

SECAC_
BHM_
2018_

CONFERENCE PROGRAM

BIRMINGHAM, ALABAMA

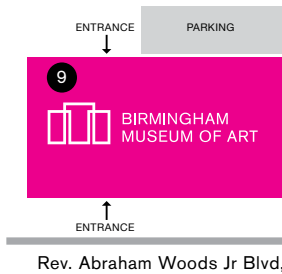
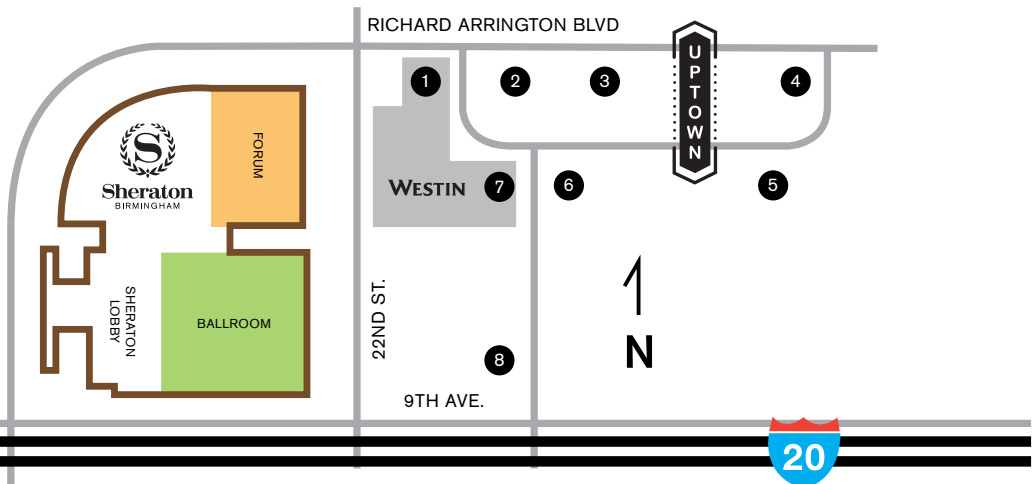
University of Alabama at Birmingham

October 17-20, 2018

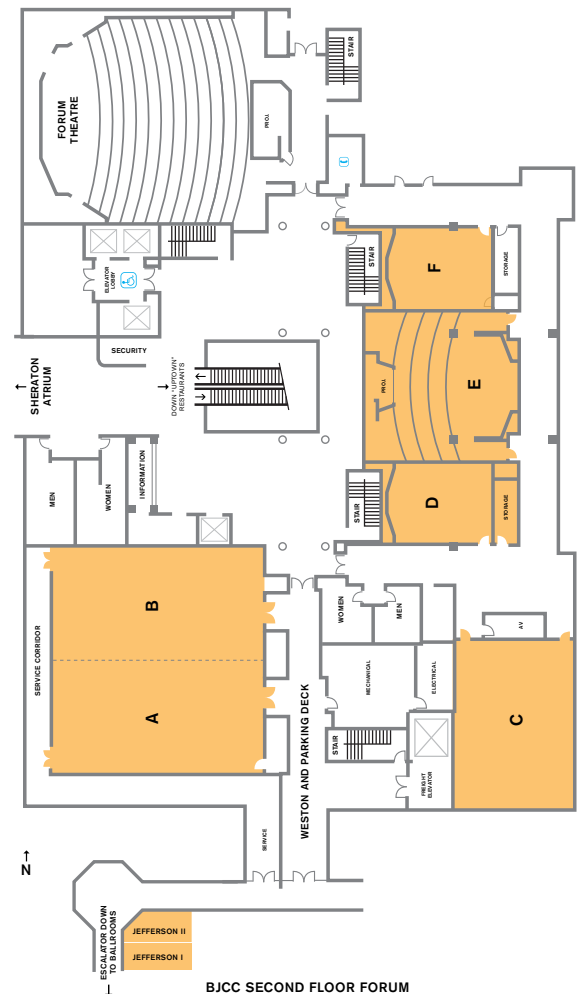
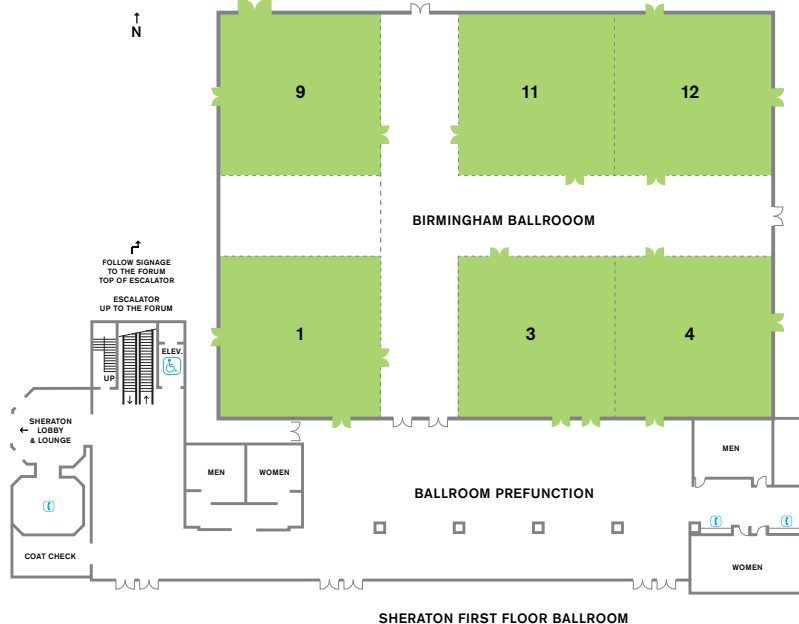
secacart.org

Y'ALL

WALK TO IT!



- 1 **TODD ENGLISH PUB**
Elevated Pub Grub
- 2 **TEXAS DE BRAZIL**
Brazilian Steakhouse
- 3 **CANTINA LAREDO**
Upscale Mexican Cuisine
- 4 **THE SOUTHERN KITCHEN & BAR**
Southern Comfort Food & Beer
- 5 **YOUR PIE**
Brick Oven Pizza & Craft Beer
- 6 **MUGSHOTS GRILL & BAR**
Hamburgers & Beer
- 7 **OCTANE**
Coffee & Tea, Wine, Beer, Craft Cocktails
- 8 **EUGENE'S HOT CHICKEN**
Nashville Style Chicken and Sides
- 9 **OSCAR'S at the MUSEUM**
Seasonal Lunch Menu
Tuesday through Friday, 11am-2pm



Coffee stations can be found during session breaks in ballroom prefunction and outside Forum C.

