



secac | 2022

Conference Program

Baltimore

Oct. 26–29

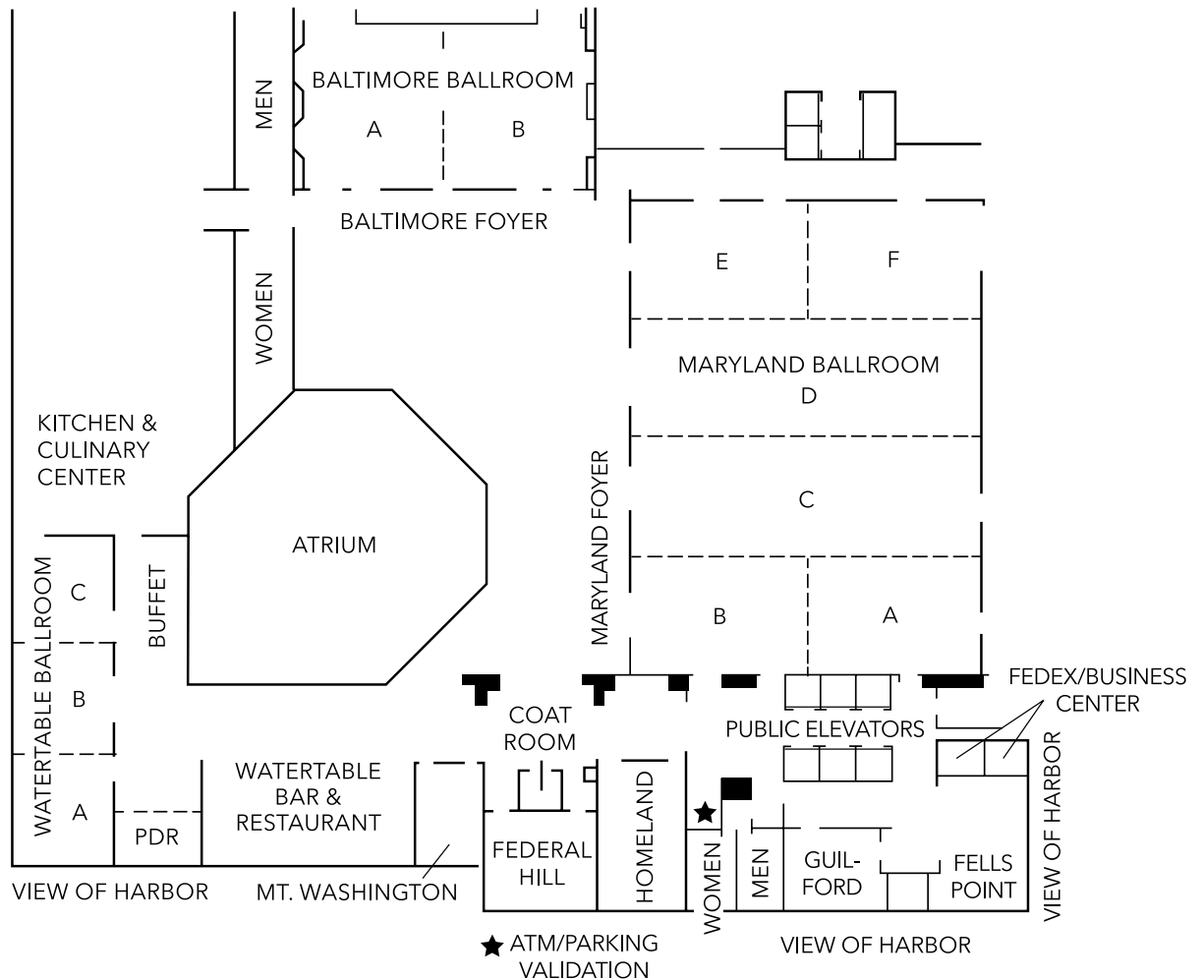
Water shed

hosted by **MICA**



Renaissance Harborplace Baltimore Hotel

FIFTH FLOOR



SIXTH FLOOR

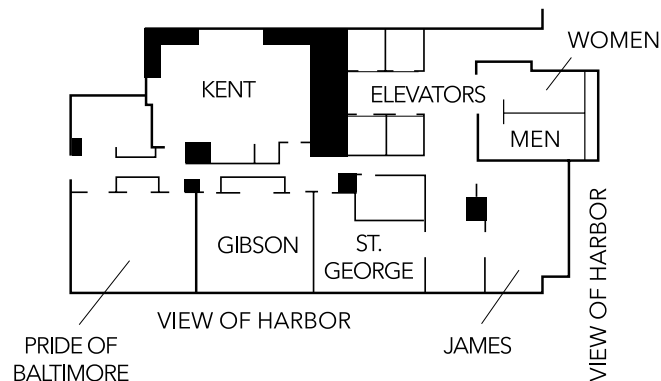


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COVER DESIGN: YERIN KIM
PROGRAM DESIGN: JENNY LEE
MAP ILLUSTRATION: NOR ROBINSON

Transportation

The Renaissance Harborplace Baltimore is located at **202 East Pratt St**, in downtown Baltimore and on the waterfront in the Inner Harbor.

From Airport

If you're arriving via Baltimore/Washington International Thurgood Marshall Airport, the hotel can be reached via Uber or Lyft (for roughly \$35), shuttle services such as Shuttlefare and Super Shuttle (for \$15-\$35), or light rail (\$2, with a 15-minute walk). Please note that the hotel does not currently operate a shuttle service of its own.

From Penn Station

If you're arriving via train, rides to the hotel from Baltimore Penn Station to the hotel via Uber or Lyft should cost roughly \$12.

Parking

If you're arriving by car, note that the hotel offers paid self-parking—and that there are a number of nearby lots, including a nearby parking garage at 101 S. Calvert St. (Parking apps can offer further details regarding options and costs.) At MICA, free on-street parking is available on Mt. Royal Avenue, and free 2-hour parking on-street parking is available throughout the Bolton Hill neighborhood.

Baltimore Light Rail

Baltimore's light rail runs every 15 minutes, offering affordable public transportation between a variety of sites including BWI airport, downtown, the Walters Art Museum, and MICA. Regular one-way rides cost \$2.00, and one-day passes cost \$4.60. The closest stop to the Renaissance Harborplace Baltimore (a roughly 10-minute walk) is the Convention Center stop at W. Pratt and Lombard. See <https://www.mta.maryland.gov/schedule/lightrail>.

Charm City Circulator

The Charm City circulator offers a fleet of 24 free shuttles that travel four routes in the central business district of the city. The Purple Route runs between Federal Hill and 33rd Street; stops include the Inner Harbor, the Station North Arts District, and 31st Street (a roughly 5-minute walk from the Baltimore Museum of Art). See <https://transportation.baltimorecity.gov/charm-city-circulator>.

Scooters

Local scooters are also available for rent, from companies such as Spin and Link.

Sightseeing

The Renaissance Harborplace Baltimore is a short walk from the National Aquarium and the Reginald F. Lewis Museum of Maryland African-American History & Culture. It's also within walking distance, or an easy shared ride, of the American Visionary Art Museum, the Walters Art Museum, and numerous dining options.

Welcome

from MICA's Interim Vice President for Academic Affairs and Provost

On behalf of the Maryland Institute College of Art (MICA)—a community of artists, designers, activists, scholars and educators—it gives me great pleasure to welcome you to the 78th annual SECAC conference.

Art and design play a key role in both communicating and devising solutions to the most challenging problems of our world. We at MICA are committed to empowering our students to participate in this creative activity through integrative education, or the fusion of experiential learning, career development, and community engagement into the curriculum through interdisciplinary pedagogy, co-curricular activities, and real-world experiences—such as the SECAC conference. We are eager to engage you on our campus and in the city of Baltimore.

I would like to extend my thanks to Kerr Houston, MICA professor and the SECAC 2022 conference director. I am also grateful to our partners at SECAC: to Lawrence Jenkins and Carly Phinizy, and to Christine Tate and Jennie Fleming, who have shared their invaluable expertise and guidance.

I hope you find SECAC 2022 to be an inspiring event that addresses a range of societal issues through thoughtful research and inventive pedagogical practices. MICA is proud to host you for the annual SECAC juried exhibition and a lecture by acclaimed artist and MICA alumna Joyce Scott, and I look forward to seeing you on campus this fall!

Sincerely,



Interim Vice President for Academic Affairs and Provost



Welcome from the 2022 Conference Director

Welcome to Charm City—and thanks for being a part of SECAC '22! As a city, Baltimore has a rich and extensive history of artistic creativity. From Charles Wilson Peale's fashionable portraits to Amy Sherald's iconic painting of Michelle Obama, and from the gleeful kitsch of John Waters' films to Jacolby Satterwhite's raucous digital voguing, the city has nurtured a wide range of engrossing visual expression.

In the thick of Baltimore's creative scene is the Maryland Institute College of Art, the oldest continuously degree-granting college of art and design in the nation. Founded in 1826, MICA seeks to produce leading makers and thinkers while also giving them the tools with which to forge meaningful community relationships and a better future. Located in the Bolton Hill neighborhood, MICA will serve as the institutional host for SECAC '22, and will stage both the juried exhibition and the keynote address.

The Renaissance Baltimore Harborplace Hotel, in turn, will function as the conference's physical headquarters. Located adjacent to the Inner Harbor, the physical and historical heart of the city, the Renaissance offers convenient access to MICA, to several art museums and galleries, and to a number of the city's diverse and vibrant neighborhoods.

Piecing this conference together, after the pandemic disrupted SECAC's last two annual gatherings, has been both a delight and a good deal of work. I've learned more than I expected to about insurance rates, projector rental costs, and spreadsheets. But I've also benefited, along the way, from the insights and support of a thoughtful and generous team. SECAC's administrators, Christine Tate and Jennie Fleming, provided consistent and invaluable assistance in facilitating the development of the conference, while Lawrence Jenkins and Carly Phinizy were always willing to lend a hand when I began to lose my way.

At MICA, David Bogen and Tiffany Holmes offered important institutional support and



guidance, while Christine Manganaro came up with the theme, and Sheri Parks participated in several stages of the planning process. Nelle Somerville and Jon Lipitz, in the Office of Events, were wellsprings of good, practical advice, while Gerald Ross and the exhibitions team impressed me with their accommodating helpfulness, and Don Jones and his advancement team generously agreed to provide crucial financial support. I'll always owe a debt of gratitude, too, to Brockett Horne, who was remarkably thoughtful in pairing me with student designers who did a great deal to give the conference, and this program, its visual form.

Finally, I'd also like to thank the numerous artists, gallerists, and non-profit workers who spoke with me over the past fifteen months. Although not every conversation led, in the end, to a concrete partnership, they were consistently informative and characterized by good will. And, cumulatively, they gave me faith—both in the depth and health of Baltimore's arts scene, and in the ability of the visual arts to bring people together. So, with that in mind, thanks for coming to Baltimore, and enjoy the conference!

Kerr Houston

2022 Conference Director

MARYLAND
INSTITUTE
COLLEGE
OF ART

MICA

Conference at a Glance

Wednesday, October 26

6-7:30 p.m. Registration desk open
11 a.m.-1:30 p.m. Artist's Fellowship jury meeting
Noon-2 p.m. Executive Committee meeting
3-6 p.m. Board of Directors meeting
6-7:30 p.m. Welcome Reception

Thursday, October 27

7 a.m.-5 p.m. Registration desk open
8-9:45 a.m. Session I
10-11:45 a.m. Session II
Noon-1:00p.m. Awards Luncheon
1:15-3 p.m. Session III
3:15-5 p.m. Session IV
6-8 p.m. Reception for Artist's Fellowship Exhibition: Brianna Harlan, Time Capsule, Connect + Collect
Evening hours at the Walters Art Museum (free until 8 p.m.) and Baltimore Museum of Art. (free until 9 p.m.)

Friday, October 28

7 a.m.-5 p.m. Registration desk open
8-9:45 a.m. Session V
10-11:45 a.m. Session VI
Noon-1:15 p.m. Past/Present/Future Conference Directors' Lunch
1:15-3 p.m. Session VII
3:15-5 p.m. Session VIII
5-6 p.m. Happy Hour Skills-Building Demonstration: Art History and Gaming in the Classroom.
6:30-8 p.m. Reception for 2022 SECAC Juried Exhibition, MICA
7:30-8:30 p.m. Keynote Lecture: Joyce J. Scott, MICA

Saturday, October 29

7 a.m.-12:30 p.m. Registration desk open
7:30-8:15 a.m. Members' Meeting
8:30-10:15 a.m. Session IX
10:30 a.m.-12:15 p.m. Session X
10:30 a.m.-2 p.m. Optional excursions (registration required)
2:15-5 p.m. Session XI

CrowdCompass App

Use the app to navigate the conference, browse the schedule, message colleagues, and more. To download the app, look for CrowdCompass in the App Store. Available for iOS and Android users.

Keynote Speaker

Joyce J. Scott

Friday, October 28

7:30-8:30 p.m.

Bbox (Gateway Building), MICA

Joyce J. Scott is an award-winning, multifaceted visual and performance artist most known for her work in jewelry, beadwork, and glass. A 2016 fellow of the John D. and Catherine T. MacArthur Foundation, she was elected into the Craft Council's College of Fellows in 2000 and earned the Gold Medal for Consummate Craftsmanship in 2020.

Born in 1948 to sharecroppers in North Carolina who were descendants of slaves, Scott's family migrated to Baltimore where the artist was born and raised. Scott hails from a long line of makers with extraordinary craftsmanship adept at pottery, knitting, metalwork, basketry, storytelling, and quilting. It was from her family that the young artist cultivated the astonishing skills and expertise for which she is now renowned, and where she learned to upcycle all materials, repositioning craft as a forceful stage for social commentary and activism.

Her expansive career as both an artist and educator spans jewelry making, printmaking, weaving, sculpture, glassmaking, performance, and installation. Her work unapologetically addresses racially, socially, and politically charged subjects, powerfully revealing the equality between materials and practices often associated with "craft" and "fine art." Scott's wide-ranging body of work has crossed styles and mediums, from the most intricate beaded form to large-scale outdoor installation.

Scott earned her Bachelor of Fine Arts from the Maryland Institute College of Art, and a Master of Fine Arts from the Instituto Allende in Mexico. In 2018, she was awarded an honorary fellowship from NYU, as well as honorary doctorates from both MICA and the California College of the Arts. Scott lives and works in Baltimore, Maryland.

[Sources]



Juried Exhibition & Artist's Fellowship Exhibition

Reception Hours

Fri., Oct. 28, 6:30-8:30 p.m.

Decker Gallery, MICA

1300 W. Mt. Royal Ave

October 21 - 28, 2022

W-Th	10a.m.-5p.m.
Sat	10 a.m.-8 p.m.
Fri & Sun	12-5 p.m.



