WELCOME TO CHATTANOOGA

Tucked in the foothills of the Appalachian Mountains, Chattanooga is known regionally for its beautiful scenery and place within American history as well as for cultivating a spirit of entrepreneurship and innovation. Along with our colleagues at The University of Tennessee at Chattanooga, we are pleased to welcome you to our city for the SECAC 2019 Conference. We are excited to see rich and meaningful conversations unfold over the next several days, rippling out beyond the conference in ways we cannot yet imagine.

We hope you will have the opportunity to explore Chattanooga throughout the run of the conference, and we encourage you to join us for off-site programming including the keynote reception and address at the Hunter Museum of American Art, the annual SECAC Artist Fellowship Exhibition at UTC’s ConTemporary Cress Gallery, and a reception for the 2019 SECAC Juried Exhibition at the Stove Works satellite location.

We would like to extend our sincere gratitude to the many people who have made this conference possible. We are grateful for the leadership of SECAC President Sandra Reed and the assistance of SECAC Administrator Christine Tate. Thank you to Sharon Louden for accepting our invitation to serve as our conference keynote, juror Amelia Briggs for selecting a focused and dynamic collection of artworks, and Stove Works staff for partnering with us to present the 2019 SECAC Juried Exhibition. The University of Tennessee at Chattanooga Department of Art, College of Arts and Sciences, Honors College, Library, and Office for Undergraduate Research and Creative Endeavor, along with many of our regional institutions and organizations, have come together in sponsorship and support to make this conference possible. Finally, thank you to the Hunter Museum of American Art for hosting the conference keynote event and for opening your galleries to our conference attendees. These partnerships are what makes our extended community special.

More than 140 concurrent sessions will explore parenthood, strategies for supporting each other, the place of the institution amongst current political turmoils, and community engagement through design, amongst dozens of other topics. Through our collaboration as conference co-directors, we have worked to develop programming that reflects our priorities to address strategies for intentional diversity and inclusivity; promotes professional development; centers on generous and generative community building; highlights innovative teaching; and seeks to challenge conventions. To this end, we are proud to have waived the juried exhibition submission fee this year and have offered the UTC Art Award for Equity and Inclusion, small gestures we hope will bring new people to SECAC, help to make everyone feel welcome, and encourage future SECAC directors to consider new ways to provide support and encourage inclusivity. We are impressed and invigorated by the spirit of sharing, mentorship, and collegiality reflected in this year’s conference programming. This generosity is what brought us to SECAC, what keeps us returning, and what encouraged us to accept the charge to plan SECAC 2019 for our community.

Thank you for joining us to make SECAC 2019 another outstanding conference.

Katie Hargrave, Assistant Professor of Art, Foundations Coordinator
Christina Vogel, Associate Professor of Art, Painting and Drawing
The University of Tennessee at Chattanooga
SECAC 2019 Conference Co-Directors

Land Acknowledgment
We wish to acknowledge the land on which SECAC 2019 is taking place. This area is the traditional territory of the Cherokee and Yuchi indigenous peoples, and their history is integral to the rich and complex story of our region.
On behalf of the Department of Art at The University of Tennessee at Chattanooga, I am delighted to welcome you to SECAC 2019. Chattanooga is a beautiful, vibrant city and I hope you enjoy your time here.

The University of Tennessee at Chattanooga (UTC) is a public university and the second largest school in the University of Tennessee system. Founded in 1886 as a private Methodist Episcopal college, the University of Chattanooga (UC) merged with the UT system in 1969. Today we are a bustling campus with more than 10,000 students. If you walk through campus during your stay, you’ll see many changes taking place. UTC is growing and the Department of Art is part of that.

UTC Art, located in the College of Arts and Sciences, is an exciting place to study, teach, and visit. Our vision is to be at the forefront of undergraduate education in the making and study of art. We offer an accessible, rigorous, and supportive learning environment that exposes our students to a wide range of creative processes and intellectual models for contemporary practice. Our programs include BA degrees in Studio Art, Art History, and Art Education as well as BFA concentrations in Graphic Design, Painting and Drawing, Photography and Media Art, and Sculpture. We are a NASAD-accredited institution with nationally recognized faculty and a wonderful community of students.

Speaking of our students, we are proud to say that the promotional graphics for SECAC 2019 were designed by our students. I’d like to acknowledge the BFA Graphic Design Class of 2019 whose talents supplied the initial identity design. Thank you to: Stephanie Adams, Lexi Alexander, Sean Burney, Bobbie Carey, Kayla Green, Jocelyn Humphries, Naylene Huneryager, Juniper Jefferies, Taylor Jones, Chris Kuchma, Ashley Prak, Emily Ricks, and Patrick Tyree. I also acknowledge Quin Crumb (BFA Graphic Design, Class of 2021) for his outstanding work in designing this program, the conference signage, and many other components that will shape your experience here.

At UTC Art, we believe that art has power and is woven into all aspects of our world. We strive to nurture and amplify diverse voices through the work that we do. From exhibitions and performances to public lectures to hallway critiques, there is always something interesting happening here.

We are pleased to host SECAC 2019. I hope you will find the conference engaging and thought-provoking. I hope you will see old friends and make new ones. I hope you will explore our campus and community, and return again in the future.

Aggie Toppins
Head, Department of Art
The University of Tennessee at Chattanooga
# Conference at a Glance

<table>
<thead>
<tr>
<th>Wednesday, October 16</th>
<th>Thursday, October 17</th>
<th>Friday, October 18</th>
<th>Saturday, October 19</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Conference Registration</strong></td>
<td><strong>Concurrent Session Blocks</strong></td>
<td><strong>Juried and Fellowship Exhibition Hours</strong></td>
<td><strong>SECAC Events</strong></td>
</tr>
<tr>
<td>7:00PM–9:00PM Registration desk open</td>
<td>I 8:00AM–9:45AM</td>
<td>NOON–5:00PM 2019 SECAC Juried Exhibition and 2018 Fellowship Exhibition open hours</td>
<td>4:00–7:00PM SECAC Board of Directors Meeting in the Walker Room</td>
</tr>
<tr>
<td></td>
<td>II 10:00AM–11:45AM</td>
<td>NOON–5:00PM 2019 SECAC Juried Exhibition and 2018 Fellowship Exhibition open hours</td>
<td>NOON–1:00PM Writing for SECAC Info Session in the Kinsey Board Room</td>
</tr>
<tr>
<td></td>
<td>III 1:15PM–3:00PM</td>
<td>NOON–5:00PM 2019 SECAC Juried Exhibition and 2018 Fellowship Exhibition open hours</td>
<td>NOON–1:00PM Awards Luncheon in Ballroom 2 <em>Tickets required. Limited space available.</em></td>
</tr>
<tr>
<td></td>
<td>IV 3:15PM–5:00PM</td>
<td>NOON–5:00PM 2019 SECAC Juried Exhibition and 2018 Fellowship Exhibition open hours</td>
<td>7:00AM–8:00PM Annual Members’ Breakfast and Business Meeting in Ballroom 2 <em>Open to all members</em></td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Evening Events</th>
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</thead>
<tbody>
<tr>
<td>6:00PM–7:00PM New Member Meet-Up, hosted by SECAC Past Presidents at The Chattanooga Foundry Gastropub</td>
<td>5:30–7:00PM Reception at the Hunter Museum of American Art, buses begin at 5:00PM at The Chattanooga Hotel</td>
<td>5:00–7:00PM Meet the Artists of the Fellowship Exhibition located at The UTC ConTemporary Cress Gallery, 123 E. 7th Street</td>
<td>6:00PM–8:00PM End of Conference Meet-Up at WanderLinger Brewing Company, 1208 King Street</td>
</tr>
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<td>7:00–9:00PM Welcome Reception at The Chattanooga Hotel in Ballroom 2</td>
<td>7:00PM–8:00PM Keynote Address with Sharon Louden at the Hunter Museum of American Art</td>
<td>6:00–8:00PM Closing Reception for the 2019 SECAC Juried Exhibition at the Stove Works satellite location, 1404 Cowart Street</td>
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</tbody>
</table>

*From 3:30PM onward this will be staffed by a volunteer to assist with technical questions, but no payments will be accepted.*

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**Conference Contacts**

Katie Hargrave and Christina Vogel  
SECAC 2019 Conference Co-Directors  
The University of Tennessee at Chattanooga  
secac2019@gmail.com

Christine Tate, SECAC Administrator  
admin@secacart.org  
302-575-1575

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**On Social Media**

For conference news, follow along on social media (@secacart on Facebook and Instagram) and make sure to tag your own posts #secac2019. You can find more information via the SECAC 2019 Conference app. The app allows you to navigate the conference, browse the schedule, message colleagues, and see suggestions for restaurants and area outings. To download the app, look for CrowdCompass AttendeeHub in the App Store. Once you’ve downloaded, search SECAC to find the 2019 app.
**WEDNESDAY, OCT. 16**
New Member Meet-Up, 6:00pm - 7:00pm
Foundry Gastropub in The Chattanoogan Hotel
Hosted by SECAC past presidents. Join us if this is your first SECAC or to welcome new members.

Welcome Reception, 7:00pm - 9:00pm
Ballroom 2 in The Chattanoogan Hotel
Sponsored by the UTC College of Arts and Sciences. Join us as we kick off this year’s conference.

**THURSDAY, OCT. 17**
Buses begin at 5:00pm
Reception at 5:30pm
Keynote Address at 7:00pm - 8:00pm
Hunter Museum of American Art
10 Bluff View, Chattanooga, TN 37403
Meander through the galleries at the Hunter Museum of American Art in this special SECAC reception. In addition to their permanent collection, special exhibition “Noel W. Anderson: Blak Origin Moment” is on display. The 2019 SECAC keynote address will be delivered by Sharon M. Louden.

**FRIDAY, OCT. 18**
Meet the Artists for the Fellowship Exhibition
UTC ConTemporary Cress Gallery 5:00pm - 7:00pm
123 E. 7th Street, Chattanooga, TN 37402
Learn more about the exhibition artists and their work. Transportation is not provided, but it is a short 15 minute walk from The Chattanoogan Hotel.

2019 SECAC Juried Exhibition Closing Reception
Stove Works 6:00pm - 8:00pm
1404 Cowart St, Chattanooga, TN 37408
At Stove Works satellite location, the 2019 SECAC Juried Exhibition features 22 artists, juried by Amelia Briggs.

**SATURDAY, OCT. 19**
Conference Closing Meet-Up
WanderLinger Brewery 6:00pm - 8:00pm
1208 King Street, Chattanooga, TN 37403
Join us at one of Chattanooga’s newest breweries. WanderLinger is located only steps from The Chattanoogan Hotel. Enjoy a free beer on us, and discounted beer the rest of the night with your SECAC badge, food from a food truck, and camaraderie as we celebrate the close of the 2019 conference.

**Airport Transportation**
The conference hotel is located only fifteen minutes from the nearby Chattanooga Airport. Taxi and popular ridesharing services (UBER/LYFT) are available for approximately $20 each way. Wednesday-Friday local bus services departing the Chattanooga airport every hour and a half. The trip takes approximately 40 minutes and costs $1.50. More information available online: https://www.gocarta.org/maps/route19.pdf

**CARTA’s Downtown Electric Shuttle** provides a free and easy way to navigate downtown, with buses that operate daily from the historic Chattanooga Choo Choo to the Tennessee Aquarium.

**Special Thursday Evening Transportation**
The Hunter Museum of American Art is located in the Bluff View Arts District in Chattanooga. There will be coach buses circulating from The Chattanoogan Hotel to the Hunter beginning at 5:00pm until the beginning of the Keynote address at 7:00pm. Following the event, buses will run for approximately one hour from the Hunter Museum. There are numerous attractions, restaurants, and bars within walking distance from the museum, and should you miss the last shuttle back to the hotel, CARTA’s Downtown Electric Shuttle stops only blocks from the Hunter and from The Chattanoogan Hotel.

**Special Friday Evening Transportation**
The Stove Works satellite location is a short walk from The Chattanoogan Hotel, but should you prefer to take a bus, a small shuttle will run from The Chattanoogan to the gallery approximately every 20 minutes, beginning at 5:40pm and ending at 8:00pm.
Sharon M. Louden is an artist, educator, advocate for artists, editor of the *Living and Sustaining a Creative Life* series of books and the Artistic Director of the Visual Arts at Chautauqua Institution. Published in October, 2013, *Living and Sustaining a Creative Life* is now in its 7th printing, with sales in over 24 countries. The book has been translated into Korean, garnered over 45 reviews, the subject of 15 podcasts and radio appearances and received more individual feedback than can be counted.

From September, 2013 until late May, 2015, Louden traveled on a 62-stop book tour, where she met thousands of artists from all over the US. Louden has continued this momentum bringing her second book, *The Artist as Culture Producer*, on an extensive 102-stop conversation/book tour which launched on March, 2017, and concluded in April, 2018. This book is now in its second printing and has also sold in 24 countries as well as adopted in many schools all over the US. The last book in the trilogy of *Living and Sustaining a Creative Life* books, *Last Artist Standing* (which focuses on artists over the age of 50), will be published in 2020.

Sharon is a faculty member in the MFA Fine Arts program at the School of Visual Arts in New York and a Senior Critic at the New York Academy of Art where she organizes a popular lecture series, interviewing luminaries and exceptional individuals in the art world and from afar.

In addition to teaching in colleges and universities, Louden is also active on boards and committees of various not-for-profit art organizations and volunteers her time to artists to further their careers. Sharon is a consultant for the Joan Mitchell Foundation and is a member of the Artist Advisory boards of the New York Foundation for the Arts, Ox-Bow School of Art and the Carolyn Glasoe Bailey Foundation.