WELCOME TO BIRMINGHAM

Coined the Magic City in the late 19th century following a boon of iron and steel production, Birmingham has known a deep, yet complex history. Yet like the steel produced from the nearby iron-rich Appalachian foothills, the fires of civil conflict and racial division have forged a community that is home to progressive ideas, cutting-edge technology and medical research, and a rich arts culture. The University of Alabama at Birmingham is pleased to present the 2018 SECAC conference and welcome y'all to come together in a dialogue of openness and inclusivity while enjoying Birmingham's unique vernacular, cuisine, and style.

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

I would like to recognize and share my deep gratitude for the work of SECAC Administrator Christine Tate. Christine's tireless effort, dedication, and attention to detail has been invaluable. Thanks also to SECAC President Sandra Reed, UAB College of Arts and Sciences Dean Robert Palazzo and UAB Department of Art and Art History interim-chair Jessica Dallow for their leadership and support, and to my colleague Doug Barrett for his beautiful design work and assistance. Thank you to Peter Baldaia for selecting a dynamic juried show, and to the staff at UAB's AEIVA for their installation of the SECAC exhibitions. Thank you to the BMA for partnering to host the conference keynote, reception, and museum tours, and to our community co-sponsors: Birmingham-Southern College, Samford University, Kentuck Festival of the Arts, Four Corners Gallery, Space One Eleven, and Forstall Art Supply. Without y'all, this conference could not have been possible.

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

It's nice to have you in Birmingham.



Jared Ragland
2018 Conference Director
University of Alabama at Birmingham

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SECAC CONTACTS

JARED RAGLAND
2018 SECAC Conference Director
University of Alabama at Birmingham
secac2018@uab.edu

CHRISTINE TATE
SECAC Administrator
admin@secacart.org

2018 SECAC CONFERENCE AT-A-GLANCE

	WEDNESDAY OCT 17	THURSDAY OCT 18	FRIDAY OCT 19	SATURDAY OCT 20
CONFERENCE REGISTRATION	7:00-9:00pm On-Site Registration pick-up materials/ badge	7:00am-5:00pm On-Site Registration pick-up materials/ badge	7:00am-5:00pm On-Site Registration pick-up materials/ badge	7:00am-2:00pm On-Site Registration pick-up materials/ badge
CONCURRENT SESSION BLOCKS		I 8:00-9:45am II 10:00-11:45am III 1:15-3:00pm IV 3:15-5:00pm	V 8:00-9:45am VI 10:00-11:45am VII 1:15-3:00pm VIII 3:15-5:00pm	IX 8:30-10:15am X 10:30am-12:15pm XI 1:15-3:00pm
VENDOR AREAS		9:00am-5:00 pm	9:00am-5:00 pm	9:00am-1:30pm
BREAK		11:45am-1:15pm	11:45am-1:15pm	12:15pm-1:15pm
SECAC MEETINGS	1:30-3:30pm Executive Board Meeting 4:00-7:00pm SECAC Board of Directors Meeting	12:00-1:15pm Awards Luncheon \$R Ballroom 9 \$ = Separate Cost R = Reservation Required	11:30am-12:30pm <i>Art Inquiries Meet & Greet. Editor, Kerr Houston Ballroom Prefunction</i>	7:30am Annual Member's Breakfast and Business Meeting (open to all SECAC members) Ballroom 9
BMA Docent Tours			12:15-1:00pm Original Makers: Folk Art from the Cargo Collection tour at the Birmingham Museum of Art	12:15-1:00pm American Art tour at the Birmingham Museum of Art
EVENING EVENTS	6:30-7:30pm New Members Welcome. Hosted by Debra Murphy and Bill Levin at the Sheraton Casey's Sports Bar and Grill. 7:30-9:00pm Welcome Reception at the Sheraton Birmingham Conference Prefunction Room	5:30-7:00pm Cocktail Reception and exhibition viewing at the Birmingham Museum of Art. Co-sponsored by UAB, BMA, and Birmingham-Southern College. 7:00pm Keynote Speaker Andrew Freear at the Birmingham Museum of Art	6:00-8:00pm SECAC Juried and Fellowship exhibitions Reception at UAB's AEIVA. Transportation provided.	

THURSDAY EVENING EVENTS:

The Birmingham Museum of Art is located a short 2 blocks from the Sheraton hotel. An ADA accessible shuttle is available for transportation to the Birmingham Museum of Art on Thursday evening. The shuttle will circulate between the Sheraton and the BMA every 20 minutes, beginning at 5:15pm.

→ Birmingham Museum of Art: 2000 Rev. Abraham Woods, Jr. Blvd.
Birmingham, AL 35203 // 205.254.2565

FRIDAY EVENING EVENTS:

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

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

2018 SECAC MENTORING PROGRAM

Those participating in the program either as mentors or mentees should check in at the SECAC registration desk a few minutes before their appointment, unless other arrangements have been made. If you missed the mentoring program deadline and would like to talk with a mentor, please contact Heather Stark, stark5@marshall.edu.

TRANSPORTATION

The conference hotel is located 4.9 miles from the Birmingham-Shuttlesworth International Airport. The Sheraton Birmingham operates a free daily airport shuttle, 6:00am-11:00pm. Taxi and popular ridesharing services (UBER/LYFT) are available for approximately \$15 each way. For those driving into Birmingham, the hotel provides 1500 parking spaces in their parking deck with easy access to the Sheraton via skywalk. Discounted SECAC rates for overnight self-parking are \$8; day rates are \$8 and valet is \$22. Interstate road construction scheduled for fall 2018 may cause minor traffic delays near the conference site.

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

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

Walk over for a visit.