(Photo: David Rehor)

Juror **Jeffrey Kent** is a multidisciplinary artist, whose work involves "a passionate investigation of issues related to the political and economic foundations of freedom and the role of responsible citizenship." In addition to his art practice, Kent founded the Sub-Basement Artist Studios (2004-2014), an alternative art space in Baltimore, and co-founded Connect+Collect (2018-current), an initiative designed to create awareness and momentum among new and experienced collectors, provide professional development to Baltimore-based artists, and promote a culture of collecting in Baltimore. In critically examining the accessibility of the contemporary Art World, Kent develops live performance and community investment projects such as the Accomplished Art Apprentices (AAA) which teaches life skills, art handling, installation and historic preservation to youth from marginalized communities. He is also the Artistic Director of the Peale Center, America's first building designed as a museum.

Reception Hours

Thurs, Oct. 27, 6 p.m. - 8 p.m.

Connect+Collect Gallery

2519 N. Charles St

**Open by appointment, at
info@bmoreart.com*

2022 SECAC Artist's Fellowship Recipient Exhibition

Elders Story Project · Brianna Harlan

Brianna Harlan is a multiform artist and organizer. She works in community intervention and re-contextualized objects to innovate on how socio political identity affects health, self-hood, and community. Her debut solo exhibition was a non-commercial showing in New York at Field Projects Gallery. She opened her solo exhibition Glass House at Oklahoma State University in January 2022 and A Collection at Eastern Kentucky University in February 2022. She has been the artist in residence or fellowship at The Laundromat Project, SECAC, Oxbow, Materia Abierta, and the DreamYard Project. In 2020 she collaborated with 21c museum hotels, 4th wall, and Breonna Taylor's family to create an augmented reality memorial monument. Brianna has been published in several forms as a voice in cultural activism nationally and internationally, including in ArtNews for her equity in art report. She completed her MFA in Art and Social Action at Queens College and was named a Young Distinguished Alumni by her alma mater, Hanover College. Brianna also works as a creative, community organizer and strategist for several community initiatives around the country including City University of New York's Diversity, Equity, and Inclusion Incubator and the Studio Museum in Harlem and MoMA's public programs fellowship.



Supplemental Events, Local Outings & Baltimore's Arts Scene

This year's conference includes several optional structured excursions on **Saturday, Oct. 29:**

- A visit to *EX-tend EX-cess: Metamorphosis in Clay*, at Towson University
- A walking tour of some of the Station North murals, with local artist Liz Miller
- A tour of Neighborhood Fiber Co., and a related demonstration
- A viewing of *Oletha DeVane: Spectrum of Light and Spirit*, curated by Lowery Stokes Sims.

Please note that availability may be limited, and that several events require pre-registration and or a participation fee; for details, see the conference website or stop by the registration desk:

- **Free Fall Baltimore** lasts through October 31, 2022, and will take place at various locations throughout the city. For details, see <https://freefallbaltimore.org/>
- For a general sense of Baltimore's arts scene, see the websites of the **Baltimore Office of Promotion & the Arts** and the **Greater Baltimore Cultural Alliance**.
- Baltimore features a number of art and entertainment districts, including the **Station North Arts District**, the **Bromo Arts District**, and the **Black Arts District**. For details on their history and current programming, see their websites.

Museums and galleries

The Walters Art Museum

Admission Free. 600 N. Charles. Thurs 1-8 p.m. Wed & Fri-Sun 10 a.m.-5 p.m.

The Baltimore Museum of Art

Admission Free 10 Art Museum Drive. Thurs 10 a.m.-9 p.m. Wed & Fri-Sun 10 a.m.-5 p.m.

The American Visionary Art Museum

Admission \$15.95 800 Key Highway. Wed-Sun 10 a.m.-5 p.m.

Reginald F. Lewis Museum of Maryland African-American History and Culture

Admission \$12.00 830 E. Pratt. Mon & Thurs-Sat 10 a.m.-5 p.m. Sun Noon-5 p.m.

Creative Alliance

Admission varies by event. 3134 Eastern Ave. Sat-Sun Noon-5 p.m.

Current Space

Admission Free. 421 N. Howard. Fri-Sat 1-5 p.m.

Goya Contemporary Gallery

Admission Free. 3000 Chestnut Ave. Mill Center #214. Tues.-Fri 10 a.m.-6 p.m. Sat Noon-4 p.m.

C. Grimaldis Gallery

Admission Free. 523 N. Charles. Tues-Sat 11 a.m.-5 p.m.

Galerie Myrtis

Admission Free. 2224 N. Charles. Tues-Sat 2-6 p.m.

Sessions at a Glance

Maryland A to Pride of Baltimore

Date	Time	Maryland A	Maryland B	Watertable A	Watertable B	Watertable C	Pride of Baltimore
Thursday Oct. 27	I 8:00AM-9:45AM	(Re)Framing the Subject I (Auz)	Art from the Street I (Daichendt)	Photography's Environmental Impacts I (Pauwels)	Medieval and Renaissance Art I (Murphy)	Art, Ecology, and Environmental Catastrophe I (Hawley)	Topical Abstraction (Speaks)
	II 10:00AM-11:45AM	(Re)Framing the Subject II (Najafi)	Art from the Street II (Funk)	Photography's Environmental Impacts II (Wolfe)	Medieval and Renaissance Art II (Hull)	Art, Ecology, and Environmental Catastrophe II (Gillaspie)	How Covid Created Fields of Belonging (Cruz)
	III 1:15PM-3:00PM	(Re)Framing the Subject III (Rizk)	Early Modern Women I (Medicus)	Ruins of the Contemporary I (Smith)	Home: Place and Belonging (Pham)	Re-Imagining the Classroom (Van der Laan)	
	IV 3:15PM-5:00PM	Teaching (with) Code in Art and Design (Eby)	Early Modern Women II (Courts)	Ruins of the Contemporary II (Petican)	A Country Unified? (Klein and Terrono)	Revisioning and Revisionism (Carson)	Supporting DEAL in Critique (Mueller)
Friday Oct. 28	V 8:00AM-9:45AM	American Art Open Session I (Stephens)	Show Us Your Influences I (Yeager)	Animation: Then and Now (Hale)	Visual & Material Strategies of Resistance I (Alexander)	Dark Amusements I (Castenell)	Saving Art History from Extinction (Cempellin)
	VI 10:00AM-11:45AM	American Art Open Session II (Liakos)	Show Us Your Influences II (Dummons)	Work, Work, Work I (Brown)	Visual & Material Strategies of Resistance II (Orzulak)	Dark Amusements II (Shelby)	React, Recover, Reform (Schruers and Olson)
	VII 1:15PM-3:00PM	American Art Open Session III (DeLosSantos)	Artist/Mothers I (McCutcheon)	Work, Work, Work II (Schachner)	Peripheral Modernisms (Malone and Bradley)	The Current State and Future Directions of Illustration (Moore)	
	VIII 3:15PM-5:00PM	Innovative Pedagogies for the Survey (Barry)	Artist/Mothers II (Cheng)	This Is How We Do It (Briggs)	American Illustration (Leininger-Miller)	Interrogating the Visual Culture of Trumpism (Hamming and Ronan)	18th-Century Art (Zakić)
Saturday Oct. 29	IX 8:30AM-10:15AM	Imaging/Imagining Illness I (Lazevnick)	CHOPPED: Graphic Design Edition (Finn)	The Nature of the Beast I (Spence)	Anti-Racism and Historiography (DiSalvo and Hosmer-Dillard)	Meaning and Making (Riner)	Marginalized in Paris? (Waller and Burns)
	X 10:30AM-12:15 PM	Imaging/Imagining Illness II (Pitts)	Citizenship in a Diverse Democracy (Mongiovi)	The Nature of the Beast II (Fowler)	Reconsidering Nineteenth-Century Art (Harvey and Olmsted)	Graphic Design History (Doubleday)	Techno-Terrors (Thorp)
	[optional excursions] XI 2:15PM-5:00PM	Imaging/Imagining Illness III (Nassif)	Imagining Global Cold War (Park and Bergendorff)		Photographing the Politics of Place (Graves)	Changing the Future (McGuire, Prewitt and Bolen)	

Homeland to Guilford

Date	Time	Homeland	James	Federal Hill	Fells Point	Kent	Guilford
Thursday Oct. 27	I 8:00AM-9:45AM	The Ruralness I (Borowski)		Fostering Intellectual Curiosity (Singer)	Makerspaces (Weigel)	Playing Indian (Landau)	New Place / Post-Place (Culler, Enos, and Kelley)
	II 10:00AM-11:45AM	The Ruralness II (English)	Belonging in the Graphic Design Classroom (Lovelace)	Art History and the Digital Humanities (McKiernan González)	Feminist Art (Kienle and Tyner)	Cut, Paste, Stitch, and Seam I (Marshall)	Museum Visions (Barris)
	III 1:15PM-3:00PM	Art History's Omissions I (Houston)	Public Accountability Through Public Art (Wasserman)	Designing Ethics (Strube and van Kampen)	Please Do Touch The Art (Steinberg)	Cut, Paste, Stitch, and Seam II (Pocaro)	The Washington Color School (Larson and Wester)
	IV 3:15PM-5:00PM	Art History's Omissions II (Alberts)	The Art and History of Research (Archino)	The Visual Arts' Engagement (Stephens and Kuykendall)	Self-Adjacent (Stonestreet and Irvin)	Teaching Writing in the Visual Arts (Dell'Aria)	Skate and Destroy (Swift)
Friday Oct. 28	V 8:00AM-9:45AM	Issues in Contemporary Art I (Lechner)	Teaching Cultural Awareness in Graphic Design (Mei)	Gender, Power, and the Spinner (Bradbury)	Graduate Research in the Field of Arts (Kim)		Queer Approaches and Bodies (Morris and Brinlee)
	VI 10:00AM-11:45AM	Issues in Contemporary Art II (Geiger)	Fail Better (Busby)	The Pandemic (Cates)	Evolving Graphic Design I (Ahn)	Art and Identity (Laube)	Recent Representations (Carmack)
	VII 1:15PM-3:00PM	Teaching Creative Process (Wacker)	Expanding Art History Discourse (Phillips)	Architecture, Landscape, and Borders (Moran and Forniotis)	Evolving Graphic Design II (Nardi)	Creative Responses (Denyer)	Recognizing Inequity in Art Education (Beyer)
	VIII 3:15PM-5:00PM	Interdisciplinarity and Cross-Campus Partnerships (Friebele and Malis)	American and European Symbolist Paintings (Cheney)	Collaboration in Uncertain Times (Haikes and Chase)	Diversity and Inclusion in Teaching About Asian Art (Kelley)	Mythogenesis (Alt and Wilburn)	
Saturday Oct. 29	IX 8:30AM-10:15AM	Novel Approaches in the Studio Classroom (FitzGerald and Flinchum)	Why STEAM? (Oliver)	Artmaking as Knowledge Production (Bivens)	In Need of Care (Merrill and Kellner)	Undergraduate Art History Session I (Frederick)	Memory and Belonging (Weldon-Yochim)
	X 10:30AM-12:15 PM	Family Photographs as Art Medium (Smucker)	Reimagining Monuments (Brown)	Becoming Culturally Competent Design Educators (Ward and Nace)	Black (Chapman)	Undergraduate Art History Session II (Frederick and Brown)	Inclusion, and Access (FATE) (Farcus)
	[optional excursions] XI 2:15PM-5:00PM	Architectural Histories and Theories, 1800-present (Springer and Kiely)	Low Tech, but High Brow (Dismukes and Jacks)	Making Academia Accessible (Chudy)	The Global Nineteenth Century (Phinizy)	Undergraduate Art History Session III (Frederick and Mansfield)	Collaboration with Community (Goodwin)

secac Sessions Program

Wednesday, Oct 26

11am-1:30 p.m. **MARYLAND B**
Artist's Fellowship Jury Meeting

Noon-2 p.m. **HOMELAND**
Executive Committee Meeting

3:00-6:00 p.m. **MARYLAND B**
Board of Directors Meeting

6:00-7:30 p.m. **MARYLAND C**
Welcome Reception

Thursday, Oct. 27

Session I 8:00-9:45 a.m.

MARYLAND A

(Re)Framing the Subject: Unexpected Revelations in Portraiture – Session I
Chair — Lucienne Auz,
University of Memphis

CATHARINE INGERSOLL
Virginia Military Institute

True to Size: Disability and Capability in the Renaissance Portrait of "Knight Christoph," Court Dwarf to the Prince-Bishop of Freising

JUDY BULLINGTON
Watkins College of Art & Belmont University
Subtleties of Affliction in Benjamin Lay's Portrait

MARY FRANCES IVEY
University of Kansas
Like Mother: Picturing Age and Grief in Artists' Portraits of Their Parents

MONIKA KESKA
University of Granada
From Injury to Distortion: Francis Bacon's Portraits of the 1950s

MARYLAND B

Art from the Street: For the People by the People – Session I
Chair — Gary Daichendt,
Point Loma Nazarene University

GREG BLAIR
University of Southern Indiana
Street Art and the Disruption of the Expected

BADIR MCCLEARY
ArtAboveReality
LLC Art Systems and Behavior

CLAYTON FUNK
The Ohio State University
How Lowrider Custom Cars Went Global without Being Main-Street Hot Rods in the Meantime

JASON SWIFT
University of West Georgia
The Art and Aesthetics of Punk Rock Flyers

WATERTABLE A

Photography's Environmental Impacts – [Session I](#)

Chair — Erin Pauwels,
*Temple University, Tyler School
of Art and Architecture*

INJI KIM

*University of Washington,
Seattle*

Legacy in Obsolescence:
Landscape and Absence in the
Expedition Series

SEAN STAROWITZ

*Temple University, Tyler School
of Art and Architecture*
Imaging Climate Collapse

WILLIAM COLEMAN

The Olana Partnership
Layers in the Land: Unpacking
Frederic Church's Photography
Collection

WATERTABLE B

Open Session: Medieval and Renaissance Art – [Session I](#)

Chair — Debra Murphy,
University of North Florida

ELIZABETH PUGLIANO

University of Colorado, Denver

Women and Warfare?
Looking Beyond Female
Bystanders in Medieval Art

MARY D. EDWARDS

Pratt Institute
Levitiation in Three Panels in
Duccio's *Maestà* (1308-1311)

WILLIAM R. LEVIN

Centre College (emeritus)
The Dating Game: Saying No
to a Tempting Proposal for a
Second Time Around

TESSA ARTIS

University of South Florida
Unutterable and Raging Desire:
The Bride of Christ and the
Canticum Canticorum