*Buses leave The Chattanoogan beginning at 5pm, with a reception beginning at 5:30pm, and the 2019 SECAC keynote address at 7pm. The Hunter Museum of American Art has extended free admission to SECAC attendees with their badge through Sunday, October 20.*

**KEYNOTE ADDRESS**

**THURSDAY, OCTOBER 17 7:00PM–8:00PM**

**THE HUNTER MUSEUM OF AMERICAN ART**
**2018 SECAC ARTISTS’ FELLOWSHIP RECIPIENT EXHIBITION**

**My Other Body: Trans-Culture, Transgender Cuba/Alabama**
Karen Graffeo, Julio Larramendi, Sonja Rieger, and Carolyn Sherer
September 24 – October 19

"In each and every photograph, these four exceptional artists ‘speak of the encounter,’ capturing a moment in the lives of their subjects, but opening a window to personal narratives that well surpass the edges of the printed image. In bearing witness, Graffeo, Larramendi, Rieger, and Sherer communicate the personhood of their sitters to us, creating pathways for awareness, understanding, and acceptance."

-Graham C. Boettcher, The R. Hugh Daniel Director

**Gallery Hours**
Wednesday - Saturday, 12:00pm – 5:00pm
Meet the Artists Friday, October 18, 5:00pm – 7:00pm
UTC ConTemporary Cress Gallery
123 E. 7th Street
Chattanooga, TN 37402

AMELIA BRIGGS
Exhibition Juror

Amelia Briggs is a visual artist based in Nashville, TN where she has served as the Director of David Lusk Gallery since 2017. She received her BFA from Herron School of Art and Design through Indiana University and her MFA from the University of Memphis. Her work has been exhibited and published extensively throughout the US. Briggs is currently represented by Red Arrow Gallery in Nashville, TN and Uprise Art in New York, NY.

STOVE WORKS
Exhibition Partner

We have partnered with Chattanooga’s Stove Works, a new residency program and exhibition space, to present the 2019 SECAC Juried Exhibition. Serving as our juror is Amelia Briggs, who has shaped an incredible exhibition from over 650 unique artwork submissions.

Artists selected for the exhibition include:

Elissa Armstrong
Brianna Bass
Tony M. Bingham
Mark Bradley-Shoup
Holt Brasher
Chung-Fan Chang
Melissa Dunn
McLean Fahnestock
Nell Gottlieb
Natalie Harrison
Anne Herbert

Mary Laube
Vivian Liddell
Symphony Medley
Lacy Mitcham
Ann Moody
Benedict L. Scheuer
Astri Snodgrass
Karla Stinger-Stein
Tracy Treadwell
Ting Wang
Danner Washburn

Visit the 2019 SECAC Juried Exhibition at Stove Works satellite location (1404 Cowart Street) throughout the conference. The venue is open 12-5pm Wednesday-Friday of the conference. On Friday night, make sure to join us for the closing reception from 6-8pm.
### Evening Events

<table>
<thead>
<tr>
<th>Time</th>
<th>Wednesday</th>
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<tr>
<td>6:00PM–7:00PM</td>
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<td>5:30PM–7:00PM</td>
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<td>6:00PM–8:00PM</td>
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<td>Past Presidents at The Chattanooga Foundry Gastropub</td>
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### Special Friday Evening Transportation

The Stove Works satellite location is a short walk from The Chattanoogan Hotel, but should you prefer to take a bus, a small shuttle will run from The Chattanoogan to the gallery approximately every 20 minutes, beginning at 5:40pm and ending at 8:00pm.

### 2019 SECAC Mentoring Program

Those participating in the program either as mentors or mentees should check in at the SECAC registration desk a 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.

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### Session Title and Location

<table>
<thead>
<tr>
<th>Kelley Room</th>
<th>Ochs Room</th>
<th>Roberts Room</th>
<th>Rose Room</th>
<th>Thompson Room</th>
<th>Walker Room</th>
<th>Kinsey Board room</th>
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<tbody>
<tr>
<td>Change from Within</td>
<td>The Art &amp; History of Research</td>
<td>Artists, Architects &amp; Cities I</td>
<td>Broadened Horizons</td>
<td>Global Art Projects</td>
<td>Writing for SECAC Info Session with Art Inquiries Editor</td>
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<td>Datchuk, Mednicov</td>
<td>Mosley-Christian</td>
<td>Martin</td>
<td>Wang-Hedges</td>
<td>Hertel, Kim</td>
<td>Kerr Houston and SECAC Online Exhibition Reviews Editor</td>
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<tr>
<td>Thrill of it All</td>
<td>ITI ThinkSessions</td>
<td>American Art Open Session</td>
<td>Un-Defining Identity</td>
<td>Stained Glass Windows</td>
<td>Figuring Alterity</td>
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<tr>
<td>Farmer</td>
<td>Fonder, Beekman</td>
<td>Stephens, Liakos</td>
<td>Swift</td>
<td>Waldeier Bizzarro</td>
<td>Berkowitz</td>
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<tr>
<td>Now Is The Time</td>
<td>Sculptural Acts in Photography</td>
<td>American Museums I</td>
<td>Borders IV</td>
<td>Ethnic Notions Re-Revisited</td>
<td>The Mythic Bestiary</td>
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<td>Yes, Trandson</td>
<td>McGuire, Skees</td>
<td>Terrono</td>
<td>Schulte, Head</td>
<td>Bingham</td>
<td>Lyons</td>
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<tr>
<td>Artists Research 101</td>
<td>Visionaries, Outliers</td>
<td>Artists, Architects, Settlers</td>
<td>Three Credits to Street Credit</td>
<td>Professional Development...</td>
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<tr>
<td>Speed</td>
<td>Oddball Ramblers</td>
<td>McFalls</td>
<td>Sutton, Esquivel</td>
<td>Anderson, Anderson</td>
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*Session titles have been abbreviated for space. Full titles are available beginning on page 14.*
THURSDAY, OCTOBER 17

7:00AM–5:00PM
Registration desk open

NOON–1:00PM
Writing for SECAC Info Session with Art Inquiries Editor
Kerr Houston and SECAC Online Exhibition Reviews
Editor Roann Barris in the Kinsey Board Room

5:30PM–7:00PM
Reception at the Hunter Museum of American Art
Buses begin at 5:00pm at The Chattanoogan

7:00PM–8:00PM
Keynote Address with Sharon Louden at the Hunter Museum of American Art

Decadence, Degeneration, and Decay: Ideologies and Impacts in Art and Popular Culture
Hardy
Chair: Mary Slavkin, Young Harris College

- Daniel Guernsey, Florida International University
  Universal History and Degeneration in Paul Chenavard’s “Social Palingenesis”

- Kylie R. J. Seltzer, University of Pittsburgh
  Degenerate Urbanism: Racial Anxieties in Paris after 1871

- Jessica Dandona, Minneapolis College of Art and Design
  The (Re)birth of the Nation: Medicine, Maternity, and Regeneration in Fin-de-Siècle France

- Stephanie Chadwick, Lamar University
  Distortions and Decadence: Pictorialism, Late Romanticism, and the Symbolist Aesthetic in Fin de Siècle Photography

The Art and History of Research: Recipients of the William R. Levin Award for Research in the History of Art
Ochs
Chair: Michelle Moseley-Christian, Virginia Tech

- Sarah Archino, Furman University
  American Art in 1910s New York

- Ashley Elston, Berea College
  Space and Presence in Italian Multimedia Ensembles

- Andrew Wasserman, University of North Carolina at Greensboro
  A Bridge to Nowhere

More than Talk

Ballroom 3
Chair: Steven Bleicher, Coastal Carolina University

- Anne Simpkins, Elon University
  Not Just Talk: Critique for the Introductory Studio

- Terry Barrett, Ohio State University
  Interactive Crits: Getting Them Started and Keeping Them Going

- Kim Wilson, Arts in Basic Curriculum Project
  A Model Process for Consideration

- Paul Rodgers, University of Kentucky
  Lenses and Metaphors
Catalyst for Change: Community Partnerships
Ballroom 4
Chair: Barbara Giorgio-Booher, Ball State University
Jessica Landau, University of Illinois at Urbana-Champaign and Midwest Museum of Natural History
Art and the Natural History Museum: Finding Mission-Driven and Community-Centered Collaborative Exhibitions at the Midwest Museum of Natural History
Barbara Giorgio-Booher, Ball State University
Art Immersive Project: Conservation Tales
Shantanu Suman, Ball State University
Designing Visual Identities for Local Neighborhoods
Vivian Liddell, University of North Georgia
In the Wild: Guiding and Evaluating Students on a Community-Based Project
Leslie Robison, Flagler College
Students and Inmates: Connecting Across Privilege

Drawing and Contemporary Practice
Amphitheater
Chair: Chung-Fan Chang, Stockton University
Dylan DeWitt, University of Arkansas
The Multiple Overlapping Essences of Drawing
Chung-Fan Chang, Stockton University
Writing Texture

Articulating the Invisible through Studio Practice
Ballroom 1
Chair: Katherine Chudy, New Mexico State University
Katherine Chudy, New Mexico State University
Invisible Disability
Collin Williams, University of Montevallo
Passenger, Passage, Passing
Wanda Sullivan, Spring Hill College
Does this Pretty Painting Make Climate Change Look Bad? Asking for the World
Heejoo Kim, University of Connecticut
Suum: Virtual Reality Art Game

Global Art Projects (MACAA)
Walker
Co-chairs: Heather Hertel, Slippery Rock University of Pennsylvania / Ann Kim, Indiana University East
Kremena Todorova, Transylvania University / Kurt Gohde, Transylvania University
Unlearn Fear + Hate
Jillian Sokso, George Fox University
What Making Art in the Developing World Taught Me About Collaboration, Co-Authorship and Community
Mary Laube, The University of Tennessee
Motherland
Bridget Kirkland,
University of South Carolina Upstate
Designing the Lake Effect
Ann Kim, Indiana University East / Heather Hertel, Slippery Rock University of Pennsylvania
Studio on the Go, How So?

Broadened Horizons: Exploring Non-Western Graphic Design
Rose
Chair: Ting Wang-Hedges, Oklahoma State University
Amanda Horton, University of Central Oklahoma
Design History Less Traveled
Ting Wang-Hedges, Oklahoma State University
Bauhaus and Chinese Graphic Design
Christina Singer, The University of Tampa
Observing Non-Western Culture through Typography
Aggie Toppins,
The University of Tennessee at Chattanooga
Being With: Defamiliarizing Graphic Design

Artists, Architects, and Cities – Session I
Roberts
Chair: Floyd Martin, University of Arkansas at Little Rock
Rachel Erwin, University of Alabama Huntsville
Palladio in Venice:
Rethinking Architectural Relationships
Jeremy Culler, University of South Carolina Aiken
Livio Orazio Valentini and Alberto Satolli: A Multi-Genre Study of Orvieto, Italy and its Art and Architecture
THURSDAY
SESSION II
10:00-11:45AM

Spill the Tea: What Does Teaching Web Design in Today’s Classroom Look Like?
Chambliss
Chair: David Walker, Austin Peay State University
Matthew Donaldson, University of South Carolina Upstate
From the Ground Up: Organizing an Effective Web Design Course
Qiuwen Li, Santa Clara University
Thinking Like a Web Developer: The Application of System Thinking in Web and Interface Design Courses
Neil Ward, Drake University
Preparing Students for the Interactive Industry

The Artist’s Archive: Navigating Questions of Preservation and Loss
Ballroom 4
Co-chairs: Andrew Hottle, Rowan University / Joanna Gardner-Huggett, DePaul University
Rhonda Reymond, West Virginia University
Joseph E. Dodd: A Case Study in Excavating and Interpreting Voids in Archival Sources
Jennifer Noonan, Caldwell University
Documentation as Activism: A Call and Response from the Creative Women’s Collective Graphics Workshop
Andrew Hottle, Rowan University
Lost Works and Limited Archives: Researching the Feminist Founders of SOHO 20 Gallery

Turning on the Lights in the Classroom: Teaching Art History through Active Learning – Session I
Amphitheater
Chair: Lauren DiSalvo, Dixie State University
Melissa Geiger, East Stroudsburg University
University of Pennsylvania
An Effective Active Learning Project for the Art History Classroom
Sarah Buck, Florida State University
Architectural History Outside of the Classroom: Supplementing the Lecture-Format Architectural History Course with Scavenger Hunts, Role-Playing, and Other Projects

New Approaches to Visualizing and Analyzing the Natural World
Ballroom 3
Chair: Travis Nygard, Ripon College
Maria Gindhart, Georgia State University
Depicting Animals as Commodities at the 1931 International Colonial Exposition in Paris
Myat Aung, University of Iowa
Artifice and Nature at the Villa San Marco in Stabiae, Italy
Tess McCoy, University of New Mexico
Guarded Secrets: Ecological Textility in the Work of Sonya Kelliher-Combs
Kaylee Spencer, University of Wisconsin-River Falls / Linnea Wren, Gustavus Adolphus College
Caching the Natural and Supernatural Worlds: An Analysis of a Maya Cache Vessel Lid

American Art Open Session
Roberts
Co-chairs: Rachel Stephens, The University of Alabama / Barbaranne Liakos, Northern Virginia Community College
Janine Yorimoto Boldt, American Philosophical Society
Viewing Art in an Early American Contact Zone
Jenny Carson, Maryland Institute College of Art
Brooch of an African: What the Biography of one Object may Reveal about Changing Attitudes towards Race from the Colonial Period to the late 19th Century
Audrey Florey, University of Missouri-Columbia
Helen Torr and the Gendered Rhetoric of American Modernism
James Matson, The Cooperstown Graduate Program
Adolph Gottlieb: Adjusting the Canon of Abstract Expressionism
Liz Kim, Texas Woman's University
Coreen Spellman and Modernism in Texas
Close to Home: Using Art and Art History to Engage Local Justice Issues
Hardy
Chair: Elissa Weichbrodt, Covenant College