THIRD SPACE/

Shifting Conversations
about Contemporary Art

FOR FREEDOMS:

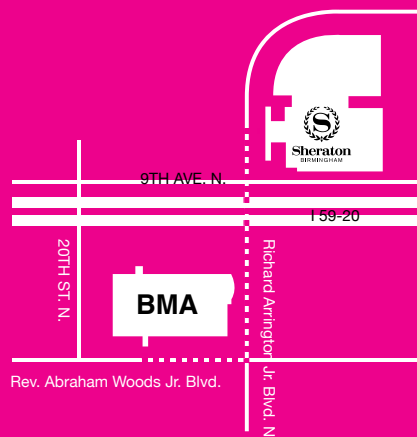
Civil Rights and Human Rights

WAYS OF SEEING:

An Exploration of Line

THE ORIGINAL MAKERS:

Folk Art From The Cargo Collection



BIRMINGHAM
MUSEUM OF ART



5:30-7:00pm Thursday Oct 18

→ Birmingham Museum of Art
Reception to view *Third Space/Shifting Conversations about Contemporary Art* and museum galleries at the Birmingham Museum of Art. Co-sponsored by UAB, BMA, and Birmingham-Southern College.

7:00-8:00pm Thursday Oct 18

→ Birmingham Museum of Art
2018 SECAC Keynote Lecture
Andrew Freear,
Rural Studio,
Auburn University



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

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

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

Freear lectures about Rural Studio across the United States and Europe. He has designed and built Rural Studio exhibits across the globe including at the Whitney Biennial, the Sao Paulo Biennial, V&A in London, MOMA NYC, and, most recently, at the Milan Triennale and the Venice Biennale.

Y'ALL

Tony M. Bingham
Joshua Brinlee
Jason Sheridan Brown
Jessica Burke
Gary Chapman
Charles Clary
Derek Cracco
Amy Feger
Carrie Fonder
Diane Fox
Reni Gower
Sharon Lee Hart
Kelly Hinder
Jonathan W. Hills
Stacy Isenbarger

Kathryn Jill Johnson
Shannon Johnstone
Meena Khalili
Ann B. Kim
Clive King
Lily Kuonen
Danielle Langdon
in collaboration with
Jesse Kremenak
Gregory Martin
Erica Mendoza
Jessica Mongeon
Vesna Pavlović
Duane Paxson
John Douglas Powers

Carla Rokes
Kristin Skees
Alan Skees
Lee Somers
Katie St. Clair
Jason Swift
Chris Boyd Taylor
Aggie Toppins
Jim Toub
Clifford W. Tresner
Pamela Venz
Patrick Vincent
Christina Renfer Vogel
Claudia Wilburn
Diana Zlatanovski

6:00-8:00pm

Friday Oct 19

→ UAB's Abrams-Engel
Institute for the Visual Arts

7:00pm Brief Remarks &
Awards Presentation

2018 SECAC Juried Exhibition

Peter J. Baldaia, Juror

Director of Curatorial Affairs,
Huntsville Museum of Art



6:00-8:00pm

Friday Oct 19

→ UAB's Abrams-Engel
Institute for the Visual Arts

2017 SECAC Artist Fellowship

Stacey Holloway,

Assistant Professor,
University of Alabama
at Birmingham

Not to be Otherwise, 2018
Installation

2018 SECAC SESSIONS AT-A-GLANCE

THURSDAY OCT 18

	BALLROOM 1	BALLROOM 3	BALLROOM 4	BALLROOM 9	BALLROOM 11	BALLROOM 12
I 8:00-9:45am	American-Made Courts/Fee	Transgressive Practice Swift/Funk		Being Analog Boone	Eclecticism Crouther	How Can We Assist? Runnells
II 10:00-11:45am	Presentation/Perf Horton/Sturgill	Politics & Portraiture Kienle/Weissman	Pattern between Najafi		Collecting & Trade Arizzoli/Terrono	One for the Ages Tyree/Bush
11:45-1:15pm BREAK				Awards Luncheon Purchase Tickets		
III 1:15-3:00pm	Vulcan Kidding? Gaddy/Waldvogel	New Art Historians I Joiner	Historic American Paint Liakos		Midcentury Mix Gamble	ITI: Think Y'all Kuonen
IV 3:15-5:00pm	Visualizing Memories Huang	New Art Historians II Rizk	East, West, South Klipa	Avant-Garde Echoes English/Kruglinski	Immersive (MACAA) Giorgio-Booher	Sense Support (FATE) Hargrave

FRIDAY OCT 19

V 8:00-9:45am	Immortal Bard Burns/Lindeman	All-Women Exhibition Dossin	Teach Art History of US Sienkewicz	Biologic Ecologic Wacker	Teach. Art History I Alberts	Reflect Contemp Art Lindsey
VI 10:00-11:45am	UN-DISCIPLINED I Chapman	Landscape, Inter I Schaeffer	Modern Matrons Jovanovich/Rasmussen	Artistic Autobio I Davis	Containers Gay/Niedzialkowska	Beyond Park Mural Cory
11:45-1:15pm BREAK						
VII 1:15-3:00pm	Multiple Temp Galliera/Pearson	AMBUSHED! McFadden	Who Reviews Whom Haikes/Luhar-Trice	Love, Courtship Kutbay	Teach. Art History II Parrish	Paragone I Johnson
VIII 3:15-5:00pm	UN-DISCIPLINED II Fine	Natural Response Sullivan	Make Art Apprec I Wester	Queer Expression Boyles	Women Paint I Hesser	Paragone II Lippert