WATERTABLE C

Art, Ecology, and Environmental Catastrophe in the Americas – [Session I](#) (Floods, Fogs, and Toxins)

Chair — Elizabeth S. Hawley,
Santa Clara University

ALLISON GRANT TERESA CRIBELLI

University of Alabama
Dangerous Landscapes:
Legacies of Nineteenth-
Century Progress in the Age of
Climate Change

MORGAN BRITTAIN,

William & Mary
Extractive Aesthetics: Coal, Fog
& James McNeill Whistler

JUSTIN WOLFF

University of Maine
Black Blizzards and Cosmic
Collisions: Arthur Rothstein,
Rockwell Kent, and the Dirty,
Dreadful Thirties

PATRICIA HARRIS

*State University of New York at
Old Westbury*
Rockaway Tales

FELLS POINT

Makerspaces: Developing A Cross-Disciplinary Space
Chair — Jake Weigel,
University of California, Stanislaus

SIAVASH TOHIDI
University of Kentucky
An Experience in Creating a Makerspace

LARS ROEDER
Texas A&M University, Corpus Christi
Extruding Art From Emergent Technology

DICKIE COX
Monmouth University
Creating Spaces for Creative Collaboration

SAM BLANCHARD
Virginia Tech
Building Creativity and Innovation on Campus

GUILFORD

New Place / Post-Place
Co-chair —
Jeremy Culler,
University of South Carolina, Aiken
Forest Kelley,
University of Kentucky
James Enos,
University of Georgia, Athens

FOREST KELLEY
University of Kentucky
Virtual Worker Diaries

CHRISTOPHER WILLIAMS
Savannah College of Art and Design
At the Surface

JAMES ENOS
University of Georgia, Athens
Those Gentle Waves of Pay Dirt

ANNIE SIMPSON
Harvard University Graduate School of Design
Watersheds/Wayfinding

KENT

Playing Indian: An American Visual Politic
Chair — Jessica Landau,
University of Chicago

SAMANTHA KAVKY
Penn State Berks
Becoming Naturalized: Max Ernst in Arizona

KABL WILKERSON
Harvard University
Garish and Grim: Representations of the American Indian in 19th-century Trade Cards

JACK SCHNEIDER
University of Chicago
Effiy Tumuli: Michael Heizer
Playing Indian

MELYNDA SEATON
Texas A&M Commerce
Playing Cowboys and Indians in David Levinthal's *Wild West*

PRIDE OF BALTIMORE

Topical Abstraction: Race, Materials, Process

Chair — Elyse Speaks,
University of Notre Dame

SARAH COWAN

DePauw University

Black Feminist Modernisms in the 1970s

ERIN DUNN

Telfair Museums

Feels like Freedom: Phillip J. Hampton and Abstraction

TIFFANY JOHNSON BIDLER

Saint Mary's College

Simone Leigh's Hybrid Forms

ELISE ARCHIAS

University of Illinois at Chicago

Interiority and its Other in the work of Melvin Edwards

FEDERAL HILL

Fostering Intellectual Curiosity While Preparing Students for Industry Demands

Chair — Christina Singer,
University of North Carolina at Charlotte

MELANIE URIBE

Southern Connecticut State University

Emerging Professionals and Curriculum Re-Design

SUMMER DOLL-MYERS & HOLLY TIENKEN

Kutztown University of Pennsylvania

Collaborative Teaching. Unpredictable Outcome.

STEFANIE COBB

Middle Tennessee State University

Do Students Dream of Electric Sheep? Exploring the Use of Imagination and Fiction in UX Pedagogy

MATTHEW DONALDSON

University of South Carolina Upstate

Designing in the Digital Realm: Maximizing the Student Learning Experience in a Web Design Course

MARIUS VALDES

University of South Carolina

Winners By Design: A Design Student Publication About Student Athletes

HOMELAND

The Ruralness: Queer Narratives and Creative Practice Outside of Urban Centers – [Session I](#)

Chair — Michael Borowski,
Virginia Tech

MARC MANKEM

University of Wisconsin-La Crosse

PrEParedness: Performativity, Flagging, and HIV Prevention in Rural Queer Communities

ASH LESTER

Frostburg State University

Wiggletown: Dyke Mimicry of Rural Male Signification

JESSE EGNER

Independent Artist and Educator
Disidentifications and Ad Corpus

Federal Hill

Art History and the Digital Humanities

Chair — Eileen McKiernan González,
Berea College

SIERRA ROONEY

University of Wisconsin-La Crosse
Digital Mapping and Public Monuments
to the Women's Suffrage Movement in
the United States

KAYLEE ALEXANDER

University of Utah
Data for Data's Sake? Quantitative
Analysis in the History of Art and Visual
Culture

SARA WOODBURY

William & Mary
Mapping Mobility in Outreach
Exhibitions

**EMILY FENICHEL &
CAMILA AFANADOR-LLACH**

Florida Atlantic University
The Arquin Slide Digitization Project:
Preserving the Heritage of Latin
America

CYNTHIA GADSDEN

Tennessee State University
Expanding the Story of Art through
Digital Storytelling

MARYLAND A

**(Re)Framing the Subject: Unexpected
Revelations in Portraiture – Session II**

Chair — Roja Najafi,
Chandler-Gilbert Community College

SAHARA LYON

Florida State University
Subverting the Self: An Analysis of
Power in Robert Morris's Portraits

GABRIELLA SHYPULA

Stony Brook University
"Through the Object's Eye":
Autobiography, History, and Self-
Portraiture in the work of Joan Semmel

SARAH RICHTER

University of Illinois Urbana-Champaign
The Anti-Portrait in Carrie Mae Weems's
The Louisiana Project

MYSOON RIZK

The University of Toledo
Learning from "David in Flames":
Wojnarowicz's Interventions in
Portraiture

MELISSA MEDNICOV

Sam Houston State University
Picturing No One: Roy Lichtenstein's
Portraits of Allan Kaprow and Ivan Karp

HOMELAND

The Ruralness: Queer Narratives and Creative Practice Outside of Urban Centers – [Session II](#)

Chair — Travis English
Frostburg State University

EMILY BUDD

University of Nevada Las Vegas
Memorial for Queer Rhyolite

NICK SIMKO

Fort Hays State University
Queer Dimensionalities

CHRISTIAN WAGUESPACK

New Mexico Museum of Art
Marsden Hartley and Cady Wells: Southwest Modernism and the Queer Experience

PRIDE OF BALTIMORE

How Covid Created Fields of Belonging Within an Intersectional Framework

Chair — Vanessa Cruz,
University of North Florida

JESSICA BORUSKY

University of North Florida
Can Refraction Begetting Reflection: Connecting the Digital Classroom to Inclusivity Practices

ANNE STAGG

Florida State University

LAURA TANNER GRAHAM

Florida Atlantic University
Expanding Access through Conversation and Community Engagement: The Open Call Podcast

STEPHEN SIMMERMAN

Trevecca Nazarene University
Neo-Retro Advertising: Making the Most of Pandemic-Related Remote Learning

VANESSA CRUZ

University of North Florida
ArtWork(ers) United: Collaboration and Community During COVID-19

MARYLAND B

Art from the Street: For the People by the People – [Session II](#)

Chair — Clayton Funk,
The Ohio State University

ANNE DUGAN

University of Wisconsin, Superior
Curating in the Hedgerows

DUSTIN GARNET

California State University, Los Angeles
Oldenburg's Influence on the Street and Politics of Taste

MARVIN MILIAN

Institute for Doctoral Studies in the Visual Arts
Rust v. Sullivan and its Influence on Contemporary Public Art: A Look at Government Infringement and Censorship in American Public Murals

NICOLE SCALISSI

University of North Carolina Greensboro
Insouciantly Trashy, Passionately Utopian: Diego Rivera, SFAl, and the "Mission School"

KENT

Cut, Paste, Stitch, and Seam: Exploring Contemporary Collage – [Session I](#)

Chair — Sarah Marshall,
The University of Alabama

BRYAN ROBERTSON

Yavapai College
Cacophony

SARAH MCDERMOTT

Marshall University
Collage from the Archives

JEANNE CIRAVOLO

University of Connecticut
Materializing Female Narratives: Collage as Repair and Re-Envisioning

MEREDITH STARR

SUNY Suffolk County Community College
Are You There?

MARIO F. BOCANEGRA MARTINEZ

Auburn University
Poetic Compositions of Light and Kinetic Forms

WATERTABLE C

Art, Ecology, and Environmental Catastrophe in the Americas (Lands, Territories, and Extractivism) – Session II
Chair — Caroline Gillaspie,
The Graduate Center, CUNY

FRANCESCA SORIANO

Boston University
"Beastly Smelling": Art and Visual Culture of the Nineteenth Century Guano Industry

PAULA KUPFER

University of Pittsburgh
"Pacified" Workers, Depleted Land: Photographing Plantation Ecologies in Imperial Brazil

ALI PRINTZ

Temple University, Tyler School of Art and Architecture
Hidden in Plain Sight: New Deal Representations of Mining Disasters in Appalachia

CATHRYN JIJÓN

The Graduate Center, CUNY
Visualizing Slow Violence: Artistic Interventions and the Co-Territorial Turn in Ecuador, Colombia, and the US

FELLS POINT

Open Session: Feminist Art
Co-chair — Miriam Kienle,
University of Kentucky
Bárbara Tyner,
Centro de Cultura Casa Lamm

COLLEEN SULLIVAN

City College of New York
Maria Fernanda Cardoso and Ecofeminism

VANESSA TROIANO

The Graduate Center, CUNY
Walking (Female) Figures: A Feminist Interpretation of Susan Weil's Early Art

JOCELYN HOLMES

Institute for Doctoral Studies in the Visual Arts
Addressing Erasure Through Adriana Corral's Memento: Vibrant Medium and A View of Decolonizing Feminist Thought

KAT BROWN

Institute for Doctoral Studies in the Visual Arts
Uninvited Attunements

JOANNA GARDNER-HUGGETT

DePaul University
Chicago's Sapphire and Crystals: Protest, Community, and Care during COVID

WATERTABLE B

Open Session: Medieval and Renaissance Art – Session II
Chair — Vida Hull,
East Tennessee State University

MARISA ANDROPOLIS

Elgin Community College
Wax Ex-Votos: The Power of Healing through the Use of Resemblance in the Renaissance

LESLIE BLACKSBERG

Western Governors University
"... The like of which I have never painted before": Albrecht Dürer's *Christ among the Doctors* (1506)

ESTON ADAMS

University of Louisville
Viewing Michelangelo's Sistine Chapel Frescoes through Pope St. John Paul II's Theology of the Body

JOSEPH SILVA

Community College of Rhode Island
Ethnicity, Geography, and Power in the Piazza della Signoria of Ducal Florence

JAMES

Belonging: Embracing Inclusivity and Diversity in the Graphic Design Classroom

Chair — Dana Ezzell Lovelace,
Meredith College

EVELYN DAVIS-WALKER

Valdosta State University

The Success and Strife of
Sharing: Interactive Methods and
Modes of Storytelling through
Narrative Design

NIKKI ARNELL

Arkansas State University

XYZ – Understanding Generations
to Improve Communication and
Find Opportunities

DAVE PABELLON

Columbia College, Chicago

Bringing Peace (Circles) to
(Design) Practice

MUYUAN HE

City College of New York

Typography Flavored with Non-
Latin Alphabets and Characters

GUILFORD

Museum Visions: Reflecting and Revising Objects and History

Chair — Roann Barris,
Radford University

HEATHER HORTON

Queens College

KARYN ZIEVE

Pratt Institute

Breaking the Rules with Joyce
Scott and Frick Madison

JAMES TODD UHLMAN

University of Dayton

Echoes of the Past: Integrating
Oral History into Exhibit Displays
at the Dayton Arcade

ROANN BARRIS

Radford University

Exhibitions as Sites of Social
Justice

MEGAN HINES

*Millsaps College & the Mississippi
Museum of Art*

Investigating Modern Inequity in
Jackson, Mississippi

MORGAN HAMILTON

Florida State University

Reaching The Visitor in the Age of
the Pandemic

WATERTABLE A

Photography's Environmental Impacts – [Session II](#)

Chair — Byron Wolfe,
*Temple University, Tyler School of
Art and Architecture*

ADAM NADEL

Independent

Visualizing New Narratives: Nature
and Photography

KEVIN HONG

Yale University

Into the Blue: An Ecological
Approach to Robert
Rauschenberg and Susan Weil's
Blueprints

MEGGAN GOULD

University of New Mexico

Slower Emulsions, Mediocre
Stability, and Tedious Exposure
Times: What's Not to Love?

MELISSA WARAK

University of Texas at El Paso

Documenting Crisis:
Photographic Evidence of Climate
Change

MARYLAND C

The awards luncheon is made possible in part through the generous support of Temple University, Tyler School of Art and Architecture.