Elissa Weichbrodt, Covenant College
The Challenge of the Local: A Real Time Case Study

Heidi Kolk, Sam Fox School of Design & Visual Arts, Washington University in St. Louis
The Material World of Modern Segregation: Engaging St. Louis and Its Traumatic Pasts

Amy Frederick, Centre College
Capturing the Soul of Second Street: Race and Photography in Danville, KY

Un-Defining Institutionalized Definitions of Identity, Teaching, and Studio Practice
Rose
Chair: Jason Swift, University of West Georgia

Clayton Funk, The Ohio State University
A Lion in a Matchbox: Artistic Identity and Cracking the Professional Code in American Higher Education

G. James Daichendt, Point Loma Nazarene University
What’s in a Title? The Developing Role of an Artist-Critic in the University

Raymond Yeager, SCAD
Artist as Teacher and Model

Limits on Content: How Far Can Students Go in the Studio Art Classroom? – Session I
Sponsored by Vanderbilt University Department of Art
Ballroom 1
Chair: Michael Aurbach, Vanderbilt University

Elissa Armstrong, VCUarts Virginia Commonwealth University
Educating the “Safe” Generation: iGen Pitfalls and Challenges in College and the Studio Classroom

Naomi J. Falk, University of South Carolina
Brainstorming Our Beliefs: Making Connections for Meaningful Work

Figuring Altery: Representations of Ambiguous and Gender Non-Conforming Bodies in Artistic Practice
Walker
Chair: Sara Berkowitz, The University of Maryland at College Park

Amanda K. Chen, University of Maryland, College Park
Priapus on the Threshold: Spatial Ambiguity and Ithyphallic Representations in Ancient Roman Art

Kara Carmack, Misericordia University
Picturing Potassa de Lafayette

Kathryn McFadden, Independent Scholar/Artist
Out of Eden: Empowered Bodies

Lucy Curzon, The University of Alabama
Living in Queer Time: The Photographs of Del la Grace Volcano

The Stained Glass Windows in Pre-Raphaelite Art
In Memoriam: Charles Randall (Randy) Mack
Thompson
Chair: Tina Waldeier Bizzarro, Rosemont College

Jennifer Bates Ehlert, Salve Regina University
Drawn in the Semi-Mystical Manner: Sarah Wyman Whitman’s Praise and Use of Edward Burne-Jones’ Windows

Lynette M.F. Bosch, SUNY, Geneseo
Mysticism and Design: A Burne-Jones and William Morris Window at St. Michael’s, Geneseo, New York

Liana De Girolami Cheney, Independent Scholar/Artist
Edward Burne-Jones’s Light and Glory: The Stained Glass Windows at Harris Manchester College in Oxford, UK

The Thrill of It All: The Balancing Act of Family, Life, Art, and Career
Kelley
Chair: Callie Farmer, Fayetteville Technical Community College

Virginia Rougon Chavis, The University of Mississippi
Double Deuces! Murder, Yes. But Never Divorce. The Promise We Made.

Crystal Brown, West Virginia Wesleyan College
Jackie of All Trades

Rachel Epp Buller, Bethel College
Beyond Balance: Artist-Designed Strategies for Change

ITI ThinkSessions: A Collaborative Approach in Curriculum and Teaching Development
Ochs
Co-chairs: Carrie Fonder, University of West Florida / Jeff Beekman, Florida State University

Hamlett Dobbins, University of Memphis
Collaboration in the Classroom

Sunny Spillane, UNC Greensboro
Examining Failures of Whiteness in College Art Pedagogy
THURSDAY
SESSION III
1:15-3:00PM

The Joys of Tight Budgets and Limited Resources
Chambliss
Co-chairs: Cynthia Gadsden, Tennessee State University / Kaleena Sales, Tennessee State University
Courtney Adair Johnson, Tennessee State University
Rethinking Resources
Natalie Tyree, Western Kentucky University
Big Impact on a Shoestring Budget
Jim Benedict, Jacksonville University
Ambitious Goals on Tiny Budgets

Graphic Design Stories from the Trenches
Hardy
Chair: Kevin Cates, University of Arkansas at Little Rock
Kevin Cates, University of Arkansas at Little Rock
The Worst and Worster of Graphic Design Education
Woody Holliman, Meredith College
The School of Hard Knocks: A Role-Playing Game for Designers
Cyane Tornatzky, Colorado State University
Collaborative Learning: An Old Dog Learns New Tricks

Sculptural Acts in Photography – Photography’s Engagements with Objects
Ochs
Co-chairs: Casey McGuire, University of West Georgia / Kristin Skees, Christopher Newport University
Brooks Dierdorff, University of Central Florida
Notes from the Field: Combating Empty Images through Sculptural Form
Robin Hill, University of California - Davis
Thought Bubbles
Casey McGuire, University of West Georgia
Great Moon Hoax: Analogue Landscapes

Landscape in the “Attention Economy”
Ballroom 3
Chair: Julia Townsend, The Peanut Factory
Maja Godlewksa, University of North Carolina Charlotte
Self-Gaze Tourists and Instagrammable Sublime
Andrew O’Brien, The University of Tennessee at Chattanooga
Drift Alignment
Jessica Mongeon, Arkansas Tech University
Transparent Forests
Monica Salazar, University of North Texas
Against the Fixity of Place: Landscape in Contemporary Mexican Art
Steven Bleicher, Coastal Carolina University
Roadscapes

Extending Pedagogy from Classroom to Studio
Ballroom 4
Chair: Jon Malis, Loyola University Maryland
Lisa Kastello, Kennesaw State University
Art and Everything
Matthew Walsh, Spalding University
The Film Poster as Narrative Device, or Your Mind is More HD than HD
Steven Pearson, McDaniel College
Bridging the Gap between Art and Design: Four-Semester Advanced Studio at McDaniel College
Marius Valdes, University Of South Carolina
Art and Student Athletes
Heather Saunders, The Cleveland Museum of Art
Artist in Transit: 10 Years of Scholarly Blogging

Turning on the Lights in the Classroom:
Teaching Art History through Active Learning – Session II
Amphitheater
Chair: Courtney A. Hunt, The Ohio State University
Letha Ch’ien, Sonoma State University
Dusting off the Medieval Art History Class and Putting it in Student Hands
Kerri Steinberg, Otis College of Art and Design
Art History Off the Wall
Parme Giuntini, Otis College of Art and Design; University of North Texas
Active Learning Pedagogies for an Online Virtual Classroom
Limits on Content: How Far Can Students Go in the Studio Art Classroom? – Session II
Ballroom 1
Chair: Greg Shelnutt, University of Delaware

- Greg Shelnutt, University of Delaware
  Zip Code Dependent: Rights in the Classroom in the Context of Place

- Gary Keown, Southeastern Louisiana University
  Teaching on a Tightrope

- Debra Murphy, University of North Florida
  Seeking the Balance between Creative Freedom and Campus Security

The Mythic Bestiary
Walker
Chair: Beauvais Lyons, University of Tennessee, Knoxville

- Dito Morales, Norfolk State University
  A Jaguar, An Emu, and an Art Historian Walk into a Bar ...(Aesthetics, Animal Iconography, and Pre-Columbian Painting in Brazil)

- Molly Warnock, Johns Hopkins University
  Gilles Aillaud’s Animal Others

- Elizabeth Howie, Coastal Carolina University
  The Performing Bestiary: Peter’s Hugo’s The Hyena and Other Men

- Ruth K. Burke, Bowling Green State University
  A Susurrus of Multispecies Intimacy

- Kelly Wacker, University of Montevallo
  The Deer with the Mona Lisa Smile: William Holbrook Beard’s Anthropomorphic Animals and an Art Historian’s Journey into Creative Non-Fiction

Porous Borders IV: The Changing Face of Contemporary Drawing
Rose
Co-chairs: Pete Schulte, The University of Alabama / Travis Head, Virginia Tech University

- Michael Kellner, Columbus College of Art & Design / Alexandra Robinson, St. Edward’s University
  Drawing Out Checks and Balances

- Ashley Kenneth Chavis, Northwest Mississippi Community College
  Drawings From Marnay sur Seine

- John Harlan Norris, Arkansas State University
  Drawing: A Portrait by Other Means

American Museums: From Temples of Art to Sites of Social Justice – Session I
Roberts
Chair: Evie Terrono, Randolph-Macon College

- Cindy Persinger, California University of Pennsylvania
  Kunstgeschichte Horsegeschichte: Francis Henry Taylor and the Case for Socially Enaged Art History

- Alan Wallach, William and Mary
  Artists Meeting for Cultural Change Protests the Whitney’s Bicentennial Exhibition

- Kimberly Datchuk, University of Iowa
  The Effect of Female Leadership on Inclusive Exhibition Practices at Academic Museums in the 1970s

- Elise Smith, Millsaps College
  (Re)examining Race: The Mississippi Museum of Art and Social Justice

Ethnic Notions Re-Revisited
Thompson
Chair: Anthony Bingham, Miles College

- Anthony Bingham, Miles College
  Ethnic Notions Revisited

- Heath Schultz, The University of Tennessee at Chattanooga
  Ethnic Notions, Art, and Solidarity

- Emily G. Hanna, Birmingham Museum of Art
  Ethnic Notions Re-Revisited

Now Is The Time, Here Is The Place
Kelley
Co-chairs: Melissa Yes, University of Alabama at Birmingham / Ann Trondson, Independent Artist

- Melissa Yes, University of Alabama at Birmingham / Ann Trondson, Independent Artist
  A Dash of Vinegar

- Daren Kendall, University of Oklahoma
  Out of Context

- Jason Schwab, Flagler College / Jayne Struble, Kutztown University
  If It Doesn’t Exist, Make it: Southern Exposure Project Space

- John Powers, University of Tennessee – Knoxville
  Creating Opportunity: Initiating and Sustaining an Artist Run Curatorial Space
THURSDAY SESSION IV
3:15-5:00PM

Ethical Places: How Art Departments Build Community
Chambliss
Chair: Jeffrey Morton, Covenant College

Jeffrey Morton, Covenant College
Unexpected Affinity: How the Visual Arts Connect with the Academic Conversation

Billy Friebele, Loyola University Maryland
The Experience is The Text: Collaborative Learning through Public Art

Rob Robbins, Miami University
Obstructions to Improvement: Why the Art Has a Hard Time Making Headway in Academia

Practice What You Teach: Promoting Information and Engagement Through Thoughtfully Designed Course Materials
Hardy
Chair: Chloe Irla, McDaniel College

Jonathon Russell, Central Michigan University
Design Everything: Modeling Design Exploration through the Design of Everyday Course Materials

Natalie Smith, University of Illinois
Slow Type: A Book Designer’s Intervention to Teaching Typographic Systems

Lindsay Godin, University of Nevada Reno
Interactive Alcohol Abuse Awareness

Chloe Irla, McDaniel College
Emo Ephemera: How Rock and Roll Graphics Influenced My Teaching Practice

Visionaries, Outliers, and Oddball Ramblers
Ochs
Chair: Michael McFalls, Columbus State University

Annie Moye, Pasaquan Preservation Society
A Renaissance for St. EOM and Self-Taught Art

Lauren Cantrell, Independent
Cultural Crossings: An Evaluation of a Self-Taught Artist as American Artist

Markus Weidler, Columbus State University
The Insider as Outsider: Ernst Barlach’s Legacy between Style and Politics

Breaking Boundaries: Diversity, Inclusion, and Equity in the Arts
Ballroom 3
Chair: Michelle Corvette, Belmont University

Madison Manning, Belmont University
Queer & Camp in The Classroom: Lies To Tell The Truth

Nicole Winning, University of Massachusetts, Dartmouth
Materializing Resistance: The Female Body and Clay

Nancy Sayavong Elijah Cohen, University of California, Berkeley
Queering Conventional

Mercedes Gertz, Plastic artist
“The Hierarchy Sweaters,” from Drawings into Wool and a Need to Inhabit a Space

Contemporary Ceramics?
Ballroom 4
Chair: Jeff Schmuki, Georgia Southern University

Wade MacDonald, University of Alabama
Convention v Invention: Digital Approaches, Inter-disciplinary Movements in Ceramics

Kenyon Holder, Troy University
Past as Prologue: Subverting History in Contemporary Ceramics

Raoul Pacheco, Augusta University
Contemporary Ceramics: Raoul Pacheco

Jeff Schmuki, Georgia Southern University
Socially Engaged Ceramics?