SATURDAY OCT 20

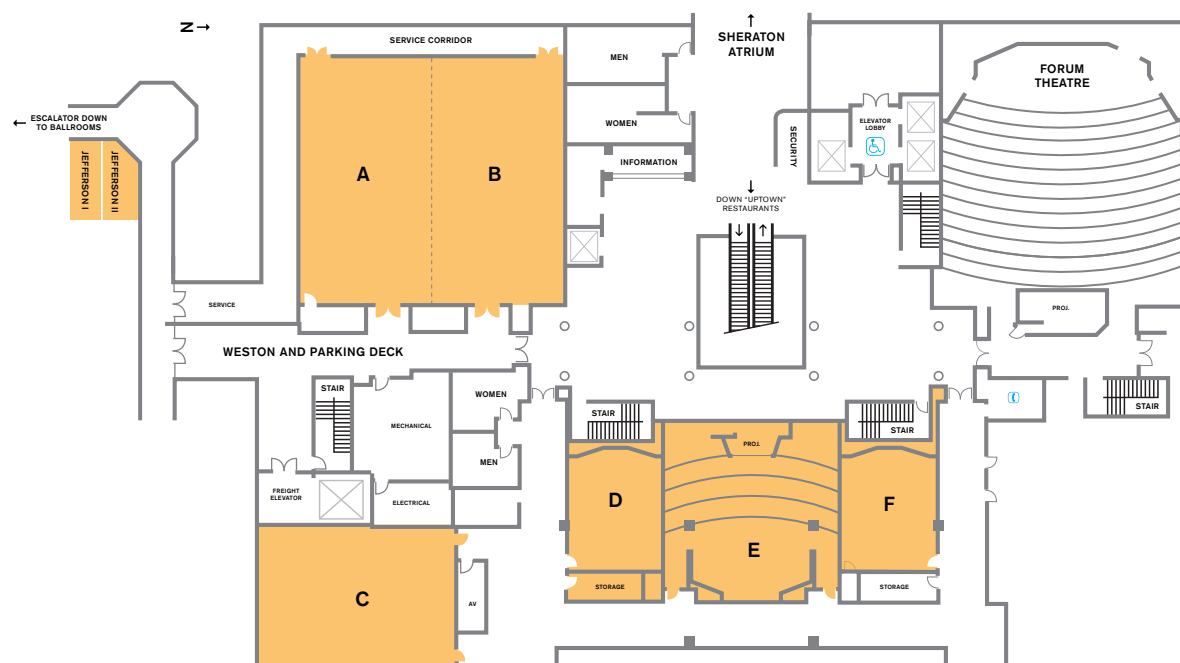
				7:30am Member's Breakfast		
IX 8:30-10:15am	Little Artistic Merit - I Slipp	The Art of the Gift Erwin	Make Art Apprec II Dickins		Women Paint II Gardner-Huggett	Collaborating Toward Wilkins
X 10:30am-12:15pm	Little Artistic Merit - II Beetham	Landscape, Inter II Peterson	Art Across Oceans Cavallo/Nygard	Artists Advancing Zalewski	Ren. Art (ATSAH) Ehler	Hey, Teach! Barrett
12:15-1:15pm BREAK						
XI 1:15-3:00pm	Down Home Higgs	Thirty Centuries Morales	Landscape in Pieces O'Brien	Represent Amid Abst Speed	Something Old Martinez/de Brestian	Teach. Design History Griffin



FORUM A	FORUM B	FORUM C	FORUM D	FORUM E	FORUM F	EVENTING EVENTS
New Technologies Malis/Friebele	Innov: 50s-Present Concannon	Walking/Talking Schwartzott		Keeping Up I Gibbs		5:30-7:00pm Reception at the Birmingham Museum of Art 7:00pm Keynote Lecture with Andrew Freear at the Birmingham Museum of Art
The Art of Making Reed	Zine Culture Perrott/Vigneault	Omissions Voids I Walkiewicz	Artist-Run Spaces Traviesa/Molina	Keeping Up II Ford		
11:45-1:15pm BREAK						
Rendering Italy Murphy	Ab Ex 70 Years After Zakian	Portamento Powers/Kelley	Future of Uni Gallery Lynn/Dickins	Community-Based Des Wilson		
In the Studio Reneke	Past, Present, Future Van Scov	Art History in Field Houston	Exhibitions as Sites Kovacs	18th Century Art Zakić	I Forgot to Laugh Fonder	

Design Educators Ward	Making More Less Wang-Hedges	Performance, Media Wentrack	Hair Moseley-Christian	Intersections Mueller	Netherlandish (HNA) DiFuria	6:00-8:00pm Reception for the 2018 SECAC Juried Exhibition and the 2017 SECAC Artist Fellowship Exhibition, at UAB's Abroms-Engel Institute for the Visual Arts. Transportation Provided
Art with Spine Cushing	Art for Heart's Sake Wright	Bring Out Your Dead Falk	Life of the Object Carson	Beyond Retro Toppins	Moving Images Fahnestock	
11:45-1:15pm BREAK						
Selfies & Identity Peacock/Raymond	Southern Accents Geiger	Omissions Voids II Hawley	Best-Kept Secrets Lovelace	Public Projects Culler	Right-Wing Attacks Watson	
Teach Studio Fund Vogel	Augmented Reality Kim/Gallop	Role of the Hand Frankel	American Modernism Stephens	Is This Mic On? Morgan	Elusive Image Pavlović	

Raising a Fist I Wasserman	Creative Collabs Bradley/Malone	Artistic Autobio II Balint	Undergrad I Mulvaney/Frederick	Art & Aesthetics AI Koterbay/Hoelscher	Type and Image Kim
Raising a Fist II Ridler	Unrecognized Hottle/Gilderhus	Making Space Collier	Undergrad II Mulvaney/Frederick	In the Dark Kincer	Incorp Book Arts Faulkes
12:15-1:15pm BREAK					
Our Problem w/ Time Lunde	Post Animal Gomez	Action and Making Stonestreet/Peck	Undergrad III Mulvaney/Frederick	Power Typography Finn	History Memory Giutini/Shelby



BJCC SECOND FLOOR FORUM

WEDNESDAY

Wednesday

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

THURSDAY

Thursday

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

Thursday

Session I

8:00-9:45am

7:00am-5:00pm Registration Desk Open

American-Made: Holy Land Proxies in the United States

→ *BIRMINGHAM BALLROOM 1*

Co-Chair: Jennifer Courts, The University of Southern Mississippi
 Co-Chair: Carey E. Fee, Florida State University

Laura Elizabeth Shea, University of Illinois
 at Urbana-Champaign
 Deep South: Sally Mann's Southern Photographs as Pilgrimage
 Carey E. Fee, Florida State University
 Palestine Gardens: "It's Like Jesus Walked
 through Mississippi"

Being Analog in a Digital World

→ *Birmingham Ballroom 9*

Chair: Harry Boone, Georgia Gwinnett College

Sarah Bielski, Independent Artist
 Outcomes of an Adherence to Analog Painting in a Digital
 World: The Joy of Delayed Gratification, a Stronger Sense
 of Self Esteem and a Reconnection with Human Nature

Bridget Conn, Armstrong Campus,
 Georgia Southern University
 Kodachrome Rumors: Why Outdated Technologies
 Thrive in the Art World