MARYLAND A

(Re)Framing the Subject: Unexpected Revelations in Portraiture – [Session III](#)
Chair — Mysoon Rizk,
The University of Toledo

ZOE COPEMAN

University of Maryland, College Park
Making a Murderer: The Death Mask and the Criminal Portrait

BRITTANY STRUPP

Temple University, Tyler School of Art and Architecture
Robert Henri's Portraits of Chinese Americans

TOM WEGRZYNOWSKI

The University of Alabama
Portraits of a Chair: The Russell Brothers Studio

LUCY CURZON

The University of Alabama
Portraiture as Subversion: Defining Heroism in the Second World War

ROJA NAJAFI

Chandler-Gilbert Community College
Anti-Portraits: Jean Dubuffet's Faces of Postwar Paris

HOMELAND

Art History's Omissions – [Session I](#)

Chair — Kerr Houston,
Maryland Institute College of Art

VIRGINIA POSTON

University of Southern Indiana

The Invisible Celts: A Neglected European Tradition

ANNA HOUSE

University of South Carolina

The Matter of Early Modern Ephemera

LINDSAY ALBERTS

Savannah College of Art and Design

Invisible Work: Livorno's Bagno dei Forzati and Enslaved Labor in Medici Tuscany

LESLIE TODD

Sewanee: The University of the South

The Uncomfortable Place between Art & Industry: Eighteenth-Century Sculpture of Quito

WATERTABLE A

Ruins of the Contemporary – [Session I](#)

Chair — Laura Lake Smith
University of Alabama at Huntsville

LAURA PETICAN

Independent Scholar

The Church of Vezzoli: Ruins and the Exportation of Italian National Identity

JEFFREY THOMPSON

Sewanee: The University of the South

Casa Sperimentale and Hotel Palenque: Ruins in Reverse

LYNNE LARSEN

University of Arkansas at Little Rock

The Gandaxi: Reclamation of the Ruins

JEN SIDDALL

Harford Community College

Obsolete or Relevant: Discarded Technology in the Work of Elias Sime

MARYLAND B

Early Modern Women and Artistic Production, Patronage, and Consumerism – [Session I](#)

Chair — Gustav Medicus,
Kent State University

JENNIFER COURTS

The University of Southern Mississippi

Designing Queenship: Patronage and Production at the Château de Chinon

GLORIA RUSCONI

Independent

The Prettiest and Fairer
Imaginable: The Relic of Lucrezia Borgia's Hair

JUSTINNE LAKE-JEDZINAK

Philadelphia Museum of Art

"La Mia Anella": A Woman Painter in the Neapolitan Workshop of Massimo Stanzione

SUSAN NALEZYTY

Save Venice

Roman Printmaker Geronima Parasole in the Portrait Collection at the Accademia di San Luca in 1633

OLIVIA TURNER

The University of Alabama

Women Artists of Early Modern Seville

FEDERAL HILL

Designing Ethics

Co-Chair —
Johnathon Strube,
East Tennessee State University
Saskia van Kampen,
San Francisco State University

MARGARET FLETCHER

& JENNIFER PINDYCK

Auburn University

Race, Place and Space

BREUNA BAINE

Auburn University at Montgomery

Why Do We Keep Getting It Wrong? Stereotypes in Design and Advertising

CHRISTINA SINGER

University of North Carolina at Charlotte

Leading by Example: Ethics in Design Education

BRYAN PERRY

University of West Georgia

Manifesting the Manifesto: Toward a Recognition of Design's Culpability in the Mess We Are In and Ideas for a Way Forward

JAMES

Public Accountability Through Public Art (PAD)

Chair — Andrew Wasserman,
American University

LAURA MACALUSO

Independent Scholar

Yale: Respect New Haven (New
Artwork to Protest an Old University)

LAURA HOLZMAN

Indiana University

IUPUI Creativity vs. COVID: Public
Accountability for Global Health
Equity

CLAIRE KOVACS

Binghamton University Art Museum

ANTONIO REYES LÓPEZ

Independent Scholar

Zoning and Economization of Lincoln
Park: The Young Lords, Howard Alan,
and Buckminster Fuller

FELLS POINT

Please Do Touch The Art: Tactility and the Artist's Need for Physical Touch

Chair — Dafna Steinberg,
Moore College of Art and Design

RALUCA IANCU

Iowa State University

Pressing Matters: Tangible
Connections through Printmaking

STACEY HOLLOWAY

*University of Alabama
at Birmingham*

Fabricated Interactions During
Social Distancing

DAFNA STEINBERG

Moore College of Art and Design

Postcards From A Pandemic:
How Mail Art Went From A Tactile
Practice To An Activist Statement

WATERTABLE B

Home: Place and Belonging Chair — Millian Giang Pham, *Auburn University*

STEVE MUIR

*University of North Carolina at
Charlotte*

Escaping Home

WHITNEY SAGE

North Central College

HomeSick: Representing Detroit's
Disappearing Homeland

KREMENA TODOROVA

& KURT GOHDE

Transylvania University

The Lexington Tattoo Project

JESS SIMORTE

Sam Houston State University

Ingrained but Not Embedded:
Place as Belonging

WATERTABLE C

**Re-Imagining the Classroom:
New Strategies for Building
Success and Community**
Chair — [Jessie Van der Laan](#)
[Walters State Community College](#)

BREANNA CLAIRE

[Arkansas Tech University](#)
The School of Leisure: The Art
History Classroom as Refuge

GWYNNE DILBECK

[Columbus State Community College](#)
Re-Imagining the Formal Analysis
Paper in the Survey Classroom

ERIN LEHMAN & STACY ARNOLD

[Towson University](#)
Exhibition in a Suitcase Pivots to
Virtual: Museum Education K-12
School Outreach

J.B. BURKE

[University of North Carolina
at Charlotte](#)
Reaching Constructivist Learners:
Focusing on the Process of Learning
Not the Product of Learning

BRAD ADAMS

[Berry College](#)
Perfecting Process

KENT

**Cut, Paste, Stitch, and Seam:
Exploring Contemporary
Collage—[Session II](#)**
Chair — [Alan Pocaro](#),
[Eastern Illinois University](#)

ALAN POCARO

[Eastern Illinois University](#)
Remix and Revelation: Collage as
Mindset and Method

MING YING HONG

[Mississippi State University](#)
Drawn to Collage: Re-evaluating
Bodies at the Margins

RIVA NAYAJU

[University of Northern Iowa](#)
The Collage Narrative

RACHEL GREEN

[Georgia Southern University](#)
A World Remixed: Collaging
Plastic, Movement and Sound

RHONDA DONOVAN

[University of South Florida](#)
Can I Draw You a Story?

GUILFORD

**The Washington Color School
and its Afterlives**
Co-Chair —
[Katie Larson](#),
[Baylor University](#)
[Jennifer Wester](#),
[Notre Dame of Maryland
University](#)

MIRIAM GROTTJE-JACOBS

[Johns Hopkins University](#)
Centers of Collaboration and the
Rise of the Washington Color
School

JONATHAN FREDERICK WALZ

[The Columbus Museum, Georgia](#)
Alma W. Thomas and Her
Afterlives: Influence vs. Impact

ASHLEY BUSBY

[Nicholls State University](#)
Washington in the West: Dorothy
Fratt, Abstraction, and Arizona

VITTORIO COLAIZZI

[Old Dominion University](#)
Picture Objects: Color School
Resonance in Abstract Painting
Today

Art Night on Charles st.
6:00-9:00 p.m.

**RECEPTION FOR
BRIANNA HARLAN**

*Time Capsule: The 2022
SECAC Artist's Fellowship
Exhibition, 6:00-8:00 p.m.
Connect + Collect, 2519 N.
Charles St.*

Walters Art Museum open
and free of charge until
8 p.m.
600 N. Charles St.

Baltimore Museum of Art
open and free of charge
until 9 p.m.
10 Art Museum Drive

WATERTABLE B

**A Country Unified? Visions
of America in the Age of
Reconstruction**

Co-Chair —
Shana Klein,
Kent State University
Evie Terrono,
Randolph-Macon College

EARNESTINE JENKINS

University of Memphis
Civil War Artist Alfred Waud's
Images of Freed People in
Reconstruction Era Memphis

RACHEL STEPHENS

The University of Alabama
Visualizing Confederate "Heroes"
and "Loyal Slaves" in the
Aftermath of the Civil War

SUZIE OPPENHEIMER

The Graduate Center, CUNY
Visualizing Haiti in the
Reconstruction Era: "Bishops of
the A.M.E. Church," 1876

KENNETH HARTVIGSEN

BYU Museum of Art
Banjos and Bones, Rifles to
Razors: Re-Imaging Blackness in
Reconstruction-Era Sheet Music
Illustration

BAIRD JARMAN

Carleton College
The Burlesque of Reconstruction

HOMELAND

Art History's Omissions – Session II

Chair — Lindsay Alberts,
Savannah College of Art and Design

JENNIFER MCCOMAS

*Eskenazi Museum of Art,
Indiana University*
The Invisible (In)visibility of Jewish Art

MICHAEL HOGAN

*Institute for Doctoral Studies in the Visual
Arts*
Gender and Fluid: A Reconsideration
of the Stain in the Painting of Helen
Frankenthaler

KARA CARMACK

New York Studio School
Tuning Art History in to Public Access
Television

KERRY DORAN

The Graduate Center, CUNY
The Tactics of Erasure/Erasing the Tactic:
"Tactical Media," Whiteness, and The
Global Majority

MARY BRANTL

St. Edward's University
Interrogating the Details or Disrupting the
Narrative—Rethinking Art's History

MARYLAND B

Early Modern Women and Artistic Production, Patronage, and Consumerism – Session II
Chair — Jennifer Courts,
University of Southern Mississippi

NATASHA ZABALA

Florida State University
Into the White Male Mind: The Issue with Cornelis Cornelisz van Haarlem's Bathsheba's Black Presence

CECELIA DORGER

Mount St. Joseph University
Nuns as Artists, Patrons, and Devotees of the Madonna Lactans Image

BRENDA EDGAR

Jefferson Community and Technical College
Our Lady of the Bread Pudding: Vermeer's Milkmaid and its Catholic Ancestors

BEATA NIEDZIALKOWSKA

University of North Carolina, Pembroke
Shaping the Visual and Political Legacy of Saint Stanislaus: Elizabeth of Poland and Elizabeth of Habsburg

PETER SCOTT BROWN

University of North Florida
The Master of Paul and Barnabas and Mayken Verhulst

JAMES

The Art and History of Research: Recipients of the William R. Levin Award for Research in the History of Art
Chair — Sarah Archino,
Furman University

YUMI PARK-HUNTINGTON

Framingham State University
Monumental Structure, Sacred Landscape, and Cosmology at Jequetepeque-Jatanca

ASHLEY ELSTON

Berea College
The Trenches of Fifth Avenue: A 1917 Exhibition of Italian Renaissance Painting

JOHN OTT

James Madison University
"A Tribute to the Negro People" (1946) and the Contradictions of Integrationist Visual Culture

MONICA STEINBERG

University of Hong Kong
Imaginary Portraiture

MARYLAND A

Teaching (with) Code in Art and Design
Chair — Chad Eby,
University of Kentucky

KOFI OPOKU

West Virginia University
Beyond the Code: Getting Students To Think Rightly about Web Design Projects

CHARLES ARMSTRONG

University of Southern Indiana
Preparing Students to Flourish in a Digital World: The Importance of Learning to Code or Script

LARA HENDERSON

University of Massachusetts Dartmouth
CVPA Spiral Development in the Art and Design Classroom

CYANE TORNATZKY

Colorado State University
Media Translation: Bringing Code Into The Physical Realm

COURTNEY BARR

Louisiana State University
Teaching Strategies for the Changing Roles of Graphic Designers within Interactive Spaces

FEDERAL HILL

The Visual Arts' Engagement with Music, Theater, and Dance
Co-Chair —
JoLee Stephens,
Glendale Community College
Lara Kuykendall,
Ball State University

JAMES JEWITT

Virginia Tech
Picturing Opera: New Evidence
on Nicolas Poussin's Dramatic
Sources for Paintings

KASIE ALT

Georgia Southern University
Setting the Scene: Theatrical
Techniques at Shugborough

ELIZABETH ORLOFSKY

The University of Alabama
The Spectacle of Self: The
Influence of the Ballets Russes on
the Artwork of Zelda Fitzgerald

NAGHMEH "MELODY"

HACHEMPOUR
Georgia Southern University
Surface, Depth and the
Ephemeral Experience

KENT

**Teaching Writing in the Visual Arts:
Theory and Practice**
Chair — Annie Dell'Aria,
Miami University

NEIL CALLANDER

University of Arkansas
A Painterly Way to Sneak Up on
Teaching Artist Statements

AZUCENA TREJO WILLIAMS

Campbellsville University
Special Studies: A Case Study in
Using Research to Inform Artmaking

MELISSA GEIGER

*East Stroudsburg University of
Pennsylvania*
Teaching Writing in a Diversely
Populated Visual Arts Classroom

GWEN SHAW

The Graduate Center, CUNY
A Multi-Idiom Approach to Teaching
Writing in the Art History Classroom

LEDA CEMPELLIN

South Dakota State University
Building Writing Skills in the World
Art History Survey through Thematic
Assignments and Teamwork

PRIDE OF BALTIMORE

**Supporting Diversity,
Equity, Accessibility, and
Inclusion [DEAI] in Critique**
Chair — Ellen Mueller,
*Minneapolis College of Art
and Design*

ALLISON YASUKAWA

California College of the Arts
Monolingual Ideology and
the Language of Critique

ELLEN MUELLER

*Minneapolis College of Art
and Design*
Orientation to Critique

STEVIE KLAARK

Minneapolis College (MCTC)
Where is the "A"?

GUILFORD

**Skate and Destroy:
Skateboarding's Influence
on Art, Design, and Culture**
Chair — Jason Swift,
University of West Georgia

ASHLEY KENNETH CHAVIS

*Northwest Mississippi
Community College*
A Personal Journey of How
the Skateboard Lexicon
Launched a Creative Career

AMY BRODERICK

Florida Atlantic University
When In Doubt, The Answer
Is "Yes."

GARY DAICHENDT

*Point Loma Nazarene
University*
The Lives of the
Skateboarders

FELLS POINT

Self-Adjacent: Negotiated Subjectivity in the Expanded Field of Parenthood

Co-Chair —
Tracy Stonestreet,
Virginia Commonwealth University
Sarah Irvin,
Self-Employed Artist

QIANA MESTRICH

Independent Artist
Hard To Place

JENNIFER WHITE-JOHNSON

Independent Scholar & Writer

KEVIN JOHNSON JR.