Turning on the Lights in the Classroom: Teaching Art History through Active Learning – Session III
Amphitheater
Chair: Kerr Houston, Maryland Institute College of Art

Julia Sienkewicz, Roanoke College
Putting Students in the Spotlight: Looking and Thinking in Art History Classrooms

Glenda Swan, Valdosta State University
Creating Interactions with the Past: Engaging Studio Art Students in Ancient Material Culture

Mary Slavkin, Young Harris College
Writing Quizzes, Making Portraits, and Comparing Sculptural Concepts: Active Activities in Art History and Art Appreciation
**Destructive Forces; A Visual Response**
*Ballroom 1*
Chair: Al Denyer, University of Utah

Yvonne Petkus, Western Kentucky University
Proof of Existence: Artistic Processing as Strategy and Evidence
Shane Ward, The University of Tennessee at Chattanooga
Strategic Material Choices: In War and in Art

Eddy López, Bucknell University
Under Our Skin: Contemporary Nicaraguan Artists Respond to Our Country’s Traumatic History
Jered Sprecher, University of Tennessee
As the World (Slow) Burns around Us: Our Images of Nature

**Artists, Architects, and Cities – Session II**
*Roberts*
Chair: Floyd Martin, University of Arkansas at Little Rock

Victoria DeBlasio, Florida State University
See-Through Structures: George Fred Keck’s Archetypes of New Domestic Modernism
Kristina Olson, West Virginia University
The Mainstreaming of Modernism: The Miller House and Columbus, Indiana

**From Three Credits to Street Credit: Building Outcomes in Design Curricula that are Client Relevant**
*Thompson*
Co-chairs: Patrice Anderson, Jacksonville State University / Chad Anderson, Jacksonville State University

Karine Parker, Jacksonville State University
How UI/UX Principles Can Be Applied to Non-Traditional Projects in an Academic-Centered Environment
Matthew Finn, William Paterson University
Real World Clients, Real World Challenges, Real World Rewards: Exploring Client-Based Projects In the Classroom
Feifei Pang, Murray State University
From Classroom to Community: Redesigning the Graphic Design Curriculum on Community-Centered Pedagogy

**Professional Development for Studio Art Students**
*Walker*
Co-chairs: Carey E. Fee, Florida State University / Jennifer E. Courts, University of Southern Mississippi

Elizabeth Di Donna, Florida State University
There and Back Again: Helping Students Preview Their Future Professional Selves
Lily Kuonen, Jacksonville University
Intent & Purpose: The Drive of Creative Professionals
Shannon Lindsey, University of Central Florida
Student Artist to Emerging Artists: Breaking Down Professional Development

**Migrants, Colonists, Settlers, and Native Histories in Art History**
*Rose*
Co-chairs: Elizabeth Sutton, University of Northern Iowa / Savannah Esquivel, University of Chicago

Pamela Merrill Brekka, University of South Florida
The Antwerp Polyglot “Hebrew-Indian” Map as a Reflection of Empire
Jennifer Saracino, Flagler College
Visualizing Indigenous Social Space in a Sixteenth-Century Map of Mexico City
Joshua Fisher, Arkansas Tech University
Only Room for One Boat: The Two Row Wampum as Metaphor and Landscape
Maria Beatriz H. Carrion, The Graduate Center, CUNY
Before-and-After Portraiture: Photography, Native Americans, and Western Historical Time
Matthew Karl Limb, University of California Santa Barbara
Spirit of the Earth: Appropriating Native Histories for a White Environmentalism

**Artists Research 101**
*Kelley*
Chair: Bryce Speed, University of Alabama

Lauren Woods, Auburn University
Losing My Artistic Identity and the Transformation of the Self: Studio Practice as Alchemical Experience
Betsy Williamson, Eastern New Mexico University
A Roaming Studio from India to the United States
Claudia Wilburn, Brenau University
Finding Support and Taming the Creative Muse
Jason Swift, University of West Georgia
Sabbatical, Travel, Research Failure, and Success
FRIDAY, OCTOBER 18

7:00AM–5:00PM
Registration desk open

10:00AM–11:45AM
How to Get Published: Routledge Editor Isabella Vitti gives advice to scholars looking to publish their work in the Kinsey Board Room

NOON–1:00PM
Awards Luncheon in Ballroom 2
*Tickets required. Limited space available

5:00PM–7:00PM
Meet the Artists of the Fellowship Exhibition at The UTC ConTemporary Cress Gallery, 123 E. 7th Street

6:00PM–8:00PM
Closing Reception for the 2019 SECAC Juried Exhibition at Stove Works satellite location, 1404 Cowart Street

FRIDAY
SESSION V
8:00-9:45AM

Setting the Stage: Project Share (FATE)
Chambliss
Chair: Katie Hargrave,
The University of Tennessee at Chattanooga
Mark McLeod, Middle Tennessee State University
Creating Engagement through Proximity, Community, Relationships, and Expectations
Jessica Burke, University of North Carolina at Charlotte
Created Spaces
Amy Babinec, South Suburban College
Creating Shared Studio Community: Contemporary Art and Foundations Courses
Libby (Elizabeth) McFalls, Columbus State University
Getting Them To Care

Approaching the Gates and Thereafter
Hardy
Chair: Harry Boone, Georgia Gwinnett College
Floyd Martin, University of Arkansas at Little Rock
Almost at the Gates.....
Donald Van Horn, Marshall University
Retirement: What are the Questions to Ask
Dennis Ichiyama, Purdue University
I'm Retired
Larry Millard, The University of Georgia
Artists Never Retire from Their Love

Civic Engagement and the Arts
Ochs
Chair: Bryna Bobick, University of Memphis
Sherry Jankiewicz, University of Tennessee, Knoxville
MFA Partnerships That Work: Community Engagement within Higher Education Curriculum Design
Stephanie Danker, Miami University
Civic Engagement through Myaamia Culture and Imagery Curriculum Development and Implementation
Nicole Foran, Middle Tennessee State University
A Responsibility to Connect
Bryna Bobick, University of Memphis
Civic Engagement and Art Education at an Urban University

Mutual Ground: Rebell ing Against Curriculum That Encourages Academia to Stay in Their Lane
Ballroom 3
Co-chairs: Meena Khalili, University of South Carolina / Brent Dedas, University of South Carolina
Nick Satinover, Middle Tennessee State University
Analog Analog
Catherine A. Moore, Georgia Gwinnett College
Visual Literacy & Communication: An Interdisciplinary Approach
Kathleen O’Connell, Middle Tennessee State University
Book Arts is the THING!
Carrie A. Dyer, High Point University
Process Particles: Embracing Voice & Abstract Thinking in Design Education

Alternative Understandings of Works by Major Artists of the Italian Renaissance
In Memoriam: Charles Randall (Randy) Mack
Ballroom 4
Chair: William R. Levin, Centre College
Mary D. Edwards, Pratt Institute
The Vitruvian Man as Christ
Eston Adams, University of Louisville
New Observations Toward an Interpretation of Michelangelo’s Sistine Chapel Ceiling Frescoes
Or Vallah, University of Washington
From a Success to a Failure: Re-reading Vasari’s Struggle to Depict Duke Alessandro de’ Medici in Armor
Bryan Robertson, Yavapai College
Tempera Emulsions in Early Modern Italian Painting
The Artist as Parent as Academic – Session I
Sponsored by The University of The South Department of Art and Art History
Amphitheater
Chair: Lauren Evans, Samford University

Colleen Merrill, Bluegrass Community & Technical College
Mirroring: Affirming the Self as Parent, Artist, & Academic

Tracy Stonestreet, Virginia Commonwealth University
A De-Compartmentalized Mind: Effects on Teaching and Research

Jessica Wohl, The University of the South
On Becoming a Triple Threat: Artist, Parent, Professor

Tiffany Leach, Jacksonville University
Connecting the Dots: Combining the Roles of Motherhood, Academic, and Artist as One

Not Just for Artists - Bridging the Gap with Non-Art Majors
Ballroom 1
Chair: Cyndy Epps, Georgia Southern University

Jennifer Snyder, Austin Peay State University
Fostering Artistic Community: Introduction to Art and Non-Art Majors

Lanette Blankenship, Lawson State Community College
Art Isn’t Just for Artists

Kimberly Riner, Georgia Southern University
Approachability in Beginning Art Courses

Jessica Fife, Austin Peay State University
Seeking and Driving the Individual

Small Design Programs: Finding a Niche in a Big Academic World
Walker
Co-chairs: Morgan Manning, Maryville College / Adrienne Schwarte, Maryville College

Brandon Waybright, George Fox University
In and Out of Curriculum: The Surprise Benefits of the Small, Liberal Arts Institution

Nicholas McMillan, Columbus State University
Success by Way of Community

Adrienne Schwarte, Maryville College
Passion, Perseverance, and Pride: The Tools to Developing and Maintaining a Small but Skillful Design Education Program within a Liberal Arts Curriculum

Access: Studio Practices, Community Art, and Archival Research
Rose
Chair: Melissa Geiger, East Stroudsburg University of Pennsylvania

Melissa Mednicov, Sam Houston State University
Absences in and of the Archive

Monika Keska, University of Granada
Francis Bacon Archive

Sara Stepp, University of Kansas
Traces: Time in the Art of Hung Liu

American Museums: From Temples of Art to Sites of Social Justice – Session II
Roberts
Chair: Adera Causey, Hunter Museum of American Art

Adera Causey, Hunter Museum of American Art
Re-Inventing the Institution: New Models for the Next Generation

Kimiko Matsumura, Independent Scholar
Drawing on and Writing Over: Reimagining Anthropological Display with Chris Pappan

Rachel Stephens, The University of Alabama
Reconsidering History’s Huts: A Travelogue of Thirty Plantation Sites

Photography and Album Making
Thompson
Chair: Mary Trent, College of Charleston

Michele Gates Moresi, Smithsonian National Museum of African American History and Culture
Recovering Memory: Photography Albums and African American Lives

Kris Belden-Adams, University of Mississippi
“Queering” the Archive, or Archiving “Queer-ness”?: Interpreting Cisgender Performance and ‘Homesociality’ in George Whitney’s Fin-de-Siècle Photo Albums

Laura Coyle, National Museum of African American History and Culture
A Photograph Album and Black Waterbury, Connecticut, 1890-1910: A Case Study

Mary Trent, College of Charleston
Encircled: Private Self-Expression in the 1860s Photograph Album of International Abolitionist, Mother, Wife, and Mixed-Race Fugitive Slave Ellen Craft
FRIDAY
SESSION VI
10:00-11:45AM

The Education of an Ethical Designer
Chambliss
Co-chairs: Amanda Horton, University of Central Oklahoma / Becky Nasadowski, The University of Tennessee at Chattanooga

Eric Benson, University of Illinois / Miriam Salah, University of Illinois
Ethics of a Designer in a Global Economy: A Required Ethics Course for the Generation Z Designer

Dennis Cheatham, Miami University
Learning Ethics Firsthand through Design Research Methods

Omari Souza, Texas State University
Advertising and Its Influence on the Perception of Others

Stephen Simmerman, University of Mount Olive
The Religion of Best Practices: Stories from Millennials and Their Passion for Socially Responsible Design

Making the Grade: Using Rubrics to Structure Graphic Design Student Expectations
Hardy

Chair: Dana Ezzell Lovelace, Meredith College

Christian Dunn, Jacksonville State University
Grade Expectations: Specific Grading Criteria Increases Quality While Decreasing Anxiety

Dana Ezzell Lovelace, Meredith College
DIVING DEEPER: Grading Smarter, Not Harder in Graphic Design

Ben Hannam, Elon University
Contextualizing & Developing Course Rubrics: Rethinking Grading

Sara Dismukes, Troy University
One Class, One Rubric

New Approaches to the History and Practice of Photography
Ochs
Chair: Scott Contreras-Koterbay, East Tennessee State University

Alyssa Bralower, University of Illinois at Urbana-Champaign
The Work of Gender in Ellen Auerbach’s Short Films and Collages, 1931-1933

Faith Barringer, University of Alabama
The Progression of Masculinity in Catherine Leroy’s Corpsman in Anguish

Austin Losada, Independent
Demand-ing Specificity: Sculptural Experience in Thomas Demand’s Curatorial Practices

Michael Borowski, Virginia Tech
Through the Swift, Black Night

Reverberations and Correlations: Creative Interdependence among Visual Art, Music, Theater, and Dance – Session I
Ballroom 3
Chair: JoLee Stephens, Howard Community College

Michael Hartman, University of Delaware
Dancing through Light and Mechanical Locomotion: Harry C. Ellis’s Photographs of Loïe Fuller and the Early Twentieth-Century Parisian Cityscape

Paula Wisotzki, Loyola University Chicago
Creative Pas de Deux in a Time of Social Turmoil: 1936-1941

Joanna Gardner-Huggett, DePaul University
Pinnacle Pirouettes: Julia Thecla (1896-1973), Ballet, and the Dance Community of Chicago
Fame and Infamy in the Italian Renaissance and Thereafter
*In Memoriam: Charles Randall (Randy) Mack*
*Ballroom 4*
Chair: Debra Murphy, University of North Florida

Mary Melissa Miller, University of Arkansas at Little Rock
Marriage Rituals in Renaissance Florence and the Significance of the Italian Cassone

Marisa Andropolis, The University of Mississippi
Active Images Seen Through the Case of Antonio Rinaldeschi

Tamara Smithers, Austin Peay State University
Raphael’s Fame, or “Second Life”

Lana Burgess, McKissick Museum, University of South Carolina
Relationship Built and Knowledge Shared: The Legacy of Charles R. (Randy) Mack at the University of South Carolina

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The Artist as Parent as Academic – Session II
*Amphitheater*
Chair: Kaylan Buteyn, Artist/Mother Podcast

Kaylan Buteyn, Artist/Mother Podcast
Artist/Mother Podcast Interview Presentation

Francisca Maria Velasco, University of Kansas
Intertwined Worlds, a Collaboration Between Mother and Son

Kristin Skees, Christopher Newport University
Mother/Artist

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Art / Data / Information – Session I
*Ballroom 1*
Chair: Jason Hoelscher, Georgia Southern University

Tess Elliot, University of Oklahoma
On Art and Instagram

Becky Alley, University of Kentucky
Embodied Data: Materializing Statistics as Feminist Gesture

Miriam Kienle, University of Kentucky
Differing Data: Feminist Conceptualism’s Resistance to Self-Quantification

Naghmeh Hachempour, Georgia Southern University
Form Follows Communication

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Printerdisciplinary Practices
*Walker*
Co-chairs: Robert Howsare, West Virginia Wesleyan College / Cayla Skillin-Brauchle, Willamette University