Joseph Kameen, University of South Carolina Aiken
 Like Fish in Water: The Impacts of Image-Fluency
 on Pedagogy in Painting

Jaime Aelavanthara, University of Tampa
 Experimental Photography: The Magic When
 Past Meets Present

Eclecticism, Appropriation, Forgery: Issues of Borrowing in Art

→ *Birmingham Ballroom 11*

Chair: Betty Crouther, University of Mississippi

Jillian Decker, Johns Hopkins University and the New Jersey
 Vietnam Veterans' Memorial Foundation
 Building Ludwig I's German Identity:
 The Parthenon and German Hellenism

Kimberly Schrimsher, Emory University
 Becoming Guercino: Imitation and Innovation
 in a Seventeenth-Century Painter's Studio

Stephanie Chadwick, Lamar University
 Pastiche and Performativity in Jean Dubuffet's *Coucou Bazar*

Brooke Alexander, The University of Mississippi
 Borrower or Thief?

How Can We Assist You Today? Possibilities for Higher Ed Arts Outreach in K-12 Settings

→ *Birmingham Ballroom 12*

Chair: Jamie Runnells, Jacksonville State University

Patrice Anderson, Jacksonville State University
 Design Prep: Exploration of Mentorship Online & IRL

Carla Rokes, University of North Carolina at Pembroke
 Naomi Lifschitz-Grant, University of North Carolina
 at Pembroke
 Reinforcing the Arts within Rural Communities
 through University Outreach

Lisa Alembik, Georgia State University
 Instilling the Art Spirit

Innovation & Experimentation: 1950s to the Present

→ *Forum B*

Chair: Kevin Concannon, Virginia Tech

Herbert Hartel, Queens College, City University of New York
 Searching for Meaning, Identity and Place: Locating the
 African-American Abstract Expressionists

Leigh Anne Roach, University of Alabama at Birmingham
 Patterns, Perception and Pedagogy in Bridget Riley's
 Early Work

Mary Mazurek, Institute for Doctoral Studies in
 the Visual Arts and Columbia College
 Everything Plus the Kitchen Sink: A Brief History of Noise
 in Art and Music

Keep on Walking, Keep on Talking: HBCUs on African Art, African American Art, and the Civil Rights Movement

→ *Forum C*

Chair: Amy Schwartzott, North Carolina A&T State University

Anthony Bingham, Miles College
 59th Street Stories: The Ways of the Folk

James Barnhill, North Carolina Agricultural
 and Technical State University
 Social Justice Meets History Meets Art

Amy Schwartzott, North Carolina A&T State University
 Where is the Front Door? Art and Culture at North Carolina
 Agricultural and Technical State University

Keeping Up with Graphic Design Trends and Technology – Session I

→ *Forum E*

Chair: Diane Gibbs, University of South Alabama

Samuel Ladwig, University of Central Oklahoma
 Update Required: New Software, New Syllabus

Megan Cary, University of Mobile
 The Agile Design Classroom: Tools and Methods
 to Be More Nimble

Troy Abel, University of North Texas
 Stop Teaching Technology—Becoming Autodidactic:
 Strategies for Teaching UX and Design Tools

New Technologies in the Studio

→ Forum A

Co-Chair: Jon Malis, Loyola University Maryland
Co-Chair: Billy Friebele, Loyola University Maryland

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

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

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

Transgressive Practices: Confronting Art, Scholarship, and Education

→ Birmingham Ballroom 3

Co-Chair: Jason Swift, University of West Georgia
Co-Chair: Clayton Funk, The Ohio State University

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

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

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

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

Thursday

Session II

10:00-11:45am

Artist-Run Spaces, Collectives, and Collaboration

→ Forum D

Co-Chair: Jonathan Traviesa, Tulane University
Co-Chair: Cristina Molina, Southeastern Louisiana University

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

Jeff Schmuki, Georgia Southern University
PlantBot Genetics and the ArtLab

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

Collecting and the Trade of Antiquities

→ Birmingham Ballroom 11

Co-Chair: Louise Arizzoli, University of Mississippi
Co-Chair: Evie Terrono, Randolph-Macon College

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

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

Mark Abbe, University of Georgia Lamar Dodd School of Art
Gina Wouters, Cheekwood Estate and Gardens
Ancient Marbles on Biscayne Bay

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

Keeping Up with Graphic Design Trends and Technology – Session II

→ Forum E

Chair: Ann Ford, Virginia State University

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

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

Ann Ford, Virginia State University
Never Stop Learning

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

→ Forum C

Chair: Alice J. Walkiewicz, The Graduate Center, City University of New York

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

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

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

One for the "Ages": Understanding and Influencing Millennials in the Classroom

→ Birmingham Ballroom 12

Co-Chair: Natalie Tyree, Western Kentucky University
Co-Chair: Rachel Bush, Austin Peay State University

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

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

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

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

Pattern between Decorative and Abstract

→ Birmingham Ballroom 4

Chair: Roja Najafi, Oklahoma City Museum of Art

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

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

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

Politics and Portraiture

→ Birmingham Ballroom 3

Co-Chair: Miriam Kienle, University of Kentucky
Co-Chair: Terri Weissman, University of Illinois, Urbana-Champaign

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

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

Francesca Balboni, The University of Texas at Austin
"Counterpublic" Portraiture: Marie Menken's Friend Films

Tom Williams, Watkins College of Art
The Carceral Portrait in Contemporary Art

THURSDAY

Presentation as Performance as Presentation→ *Birmingham Ballroom 1*

Co-Chair: Rocky Horton, Lipscomb University

Co-Chair: Thomas Sturgill, Middle Tennessee State University

Brent Everett Dickinson, Rutgers UniversityMarcel Maus Hermeneutical Think Tank Presents SPECULATIVE
ENGASTRATION: The Business of Eating and Being Eaten in
Infinite Space**Jason Brown, The University of Tennessee, Knoxville**

6 Happenings in 18 Parts

Kent Anderson Butler, Azusa Pacific University

From the Belly of the Whale

**The Art of Making by Recipients of the SECAC
Artist's Fellowship and SECAC Award for
Outstanding Artistic Achievement (2013-2017)**→ *Forum A*