Independent Scholar, Artist & Activist
Soul of Neurodiversity:
Reclaiming a Visual Culture of
Access and Acceptance

ARIELLE FIELDS

Penn State University
The Nursery in 19th Century
Britain: Motherhood, Class and
Identity Formation

MEG FOLEY

Independent Artist
Blood Baby: Queer and
Trans Family Formation and
Performance

WATERTABLE C

Revisioning and Revisionism in Current Art Historical Scholarship

Chair — Jenny Carson,
Maryland Institute College of Art

OLIVIA SIMS

The University of Alabama
Bound to Bodichon: Prominent
Female Networks Found in Effects
of Tight Lacing

KERRY MILLS

Mary Baldwin University
Another Look at American
Regionalism: Urban Vernacular of
the Harlem Renaissance

LORINDA ROORDA BRADLEY

University of Missouri
"THINK": Visual Communication
and Corporate Patronage in the
Work of Charles and Ray Eames

HEATH SCHULTZ

University of Tennessee at Chattanooga
Fantasies of Victimhood, Fantasies
of Fascism

WATERTABLE A

Ruins of the Contemporary – Session II

Chair — Laura Petican,
Independent Scholar

SUSANNEH BIEBER

Texas A&M University
Monument to Immigration: Philip
Johnson's Proposal for Ellis Island

AMELIA GOLDSBY

University of Iowa
Future Follies: Marjetica Potrč's
Case Studies of Informal
Settlements in Caracas

EMILY SCHOLLENBERGER

Temple University, Tyler School of Art and Architecture
Coral as Colonial Ruin in Andrea
Chung's *Only to meet nothing that wants you*

ALEXANDER BIGMAN

Rutgers University
Failed Images: Troy Brauntuch and
the Ruins of the Modern

MARYLAND A

American Art Open Session

– **Session I**

Chair — Rachel Stephens,
The University of Alabama

BIANCA LALIBERTÉ

Université du Québec à Montréal
System Contra System: The
American Revolution's Visual
Production

JENNY CARSON

Maryland Institute College of Art
John Lewis Krimmel's
Philadelphia Oystermen: Race and
Economy in the Early Republic

THOMAS BUSCIGLIO-RITTER

University of Delaware
Slavery, Race, and Tourism in
Régis Gignoux's Landscapes of
the Antebellum South

RHONDA REYMOND

West Virginia University
Creating Art in a War but Not a
War Artist: Joseph E. Dodd's
WWII Landscapes

WATERTABLE C

**Dark Amusements: Turn-
of-the-Century American
Spectacles and Race**

– **Session I**

Chair — Wendy Castenell,
Washington and Lee University

NATHAN REES

University of West Georgia
Representing Race in the
Mormon Panorama

REBECCA LOWERY

University of Pittsburgh
A Display of Race: Portrait
Types of the 1893 World's
Columbian Exposition

KAREN BARBER

University of Mississippi
Reframing Frank A.
Rinehart and Adolph Muhr's
Photographs at the 1898
Trans-Mississippi and
International Exposition

KELLI FISHER

Syracuse University
"Primary Colors," "Primitive
Nature": Architecture, Race,
and Edutainment at the Pan-
American Exposition

GUILFORD

Queer Approaches and Bodies
Co-Chair —
Anthony Morris
Austin Peay State University
Joshua Brinlee,
The University of Mississippi

KARLA HUEBNER
Wright State University
Toyen's Queer Surrealism

TRAVIS ENGLISH
Frostburg State University
Camp Minimalism: Tom Burr's
Queer Neo-Modernism

KRIS BELDEN-ADAMS
University of Mississippi
The Queerness of Collage: Protest,
Destruction, and Reinvention, in
LGBTQIA+ Identity Politics

JAMES

**Teaching Cultural Awareness
in Graphic Design and Visual
Communication**
Chair — Feixue Mei,
Northwest Missouri State University

RHONDA WOLVERTON
University of Indianapolis
Redemption: Reforming Juvenile
Justice and Disrupting the Status Quo
through Human-Centered Design

TAMARA MCLEAN
Minneapolis College of Art and Design
Connecting People with Place through
Augmented Reality

FEIXUE MEI
Northwest Missouri State University
How Social Media and Online
Platforms Influence Languages and
Interactions: A Study of Adaptation in
Bullet Chats on Bilibili

FEDERAL HILL

Gender, Power, and the Spinner
Chair — Carlee Bradbury,
Radford University

JOYCE DE VRIES
Auburn University
All Sewn Up: Women, Textile Work,
and Agency in Early Modern Italy

VALERIE PALAZZOLO
University of Florida
"Flee, Flee, Flee, Flee, Flee" the
Dreadful Beast Called Woman:
The Power of Women Topos in *La
vie seigneuriale*

ELIZABETH LISOT-NELSON
University of Texas at Tyler
Servants, Spinners and Slaves:
Social Status in *Las Hilanderas*
(1655-60) by Velázquez

MARYLAND B

Show Us Your Influences

- Session I

Chair — Raymond Yeager,
Savannah College of Art and Design

JOE MORZUCH

Mississippi State University
My Influences as a Still Life Painter

BELINDA HAIKES

The College of New Jersey
To Be a Secret Landscape Artist

ELISABETH PELLATHY

University of Alabama at Birmingham
Weaving Technology

YVONNE PETKUS

Western Kentucky University
Processing Influence: Inputs and their Traces

HOMELAND

Issues in Contemporary Art and New Critical Perspectives

- Session I

Chair — Amanda Lechner,
Virginia Tech

NANCY RAEN-MENDEZ

University of Southern Indiana
The Unpainted

JAMIN AN

Texas Christian University
After Reading

GREG LINDQUIST

Rhode Island School of Design & Pratt Institute
Rolling Coal, A Slow Burn

WATERTABLE B

Visual & Material Strategies of Resistance - Session I

Chair — Kaylee Alexander
University of Utah

NOGIN CHUNG

West Chester University of Pennsylvania
Statue of a Girl: Grassroots Activism of Comfort Women and Diplomatic Controversies

SHELLY CLAY-ROBISON

George Mason University
Seni Kerakyatan (The People's Art): Visual Art and Social Change in Indonesia

LUCIENNE AUZ

University of Memphis
The Complex Visual History of "I AM A MAN"

DANA SZCZECINA

University of Missouri-Columbia
John Heartfield and the Internet Meme: The Legacy of Photomontage in Contemporary Leftist Images

WATERTABLE A

Animation: Then and Now (CASP)

Chair — Dan Hale,

University of North Carolina Greensboro

TESS ELLIOT

University of Oklahoma

The Affinity Between Animation and Plastic

JAMES SIDLETSKY

University of South Carolina Beaufort

Animation, Game Engines and Ghost Stories

HEATHER HOLIAN

University of North Carolina Greensboro

Exhibiting Animation Art with an Agenda: Walt Disney Premiere Exhibitions of the 'Golden Age'

SILVIA RUZANKA

Rensselaer Polytechnic Institute

The Conjunctive Form That Is Animation

PRIDE OF BALTIMORE

Saving Art History

from Extinction: New

**Pathways to Communicate
Relevance**

Chair — Leda Cempellin,

South Dakota State

University

KERRY BOEYE

Loyola University Maryland

Radical Empathy and the
Relevance of Art History

THOMAS ASMUTH

University of West Florida

In Search of Critical
Methods for a Spectrum of
Digital Art Practice

STEPHANIE CHADWICK

Lamar University

Art History: Relevance and
Resonance in Local and
Global Contexts

FELLS POINT

**New Graduate Research in the
Field of Arts**

Chair — Joo Kim,

University of Central Florida

ALEXANDER ALVAREZ

University of Central Florida

The Possibility of Change, Second
Chances, and Transformations:
Transcendence Through Suffering

BEHNOUSH TAVASOLINIA

Louisiana State University

"We Are All Connected"

JAMES WYSOLMIERSKI

University of Central Florida

The Contemporary Alcoholic

RILEY BALZER

The University of Alabama

Connoisseurs vs. Forgers: A
Conversation on the Intersections
of Art Forgery, Patronage, and
Methodology

RAE HULL

University of Central Florida

Rethinking Transgender Art
through Interdisciplinary Research
and Artmaking Practices

FEDERAL HILL

The Pandemic: What Held Design Students Back? What Catapulted Them Forward?

Chair — Kevin Cates,
University of Arkansas at Little Rock

KIMBERLY MITCHELL &

CHRISTOPHER COTE

University of Tennessee Knoxville
Re-Imagining Design Education
Together: A Case Study of Graphic
Design Foundations

AMANDA HORTON

University of Central Oklahoma
Teaching Design History via Zoom:
Lessons Learned...

KEVIN CATES

University of Arkansas at Little Rock
Graphic Design and that F**king
Black Zoom Screen

BEN HANNAM

Elon University
Designing Online Student
Experiences During the Pandemic

RACHEL BUSH

Austin Peay State University
Why Small Talk Isn't Really Small

MAYLAND A

American Art Open Session
- **Session II** (New Approaches to
Material Culture)

Chair —Barbaranne Liakos,
*Northern Virginia Community
College*

ALISON NAPIER

William & Mary
Medallones Relicarios and
Indigenous Survivance Strategies
in the Colonial New Spain

KERR HOUSTON

Maryland Institute College of Art
Unstable Times: Colonial Tall-Case
Clocks and Evolving Woods

WILLIAM MCKEOWN

University of Memphis
"Socialism Practically Illustrated":
Images of the Ruskin Colony of
Tennessee in 'The Coming Nation'
Newspaper

THERESA LEININGER-MILLER

University of Cincinnati
The Lure of the Old South in
Illustrated Sheet Music From
Reconstruction to World War I

KATHLEEN SPIES

Birmingham-Southern College
All Aboard!: Camp and Ironic
Nostalgia in Walt Kuhn's Designs
for the Union Pacific Railroad

WATERTABLE C

Dark Amusements: Turn-of-the-Century American Spectacles and Race - Session II
Chair — Karen Shelby,
Baruch College, City University of New York

MEAGHAN WALSH

University of Virginia
"A Grim Vein of Humor": Race, Caricature, and Anxiety in George Luks's Hester Street

LINDSAY HEFFERNAN

Independent Scholar
Reaching for Whiteness: Jewish Identity & Blackface in American Vaudeville

KENYON HOLDER

Troy University
The Atlanta Cyclorama: Pliable Bodies, Susceptible Figures

ANNIE RONAN

Virginia Tech
Queer Mr. Crowley: Racialization and Resistance in the Central Park Monkey House

PRIDE OF BALTIMORE

React, Recover, Reform: Contemporary Transformation through Public, Performance, and Social Practice Art
Co-Chair —
Eric Schruers,
Independent Scholar
Kristina Olson
West Virginia University

H.C. ARNOLD

The University of California, Riverside
"Other" Play-Acting: Performance Art's Colonialist Critique

JENNIFER KRUGLINSKI

Salisbury University
Martha Rosler's Investigation into Housing Security

ANGELA WHITLOCK

Institute for Doctoral Studies in the Visual Arts
The Inception of Detroit Techno: How Abjection and Bleakness Spurred Hope Through a New Genre of Music

NOAH RANDOLPH

Temple University, Tyler School of Art and Architecture
On "The Real Neurosis": Krzysztof Wodiczko's Projections and the Illumination of Displacement

JAMIE RATLIFF

University of Minnesota Duluth
Erasure and Visibility in the work of Ana Teresa Fernandez

JAMES

Fail Better: Admitting to and Learning from Failures in Teaching
Chair — Ashley Busby
Nicholls State University

JENNIFER SNYDER

Austin Peay State University
Is It Possible to Be Too Accommodating? Sadly Yes...

SARA GEVURTZ

Auburn University
The Art and Science of Navigating Failure

EDDIE VILLANUEVA

The College of New Jersey
Incorporating Failure: Strategies For Teaching with ADHD

KARIANN FUQUA

University of Mississippi
Failing Better: Ungrading in the Studio Arts Classroom

HOMELAND

Issues in Contemporary Art and New Critical Perspectives

- Session II

Chair — Melissa Geiger,
East Stroudsburg University of Pennsylvania

CAITLIN WOOLSEY

Clark Art Institute

White Noise: Sound Art and Ecologies of Race, Place, and Media

SAVANNAH WILLS

University of Illinois Urbana-Champaign

Woman as Womb: Contextualizing Visual Rhetoric in The Miraculous Journey

GILLIAN YEE

Georgia State University

"A Better Place for Everyone": Felix Gonzales-Torres's Subversion of Capitalist Structures

AARON REYNOLDS

University of Kentucky

Hyperreal "Hot Babe": Affect, Gender, and the Body in Feminist Digital Video Art

WATERTABLE A

Work, Work, Work :: Domestic Labor in Art - Session I

Chair — Crystal Brown,
West Virginia Wesleyan College

CRYSTAL BROWN

West Virginia Wesleyan College
Where's the Balance?

FLISS QUICK

Independent Artist
Home-Maker: Reflections on a Domestic Practice

ELAINE LUTHER

The Angelica Kauffman Gallery
From Shrines to "Medals You Wouldn't Want to Earn" to Abstraction and Back Again: One Artist's Exploration of the Labor of Motherhood and Housework

FELLS POINT

Evolving Graphic Design

- Session I

Chair — Yeohyun Ahn,
University of Wisconsin-Madison

HENRIQUE NARDI

University of Wisconsin-Madison
Tipocracia: a Two-Decade Brazilian Type Education Project

ADAM DELMARCELLE

Wilson College
Mariah: The future of Protest

JOSIE CUTRARA

University of Wisconsin-Madison
Blank-xious Space

MARYLAND B

Show Us Your Influences - Session II

Chair — Kimberly Dummons,
Middle Tennessee State University

WANDA SULLIVAN

Spring Hill College
Because of Color...

EMILY KEOWN

University of Houston-Downtown
Green Blanket

RAYMOND YEAGER

Savannah College of Art and Design
Portrait of Dorian Ray

SARA CHRISTENSEN BLAIR

University of Southern Indiana
The Sweet and Subtle Smashing of the Status Quo – Not Just a Pile of Candy

KENT**Art and Identity**

Chair — Mary Laube,
The University of Tennessee

LAUREN CARDENAS

Louisiana State University
In Search of the #sueñoamericano

MILLIAN GIANG PHAM

Auburn University
Despite Shallow Rooting and
Etiolated Expression

CHINN WANG

*University of Denver School of Art
& Art History*
Faux Finish: Texture and Nuance
in the Replication of Identity

JULIA FINCH

*Morehead State University/
Kentucky Folk Art Center*
Material Freedom and Marginality
in the Work of Contemporary Self-
Taught American Artists

TANJA SOFTIC

University of Richmond
What Remains: Mapping Identity
and Entropy

WATERTABLE B**Visual & Material Strategies of
Resistance - Session II**

Chair — Jessica Orzulak,
Duke University

IZABEL GALLIERA

Susquehanna University
Discursive Acts: Reimagining
an Agonistic Public Sphere in
Budapest's Liberty Square

SAEHIM PARK

Duke University
Recalcitrant Sounds: Digitizing
Ruins of United States Military
Camp-towns

DYLAN VOLK

University of Michigan-Ann Arbor
Networked Mnemonics:
Remembering Brandon in and
Beyond the Nebraska Borderlands

ELIZABETH BROWN

Duke University
Homeownership as a Strategy of
Resistance in the Work of Theaster
Gates and the Rebuild Foundation

GUILFORD**Recent Representations: Self,
Memory, and Race**

Chair — Kara Carmack,
New York Studio School

MARY TRENT

College of Charleston
African American Activist
Photography and Historical
Memory

KYLE HACKETT

James Madison University
Return to Self & the Constructed
Image

ANDREW WASSERMAN

American University
Losing Ground: Olalekan Jeyifous'
Waterfront Mural

MELISSA YES

The University of Alabama
Finches: American hero myths

CHANEE CHOI

*Syracuse University, Dept. of Film
and Media Arts*
Remembrance: Magma

Meet the Editors 12:00-1pm

Chat with *Art Inquiries* Editor
Mysoon Rizk and SECAC Online
Exhibition Reviews Editor Roann
Barris

MARYLAND FOYER

**Past/Present/Future
Conference Directors' Lunch
12:00-1:15pm**

HOMELAND

WATERTABLE B

Peripheral Modernisms

Co-Chair —

Kelsey Frady Malone,
Berea College

Lorinda Roorda Bradley,
*Montminy Gallery, Boone
County Historical Society &
Marywood University*