Robert Howsare, West Virginia Wesleyan College
Interdimensional Prints

Lars Roeder, Texas A&M University-Corpus Christi
Performing the Print

Noah Breuer, Auburn University
Rubbing Workshops: Authorship, Appropriation, and Labor

Leslie Friedman, Louisiana State University
Yaddah Yaddah Yaddah: Print and Performance

Lauren Cardenas, University of Mississippi
Interdisciplinary Print Play

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Art Gallery and Museum as Curricular Tool in Higher Education: Possibilities and Constraints
*Rose*
Co-chairs: Steven Pearson, McDaniel College / Izabel Galliera, Susquehanna University

Julia Finch, Morehead State University
Determining Value and Defining Identities of Campus Art Spaces

Jeffry Cudlin, Maryland Institute College of Art
Uninvited Guests: Community Engagement, Social Practice, and the Locked Gallery Door

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Beyond Frida Kahlo: Other Modern Latin American Women Artists – Session I
*Roberts*
Chair: Georgina Gluzman, Consejo Nacional de Investigaciones Científicas y Técnicas

Ximena Kilroe, City College of New York, CUNY
Maria Izquierdo: Self-Portrait, Gender, and Indigenismo in Modern Mexico, 1927-1935

Dina Comisarenco, Instituto Nacional de Bellas Artes y Literatura (INBAL)
Painting to the Sound of Concha Michel’s Voice: “The Deepest Root of Solidarity” in the Work of Frida Kahlo and Aurora Reyes

Michel Otayek, Independent Scholar
Making Words Palatable: Grete Stern’s Dream Photomontages (1948-1951)

Mey-Yen Moriuchi, La Salle University
Multiculturalism, Modernism, and Myth in the Art of Tilsa Tsuchiya
Collegial Collaborations: Success Stories of Multi-Disciplinary Projects
Thompson
Co-chairs: Vanessa Cruz, University of North Florida / Sheila Goloborotko, University of North Florida
- Sam Blanchard, Virginia Tech
- Source Form
- Michael McFalls, Columbus State University
- The Chattahoochee Explorers
- Mariana Smith, Stockton University
- Academic Art/Science Collaborative Crossover: Projects that Did Not Drive Us Mad
- Vanessa Cruz, University of North Florida
- Opening Golden Doors: The Challenges and Opportunities of Creative Collaborations

RE(;)Thinking Space – Session II
Kelley
Chair: James Enos, University of Georgia
- James Enos, University of Georgia
- Integrating Network Methodologies
- Cheryl Goldsleger, Augusta University
- Vast Scale – Intimate Space
- Zachary Kelley, Georgia Southern University
- Hyper-Theatricality: Understanding Space through Information Overload

FRIDAY
SESSION VII
1:15-3:00PM

Hardy
Chair: Amy Huang, University of Iowa
- Amy Huang, University of Iowa
- Mimesis and Space in Site-Specific Landscape Paintings from 17th-Century China
- Dana Hogan, Duke University
- Mimesis as a Form of Invenzione: A Reconsideration of Rivalry within an Artistic Lineage
- Olga Johnson, Stony Brook University
- Ut Pictura Poesis and the Aesthetics of Intelligibility: On the Project of Liberation during Modernism
- April Claggett, Independent
- Representing the Void: The “Oriental” Carpet in Western Painting
- Hyunjin Cho, Boston University
- Making History Real: Roles of Blood in Nineteenth-Century Illustrated Manuscripts of Firdausi’s Shahnama

The Intertwining of Art and Literature
Ochs
Chair: Brooke Alexander, The University of Mississippi
- Preston McLane, Florida State University
- Fiction by Intention: Alessandro Magnasco as Pícaro and James Hyde as Magnasco
- Kenneth Hartvigsen, BYU Museum of Art
- Maynard Dixon, Searching for a Home: Painted and Poetic Imagination in the American West
- Christina Schmid, University of Minnesota, Twin Cities
- Another Story Vibrates Within: Endi Poskovic’s Uneasy Fiction
- Caroline Covington, Pellissippi State Community College
- Mind Diagraming: Visually Rendering Characters in Conflict

Reverberations and Correlations: Creative Interdependence among Visual Art, Music, Theater, and Dance – Session II
Ballroom 3
Chair: Lara Kuykendall, Ball State University
- Dominik Eckel, German Center for Art History Paris (DFK Paris)
- Considering Abstract Expressionism as Dance
- Louly Peacock, Brevard College
- Black Mountain College Blues: Reverberations in the Mountains of North Carolina
- Mary McGuire, Independent Scholar
- Theater Queers Art: A Judson Church Genealogy
- Lorinda Roorda Bradley, University of Missouri
- The Weather Score Project: Climate Change Articulated Through Craft and Musical Composition

Professional Practices and the MFA
Ballroom 4
Chair: Ellen Mueller, Minneapolis College of Art and Design
- Paul Catanese, Columbia College Chicago
- The Evolving MFA
- Robert Bubp, Wichita State University
- Connecting From the Margins: Creating Travel-Based Professional Experiences in the MFA
Social Practice Art in the Age of Resistance, Session I: Historical Perspectives on Public Art, Performance Art, and Street Art as Agents of Social and Political Change
Amphitheater
Chair: Kristina Olson, West Virginia University
Margo Handwerker, Texas State University
Art/Work: The Systems-Oriented Artist Expert
Jennifer Kruglinski, Salisbury University
Eleanor Antin’s Activist King of Solana Beach

Art / Data / Information – Session II
Ballroom 1
Chair: Lisa Williamson, The Institute for Doctoral Studies in the Visual Arts
Lisa Williamson, The Institute for Doctoral Studies in the Visual Arts
You May Also Like: Liberating the Audience from the Parasitic Pixel
Marc Boyson, Southern Adventist University
Vector Trace of the Commute Dérive
Jason Hoelscher, Georgia Southern University
Art, Information, and the Aesthetic Singularity

Eco-Critical Conditions: Re-Examining the Aesthetics of Anthropocentric Thinking
Walker
Chair: Amy Hulshoff, University of New Mexico
Chris Balaschak, Flagler College
Tracing Toxicity: Masumi Hayashi’s EPA Superfund Site Photocollages
Viola Arduini, University of New Mexico
Ananke (Nina’s Story): Practices for Embodied Storytelling against the Anthropocene
Flint Collins, Spalding University
Purposive Perturbations: Art and Eco-Horror in the (Petro-)Capitalocene
Carolyn Lambert, The University of Tennessee at Chattanooga
Adjacent Futures

Artist Residencies Inside/Outside the South
Rose
Chair: Craig Drennen, Georgia State University
Eric Asboe, City of Chattanooga
The City as Residency: Chattanooga City Artist Program
Jamie Badoud, The Hambidge Center / Craig Drennen, Georgia State University
The History of The Hambidge Center
Charlotte Caldwell, Stove Works
Stove Works: The Long Short

Beyond Frida Kahlo: Other Modern Latin American Women Artists – Session II
Roberts
Chair: Caroline Olivia M. Wolf, The University of Tennessee at Chattanooga
Barbara Tyner, Centro de Cultura Casa Lamm
The (Sexy) Unsexy Magic of Mariana Yampolsky: A More Subtle Star in Mexican Women’s Art History
Madeline Murphy Turner, The Institute of Fine Arts, New York University
Unraveling the Myth: Experimental Theater and Female Subjectivity in 1980s Mexico City
Jocelyn Holmes, Insitute for Doctoral Studies in the Visual Arts
Absence as Presence: Redefining Cultural Narrative

Art in Experiential Learning
Thompson
Chair: Bengt Carlson, The University of Tennessee at Chattanooga
Jeremy Blair, Tennessee Tech University
Experiential Practicum: Utilizing Game Systems for Designing Field Experiences in Art Education
Christina Vogel, The University of Tennessee at Chattanooga / Cecelia Wigal, The University of Tennessee at Chattanooga
Art for All: An Experiential Learning Collaboration between Engineering and Art
Evan Baden, Oregon State University
The Open Road—Photography and the Roadtrip
Russell Flinchum, North Carolina State University
College of Design / Patrick Fitzgerald, North Carolina State University College of Design
A Conversational Interface for Distance Learning

RE(:)Thinking Space – Session III
Kelley
Chair: Tami Miller, Krasl Art Center
Emily Schollenberger, Temple University, Tyler School of Art
Vulnerable Site-Specificity in Doris Salcedo’s Installations
Julia Kershaw, Florida State University
Using the Senses to Experience the Brazilian Pavilion at the 1939 New York World’s Fair
Tami Miller, Krasl Art Center
Sculpting Community: The Physical and Psychic Space of an Outdoor Sculpture Commission
FRIDAY
SESSION VIII
3:15-5:00PM

The Threat of the Foreign Collector
Chambliss
Chair: Mia Laufer, Washington University in Saint Louis
Leanne Zalewski, Central Connecticut State University
The Battle of the Century: Millet’s Angelus in the U.S. and in France
Mia Laufer, Washington University in Saint Louis
The Perfect Foil: Jews, Americans, and the Battle for Impressionism
Heather Read, Independent Scholar
The French Connection: Matisse’s Vence Chapel and the Threat of Americanization

Holiness, Virginity, and Martyrdom: Female Bodies and Sanctity in Early Modern Europe
Hardy
Chair: Justinne Lake-Jedzinak, Bryn Mawr College
Lauren Cesiro, Fairfield University
Convergent Transformations: The Body and Donatello’s Penitent Mary Magdalene
Kristina Keogh, Ringling College of Art and Design
Exuding Sanctity: Envisioning the Productive Relic Body
Jodi Lynn McCoy, Indiana State University
The Virgin Diaries: Symbological Sanctity in Early Modern European Portraiture
Jennifer E. Courts, The University of Southern Mississippi
Agnès Sorel and the Politics of Sex, Skin, and Sanctity
Justinne Lake-Jedzinak, Bryn Mawr College
Piety, Portraiture and the Popish Plot: Catherine of Braganza as Saint Catherine of Alexandria

Flip the Demo: Rethinking Software Education in the Classroom
Ochs
Chair: Matthew Finn, William Paterson University
Muyuan He, City College of New York, CUNY
How to Make Our Software Training Tasty (Fun), Chewy (Informative), and Spicy (Challenging)
Nikhil Ghodke, Auburn University at Montgomery
Enriching Software Demos
Meaghan Dee, Virginia Tech
Making Virtual Reality a Reality: Applying Augmented and Virtual Reality Technologies to Real-World Projects

Art Cannot Be Taught...Online! Or Can It?
Ballroom 3
Chair: Raymond Yeager, SCAD
Dana C. Tupa, Jacksonville University
TRIBES: Art Pedagogy in the Online Environment
Callie Farmer, Fayetteville Technical Community College
Teaching Art Online, It is Possible
Joseph Kameen, University of South Carolina Aiken
Physical Work, Digital Applications

Integrating Process: Cross-Temporal Approaches to Making and Viewing
Ballroom 4
Co-chairs: Hallie Meredith, Washington State University / Sandra Reed, Marshall University
Sandra Reed, Marshall University
New Life
Courtney R. Davis, Utah Valley University
Cultivating Excellence, Ambition, & Optimism through the Roots of Knowledge
Hallie Meredith, Washington State University
Juxtaposing Process: Glass Art Installations from the 4th and 21st centuries

Social Practice Art in the Age of Resistance, Session II: Current Perspectives on Public Art, Performance Art, and Street Art as Agents of Social and Political Change
Amphitheater
Chair: Eric Schruers, Independent Scholar
Ashley Busby, Nicholls State University
Feeding Change: Public Performance and Food as Political Discourse
Izabel Galliera, Susquehanna University
Acts of Resistance in Hungary’s Orban Era
Nogin Chung, Bloomsburg University
The 2016 Candlelight Revolution in South Korea and the Art of Memento Mori
Tom Williams, Watkins College of Art
Collaboration in Spite of It All: Incarceration and Social Practice
Creating Queer Bodies
Ballroom 1
Co-chairs: Joshua Brinlee, University of Mississippi / Anthony Morris, Austin Peay State University

Nathan Rees, University of West Georgia
Queering Mormon Art: John Hafen and the Divine Feminine

Leo Quirk, Independent
Gender Transcendence: Historical Patterns Influencing Contemporary Art

Evin Dubois, Paducah School of Art and Design at West Kentucky Community and Technical College
Handling Others: Bravado, Body, and Feathers...