Chair: Sandra Reed, Marshall University

Carol Prusa, Florida Atlantic University

Umbraphile

Duane Paxson, Troy University

Malelingue and Mors Eloquentiae

Reni Gower, Virginia Commonwealth University

Longevity to Legacy

Stacey Holloway, University of Alabama at Birmingham

Not to be Otherwise

Zine Culture: Making, Activating, Archiving→ *Forum B*

Co-Chair: Sage Perrott, East Tennessee State University

Co-Chair: Marissa Vigneault, Utah State University

Marissa Vigneault, Utah State University

Community Building through Zines

Kell Connor, The Other World

Bus Lesbian

Brenda Hawley, Utah State University

Stories from Home

Sierra Wise, Utah State UniversityCreating Empowered Space for Women
through Feminism and Community Art Making**Sage Perrott, East Tennessee State University**Small Forms, Big Impact: Quick Zines for
Students & Educators**Thursday****Session III****1:15-3:00pm****Abstract Expressionism, 70 Years After**→ *Forum B*

Chair: Michael Zakian, Pepperdine University

Michael Zakian, Pepperdine University

Abstractions and Stereotypes in the Art of Willem de Kooning

Becky Bivens, University of Illinois at ChicagoLost in Space: Wolfgang Paalen, Robert Motherwell,
and Microcosmic Theory**Anthony Morris, Austin Peay State University**

Industrial Expressionism: Hedda Sterne, Fortune, Deere & Co.

Jamin An, University of California, Los Angeles

Reconsidering "New York Painting and Sculpture: 1940-1970"

Are You Vulcan' Kidding Me? Mythology Everywhere→ *Birmingham Ballroom 1*

Co-Chair: Raymond Gaddy, Georgia Southern Armstrong Campus

Co-Chair: Ashley Waldvogel, Savannah College of Art and Design

Glenda Swan, Valdosta State University

The Power of Images of Myth in the Classroom

Patrick Vincent, Austin Peay State UniversityWorshipping the Graphic: Hybrid Images
of Contemporary Mythologies**Evin Dubois, Paducah School of Art and Design at West****Kentucky Community and Technical College**

Floating as Fanboy

Community-Based Graphic Design→ *Forum E*

Chair: Ric Wilson, University of Missouri

Morgan Manning, Maryville CollegeWe Really Needed That Yesterday: Reflections on Designing for
a Large Non-Profit While Also Navigating the Tenure Track**Marius Valdes, University of South Carolina**

Artist-in-Residence at Richland Library

RJ Thompson, Youngstown State UniversityPlus Public: A Startup Social Enterprise Transforming
Communities via Design**Diane Gibbs, University of South Alabama**

Pro-Bono Design Work in My Design Practice

**Historic American Painting: Ben Franklin, Barns,
Baristas, and Backstitches**→ *Birmingham Ballroom 4*

Chair: Barbaranne Liakos, Northern Virginia Community College

Catherine Dossin, Purdue UniversityBenjamin Franklin, the American Revolution,
and the French People**Morgan Heard, The University of Alabama**"May the Points of Our Needles Prick the Slaveholder's
Conscience": Women's Abolitionist Needlework
and the Anti-Slavery Fair**Eileen Yanoviak, University of Louisville**and **Speed Art Museum**

Crossings: Farmstead Imagery and the American Civil War

Caroline Gillaspie, The Graduate Center,**City University of New York**Fueling the Union: Coffee Consumption
in Winslow Homer's Civil War Images**ITI: ThinkY'all**→ *Birmingham Ballroom 12*

Chair: Lily Kuonen, Jacksonville University

Jessica Mongeon, Arkansas Tech University

Intangibles: Creating a Positive Learning Environment

Lauren Evans, Samford University

The Procreative Professor and the Creative Process

Carlos Colón, Savannah College of Art and Design

The Value of an Arts Education beyond Your Chosen Field

Midcentury Mix of Art, Craft, and Industry→ *Birmingham Ballroom 11*

Chair: Antje Gamble, Murray State University

Briley Rasmussen, University of FloridaThe Sin of the Cat Cookie Jar: MoMA, Television,
and the American Child at Mid-Century**Antje Gamble, Murray State University**America's Italy at Work: The Politics of Italian Art,
Craft and Industry in the United States after WWII**Lorinda Roorda Bradley, University of Missouri**

"What Is This Stuff Doing at the Met?"

**Open – Session In Art History for
New Art Historians – Session I**→ *Birmingham Ballroom 3*

Chair: Dorothy Joiner, LaGrange College

Michael Ridlen, University of Iowa

Prud'hon's Political Allegories around 1800

Devon Zimmerman, The University of Maryland, College Park
Pattern as Model: De Stijl, Abstraction, and the Decorative Arts

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

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

Portamento: Music, Visual Arts, and the Liminal Space Between

→ *Forum C*

Co-Chair: John Powers, University of Tennessee, Knoxville
Co-Chair: John Kelley, University of Tennessee School of Art

Kevin Concannon, Virginia Tech
Laurie Anderson: The Studio, the Stage, and the Stories

John Harlan Norris, Arkansas State University
Wild Combination: Painting, Dreampop and Everything Inbetween

Elisabeth Pellathy, University of Alabama at Birmingham
Visualized Birdsongs

John Kelley, University of Tennessee School of Art
Cinematic Musical Practice as a Mode of Visual Thinking

Rendering Italy

→ *Forum A*

Chair: Debra Murphy, University of North Florida

Jeremy Culler, University of South Carolina Aiken
Rendering Orvieto: The Spatial and Cultural Heritage of Livio Orazio Valentini

Chris Luhar-Trice, University of North Florida
Teaching in Italy: Its Influence on a Working Artist

Debra Murphy, University of North Florida
Rendering Italy: The Paintings of Joseph Jeffers Dodge

The Future of the University Art Gallery

→ *Forum D*

Co-Chair: Meredith Lynn, Florida State University
Co-Chair: Michael Dickens, Austin Peay State University

Beverly Joyce, Mississippi University for Women
Breaking through the Silos

Christopher Reno, Catich Gallery - St. Ambrose University
An Interstitial Educational Mode—Recent Student Experiences at the Catich Gallery

Brad Adams, Berry College
Unauthorized

Sylvia Rhor, Carlow University
The University Art Gallery as a Tool of Social Justice

