kristin Casaletto, “Menace and Glory: An Artist Comes to Grips with the South’s Checkered Past”
Nell Gottlieb, “Nostos Algos: A Collaboration about Return”
Roll on over to

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OCTOBER 20-21, 2018
NORTHPORT, ALABAMA

Every year, over 10,000 travel from across the US to become immersed in a Southern experience of prolific creativity not found at other festivals. Having roots in folk art, the 2-day festival features 270+ artists, live music, spoken word, activities for children, folk and contemporary craft demonstrations, food trucks, and local craft brews.

TICKETS & VIP PACKAGES AVAILABLE:
kentuck.org/the-festival/ or call (205)-758-1257

Kentuck Park
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Saturday: 9 am - 5 pm
Sunday: 9 am - 4 pm

KENTUCK.ORG

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Association for Textual Scholarship in Art History
CAA
College Art Association

FATE
Foundations in Art: Theory and Education
Historians of Netherlandish Art

MACAA
Mid-America College Art Association

SESAA
Southeast Chapter of the Society of Architectural Historians

SGC International
Society for Paragone Studies
VRA
Visual Resources Association

Tennessee–Tony Morris,
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West Virginia–Heather Stark,
Marshall University

AT LARGE
Al Denyer, University of Utah
Dennis Ichiyama, Purdue University
Claire L. Kovacs, Augusta State College
**Birmingham Civil Rights National Monument**

bcri.org

The Birmingham Civil Rights National Monument encompasses four city blocks, including the 16th Street Baptist Church and Kelly Ingram Park. Adjacent to Kelly Ingram Park is the Birmingham Civil Rights Institute, a cultural and educational research center whose exhibits provide an overview of the struggle for civil rights in Birmingham.

Receive discount tickets to BCRI with your SECAC badge.

Tuesday–Saturday 10:00am–5:00pm
Sunday 1:00–5:00pm
520 16th St N
Birmingham, AL 35203
1.866.329.8696

**Rural Studio & Hale County**
ruralstudio.org

Many of Auburn's Rural Studio projects and sites depicted in the photographs of William Christenberry call Hale County and Greensboro, Alabama home. About 80 miles from Birmingham.

**Sloss Furnaces National Historic Landmark**

slossfurnaces.com

Operated as a pig iron-producing blast furnace from 1882 to 1971. After closing, it became one of the first industrial sites in the US to be preserved and restored for public use.

Tuesday–Saturday 10:00am to 4:00pm
Sunday 12:00–4:00pm
Closed Mondays
20 32nd St N
Birmingham, AL 35222
205.284.2025

**Joe Minter's African Village in America**

Tucked away on the western slope of Red Mountain is Joe Minter’s African Village in America. This half-acre visionary art garden is backed by an African-American cemetery.

Daylight hours. Open gate policy; tours available if Joe is at home.
931 Nassau Ave SW
Birmingham, AL

**Vulcan Park and Museum**

visitvulcan.com

The world's largest cast iron statue symbolizing Birmingham's industries sits atop Red Mountain, surrounded by a park & iron museum.

Museum
Monday–Sunday 10:00am–6:00pm
Observation Tower
Monday–Sunday 10:00am–10:00pm
1701 Valley View Dr
Birmingham, AL 35209
205.933.1409

**Birmingham-Southern College Durbin Gallery**

bsc.edu/academics/art/durbin.html

Chris Forgey: Oh, the Places You’ll Go!

Monday-Friday, 9:00am-4:30pm
900 Arkedelphia Road
Birmingham, AL 35254

**Ground Floor Contemporary**
groundfloorcontemporary.com

SAME PARTS

Friday, Oct 19, 5:00–8:00pm and by appointment
111 Richard Arrington Jr Blvd S
Birmingham, AL 35233

Featuring work by Sarah Jeanne Adkins, Daise Hoitsma, and Julian Jackson, the exhibition emphasizes visual representations of what unites—and divides—us in society today and invites the viewer to meditate on the underlying motifs that bind humanity together.

**Maus Contemporary**
mauscontemporary.com

Gene Alava: Hexagons

Wednesday–Friday, 11:00am - 3:30pm
2411 2nd Ave N
Birmingham, AL 35203

**PaperWorkers Local**
paperworkerslocal.com

Marking Time & Space: Recent Work by John DeMotte and Michael Merry

Opening Reception:
Friday, Oct 19, 5:00–7:00pm
Gallery Hours:
Saturday, 11:00am-4:00pm
2717 Suite 203, 7th Ave S
Birmingham, AL 35233

**Samford University School of the Arts Gallery**
samford.edu/arts/art-gallery

The Art and Design of Samford's Faculty

Monday–Friday 9:00am–4:00pm
800 Lakeshore Dr
Birmingham, AL 35209

The Division Art & Design Faculty will present their studio work to the university community in the Samford Art Gallery. This exhibit will offer a glimpse into the recent research and professional practices of Samford’s Art & Design faculty and will range from paintings, to posters, to floor plans.

**Space One Eleven**

spaceoneleven.org

Women with their Work: Materiality

2409 2nd Ave N
Birmingham, AL 35203

SOE will be open Friday evening until 8:00pm; circulator buses from AEIVA will stop on 2nd Ave N.

Women with their Work is a series of all-women group art exhibitions co-curated by SOE’s Peter Prinz and UAB’s Jessica Dallow, Ph.D. The impetus for this series is SOE’s 1988 exhibition titled Blue Angel: The Decline of Sexual Stereotypes in Post-Feminist Sculpture. The theme of that exhibition, along with the current discussions about women's rights, led to the search for an examination and discussion of issues related to women’s issues and their contributions to the visual arts. The exhibition features female sculptors Sara Garden Armstrong, Janice Kluge, Camille Goulet, Erin Cunnigham, Bella Liu, and Shervone Neckles.