Feminist Art, Politics, and Intertextuality
Walker
Co-chairs: Karen Cordero, Universidad Iberoamericana Mexico City / Dina Comisarenco, Instituto Nacional de Bellas Artes y Literatura (INBAL)

Sherry Buckberrough, University of Hartford
From Whore to Heroine: Schneemann in the 90s

Karen Cordero,
Universidad Iberoamericana Mexico City
Textuality as a Feminist Strategy in the Work of Mónica Mayer

Why Are They Now? 20th Century Women Artists in Contemporary Discourse
Rose
Chair: Amy Rahn, University of Maine at Augusta

Courtney Hunt, The Ohio State University
Fashion & Fantasy: Exploring the Work of Jacqueline Marval

Olivia Armandroff, Winterthur Program in American Material Culture
Anne Ryan and Her Collages: An Artist with a Layered Biography

Rachel Reese, Telfair Museums
Suzanne Jackson: Celebrating and Negotiating “Five Decades”

Carlee Bradbury, Radford University
The “Feminine Rising”: The New Art History of Medieval Women Artists

Roann Barris, Radford University
The “Feminine Rising”: The New Art History of Contemporary Women Artists

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

Lillian Joyce, University of Alabama in Huntsville
It’s not Grecophilia: Hadrian, Athens, and Rome

Lindsay Alberts, SCAD
Royal Inspiration: Francesco de’ Medici and the Pantheon of the Kings

Pierette Kulpa, Kutztown University of Pennsylvania
From Roman Mosaic to Modern Michelangelo: The Appropriation and Transformation of Artworks Under the Barberini

Benjamin Harvey, Mississippi State University
The Critic as Copyist: Fry after Cézanne

Noah Randolph, Tyler School of Art, Temple University
Principles of the Cultural Transference of Venice: Between Quotation of Form and Plagiarism of Structure

The Art of Depicting Paragoni of Life
In Memoriam: Sarah Lippert
Thompson
Chair: Liana Cheney, Independent Scholar

William R. Levin, Centre College
Art Answers Anguish: At-Risk Children and the Fourteenth-Century Florentine Misericordia

Charles Burroughs, SUNY Geneseo
Cyclops in the Landscape: From the Renaissance Imaginary to Olmsted Parks

Emily White, Florida State University
The Portrait Medal of Isabella d’Este by Gian Cristoforo Romano: Paragone in Renaissance Courts

Boris Zakić, Georgetown College
Contested Letters: Rousseau’s Julie, ou la Nouvelle Héloïse (1761)

Deconstructing the Beast
Kelley
Co-chairs: Stacey Holloway, University of Alabama at Birmingham / Patrick Vincent, Austin Peay State University

Stacey Holloway, University of Alabama at Birmingham
The Lion and the Mouse

Patrick Vincent, Austin Peay State University
Beasts on Repeat: Dis/Connections between Animal and Humans through Print

Carrie Fonder, University of West Florida
Sometimes You Eat the Goat...

Douglas Baulos, The University of Alabama at Birmingham
The Wounded Deer Leaps Highest, “Queering” Site Specific Installations
SATURDAY, OCTOBER 19

7:00AM–8:00AM
Annual Members’ Breakfast and Business Meeting in Ballroom 2 *Open to all members

7:00AM–5:00PM
Registration desk open *From 3:30PM onward this will be staffed by a volunteer to assist with technical questions, but no payment will be accepted.

12:15PM–1:45PM
Past and Future Conference Directors Meeting in the Kinsey Board Room *Speak with Conference Co-Directors if interested in attending

6:00PM–8:00PM
End of Conference Meet-Up at WanderLinger Brewing Company, 1208 King Street

SATURDAY
SESSION IX
8:00-9:45AM

Creating Community through Vulnerability: Graphic Design for Social Change
Chambliss
Chair: Carley Cullen, Missouri Valley College
Melissa Airy, University of Iowa
Pilgrimage and the Power in Sharing Our Journey
Jennifer Vess, University of Iowa
Conversant Containment: Passing Through
James Johnson, Jacksonville State University
Black Men Design

Enhancing Graduate Research in the Field of Arts and Design
Hardy
Chair: Joo Kim, University of Central Florida
Annette Tojar, University of Central Florida
Food & Memory
Parisa Farmoudehyamcheh, Georgia Southern University
Improving Online Shopping Experience
Danielle Powell, The University of Central Florida
Exploring Transcultural Identity through Visual Art: On Women Artists Creating Art about Cultural Plurality and Personal Identity in America
Gabe Cortese, University of Central Florida
The Male Body and Sexual Identity: Queering the Male Image

Open Session for Modern and Contemporary Asian Art History
Sponsored by The University of The South Department of Art and Art History
Ochs
Chair: Alison Miller, University of the South
Yan Yang, City University of New York - Borough of Manhattan Community College
Birth of a National Pictorial Style? Yamato-e in Nineteenth-Century Japan
Yanfei Zhu, University of North Georgia
Finding Rhythm: The Politics of Art among Europe, Japan, and China in the Early Twentieth Century
Luming Zhang, Duke University
The Loss of Original Painting: The Founding Ceremony of the Nation
Doris Sung, The University of Alabama
Sirens: The Forgotten Women Artists of Contemporary Art in China
Eunyoung Park, Case Western Reserve University
Contemporaneity: Contemporary Art in South Korea

Eliciting Empathy: Reevaluating Sentimental Art
Ballroom 3
Chair: Leanne Zalewski, Central Connecticut State University
Albert Stabler, Appalachian State University
Sentimentalism and Race in 19th-Century American Visual Culture and Education
Alison Napier, The College of William and Mary
The Art of Mourning: Hairwork, Sentimentality, and Bourgeois Social Status in the 19th Century
Janalee Emmer, Brigham Young University
Museum of Art
Picturesque and Charming: Daniel Ridgway Knight’s Idyllic Countryside
Danielle Mužina, Murray State University
Maudlin Careers: Recontextualizing Women’s Use of the Domestic Interior
Food and Feasting in Art from Antiquity through the Baroque – Session I

Ballroom 4

Chair: Bonnie Kutbay, Mansfield University of Pennsylvania

Michael Anthony Fowler, East Tennessee State University
Unsavory Sights: Cannibalism in Greek Art

Tracey Eckersley, Jefferson Community and Technical College
Splendor in the Vines: Images of Wine-Making and Alfresco Drinking on Roman North African Mosaics

Bonnie Kutbay, Mansfield University of Pennsylvania
The Sacred Meal of Melchizedek in Sant’Apollinare in Classe, Ravenna

Carey E. Fee, Florida State University
Feasting Upon the Body and Blood of Christ in the Chiarito Tabernacle (c. 1340)

Out of the Frame (SGC I)
Amphitheater

Chair: Tatiana Potts, University of Hartford

Adrian Rhodes, University of South Carolina
Reconsidering the Function of the Matrix When Printing Outside the Confines of the Traditional Edition

Sheila Goloborotko, University of North Florida
Multiple Ones: Contemporary Perspectives in Printmedia

Raluca Iancu, Louisiana Tech University
Contemporary Printmaking: Above and Beyond 2D

Melissa Harshman, University of Georgia
Material Encounters: Printmaking and Sewing in Contemporary Practice

Martyna Matusiak, West Liberty University
Limitations as Push To Experiment

Recipes for Success:
Best Studio Assignments – Session I

Ballroom 1

Chair: Wanda Sullivan, Spring Hill College

Philip R. Jackson, The University of Mississippi
New-Master Painting Techniques

Gary Chapman, The University of Alabama at Birmingham
Process Begets Skill Begets Confidence Begets Exploration Begets Creativity

Brad Adams, Berry College
Paper or Plastic?

Objects as Art

Walker

Chair: Thomas Sturgill, Middle Tennessee State University

Rocky Horton, Lipscomb University
Living Objects: The Pro Wrestling Body and Baroque Sensibility

David Court,
The University of Tennessee at Chattanooga
When Objects Become Form

Jason Brown, The University of Tennessee - Knoxville
The Quotidian Object in Contemporary Sculpture

Seeing Words, Reading Pictures

Rose

Co-chairs: Ally Johnson, University of Illinois, Urbana-Champaign / Jessica Landau, University of Illinois, Urbana-Champaign

Becky Nasadowski,
The University of Tennessee at Chattanooga
Graphic Design: A Harmful Reduction or a Productive Expansion

Annie Dell’Aria, Miami University
Image, Text, Place: Public Sculptures of Words in the Age of Social Media

Wendy Castenell, The University of Alabama
Word is Bond: The Visual Weight of the Treaty in The Invaders

Melissa Terry, South Texas College
Sticky Captions: The Stakes of Reading and Seeing Together

Theorizing Space: Episodes from the Interaction of Art and Architecture

Roberts

Chair: Rachel Danford, Marshall University

Mallory Nanny, Florida State University
“Countering” the War Narrative: Chris Burden’s The Other Vietnam Memorial

Catherine Holochwost, La Salle University
(De)colonial Revival: Surface and Sympathy in the Transhistorical Imagination
Synergism: Interprofessional Education and Collaborations – Session I
Thompson
Chair: Adrian Banning, Drexel University
Angela Dittmar, Southeast Center for Education in the Arts at The University of Tennessee at Chattanooga
The Art of Balance: Caring for Physician and Patient, a Partnership among the University of Tennessee College of Medicine, Hunter Museum of American Art, and the Southeast Center for Education in the Arts
Kathy Mueller, Temple University / Jennifer Freeman, Temple University
Strategy + Creative: Cross-Disciplinary Collaboration
Zbyněk “ZB” Smetana, Murray State University
Left Brain, Right Brain, One Brain: Unobstructed Synergy between Art and Science

Art and Parenting: Artistic Engagement with the Familial and Domestic
Kelley
Chair: Barbara Kutis, Indiana University Southeast
Jessie Van der Laan, Walters State Community College
The Transparent Mother
Danielle Wyckoff, Kendall College of Art and Design of Ferris State University / Cayla Skillin-Brauchle, Willamette University
Reproductive Media
Sarah Irvin, Self-Employed Artist
Time, Gender, and Care
Emilia White, University of Michigan Stamps School of Art & Design
“The Ugly Placenta” and the Art of Parenting after Loss

SATURDAY
SESSION X
10:00-11:45AM

Creative Collaborations: Artistic Partnerships, Networks, and Associations
Chambliss
Co-chairs: Kelsey Frady Malone, Henderson State University / Lorinda Roorda Bradley, University of Missouri
Julia Lillie, Bard Graduate Center
Finding Neutral Ground: Netherlandish Protestant Engravers and Local Catholic Publishers in Early Modern Cologne
Kimberly Schrimsher, Emory University
Guerino in Rome: Collaboration and Rivalry in the Making of a Papal Ceiling
Amanda Strasik, Eastern Kentucky University
Minding the Romantic Child: Girodet’s Portraits of Benoît Tiosson
Sarah Marie Horne, Museum of Fine Arts, Houston
Partnership or Pilfering? Unraveling Problems of Attribution in Design History
David McCarthy, Rhodes College
Homage on the Range: Nauman, Wiley, Westermann and the Masculine Mythology of the American West

Undergraduate Art History Session – Session I
Hardy
Co-chairs: Beth Mulvaney, Meredith College
Sarah Bulger, Old Dominion University
Gardens of the Gods: Roman Domestic Worship and Pompeian Garden Wall Paintings
Tori Burke, American University
Made in the Image of All That is Sacred: Reliquaries in the Medieval Catholic Church
Emily Clark, Elon University
Visualizing Spatial Narratives: A Deep Map of the Sarajevo Haggadah and Catalan Atlas
Alyson McGowan, The University of Tennessee at Chattanooga
A Psychoanalysis of Caravaggio
**Food and Feasting in Art from Antiquity through the Baroque – Session II**

Chair: Michael Duffy, East Carolina University

Michelle Moseley-Christian, Virginia Tech
Eve as Glutton and Theories of Taste in Early Modern Northern European Imagery

Peter Scott Brown, University of North Florida
The Salt and its Savour: Iconographies and Social Functions of Medieval and Renaissance Salts

Trinity Martinez, The Graduate Center, City University of New York
Food, Feasting and Festivities: The Bacchanals of Bacchus and His Beasts

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**CROSSING AMERICA: Road Matters in Art, Photography, and Visual Culture – Session I**

Chair: David Smucker, Pratt Institute

Chris Slaby, College of William & Mary
Can a Road Play Indian? The Visual Culture of Scenic Tourism and Indigenous History on the Mohawk Trail

Jeffrey Richmond-Moll, University of Delaware
Holy Rollers: Religion and Modern Mobility in the Art of John Steuart Curry

Lisa Dorrill, Dickinson College
Highway Mania: Paintings and Prints of Cars and Car Accidents in the 1930s

Louise Siddons, Oklahoma State University
Lesbian Invasion: Road Trips, Queer Freedom, and Settler Colonialism on the Navajo Nation

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**Rolls, Wrinkles, and Hair: The Diversification of Beauty in the Global Art World**

Chair: Amanda Wangwright, University of South Carolina / Brittany Lockard, Wichita State University

Mary Frances Ivey, University of Kansas
Framing Aging Femininity: Mary Cassatt’s Lady at the Tea Table

Amanda Wangwright, University of South Carolina
The Nude Portrait of Mr. Xu Langxi (1884-1961) and the Beauty of the Natural Body

Brittany Lockard, Wichita State University
No Tiny Dancer: Questioning Xu Hongfei’s Chubby Women and Their Western Reception

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**Recipes for Success: Best Studio Assignments – Session II**

Chair: Jessica Smith, The University of West Alabama

Robin Mandel, UMass Amherst
Frameworks and Series: Moving Students toward a Self-Directed Studio Practice

Richard Metzgar,
State University of New York at Oswego
From Concrete to Imaginary: Place as Generator for Projects Using Architectural Subject Matter and Methods in 3D Design and Mixed Media Drawing

Jason John, University of North Florida
Painting as Mediated by New Ways

Jessica Smith, The University of West Alabama
From Possibility To Portfolio: Exploring Ideas and Printmaking in a Basic Design Course

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**Power to the People? Displaying Portraits of Public Political Figures – Session I**

Chair: Jennifer Wingate, St. Francis College

Joseph Litts, University of Delaware
“Pictures of the Cherokee Chief”: The Many Lives of Francis Parsons’s Portrait of Cunne Shote

Evie Terrono, Randolph-Macon College
Lincoln in Richmond: Emancipation Day and Black Agency in Black and White.