Thursday Session IV 3:15-5:00pm

...I Forgot to Laugh

→ *Forum F*

Chair: Carrie Fonder, University of West Florida

Wendy DesChene, Auburn University
From Butts to Britney

Caroline Byrne, Independent
Too Serious for Drama: Satire as Philosophy in Early Fantasy Fiction

Lauren Ruth, California State University, Chico
No Punchline Required

Amy Bowman-McElhone, Florida State University and University of West Florida Pensacola Museum of Art
"Playing with Dead Things": Mike Kelley's Uncanny Humor and Curatorial Play

18th Century Art: Looking Ahead

→ *Forum E*

Chair: Boris Zakić, Georgetown College

Macon St. Hilaire, Austin Peay State University
Investigating Influence and Artistic Training in 18th-Century British Portraiture through the Lens of Technical Analysis: A Study of a Painting Attributed to John Smibert (1688-1751)

Kasie Alt, Georgia Southern University
Manifesting Fiction in the Landscape: The Mithraic Altar at Wroth Park, Bedfordshire

Daniel Graham, Georgetown College
Current Art Practices through 18th-Century Woodworking and Tools

A Sense of Support (FATE)

→ *Birmingham Ballroom 12*

Chair: Katie Hargrave, University of Tennessee at Chattanooga

Lauren Kalman, Wayne State University
Between Synchronization and Interpretation: Coordinating a Foundations Program for Part-Time Faculty

Elissa Armstrong, Virginia Commonwealth University
Support Structures: Shoring up Student and Faculty Success in Art Foundation

Alexandra Robinson, St. Edward's University
Educating <3 and Minds

Emily Bivens, University of Tennessee
Learning to Freestyle

Art History in the Field: Study Abroad and Best Practices

→ *Forum C*

Chair: Kerr Houston, Maryland Institute College of Art

Jennifer Snyder, Austin Peay State University
London (Art) Calling: Study Abroad at Austin Peay State University

Kerr Houston, Maryland Institute College of Art
"There Is a Strong Instinct in Me": Drawing in the Field as a Means of Study

Heather Stark, Marshall University
Art History as Experience: Study Abroad for Non-Majors

Avant-Garde Echoes:

Modernist Reverberations in Contemporary Art

→ *Birmingham Ballroom 9*

Co-Chair: Travis English, Frostburg State University, Maryland
Co-Chair: Jennifer Kruglinski, Salisbury University

Lex Lancaster, University of South Carolina – Upstate
Hard Edges, Queer Feminist Edging: Ulrike Müller's Abstractions

James Toub, Appalachian State University
Biophilic Design and Modern Art

Lisa Lee, Emory University
Reverent Travesties: Thomas Hirschhorn's Late-80s Abstractions

Jennifer Kruglinski, Salisbury University
Martha Rosler's Montaged Disruptions

East, West, South: Histories, Identities, and Art Practices

→ *Birmingham Ballroom 4*

Chair: Rachel Klipa, Independent

Miguel Angel Gaete, University of York
Alexander von Humboldt as Romantic and His Influence on the German Traveller Artists That Arrived in Chile during the XIX Century

Judith Knippschild, Heidelberg Graduate School for the Humanities and Social Sciences
"One will hardly find a more beautiful sight": Japan in the Imagination of Western Artists

Manami Ishimura, TAMUCC
Stillness and Dynamism

Lynne Larsen, University of Arkansas at Little Rock
Defining the Present through the Past: Portraits of Kings in Abomean Homes

Myda Iamiceli, University of West Georgia
Memories [Re]mixed: Reimagining History

THURSDAY

Exhibitions as Sites of Activist Practice

→ Forum D

Chair: Claire Kovacs, Augustana College

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

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

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

Immersive Learning and Creating a Culture of Engagement (MACAA)

→ Birmingham Ballroom 11

Chair: Barbara Giorgio-Booher, Ball State University

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

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

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

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

In the Studio: Process and Practice

→ Forum A

Chair: Margaret Reneke, LaGrange College

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

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

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

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

Open – Session In Art History for New Art Historians – Session II

→ Birmingham Ballroom 3

Chair: Mysoon Rizk, The University of Toledo

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

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

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

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

Past, Present, Future: Rephotography

→ Forum B

Chair: Susan Van Scoy, St. Joseph's College, NY

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

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

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

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

Visualizing Memories: Ruins, Historic Sites, and Traces in Landscape

→ Birmingham Ballroom 1

Chair: Amy Huang, Brown University

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

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

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

Joshua Fisher, Arkansas Tech University
"To Tell of Outrage": Photographs of the Borscht Belt

Friday

11:30am-12:30pm Art Inquires Meet & Greet
with editor Kerr Houston

→ Ballroom Prefunction

12:15-1:00pm Original Makers: Folk Art from the Cargo Collection docent tour
→ Birmingham Museum of Art

6:00-8:00pm Reception for the 2018 SECAC Juried Exhibition and the 2017 SECAC Artist Fellowship Exhibition, Stacey Holloway: Not to be Otherwise,

→ UAB's AEIVA

Circulator buses will run from Sheraton to stops every 20 minutes, beginning at 5:40pm and ending at 8:00pm.
Route: Sheraton Birmingham > Abrams-Engel Institute for the Visual Arts > 2nd Ave. Arts District.

Friday

Session V

8:00-9:45am

All-Women Exhibitions before the 1970s

→ Birmingham Ballroom 3

Chair: Catherine Dossin, Purdue University

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

Georgina Gluzman, Consejo Nacional de Investigaciones Científicas y Técnicas
"A Special Category": Some Women Artists in All-Female Shows (Argentina, 1930s)

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

Shannon M. Lieberman, Pacific Northwest College of Art
"A 'pioneering' spirit": The Newark Museum's Women Artists of America, 1707-1964

Amy Rahn, Stony Brook University
"I Hope You Do Not Think It Bold of Me": Women Artists on "Women Artists of America, 1707-1964"

Biologic Ecologic

→ Birmingham Ballroom 9

Chair: Kelly Wacker, University of Montevallo

Wanda Sullivan, Spring Hill College
Synthetic Naturals

Jillian Hirsch, University of Tennessee, Knoxville
Greening the Greyscape

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

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

THURSDAY

Design Educators and the Tenure Packet

→ Forum A

Chair: Neil Ward, Drake University

Scott Fisk, Samford University

Tenure & Promotion Common Mistakes

Matthew Donaldson, University of South Carolina Upstate

Am I In??? The Designer's Quest in Crafting Scholarship Value for the Promotion and Tenure Process