CYNTHIA FOWLER

Emmanuel College

Rural Women and the
Advancement of Modern Art
in America

ALICE M. R. PRICE

*Temple University, Tyler
School of Art and Architecture*

Plotting a Course as Migrant
and Immigrant

APRIL CLAGGETT

Anna Maria College

Frank Walter and the
Persistence of Unbelonging

MARYLAND B

**Artist/Mothers: Maternal Labor and
Creative Practice - [Session I](#)**

Chair —Erin McCutcheon,
University of Rhode Island

AMY BOWMAN-MCELHONE

Carlow University

FRAN LEDONIO FLAHERTY

Independent Artist

The Labor of Care: Art and the Care
Paradigm in Anthropology of Motherhood

HSIN-YUN CHENG

University of Rochester

Charting Maternal Desire – the Semiotic
Field and Meta-Discourse of Mary Kelly's
Post-Partum Document

BENJAMIN OGRODNIK

Del Mar College

Caregiving as Visual Activism: LaToya Ruby
Frazier's Double Portraits

BREE MCMAHON

University of Arkansas

Exploring the Motherhood and the
Maternal Healthcare Crisis in the United
States through Archival Storytelling

MARYLAND A

**American Art Open Session - Session III
(Exhibiting, Collecting, and Display)**
Chair — Jenevieve DeLosSantos,
Rutgers University

ALAN WALLACH

William & Mary (emeritus)

The Making of the Hudson River School:
Patrons, Patronage, and Class Formation

ASTRID TVETENSTRAND

Boston University

Collecting New Hampshire: Hotels,
Artists, and Buying the Nineteenth-
Century Landscape

AMY HULSHOFF

University of New Mexico

Nature's Nation: Exhibition as Landscape

SOOHYUN YOON

Duke University

From Korea, Via Japan, to be in America:
The Formation of Goryeo Celadon
Collection in Freer Gallery of Art,
Washington D.C

HOMELAND

**Teaching Creative Process:
Ideation in the Arts Classroom**
Chair — Kelly Wacker,
University of Montevallo

PATRICK FITZGERALD

North Carolina State University

Question the Premise (A Creative
Strategy)

DYLAN DEWITT

University of Hartford

Celestial Navigation

KATE KRETZ

Montgomery College

Ideation Is a Band-Aid: Toward an
Essential & Holistic Visual Voice

RICK SHEPARDSON

Eastern New Mexico University

Telephone, Mutation, and
Emergent Ideas

JAMES

Expanding Art History Discourse
Chair — Tameka Phillips,
Independent

TAMEKA PHILLIPS

Independent

Expanding Art History Discourse

SARAH ARCHINO

Furman University

Undoing Chronologies:
Reconfiguring the Art History
Major

LAURA FRANZ & ANNA

DEMPSEY

University of Massachusetts

Dartmouth

Expanding the First-Year Survey
without Breaking First-Year
Students

AMY KOCH & KIM SELS

Towson University

From Western to Global:
Expanding Art History Discourse
in the College Curriculum

FEDERAL HILL

Architecture, Landscape, and Borders in the Pre-Modern World
Co-Chair —
Elizabeth Moran,
William & Mary
Brittany Forniotis,
Duke University

BRITTANY FORNIOTIS

Duke University
Royal Women's Patronage of
Hospitals in the Thirteenth-
Century Mediterranean:
Divriği & Tonnerre

ANGELA RAJAGOPALAN

University of North Carolina at Charlotte
A Study of the Migration History in
Codex Azcatitlan

JEREMY GEORGE

University of North Carolina at Charlotte
Toward a New City: On Guaman
Poma's City Images

DANA HOGAN

Duke University
'The Mistress Art': Architectural
Treatises and Women as Patrons
and Architects in Sixteenth-Century Rome

KENT

Creative Responses: Innovative Projects and Teaching Strategies
Chair — Al Denyer,
University of Utah

GLENN SHRUM

Parsons School of Design
Lighting New Ways of Learning

RAQUEL SALVATELLA DE PRADA

Duke University
Arts and the Anthropocene:
Bridging the Classroom and the
Real World to Address Social and
Ecological Crises

CHRISTOPHER LONEGAN

Loyola University Maryland
The Intertextual Studio: Research,
Technique, and The Paradigm of the
Artist/Scholar

AMY BEECHAM

University of North Florida
Trial by Fire: Refining the Process of
Teaching Art in the Pandemic

FELLS POINT

Evolving Graphic Design
- **Session II**
Chair — Henrique Nardi,
University of Wisconsin-Madison

DOUGLAS THOMAS

University of Utah

HENRY BECKER

Brigham Young University
Speculative Interactions:
Designing Critical Dialogue about
the Future

REBECCA BAGLEY

Elon University
Creating Innovative Design
Projects for your Design Portfolio

RICHARD DOUBLEDAY

Louisiana State University
A Discussion of Contemporary
Chinese Graphic Design and Its
Historical Antecedents

WATERTABLE A

Work, Work, Work :: Domestic Labor in Art - [Session II](#)
Chair — Casey Schachner,
Georgia Southern University

RIKIESHA METZGER
Institute for Doctoral Studies in the Visual Arts

LYNEIA RICHARDSON
McDaniel College

Mothering as a Work of Art

BECKY ALLEY
University of Kentucky
Hope Chest: Immanence, Embodiment, and Mothering during Crisis

LORAIN WIBLE
Art Academy of Cincinnati
Bien Fait = Mal Fait = Pas Fait

MARTHA UNDERRINER
Museum of Art – DeLand & Stetson University
Never Done: An Exploration of Domestic Mapping

WATERTABLE C

The Current State and Future Directions of Illustration
Chair — Catherine A. Moore,
Georgia Gwinnett College

ALANNA STAPLETON
Minneapolis College of Art and Design

Illustrating Bodies: Depicting Fatness with Care

SAMUEL WASHBURN
University of Central Oklahoma
Teaching Illustration History with an Eye on Present and Future Practices

MEG COOK
Sam Houston State University
Animation and Illustration: Different Sides of the Same Coin

JONATHAN CUMBERLAND
The University of Alabama
Connecting the Dots: Visual Metaphors in Illustration

AGGIE TOPPINS & SHREYAS R. KRISHNAN
Washington University in St. Louis
TL;DR Zine Archive: A Case Study in Transgressive Scholarship

GUILFORD

Recognizing Inequity in Traditional Patriarchal Systems of Art Education
Chair — Anne Beyer,
Independent Artist and Scholar

JINYOUNG KOH
Towson University
DEI (Diversity, Equity, and Inclusion) Workshop with Art Activities

ANNE BEYER
Independent Artist and Scholar
Understanding Repressive Power in Systems of Art Education

ADAM FARCUS
University of Illinois Urbana-Champaign
Seeing and Reading Color: Resisting Hegemonic Power from Within a Foundations Art Classroom

MOLLIE HOSMER-DILLARD
Utah Tech University
How Teaching Art in Prisons Can Change the Way We View the Academic Studio Art Classroom

Happy Hour 5:00-6:00pm

Art History and Gaming in the Classroom: An Interactive Skills-Building Demonstration

MARYLAND B

Facilitator: Mary Brink,
Young Harris College

**Evening at MICA
6:30-8:30 p.m.**

Buses and vans from the hotel begin service at 6 p.m. and run through 9 p.m.

**Reception: 2022 SECAC
Juried Exhibition,
6:30-8:30 p.m.**

Fox and Brown Buildings, MICA
The reception is generously funded in part by MICA's Office of Advancement.

**Keynote Lecture:
Joyce J. Scott 7:30 p.m.**

BBox, MICA

The keynote lecture is generously funded by MICA's Academic Affairs/Provost Office.

MARYLAND B

Artist/Mothers: Maternal Labor and Creative Practice - Session II

Chair — Hsin-Yun Cheng,
University of Rochester

EMILY BURNS

University of Oklahoma

Motherhood Deflected: Mary Cassatt and the Challenges of France as Artistic Mother

MACKENZIE NUNNALLY

University of Arkansas

Little Rock Forms of Femininity: The Esoteric Visual Language of Amazigh Women through Ceramic Traditions and Symbolic Motifs

LIZ TROSPER

The University of Texas at Dallas

Mother's Room

WATERTABLE B

American Illustration

Chair — Theresa Leininger-Miller,
University of Cincinnati

EMILY GERHOLD

High Point University

Revolutionary Women: Alexander Hay Ritchie's Portraits of the American Feminine Ideal

AMANDA LETT

Museum of Fine Arts, Houston

A Credit to His Burin: Alfred Jones and the Engraving Profession

AKELA REASON

The University of Georgia

Marketing Mysticism: Elihu Vedder's *Rubaiyat of Omar Khayyam*

KATHERINE ROEDER

Maryland Institute College of Art

Bertha Lum: Illustrating Japan and China for American Audiences

ELISE SMITH

Millsaps College

Steady Hands: The Botanical Illustrations of Caroline Dormon

JAMES

American and European Symbolist Paintings: 1850-1900 (ATSAH)

Chair — Liana Cheney,
University of Massachusetts Lowell
(emerita)

ABBY ERON

Howard University Gallery of Art
Biblical Femme Fatale as Symbolist
Icon: Henry Ossawa Tanner's *Salome*

JENNIFER BATES EHLERT

Salve Regina University
Circe's Notebook: Alchemy, Symbolism,
and Female Empowerment (?) in J.W.
Waterhouse's Circe paintings

LIANA CHENEY

University of Massachusetts
Lowell Elihu Vedder's *Medusa*:
Symbolism of Good and Evil

ROSINA NEGINSKY

University of Illinois Springfield
Mikhail Vrubel and Theater

CASSANDRA SCIORTINO

*University of California Santa Barbara &
Diablo Valley College*
Symbolist Idealism at Haute-Claire:
Armand Point's *Lady with a Unicorn*

MARYLAND A

Innovative Pedagogies for the Survey

Chair — Kristin Barry,
Ball State University

KIMBERLY MAST

University of Arizona
A History of Art in
YOUR 100 Objects

BRIGIT FERGUSON

College of Charleston
A Thematic Approach
to the Architecture
Survey

GRETCHEN BENDER & ANDREA MAXWELL

*University of
Pittsburgh*
A New Introduction:
Pedagogy and Practice
in World Art as an Anti-
Survey Course

ROSEMARIE TRENTINELLA

*The University of
Tampa*
Merging Methods with
Survey: Recipe for
Disaster or Vision of
the Future?

REBECCA SHIELDS

*Virginia
Commonwealth
University*
The Lady Vanishes:
Mughal Empresses
and Architectural
Patronage in the Art
Historical Survey

WATERTABLE A

This Is How We Do It: Making Methodologies for Social Change

Chair — Molly Briggs,
*School of Art & Design, University
of Illinois Urbana-Champaign*

MOLLY BRIGGS

*University of Illinois Urbana-
Champaign*
Matters of Concern: Crafting
Design Research Methodologies
for Effecting Change in Complex
Systems

JUAN SALAMANCA

*University of Illinois Urbana-
Champaign*
Design at the Interplay of Personal
and Social Identity

MARVIN EANS

George Fox University
Empathy: A Gift to Graphic Design
Education

JANE WEBSTER

*Kingston School Of Art, Kingston
University London*
Birth Stories: How Can Choice
and Confidence Be Instilled in the
Experience for Birthing Mothers?

DEVON WARD

Auburn University
The Conversational Approach
to Design: Teaching Design
Agency, Research and Narrative
Construction with BioDesign

PRIDE OF BALTIMORE

18th-Century Art: Looking Ahead

Chair — Boris Zakić,
Georgetown College

BORIS ZAKIĆ

Georgetown College
Claude Gillot: Late Night at a Country
Fair, 1720s/2020s

FLOYD MARTIN

University of Arkansas at Little Rock
Polite Anglers in 18th Century British
Paintings

EMILY EVERHART

Art Academy of Cincinnati
Choiseul's Pagoda and Liminal
Friendship in the Eighteenth-Century
Landscape Garden

KATHY VARADI

Georgia Southern University
Romantic Artists Get All the Credit

JOHN MCCREE

State College of Florida
Thomas Cole's Breakthrough of 1823

FEDERAL HILL

Collaboration in Uncertain Times

Co-Chair —
Belinda Haikes,
The College of New Jersey
Jennida Chase,
University of North Carolina
Greensboro

JOJIN VAN WINKLE

Carthage College
The Vitality of Interdisciplinary
Arts Collaboration thru
E-Residencies During COVID-19

CAROLYN LAMBERT

Kean University
6 Feet or More: Individual Takes
and Collective Edits toward a
Covid Documentary

JAMES ALPHA MASSAQUOI

Jr., Hot Sauce Artist Collective
The Hot Sauce Artists Collective

NEILL PREWITT

Georgia State University
Serie Leamos: Art and Spanish
Collaboration

DANQI CAI & IDA MULLAART

The University of Tennessee,
Knoxville
Transdisciplinary Collaboration:
Mixing Oil and Water?

HOMELAND

Interdisciplinarity and Cross- Campus Partnerships: A Recipe for Program Vitality?

Co-Chair —
Jon Malis & Billy Friebele,
Loyola University Maryland

MELINDA POSEY

Christian Brothers University
Un-Siloed Learning: A Way Forward
into a Cross Pollination Curriculum

MARY WEARN & LUKE

BUFFENMYER
Middle Georgia State University
Building Sustainable Art Programs
in the Age of the Creative Economy

MATTHEW KOLODZIEJ

Myers School of Art, University
of Akron
STEAM into STEM Entrepreneurial
Practices: A Collage in Progress

KATINA BITSICAS

University of Missouri
Digital Storytelling as a
Bereavement Intervention: A Cross-
Campus Collaboration

MARCIA NEBLETT

Norfolk State University
Bridging the Gap between
Disciplines: An Exploration of
Metamorphosis and Surrealism
Inspired by Histology

WATERTABLE C

Interrogating the Visual Culture of Trumpism

Co-Chair —

Grant Hamming & Annie Ronan,
Virginia Tech

TOBY NORRIS

Assumption University

Making America Beautiful Again?