Julia Marsh, Pennsylvania Academy of the Fine Arts
Looking at Lincoln: Pictures and Persuasions

John Bowles, University of North Carolina at Chapel Hill
Amy Sherald’s Portrait of Michelle Obama: Black Diaspora Culture and Institutional Critique

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**Material Obsessions and Postwar Art**

Chair: Roja Najafi, Oklahoma City Museum of Art

Jennifer Wester, Notre Dame of Maryland University
Yves Klein’s (Im)materiality

Taylor Bradley, The University of Texas at Austin
Xerox, Verifax, Offset, and Halftone

Melissa Warak, University of Texas at El Paso
Stitched on Sound: Materiality in Nick Cave’s Soundsuits

Antje Gamble, Murray State University
Not Just Pots: Ceramic Production by Italian Sculptors After WWII
ART and (Fill in the Blank)

Reni Gower, Virginia Commonwealth University
Julia Townsend, The Peanut Factory

Ron Johnson, Virginia Commonwealth University
Art and Athletics

Barb Bondy, Auburn University
Art and Cognitive Neuroscience: Does Learning To Draw Change the Brain?

Jessie Mann, Virginia Tech
Memory Bank: Art and Neuroscience

Academic Museums are Not Neutral: Civic Responsibility and Institutional Politics

Claire Kovacs, Binghamton University Art Museum / Michael Dickins, Austin Peay State University

Greg Skaggs, Troy University / Kerry English, Troy University
Junior Warriors: Creating Community through Terracotta

Jennie Carlisle, Appalachian State University
Para-Institution: Reflections on the Curatorial Activism of a University Gallery

James Arendt, Coastal Carolina University
Punch Up Programing: Confronting Institutional Fear

Synergism: Interprofessional Education and Collaborations – Session II

William Perthes, Barnes Foundation

Adrian Banning, Drexel University, Physician Assistant Department / William Perthes, Barnes Foundation
(Art+Med)CoLAB: Arts-Integrated Medical Education

Michele Rattigan, Drexel University, Creative Arts Therapies Department
Artful Intentions: Arts-Based Interprofessional Collaboration

Rhonda Kessling, Kendall College of Art and Design of Ferris State University
Design Thinking: Artists and Engineers Collaborate

Exploring a Third (or Thousandth) Way of Being/Becoming/Sustaining Life as an Artist

Jodi Hays, Watkins College of Art

Donna Woodley, Lesley University
Exploring Being/Becoming/Sustaining Life as a “Traditional” Artist When EVERYTHING

Beth Reitmeyer, Frist Art Museum and Independent Artist
Jack of All Trades, Wearer of Many Hats, and Keeper of the Plates in the Air

Charles Clary, Coastal Carolina University
Who Has Time: A Juggling Act

Jessica Mueller, Independent Artist and Educator / Laura Drey, Independent Artist
From Houston to Chicago; Rethinking Sustainable Art Practices as Mother Artists

Mike Windy, Number Inc.
Cobbling Together a Career

SATURDAY SESSION XI

1:15-3:00PM

Undergraduate Art History Session – Session II

Amy Frederick, Centre College

Grace Lytle, University of Arkansas at Little Rock
Images of Empathy: Käthe Kollwitz’s Krieg Series

Lauren Annalise Palmer, Centre College
Completely Modern: Cunningham and Reconceptualizing Dance

Arden Craft, The University of Tennessee at Chattanooga
Constructions of Personhood: An Exploration into Artist James Luna’s Work, The Artifact Piece (1986)

Savannah Penven, Radford University
Conflicts between Artist Politics and Curatorial Politics: An Analysis of Nancy Spero: Paper Mirror

Hannah L. Wimberly Lowe, The University of Tennessee at Chattanooga
National Parks 2050: Reinventing American Landscape to Communicate Environmental Urgency
New Approaches to Altars and Altarpieces
Chambliss
Co-chairs: Joseph Silva, Community College of Rhode Island / Ashley Elston, Berea College

Margaret Morse, Augustana College
The Domestic Altar and Altarpiece in Renaissance Italy

Erin Hein, University of Delaware
Surviving Caravaggio: Civic Legacy and Identity in the Burial of Saint Lucy (1608)

Helman Alejandro Sosa, Williams College
¿Eres Paisa o Eres Pacho? Amalia Mesa-Bains and Identity through Altar

Dilmar Mauricio Gamero Santos, Tyler School of Art, Temple University
Altarpieces, Retablos, “Demandas,” and Rituality in the “Mamacha Carmen” Festival, Paucartambo, Peru

Digital Fabrication: Ways in Which Making is Thinking
Ochs
Chair: Quintin Owens, Black Hills State University

McLean Fahnestock, Austin Peay State University
Digital Fabrication in Foundations

Dylan Collins, West Virginia University
Pixel to Hand (and Back Again)

Jonathan Durham, Auburn University
Sculpture, 3D Spatiality, and Digital Disorientation

Revisionist Curriculum: Reviewing and Rethinking What and How We Teach
Ballroom 3
Chair: Naomi J. Falk, University of South Carolina

Alessandra Sulpy, Winona State University
The One-Man Band Studio Art Program: Reinventing to a Downsized Department

Kimberly Mast, University of Arizona
The Art History Canon and the Art History Survey: Disrupting the Art History Textbook

Lauren Lake, University of North Texas, Department of Studio Art
Full Circle: Case Studies on Curriculum Revision

Ok, Now What? Navigating Life after the MFA
Ballroom 4
Chair: Courtney Ryan, SCAD Atlanta

Astri Snodgrass, Boise State University
Write It All Down and Keep Everything

Morgan Hamilton, Florida State University
From Studio to Studyin’

Sara Gevurtz, Hastings College
From Coast to Coast: My Journey to Tenure Track

Cyndy Epps, Georgia Southern University
Goals – Surviving What Comes Next

CROSSING AMERICA: Road Matters in Art, Photography, and Visual Culture – Session II
Amphitheater
Chair: Peter Han-Chih Wang, Butler University

Mary Brantl, St. Edward’s University
Road Trips and Pilgrims: Venturing through the Liminal

Erin Dunn, Telfair Museums
The Open Road is Under Construction: Female Photographers and the Road Trip

Emily Keown, University of Houston-Downtown
On Joshua Dudley Greer’s Somewhere Along the Line

Jeremiah Ariaz, Louisiana State University
TUCUMCARI

Armon A. Means, Belmont University
Crossroads: Intersection of People, Place, and Self through Travel Portraiture

Combat Artists: The Art of the Soldier
Ballroom 1
Chair: Letha Clair Robertson, Collin College

Ranelle Knight-Lueth, Coe College
Those Who Went First: The AEF 8, Their Art, and the Problems They Faced

Kaia L. Magnusen, University of Texas at Tyler
The Great Men of the Great War: Harvey Dunn’s Heroic American Soldier Males

Breanne Robertson, Marine Corps History Division
The Iwo Jima Flag Raising as Modern “History Painting”: War Photography, Combat Art, and the American Art Canon

From the Present into the Past: Engaging Students in a Post Millennial World
Walker
Co-chairs: Craig Coleman, Mercer University

Amy Johnson, Otterbein University / James Bowling, Otterbein University
Travel To Learn, Learning To Travel: Creating Meaningful Teaching and Learning Experiences during Short-Term Travel Courses

Dafna Steinberg, Northern Virginia Community College/Independent
The Work of Art in the Age of Social Media: Walter Benjamin, Art, and Memes

Katina Bitsicas, University of Missouri
Exploring Projected Augmented Reality as an Exposure Technique for Trauma
“Red Roots of White Feminism”: Indigenous Feminisms in Arts of the Americas

Rose

Chair: Elizabeth S. Hawley, The Graduate Center, CUNY

Marina Tyquiengco, University of Pittsburgh
Carrying/Practicing Indigenous Feminism: Two Works by Erica Lord

Marisol Rojas Olveros, Universidad Nacional Autónoma de México and Universidad Iberoamericana
Image and Word: The Female Portrait as a Strategy for Political Action

Disruptions: Challenges to Normative Female Behavior and Form

Roberts

Chair: Michael “Tray” Ridlen, Jacksonville State University

Michael “Tray” Ridlen, Jacksonville State University
Does Liberty Have a Gender? Diana as Prud’hon’s Obscure Model for the French Revolution

Julia Katz, Rutgers University
On Bernini’s Bed: Sex, Marriage, and Gender in the Borghese Sleeping Hermaphrodite

Isabel Fontbona-Mola, University of Girona
Beyond the Duality of Gender. Destroying the Female Stereotype through Sweat and Muscle

Amy Rahn, University of Maine at Augusta
Smoke Signals: On the Gendered Reception of Judy Chicago’s Pyrotechnics

Andrea Ortuno, Bronx Community College, City University of New York
Fallen Women, Rising Career: William Welles Bosworth’s Early Work for New York City’s Magdalen Benevolent Society

From Innovation to Permanence: Keeping Creative Spaces Open for All

Sponsored by The University of Tennessee at Chattanooga Library

Thompson

Chair: Emily Thompson, The University of Tennessee at Chattanooga

Emily Thompson, The University of Tennessee at Chattanooga
Supporting Students beyond the Academic Paper

Katie Hargrave, The University of Tennessee at Chattanooga
Works Well with Others

Meredith Lynn, Florida State University
The Value of Multi-Generational Makers Spaces

Amy Thompson, University of Utah
Book Arts Studio: Open for Business

Guiding Creativity vs. Art Directing

Kelley

Co-chairs: Danielle Langdon, Columbia College / Ric Wilson, University of Missouri

Sue Jenkins, Marywood University
Guiding Creativity through Assessment, Clarity, and Focus

Amy Fidler, Bowling Green State University
How Does Faculty Ego Suppress Student Creativity and Experimentation?

Jarred Elrod, University of Florida
Developing Creative Performers in the Design Classroom

Belinda Haikes, The College of New Jersey
Oversight: Strategies for Design Education and Collaboration

John O’Neill, University of Minnesota Duluth
Guiding Students to Inclusive Design
SATURDAY
SESSION XII
3:15-5:00PM

Undergraduate
Art History Session – Session III

Hardy
Chair: Elizabeth Mansfield, Penn State

Isabel Ruth Braybrook Brady,
Pennsylvania State University
A Look To Die For: A Valuation System For Norse-Anglo-Saxon Burial Ornament

Leslie Maria Pilar Arnold,
East Tennessee State University
Queen Esther: A New Image of an Intercessor In Art History

Cassandra Christ, University of Arkansas at Little Rock

Grayson Sloan, Furman University
Textiles of Southern Appalachia: Cultivating Cultural Identity through Craft

Ava Baghestani, Henderson State University
Princess Qajar and the Role of Beauty Standards

Eco Intervention: Art Making and Creative Practice in the Anthropocene

Ochs
Chair: Jillian Hirsch, University of Tennessee - Knoxville

Bill Davis, Western Michigan University
No Dark in Sight: Light and the Night It Transforms

Lily Brooks, Southeastern Louisiana University
We Have to Count the Clouds

Thomas Asmuth, University of West Florida
Eco-Art and Sciences in an Age of Cynicism

Christopher McNulty, Auburn University
Outside In

Amy Feger, University of Montevallo
Living in “The Information Age,” Making Art about “The Anthropocene”

What’s in an Idea? Cultivating and Assessing Creative Ideas in the Classroom

Ballroom 3
Chair: Jonathan Cumberland, The University of Alabama

Shannon McCarthy, Eastern Kentucky University
A Successful Failure: The Journey through the Rabbit Hole of Discovery

Jonathan Cumberland, The University of Alabama
Can You Give a Grade to an Idea?

Power to the People? Displaying Portraits of Public Political Figures – Session II

Ballroom 4
Chair: Sarah Beetham, Pennsylvania Academy of the Fine Arts

Howard Skrill, St. Francis College
Whitewash: Robert E. Lee and the Hall of Fame for Great Americans

Colleen Mullins, Independent Exposition
Competing Histories: Frederick Douglass and the Courthouse Lawn in Easton, Maryland

Using (or Losing) the Art History Textbook

Amphitheater
Co-chairs: Jenevieve DeLosSantos, Rutgers University / Kathleen Pierce, Rutgers University

Emily Goodman, Transylvania University
Adding More to the Conversation, or How to Decolonize a Syllabus of Art by Dead White Men

Jennifer Webb, University of Minnesota Duluth
What Went Wrong in Unit 3? Reflections on My 100-person Survey after Replacing the Art History Textbook

Kristin Barry, Ball State University
Embracing the Manifesto in Art and Architecture History: Self-Discovery and Analysis through Critical Theory

Jenevieve DeLosSantos, Rutgers University
Digital Pedagogy in the Analogue Classroom: A Case Study in Using Digital Tools to Replace the Survey Textbook
Calling All Termites!
*Ballroom 1*
**Chair:** Wendy DesChene, Auburn University
- Millian Giang Pham, University of Alabama
  - Small Resourceful Steps
- Hollis Hammonds, St. Edward’s University
  - Building, Destroying, and Re-Configuring through Installation
- Wendy DesChene, Auburn University
  - Please BUG Me!