Executive Order 13967

JESSICA LANDAU

University of Pittsburgh & Carnegie

Museum of Natural History

The Politics of Bigfoot Porn, or the
Relationship between Sasquatch and
the Far Right

STEVE FORRESTER

University of Montevallo

The Art(?) of Insurrection: Trumpism
and Anti-Elitist Elitism

NATALIE PHILLIPS

Ball State University

Edel Rodriguez Takes on Donald
Trump: *The Der Spiegel* and *Time*
Magazine Covers

JESSICA ORZULAK

Duke University

Shifting Boundaries: Postcommodity's
Interventions into the Borderlands

FELLS POINT

Diversity and Inclusion in Teaching About Asian Art

Chair — Sonja Kelley,
Maryland Institute College of Art

YAN YANG

City University of New York

– *Borough of Manhattan*

Community College

Breadth vs. Depth: Teaching
skills instead of information

SONJA KELLEY

Maryland Institute College of Art

Expanding the Map of East
Asian Art

ELAHEH JAZEMI

University of Central Florida

Introducing Iranian Cultural
Identity Through Visual
Language

JUNGSIL LEE

Maryland Institute College of Art

Decolonizing Asian Art History:
Teaching Korean Traumatic
History through Art

MICHELLE C. WANG

Georgetown University

Finding a Place for Asian Art
History in Diverse Curricula

KENT

Mythogenesis: Making and Telling Stories in the Arts

Co-Chair —

Kasie Alt,
Georgia Southern University
Claudia Wilburn,
Brenau University

LAUREN WOODS

Auburn University

Eternal Return: Artmaking as an
Invocation of Mythic Time

MARY JOHNSON

Alfred University

Men on Mars

KIRSTEN OLDS

University of Tulsa

Myth as the Lie that Tells the
Truth: The Eternal Network and
Social Connectivity

ALEXANDRA TUNSTALL

SCAD Atlanta

Threads of the Narrative: The
Myth of the Cowherd and
Weaving Maiden in Late Imperial
Chinese Art

MEGAN LEIGHT &

SAMUEL HENSLEY

West Virginia University

Exploring Cosmic Travel as
Mythogenesis in Ancient Maya Art

Members' Meeting
7:30-8:15 a.m.

MARYLAND C

MARYLAND A

Imaging/Imagining Illness: The Art of Medicine – Session I
Chair — Ashley Lazevnick,
Converse University

PHILLIPPA PITTS
Boston University
The Bill-iious Attack: Medical Imaginaries in New York's Antebellum Print Culture

KRISTEN NASSIF
University of Delaware
Seeing/Unseeing the Body: Anatomical Models as Art and Medicine

ALICE BURMEISTER
Winthrop University
Islamic Art as Medicine in West Africa: The Painted Koranic Boards of Malam Zabeyrou

ALEXANDRA ANTONOPOULOU
University of the Arts London - LCC
Migraines and Other Physical Pains: Transferring Internal Body-Scapes to the Paper

PRIDE OF BALTIMORE

Marginalized in Paris? Race, Gender and Intermedia Art Practice in Transnational Paris, c. 1900
Co-Chair —
Susan Waller,
Converse University
Emily Burns,
University of Oklahoma

LAURA WINN
Jacksonville University
Henry Ossawa Tanner's Modern Muse: The Multifarious Roles and Representations of Jessie Tanner

TARA WARD
University of Michigan
Tango Magic City

SHERRY BUCKBERROUGH
University of Hartford
Montjoie!: Foreign Women Turn Virile

SANDRA LANGER
Independent
Wild Tongues: Paris, Lesbians, and Modernisms – Romaine Brooks and Her Circle

DORIS SUNG
The University of Alabama
A Chinese Woman in Paris: The Self-Orientalized Images in Pan Yuliang's Works

WATERTABLE B

Anti-Racism and Historiography: Classroom Approaches

Co-Chair —

Lauren DiSalvo
& Mollie Hosmer-Dillard
Utah Tech University

JESSICA SPONSLE

York College of Pennsylvania
Teaching Beyond the (White)
Knight in Shining Armor:
Rethinking the Medieval Art
Survey

TRACEY ECKERSLEY

University of Wyoming
Challenging the Canon,
Deconstructing the Discipline:
Race-Based Assignments in Art
History Survey

KELSEY FRADY MALONE

*Doris Ulmann Galleries & Berea
College Art Collection, Berea
College, Kentucky*
Bringing Beyoncé into the Art
History Classroom: Combating
Racism in the Discipline Using
Collaborative Visual Analysis,
Reflection, and "Apeshit"

VANESSA MEIKLE SCHULMAN

George Mason University
Loaded Canon: A New Approach
to Arts of the United States

WATERTABLE A

The Nature of the Beast: Monsters and Monstrosity in Art— [Session I](#)

Chair — Allison Spence
Florida State University

BEAUVAIS LYONS

University of Tennessee
Biblical Chimera: The Association
for Creative Zoology

ANNETTE CONDELLO

Curtin University, Australia
The Art of Lamia: A Luxury Larger
than Life or Dead Space?

MICHAEL ANTHONY FOWLER

East Tennessee State University
Betwixt Homophagy and
Heterophagy: Man-Eating
Monsters in Greek Art

ALYSON MCGOWAN

Marist College
From the Kirk to the Gallery: The
Evaluation and Exhibition of the
Síle Na Gíg as Erotic Sculpture in
the Museum Space

WATERTABLE C

Meaning and Making

Chair — Kimberly Riner,
Georgia Southern University

RACHAEL GORCHOV

Northampton Community College
Treat Sophomores Like Seniors: How
a Community College Provides a
Meaningful Capstone Experience for
Graduating Fine Arts Students

PATRICK VINCENT

Austin Peay State University
Print Procedures/Thought Procedures

DANIEL GRAHAM

Georgetown College
With a Toothbrush and a Hammer

DAMON ARHOS

*Kentucky College of Art & Design in
Louisville*
Divergent Lines: Expanding Standards
of Accomplishment for Undergraduate
Drawing Students

CYNDY EPPS

Augusta University
Destigmatizing the Artist Statement

FEDERAL HILL

Artmaking as Knowledge Production: Research in Practice

Chair — Emily Bivens,
University of Tennessee

BONNIE ASHMORE

North Shore Community College
Origins: Nature as Source from
Apothecary to Studio

COURTNEY KESSEL

Ohio University
Dear: Letter Writing as Cultural
Production

SIMONETTA MORO

*Institute for Doctoral Studies in the
Visual Arts*
The Artist in the Archive: Mapping as
Poetic and Political Act

EMILY BIVENS

University of Tennessee
The Discovery of Implications

GUILFORD

Memory and Belonging: Revisiting Monuments, Museums, and Historic Sites

Chair — Zoe Weldon-Yochim
University of California, Santa Cruz

JAY JOLLES

William & Mary
X-Marks and Re-Marks the
Spot: The FEMA X-Code and
Memorializing Katrina

ELIZABETH FORTUNE

National Gallery of Art
Building Maren Hassinger's
Monument

DAMON REED

Virginia Commonwealth University
Abstracting Atrocity: Presence,
Absence, and the Memory of the
Homosexual Holocaust

ELIZABETH MORAN

William & Mary
Marking Time and Space: Sacred
Landscapes in Afro-Caribbean Art

JEFFRY CUDLIN

Maryland Institute College of Art
Public Art, Private Interests: Fred
Wilson, Sam Durant, and the
Problems of Commemoration

JAMES

Why STEAM?

Chair — Kendra Oliver,
Vanderbilt University

DELANE INGALLS VANADA

*The Catholic University of
America*
The Sweet Spot: Student
Agency and Voice in Culturally
Sustaining, Multidisciplinary,
Art-based Research

KENDRA OLIVER

Vanderbilt University
New Virtual Frontiers in STEAM
with ArtLab

EUNJUNG CHANG

Francis Marion University
Fostering STEAM: Investigations
on Art + Science Integration

MARGARET SIMON & TANIA ALLEN

North Carolina State University
Graphic Literature and
Negotiated Reading: Digital
Tools for Accessing, Studying,
and Contextualizing Comics

NANCY BOOKHART

*Institute for Doctoral Studies in
the Visual Arts*
The End of Art in the Artist
Philosopher

KENT

Undergraduate Art History

– Session I

Chair — *Amy Frederick,*
Centre College

LEAH JENSEN

Meredith College

The Lisnacroggher Scabbards:
A Study in Historiography,
Iconography, Artisans, and River
Cults of the Insular La Tène

JORDAN HANCOCK

*University of Arkansas at Little
Rock*

The Masculine and Feminine
in William Blake's "Fallen
World" Told through His Large
Watercolor Prints

NATHANAEL LAPIERRE

University of Central Florida
Blacks in Nineteenth-Century
France and French Orientalist
Visual Art

REBEKAH GOODING

West Virginia University
Franz Xaver Winterhalter: Power
Through Beauty

AALIYAH FREEMAN

*Virginia Commonwealth
University*

"I Could Have Made That!":
An Investigation into Why
Individuals Claim the Ability to
Replicate Abstract Art

MARYLAND B

CHOPPED: Graphic Design Edition

Chair — *Matthew Finn,*
Independent Scholar

PARTICIPANTS:

MICHELLE BOWERS,

*University of Massachusetts
Dartmouth*

NIKHIL GHODKE,

Auburn University at Montgomery

CHRIS STAGL,

Troy University

GEOFF SCIACCA,

Samford University

SCOTT GOLEM,

Eastern New Mexico University

FELLS POINT

In Need of Care

Co-Chair —

Colleen Merrill,

*Bluegrass Community &
Technical College*

Michael Kellner,

Columbus College of Art & Design

MEENA KHALILI

University of South Carolina
Professor / Partner / Parent /
Practitioner: Making Room to
Evolve in Academia

LAUREN EVANS

Samford University
To Have and To Hold

ALEXANDRA ROBINSON

St. Edward's University
What a Joke

MEAGHAN DEE

Virginia Tech
Creating Space to be Seen

HOMELAND

Novel Approaches in the Studio Classroom

Co-Chair —

Patrick FitzGerald & Russell Flinchum,
North Carolina State University

ALMA HOFFMANN

University of South Alabama
Creativity+

AARON COLLIER

Tulane University

Ideation Through Creation: Looking
at Technique From Declaration to
Capstone

STEVEN PEARSON

McDaniel College

Studio Art in a Liberal Arts Institution

ALEXANDRA GIANNELL

Utah Valley University
Collaboration + Connection

BETH NABI

University of North Florida
Practicing Creativity

MARYLAND A

Imaging/Imagining Illness: The Art of Medicine – Session II

Chair —

Phillippa Pitts,
Boston University

MICHAELA HAFFNER

Yale University

Visualizing Air: The Climatic Cure
and the Search for Health at the
Turn of the Century

ASHLEY LAZEVNICK

Converse University

Operative Illustrations: New Views
on Surgical Illustration

RACHAEL BARRON-DUNCAN

Central Michigan University

No Laughing Matter: Picturing a
Sleep of Epidemic Proportions in
Interwar France

CHLOE MILLHAUSER

University of California, Riverside

Prosthetic Translations:
Relating Raoul Hausmann's
Photomontages to Experimental
Medical Technology

WATERTABLE A

The Nature of the Beast: Monsters and Monstrosity in Art – Session II

Chair —Michael Anthony Fowler,
East Tennessee State University

HOLLY HOLTZ

*Institute for Doctoral Studies in the
Visual Arts*

The Brain and the Boogeyman: The
Spectral Other, a Jungian Archetype as
an Instinctive Survival Mechanism

ROB MILLARD-MENDEZ

University of Southern Indiana

Spectacles of the Sublime: Monsters in
Contemporary Sculpture

ALLISON SPENCE

Florida State University

How to Build a Monster: Hybridity and
Its Challenge to the Dominant Order

EVIN DUBOIS

*Paducah School of Art and Design
at West Kentucky Community and
Technical College*

Monstrous Makings: Bird of America
Digivolution Activated

STEPHANIE KANG

Rocky Mountain College of Art & Design
Alex Da Corte: The Allure of the
Monster's Mask

FEDERAL HILL

Becoming Culturally Competent Design Educators

Co-Chair —

Neil Ward,

Drake University

Stephanie Nace,

University of South Carolina

LESLIE PARKER

Arkansas State University

Poverty Fetishization in the Fine Art Classroom

ARCHANA SHEKARA

Illinois State University

Food for Thought: Understanding Cultural Identity and Heritage through Cuisine

FLORY SANABRIA & ISABELLA

ARRAZOLA

University of Florida

Powerful Voices: Co-designing Zines

PRIDE OF BALTIMORE

Techno-Terrors: Representations of Death, Power, and Capital in the Post-Internet

Chair — Scott Thorp,

Augusta University

ALEXANDRA JONES

Independent Scholar

Escape from Cthulhu: Cosmic Horror beyond Lovecraft

DREW SISK

Tennessee Tech University

Smudges and Fog: Hyperpresent Interfaces and Global Crises

SCOTT THORP

Augusta University

The Weirdness We've Come to

Accept

– Vol. 2

HOMELAND

Family Photographs as Art Medium

Chair — David Smucker,

Pratt Institute

AMIRMASOUD AGHAREBPAPARAST

Austin Peay State University

Encapsulated Memories

JOCELYN SUZUKA

Independent Artist

Dolls for My Grandmother:

Maintaining Legacies of Craft and

Care Surrounding the Family Archive

CASSIDY BRAUNER

Ohio University

Recovering Genealogies

CHLOE WACK & LANDIN ELDRIDGE

University of Tennessee Knoxville

Baby Show: A Show of Babies

JAMES

Reimagining Monuments:

Challenging Systemic Racism

through Public Art & Design

Chair — Jason Brown,

The University of Tennessee

Knoxville

MEREDITH DRUM

Virginia Tech

Monument Public Address System

REBECCA HACKEMANN

Kansas State University

Recent Artistic and Research based

Interventions into Overgrown Nazi

Ruins – The Thingstätte

BILLY FRIEBELE

Loyola University Maryland

Activating Empty Pedestals:

Students Respond to the Legacy of

Injustice in Public Art

HOWARD SKRILL

St. Francis College

The Power of Graffitied Monuments

GUILFORD

What Must We Do Now?