“Radical Women”: Critical Perspectives on a Landmark Exhibition
*Walker*
**Chair:** Sandrine Canac, Stony Brook University
- Georgina Gluzman, Consejo Nacional de Investigaciones Científicas y Técnicas
- Caroline Olivia M. Wolf, The University of Tennessee at Chattanooga
  - From Isolation to Entanglement: Rethinking Dialectics of Feminism and Intersectionality through Ana Mendieta’s Curatorial Practice
- Erin McCutcheon, Lycoming College
  - Cropped Out of the Frame: Reading for Artist-Women’s Radical Connectivity within Latin American Art’s Histories
- Yohanna Martinez Roa, Universidad Iberoamericana México
  - Transverse Line: City and Body Writings

Can Noise Be Beautiful?
*Rose*
**Chair:** Mary Mazurek, IDSVA & Columbia College
- Mary Mazurek, IDSVA - Columbia College
  - Can Noise Be Beautiful? Noise in Art and Music through Burke’s Empiricism
- Jonathan Morgan, Institute for Doctoral Studies in the Visual Arts
  - The Silent Space of the Vacuum
- John Kelley, University of Tennessee
  - Reconstructing Noise
- H.C. Arnold, The University of California, Riverside
  - Transforming Traffic: Michael Brewster’s Local Pickup, and How Noise Was Turned into Sculpture

It’s Nothing New: Collaborative Practices from the Renaissance to the Present
*Roberts*
**Chair:** Kevin Concannon, Virginia Tech
- Arianna Ray, University of Texas at Austin
  - Rembrandt, Rivalry, and Reproductive Printmaking: The Etchings of Jan van Vliet
- George McDonald, Independent
  - David Wojnarowicz – Cultural Warrior
- Nicole James, Georgia Southern University
  - The Iron Wedding Collaboration
- Jody Servon, Appalachian State University / Lorene Delany-Ullman, University of California, Irvine
  - Saved: Objects of the Dead, A Collaborative Photography and Prose Project

The Agrarian Ideal in the Age of Whole Foods
*Thompson*
**Chair:** Stephen Mandravelis, The University of Tennessee at Chattanooga
- Naomi Slipp, Auburn University at Montgomery
  - Obsolescence and Nostalgia in Thomas Eakins’s Images of Shad Fisheries
- Eileen Yanoviak, Carnegie Center for Art and History
  - “Something Simple” and “Something Complicated”: Farming Imagery of the Great West
- Shana Klein, Kent State University
  - Pastoralizing the Hawaiian Pineapple: The Agrarian Ideal in Dole Advertisements
- Stephen Mandravelis, The University of Tennessee at Chattanooga
  - Playing with Pastoral: A Website of Undergraduate Explorations of the Commercial Agrarian Ideal

Transforming Communities through Sculpture and Public Art
*Kelley*
**Co-chairs:** Jason Brown, The University of Tennessee - Knoxville / Jennifer McKeelvey, Chattanooga State Community College, Mid-South Sculpture Alliance
- Dan Hernandez, University of Toledo
  - Engagement and Interactivity: A New Approach to Public Art in Toledo, Ohio
- Isaac Duncan III, Duncan Sculpture and Services
  - The Artist Perspective in Public Spaces
Current and future members of SECAC give a heartfelt thank you to William R. Levin for his major gift to support a second Levin Award for Research in the History of Art.

For more information about the Levin Awards and additional awards for SECAC members, go to https://secacart.org/page/Awards
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Art Historians Interested in Pedagogy and Technology

ATSAH
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

SGC International

SESAA
Southeast Chapter of the Society of Architectural Historians

Society for Paragone Studies

VRA
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BLAK ORIGIN MOMENT

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Bringing tradition forward

a visual art school serving the Southeast

Townsend Atelier is a visual art school and materials store that offers demos, classes and workshops year-round in painting, drawing, print-making, sculpture, and a weekly figure-drawing studio. All classes are taught by professional working artists who are top in their fields. Our students range from beginner to professional artists who seek to develop their artistic skills in a unique and welcoming atelier setting. Our retail store offers an array of thoughtfully selected art materials.

TOWNSEND ATELIER
The Arts Building  |  301 East 11th Street  |  Chattanooga, TN
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PERSPECTIVES THAT TRANSFORM

Contemporary art and innovative voices

Visit scadmoa.org or call 912.525.7191 for information on current exhibitions, tours and membership.

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The MTSU Department of Art and Design’s mission is to provide a visual education to a student population with diverse life experiences, educational expectations, and professional requirements. To achieve this, we provide a structured and supportive creative environment in which students are encouraged to ask questions and explore traditional and emerging technologies. Students can acquire the aesthetic judgment, art historical knowledge, technical skills, vocabulary, and attitudes necessary to become professionals in their chosen fields. We serve as advocates for the visual arts by creating original art and scholarship, by presenting art exhibitions, and by offering public lectures and workshops for the University, local, and regional communities.

To tour Todd Hall and visit the Department of Art and Design, contact 615-898-2455 or email Denise.Harris@mtsu.edu

OPEN HOUSE

tours, workshops, and demos
November 2, 2019
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Visit utcart.com for more information
Beyond the conference, there is lots to do while you are visiting Chattanooga. Some of our favorite art venues and cultural spaces are listed here.

**The Hunter Museum of American Art**  
10AM-8PM  
10 Bluff View, Chattanooga, TN 37403  
https://www.huntermuseum.org  
The Hunter Museum of American Art’s mission is to engage our diverse audiences in active dialogue about the importance, meaning, and relevance of American Art. In addition to their permanent collection, special exhibition “Noel W. Anderson: Blak Origin Moment” is on display. Special reception and keynote address Thursday, October 17 starting at 5:30pm, circulator buses from The Chattanoogan begin at 5:00pm.

**Chattanooga Public Library 4th Floor**  
Monday-Thursday 9AM-8PM  
Friday + Saturday 9AM-6PM  
1001 Broad St, Chattanooga, TN 37402  
https://chattlibrary.org/4th-floor  
The 4th floor is a public laboratory and educational facility with a focus on information, design, technology, and the applied arts. The more than 12,000 sq foot space hosts equipment, expertise, programs, events, and meetings that work within this scope. While traditional library spaces support the consumption of knowledge by offering access to media, the 4th floor is unique because it supports the production, connection, and sharing of knowledge by offering access to tools and instruction.

**Stove Works Satellite**  
1404 Cowart St, Chattanooga, TN 37408  
https://www.stoveworks.org  
Stove Works is a new residency and exhibition venue in Chattanooga. Their mission is to serve the Chattanooga community by providing local, national, and international artists a venue for the production of, exhibition of and education through contemporary works of art. Stove Works is our partner organization for the 2019 SECAC Juried Exhibition. *The site for this exhibition is in a satellite location while their permanent home undergoes extensive renovations in preparation for their first batch of residents. Special reception Friday, October 18 starting at 6pm, the exhibition venue is a short walk away, but there is also a shuttle beginning at 5:40pm from The Chattanoogan.

**Sculpture Fields**  
Open Dawn to Dusk  
1800 Polk St, Chattanooga, TN 37408  
https://www.sculpturefields.org  
Sculpture Fields is a 33 acre public park populated with sculptures from all over the world. Located on Chattanooga’s Southside, it is also the largest sculpture park in the Southeast and beckons visitors from near and far. Founded by local sculptor John Henry.

**VERSA Gallery**  
Opening Reception Friday, October 18 6PM-10PM  
1918 Union Avenue, Chattanooga, TN 37404 in the Mercy Junction Justice and Peace Center  
https://www.versagallery.org  
VERSA is an artist-run space exhibiting contemporary art that values experimentation, diversity, and cross-disciplinary exchange. Their team collaborates with artists in the presentation and discussion of their work, developing exhibitions and programming organically to facilitate a critical exchange of ideas. They have an opening “VERSA + ART TRAP Collaboration” opening the Friday of the conference, and available by appointment.

**Townsend Atelier**  
Open by appointment and during classes. Feel free to call to stop by 423-266-2712  
301 East 11th, Chattanooga, TN 37403  
http://townsendatelier.com  
Townsend Atelier is a store for excellent quality artist-grade materials as well as a venue for workshops by professional artists.
AVA (Association for Visual Arts)
Tuesday - Friday 11AM - 6PM, Saturday 12PM - 5PM
30 Frazier Ave., Chattanooga, TN 37405
http://www.avarts.org
The Association for Visual Arts is a non-profit 501(c)3 organization dedicated to connecting visual arts and community in personal and experiential ways because they believe that art makes people and communities better.

The Mountain Opry
Friday nights, 8PM. Admission is free.
2501 Fairmount Pike, Signal Mountain, TN 37377
https://www.facebook.com/pages/The-Mountain-Opry
The Mountain Opry takes place each Friday night in an atmospheric old community hall in Walden, Tennessee. Bluegrass and old-time acoustic bands take the stage at 8pm and play thirty minute sets.

Bessie Smith Cultural Center
Monday - Friday 10AM - 5PM. Admission $7.
200 E M L King Blvd Chattanooga, TN 37402
https://www.bessiesmithcc.org
The mission of the BSCC is to preserve and celebrate African American History and Culture in Chattanooga through art, education, research and entertainment.

The Levitt Amp Series
200 E M L King Blvd Chattanooga, TN 37402
https://concerts.levittamp.org/chattanooga
The Levitt AMP Chattanooga Music Series energizes the Bessie Smith Cultural Center lawn. Situated at the core of Chattanooga’s Historic Martin Luther King District—a formerly vibrant hub for African American community life known as the Big Nine—the series celebrates the area’s rich heritage while fueling its revitalization through the power of free, live music. Hours: Thursday night. Opening acts begin at 5:45, headliner goes on at 7pm. Admission is free. Food and beverage vendors on site.

The Open Press
by appointment.
Please call 423-401-8606 for a tour.
1271 Market Street, Suite B Chattanooga, TN 37405
http://theopenpress.org
The Open Press is a letterpress, printmaking, and book arts studio. Their aim is to provide access to a unique and under-utilized artistic resource in Chattanooga, and to build a community of fine artists and craftspeople around this equipment and knowledge.

Carley Cullen of Missouri Valley College will offer a letterpress workshop on Sat., Oct. 19 from 1:15-3:00pm at The Open Press. For registration information, visit@carley.cullen on Instagram.

Body Slam
an exhibition and soiree benefiting STOVE WORKS
917 E 16th Street, Chattanooga, TN
October 19th • 6 - 11 pm • $30 at the door
Costumes, Wrestling, Contests of Strength, Food, Beverages, and Metal

53
FOOD AND DRINK

Chattanooga has great options for food and drink, and many are within walking distance from The Chattanoogan Hotel. These options are some of our favorites and are listed in order of distance from the hotel.

**Breakfast**
- **Broad Street Grill**, 6:30am-2:00pm, within The Chattanoogan Hotel
- **Kenny’s**, 7:00am-3:00pm (open at 8am on Saturday + Sunday), 1251 Market Street (open for lunch)
- **Niedlov’s**, 7:00am-4:00pm, 215 E. Main Street (open for lunch & great coffee)
- **Southern Squeeze**, 9:00am-4:00pm, 818 Georgia Ave. (also open for lunch)
- **Camp House**, 7:00am-5:00pm (closed Saturday + Sunday), 149 E ML King Blvd (also open for lunch)

**Coffee/Tea**
- **Stroud’s Sidewalk Cafe**, 6:30am-3:00pm (closed Saturday + Sunday), within The Chattanoogan Hotel
- **Wildflower Tea Shop**, 10:00am -6:00pm, 1423 Market Street
- **Frothy Monkey**, 6:30am-10:00pm, 1400 Market Street
- **Goodman Coffee**, 7:00am-7:00pm (except Saturday opening at 8:00am), 1110 Market Street
- **Mean Mug**, 7:00am-6:00pm, 114 W. Main Street (great breakfast & lunch too!)
- **Mad Priest**, 7:00am-10:00pm, 719 Cherry Street (great cocktails!)

**Lunch**
- **Niedlov’s**, 7:00am-4:00pm, 215 E. Main Street (open for breakfast & great coffee)
- **Tupelo Honey**, 11:00am-9:00pm (except Saturday, open at 9:00am), 1110 Market Street
- **Kenny’s**, 7:00am-3:00pm (open at 8am on Saturday + Sunday), 1251 Market Street (open for breakfast)
- **Taqueria Jalisco**, 8:00am-3:00pm, 850 Market Street
- **Camp House**, 7:00am-5:00pm (closed Saturday and Sunday), 149 E ML King Blvd (open for breakfast)
- **Main Street Meats**, 11:00am-10:00pm, 217 E. Main (open for dinner)
- **Southern Squeeze**, 9:00am-4:00pm, 818 Georgia Ave. (also open for breakfast)
- **Flatiron Deli**, 9:00am-3:00pm (closed Saturday + Sunday), 706 Walnut Street (right by the UTC ConTemporary Cress Gallery)

**Dinner**
- **The Foundry**, 2:00pm-11pm (Happy Hour 2-7pm), within The Chattanoogan Hotel
- **Southern Star**, 11:00am-9:00pm (closed Saturday + Sunday), 1300 Broad Street
- **Public House**, 5:00pm-10:00pm, 1110 Market Street
- **Urban Stack**, 11:00am-10:00pm, 12 W. 13th Street
- **Two Ten Jack**, 11:00am-10:00pm, 1110 Market Street (great cocktails!)
- **Meeting Place**, 5:00pm-10:00pm, 1274 Market Street
- **STIR**, 11:00am-midnight, 1444 Market Street (great cocktails!)
- **Alleia**, 5:00pm-10:00pm, 25 E. Main Street
- **Flying Squirrel**, 5:00pm-midnight, 55 Johnson Street
- **Main Street Meats**, 11:00am-10:00pm, 217 E. Main (also open for lunch)
- **HiFi Clyde’s**, 11:00am-midnight, 122 W. Main
- **Community Pie**, 9:30am-11:00pm, 850 Market Street

**Libations Only**
- **WanderLinger**, Thursday 4:00pm-11:00pm, Friday + Saturday 12pm-midnight, 1208 King Street
- **Terminal Brewhouse**, 11:00am-midnight, 1464 Market Street
- **The Social**, 5pm-9pm, 1110 Market Street
- **Pickle Barrel (smoking)**, 11:00am-3:00am, 1012 Market Street
- **Matilda Midnight**, 3:00pm-midnight, 120 E. 10th Street
- **The Bitter Alibi**, 11:00am-midnight, 825 Houston Street
- **Mad Priest**, 7:00am-10:00pm, 719 Cherry Street (coffee too!)