Foundations Educators

Respond to a Call for Increased Diversity, Equity, Inclusion, and Access (FATE)

Chair — Adam Farcus,

University of Illinois Urbana-

Champaign

CHRISTOPHER METZGER

Stevenson University

Do the Work

SUNNY SPILLANE

University of North Carolina

Greensboro

Anti-Racist Art Pedagogy in an

Anti-CRT Educational Climate

KRISTY HUGHES

& SARAH (LIBBA) WILCOX

Indiana University, Bloomington

Transformative Pedagogy: A

Catalyst for Change

BINOD SHRESTHA

CVAD, The University of North

Texas

Investing Labor and Creating

Opportunity

WATERTABLE B

Reconsidering Nineteenth-Century Art

Co-Chair —

Jennifer Olmsted,
Wayne State University
Benjamin Harvey,
Mississippi State University

NANCY KARRELS

University of Illinois Urbana-Champaign

The First Modern Restitutions:
The Restoration Louvre as a
Paradigm for Decolonization

ALEXIS CLARK

North Carolina State University
Whistler through the Lens of
Critical White Studies

ALICE J. WALKIEWICZ

The Graduate Center, CUNY
People Power, Soft Power, and
Art: Garment Work and National
Identity in Late-19th-Century
Britain and France

HEIDI COOK

Truman State University
Connecting the Peripheries: Oton
Iveković's Kansas City Murals

MARYLAND B

Citizenship in a Diverse Democracy: Facilitating Awareness and Goodwill Through Making

Chair — Laura Mongiovi,
Flagler College

CRAIG COLEMAN

Mercer University
Expanding the Conversation
Through Public Video Projections

NAOMI J. FALK

University of South Carolina
Making Something That Means
Something: Encouraging Empathy
and Connection

MICHAEL MAY

Furman University
Students & Neighbors:
Developing Creative Citizens

LUCA MOLNAR

Stetson University
Painting Requests from Tomoka:
Collaboration Across Prison Walls

LAURA MONGIOVI

Flagler College
Promoting Citizenship With
Experiential Learning

KENT

Undergraduate Art History Session – [Session II](#)

Co-Chair —

Peter Scott Brown,
University of North Florida
Amy Frederick,
Centre College

VELANNA DONDINA-DOOLAN

University of North Florida
The Tent Maiden: *La Dame*
à La Licorne and Gender
Representation in Courtly
Romance

KODIE MAHONE

University of North Florida
The Image of Mourning in the
Victorian Era

GABRIEL MELSON

University of North Florida
The Beefcake, St. Sebastian, and
Art History: The Homoerotics
of Appropriation in the
Photography of Bob Mizer

HEATHER KORZUN

& MARTHA SAUNDERS
Mary Baldwin University
Proliferation: Plastics, Art and
The Consumer (an Extended
Media Senior Project)

FELLS POINT

Black

Chair — Gary Chapman,
*The University of Alabama at
Birmingham*

RICH GERE

University of Alabama at Birmingham
Out of the Blue and into the Black

ANN TRONDSON

Vinegar Projects Co-Director / Artist
Dance Until You Have Danced Your
Heart Out

SARAH ODENS

Auburn University
Cracked Façades

LANETTE BLANKENSHIP

Lawson State Community College
Black, It's More Than A Color

GARY CHAPMAN

University of Alabama at Birmingham
NOIR

WATERTABLE C

Graphic Design History: Transcending the Canon

Chair — Richard Doubleday,
Louisiana State University

DINA BENBRAHIM

University of Arkansas

LISA MAIONE

Kansas City Art Institute
Restoring Design Histories Classrooms
with Radical Learners

TASHEKA ARCENEUX SUTTON

*North Carolina State University &
Vermont College of Fine Art*
BIPOC Design in America

DORI GRIFFIN

University of Florida
Typography & Global Exchange

BECKY NASADOWSKI

University of Tennessee at Chattanooga
Power and Socio-spatial Landscapes in
Design Pedagogy

Optional Excursions 12:15-2:00 p.m.

Pre-registration required for each of the below:

- A visit to *EX-tend EX-cess: Metamorphosis in Clay*, at Towson University [free; availability limited; shuttle buses leave hotel at 10:30 and 12:30]
- A walking tour of the Station North Arts District [\$10; availability limited; shuttle bus leaves hotel at 12:15]
- A tour of Neighborhood Fiber Co. with a demonstration and dyeing workshop [\$20; availability limited; shuttle bus leaves hotel at 12:15]
- A tour of *Oletha DeVane: Spectrum of Light and Spirit* at UMBC [free; availability limited; shuttle bus leaves hotel at 12:30]

WATERTABLE A

Feminist Genealogies in Latin American Art

Chair — Lawrence Jenkins,
UMass Dartmouth

DOMINIK IZDEBSKI

CUNY Hunter College
Patchworks of Protest: How
Chilean Arpilleristas Inspired
Craftivism Around the World

LORRAINE MENDES

Universidade Federal do Rio de Janeiro
Encruzilhada: How to Represent
What We Don't Know How to
Describe Yet

CAROLINA CERQUEIRA

Universidade Federal de Juiz de Fora

CORREA TÁLISSON MELO DE SOUZA

Universidade Federal do Rio de Janeiro
How Things Unfold in Many
Conversations: Intertwining Race
Relations Studies and Art History

NATALIA STENGEL PEÑA

*King's College London &
Universidad Anáhuac Querétaro*
MUTUA
Subverting Art Workshops
Through Equality and Feminist
Thought in Latin America

WATERTABLE B

Photographing the Politics of Place

Chair — Lauren Graves,
Boston University

JARED RAGLAND

Utah State University
Where You Come From is Gone:
Picturing the Political Dimensions of
Remembrance and Absence in the Native
South

MAUREEN SHANAHAN

James Madison University
Between Mosque and Medicine:
Photography, Architecture, and the Trace
of War Trauma

AHMED OZSEVER

Indiana University

NEERAJA D. SRISHTI

Institute of Art Design and Technology
Body of Listeners

KATIE WAUGH

University of Arkansas – Fort Smith
Visibility and Presence at the Northern
US Border

JENNIFER WINGATE

St. Francis College
Remixing Public and Private Space in
Photographs of JFK in Domestic Interiors

FEDERAL HILL

Making Academia Accessible
Chair — Kat Chudy,
Florida State University

KAT CHUDY
Florida State University
True Accessibility

IRIS SCHAER
Florida State University
Neurodiversity in the Studio Art
Classroom

SARAH PFOHL
University of Indianapolis
You Make Me Sick: Notes from a
Crip Photo Prof

ALBERT STABLER
Illinois State University
Data, Disinformation,
Détournement, Disability

WATERTABLE C

**Changing the Future: Collectives,
Collaboration and Activism**
Co-Chair —
Casey McGuire
University of West Georgia
Neill Prewitt & Jeremy Bolen
Georgia State University

JEFF SCHMUKI
Georgia Southern University
The PlantBot Genetics Collaborative

MATTHEW CLAY-ROBISON
York College of Pennsylvania
Solidarity without Boundaries: An
Indonesian Collective's Local and
Global Work

SHACHAF POLAKOW
University of Louisville
Activestills Photography Collective –
Photography as Protest in Palestine/
Israel

JASON HOELSCHER
Georgia Southern University
Networks of Difference: The Drop City
Commune, the Criss-Cross Collective,
and the Aesthetics of Possibility

JASON BROWN
The University of Tennessee Knoxville
Land Report Collective – Extraction:
Land Use through the Lens of
Consumption

FELLS POINT

The Global Nineteenth Century
Chair — Carly Phinizy,
*Virginia Commonwealth
University*

CAROLINE (OLIVIA) WOLF
Loyola University Chicago
Between Bahia and Benin:
Unpacking Representations of
and by Diasporic West African
Muslims in 19th-century Brazil

JULIA SIENKEWICZ
Roanoke College
Allegorizing Columbus: Race,
Nation, and the Transnational
Sculptor

BENJAMIN HARVEY
Mississippi State University
From Sideshow to Big Top:
Seurat at the Circus

LEAH BRAND
Independent Scholar
Re-Considering Khalil Bey:
Modernist Collecting in the
Reformist Tanzimat Period

LEANNE ZALEWSKI
*Central Connecticut State
University*
Picturing the Dancer: "Little
Egypt" and Beyond

GUILFORD

Collaboration with Community: Engage, Empower, Create Positivity

Chair — Rae Goodwin,
University of Kentucky

GENE A. FELICE II

*The Coaction Lab @University of
North Carolina Wilmington*
Becoming Coactive: Bridging
the Gap across Art, Science &
Environment

DYLAN COLLINS

*West Virginia University School of
Art and Design*

JO NELSON

Independent Artist
Team Work Makes the Dream
Work

CHRIS WILDRICK

Syracuse University
The Geek/Art CONfluence:
Creating Joy for Fandom, Locally
and Globally

WENDY DESCHENE

Auburn University
Green Medicine

JEN GORDON

Western Carolina University
Caerimonia: Creating in the Wild

HOMELAND

Open Session: Architectural Histories and Theories, 1800-present (SESAH)

Co-Chair —
Mary Springer,
Louisiana Tech University
Joss Kiely,
University of Cincinnati

MICHAEL ABRAHAMSON

University of Utah
Labor in and on the Landscape:
Architectures of Organizing in the
Mining Town, 1875-1925

KIMBERLY HYDE

Independent Scholar
Architecture and Experience:
Louis C. Tiffany at the White
House and Capitol Rotunda

BRANDON SWARD

University of Chicago
In Search of America: Indigeneity
and Landscape in LA's Textile
Block Houses

KATE KOCYBA

Marywood University
Growing More Than Trees: New
Deal Era Architecture of the
United States Forest Service

ELIZABETH KESLACY

Miami University
The Politics of Recreation: Mayor
Coleman A. Young, Hart Plaza, and
Race in Detroit

KENT

Undergraduate Art History Session—[Session III](#)

Co-Chair —
Elizabeth Mansfield,
Penn State University
Amy Frederick
Centre College

RÓNAN SHAW

Penn State University
*La Isla Maravillosa: Magical
Realism in the Work of
Wifredo Lam*

JORDANA BACH

Penn State University
1930s American Print Art
and its Attached Agendas:
How Different Ideologies Use
References to U.S. Lynching

LILY PATERNOSTER

Stetson University
Uneasy: The Commodification
of Jean-Michel Basquiat

SUREAYA INUSAH

Penn State University
Black Leadership Through the
Black Lens

CHRISTINA STULTZ

Governors State University
The Gaze of the Gays: Celine
Sciamma's "Portrait of a Lady
on Fire"

MARYLAND A

Imaging/Imagining Illness: The Art of Medicine– Session III
Chair — Kristen Nassif,
University of Delaware

SIOBHAN CONATY

La Salle University
Breast Cancer, Image, and
Agency

SALLY ANN MCKINSEY

Tennessee Tech University
Images for the Invisible:
Monitoring Vitality and Charting
Pain

HAIQI YANG

University of the Arts London
Portraying Anxiety in
Picturebooks: An Exploration
into Using Picturebook as an
Interface between Therapists
and Young Adults

JAMES

Low Tech, but High Brow: Integrating Conceptual Making and Technical Basics
Co-Chair — Sara Dismukes & Will Jacks
Troy University

MATTHEW FINN

Independent Artist
The Adobe World Tour: Building a
Brand Experience Through Foundation
Software Education

BRIDGET KIRKLAND

University of South Carolina
Upstate Experiential Design Education
with Community Impact

HERB RIETH

Pellissippi State Community College
Pivot Point: Engaging Community
College Students with 'Zines and Comix

SARA DISMUKES & WILL JACKS

Troy University
Digital Tools – Integrating Technical and
Conceptual Instruction

MARYLAND B

Imagining Global Cold War: Conflicted Art Histories and Visual Studies
Co-Chair —
SaeHim Park & Karlee Bergendorff
Duke University

KARLEE BERGENDORFF

Duke University
Exhibiting Diplomacy in Cold War
North Korea

MARISOL VILLELA

BALDERRAMA
University of Pittsburgh
Good Light, Good Air: IM Heung-
Soon and Han Kang Collaboration
in South Korea and Argentina

MARIKO AZUMA

Duke University
Memoryscapes of Hashima: From
Isolation to Decay

ANTHONY ROSSODIVITO

*University of North Carolina at
Chapel Hill*
Remembering Fidel: The Centro
Fidel Castro Ruz, Memory and the
Cuban Revolutionary Identity

ISAIAH BERTAGNOLLI

University of Pittsburgh
Excavating Nuclear Waste Sites:
Fieldnotes from a Cold War
Archeologist

NADIA PAWELCHAK MCDONALD

American Academy of Art College
Pysanky: Ukrainian Eggs as
Nonviolent Weapons in the
Modern Conflict Between Ukraine
and Russia

Mark Your Calendars

SECAC AT CAA '23 (NEW YORK CITY, FEB. 15-18, 2023)

Engaged Art: Connections and Communities in the Classroom and Beyond

Dr. Hallie G. Meredith, Washington State University (hallie.meredith@lincoln.oxon.org)

SECAC '23 (RICHMOND, VA OCTOBER 11-14, 2023)



LAND ACKNOWLEDGMENT:

We acknowledge that we live and work on the traditional ancestral and unceded lands of the Piscataway and the Susquehannock tribes, that Indigenous people have lived here since the 10th Millennium BC, and that their relation to this land was to travel, trade, and to hunt in this region we now call Baltimore.

We recognize that the original tribes have been joined through the northern migration by the Lumbee and the Cherokee. We recognize the model they provide for wisdom and caring communities based on mutual respect, reciprocity, and reverence for the land, water, and all relations. We, too, honor Mother Earth, from which all life springs, worthy of our caring stewardship.

We also acknowledge the people, enslaved and exploited, who did and do work on this land, enabling us to live. We recognize that our current systems are often unjust, that the comfort of many still rests upon the sufferings of others.

Here, at MICA, we strive to honor the ancestors, to work equitably and honorably toward social justice with their descendants, and to use our talents and resources to work to mitigate past and present injustices.

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 Middle Tennessee State University
 Miles College
 Millsaps College
 Norfolk State University
 North Carolina A&T State University
 North Carolina State University
 Old Dominion University
 Ole Miss: University of Mississippi
 Ringling College of Art and Design
 Roger Williams University
 Savannah College of Art and Design
 Sewanee: The University of the South
 Sonoma State University
 South Carolina State University
 Southern Adventist University
 Spring Hill College
 Stetson University Creative Arts
 Stevens Institute of Technology
 Stove Works
 Tennessee State University
 The 500 Capp Street Foundation
 The Columbus Museum
 Towson University
 Troy University
 Tulane University
 UMass Dartmouth
 The University of Alabama
 The University of Alabama at Birmingham
 The University of Alabama in Huntsville
 University of Arkansas
 University of Arkansas-Fort Smith
 University of Arkansas at Little Rock
 University of Arkansas at Pine Bluff
 University of Central Arkansas
 University of Central Florida
 University of Delaware
 University of Florida
 University of Kentucky
 University of Mississippi
 University of Montevallo

University of North Carolina Asheville
 University of North Carolina at Chapel Hill
 University of North Carolina Greensboro
 University of North Carolina Wilmington
 University of North Florida
 University of North Georgia
 University of North Texas
 University of Northern Iowa
 University of Pittsburgh
 University of Richmond
 University of South Alabama
 University of South Carolina Aiken
 University of South Florida
 University of Tennessee at Chattanooga
 University of Tennessee, Knoxville
 The University of Texas at San Antonio
 The University of Virginia
 University of West Georgia
 Vanderbilt University
 Virginia Commonwealth University
 Virginia State University
 Virginia Tech
 Virginia Union University
 Wallace Community College
 Washington & Lee University
 Wesleyan College
 West Virginia University
 Winston-Salem State University

AFFILIATED SOCIETIES

AHPT, 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
 PAD: Public Art Dialogue
 SESA, Southeast Chapter of the Society of Architectural Historians
 SGC International
 Society for Paragone Studies
 VRA, Visual Resources Association

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