Amanda Bridges, Gardner-Webb University

Navigating the Tenure Process in a Small Liberal Arts Setting

Angela Horne, Georgia Southern University

The Other GDP

Kelly Celeste Porter, East Tennessee State University

It Takes a Village

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

→ Forum D

Chair: Michelle Moseley-Christian, Virginia Tech

Alexandra Tunstall, SCAD Atlanta

Stitching the Sacred: Devotional Embroidery Using Human Hair in Early Modern China

Tera Hedrick, Wichita Art Museum

Hair and Heirs: Picturing Relationships in 18th and 19th Century Portrait Miniatures

Michelle, Moseley-Christian, Virginia Tech

Hairy Female Bodies and the Early Modern Wild Woman in Visual Art

Intersections: Drawing & Social Practice

→ Forum E

Chair: Ellen Mueller, UMass Dartmouth

Paul Collins, Austin Peay State University

Fortnight Sessions: Interactive Journalism through Drawing

Cayla Skillin-Brauchle, Willamette University

Drawing Data

Gráinne Coughlan, Dublin Institute of Technology

Speculative Drawing in From Different Worlds (1987)

Rae Goodwin, University of Kentucky,

School of Art and Visual Studies

Grandmothers are Superheroes!

Making More With Less

→ Forum B

Chair: Ting Wang-Hedges, Oklahoma State University

Jonathan Cumberland, The University of Alabama

The Little Department that Could

Christian Dunn, Jacksonville State University

Screen Printing: Low Cost, High Return

Bruce Mackh, Rocky Mountain College of Art + Design

The Future of Studio Art in Higher Education

Open Session on Netherlandish Art (HNA)

→ Forum F

Chair: Arthur DiFuria, Savannah College of Art and Design

Cynthia Toussaint Andrews, Independent Scholar

Grunewald and Haguenau's Isenheim Altarpiece, Ancient Feminine Agrarian Science, Melancholic Disposition, and Problems in Art History

Paige Ganzel, Savannah College of Art and Design

Martin van Heemskerck's Twelve Patriarchs as Visual Exegesis

Catherine Powell, The University of Texas at Austin

A Cabinet of Curiosity out of doors: Exploring the relationship between the Dutch 17th-century garden and collections

Performance, Media Art, and Their Multifarious Transmutations

→ Forum C

Chair: Kathleen Wentrack, Queensborough CC, City University of New York

Francesca Bacci, University of Tampa

Re-enacting the Ephemeral: On the Status of Performance Art in the Era of Its Digital Reproduction

Ian Wallace, Graduate Center, City University of New York

From Taboo to Tableau: Actionism as Museum Object

Kathleen Wentrack, Queensborough CC,

City University of New York

Variations on Video and Performance:

The Work of Ulrike Rosenbach

Reflecting the Contemporary Art World through Undergraduate Curriculum Reform

→ Birmingham Ballroom 12

Chair: Shannon Lindsey, University of Central Florida

Valerie Powell, Sam Houston State University

Strategies for Remixing Foundations

Chris Ireland, Tarleton State University

Fables of Curriculum Reconstruction

Jessica Burke, University of North Carolina at Charlotte

On Your Mark, Get Set, Go

Michael Marshall, University of Georgia

Studio Art Core

Teaching Art History and Writing – Session I

→ Birmingham Ballroom 11

Chair: Lindsay Alberts, Savannah College of Art and Design

Lara Kuykendall, Ball State University

Know Your Audience:

Making Writing Real for Students and Teachers

Jenna Altomonte, Mississippi State University

Interactive Approaches to Teaching (and Performing) Art History

Elizabeth Pugliano, University of Colorado Denver

Not Another Analysis Paper: A Postmortem on an Alternative Term Assignment for Art History Survey

Vanessa Troiano, Graduate Center, City University of New York

Art History and Collaborative Writing Pedagogy

Teaching the Art History of the United States

→ Birmingham Ballroom 4

Chair: Julia Sienkewicz, Roanoke College

Judy Bullington, Belmont University

Fostering Critical Perceptions in Studies of Historic African-American Art

Nancy Puchner, University of North Carolina at Pembroke

The Impact of Indigenous Voices when Teaching Native American Art History

Kate Kocyba, The University of Alabama

"Less is a Bore": Expanding American Architectural History Beyond High Style Architecture

Evie Terrono, Randolph-Macon College

Food for Thought: Teaching American Art History through Food Studies

Julia Sienkewicz, Roanoke College

SoTL for American Art History?

The Immortal Bard: Representations of Orpheus from Antiquity to Present

→ Birmingham Ballroom 1

Co-Chair: Kara Burns, University of South Alabama

Co-Chair: Christina Lindeman, University of South Alabama

Benjamin Harvey, Mississippi State University

Going Underground: Asterios as Orpheus in the Work of David Mazzucchelli

James Boyles, North Carolina State University

The In-Betweenness of Orpheus

Christina Lindeman, University of South Alabama

Orpheus in the Eighteenth-Century Music Room

FRIDAY

Friday
Session VI
10:00-11:45am

Art for Heart's Sake: Graphic Design as Advocacy

→ Forum B

Chair: Erin Wright, University of Alabama at Birmingham

Tasheka Arceneaux Sutton, Southeastern Louisiana University
 Black Lives Matter Too

Erin Wright, University of Alabama at Birmingham
 Posters Without Borders

Art with a Spine: Little Magazines, Zines, and Modernism beyond the Canon

→ Forum A

Chair: Douglas Cushing, The University of Texas at Austin

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

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

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

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

Artistic Autobiography: Artists' Homes and Studios as Gesamtkunstwerke – Session I

→ Birmingham Ballroom 9

Chair: Sasha Davis, Renee and Chaim Gross Foundation

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

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

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

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

Beyond Retro Graphics: Connecting Design History to Studio Processes, Methods, and Ideas

→ Forum E

Chair: Aggie Toppins, University of Tennessee at Chattanooga

Dori Griffin, Ohio University
 Designers Curating Archives

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

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

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

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

Beyond the Park Mural: Creative Approaches to Service Learning in the Visual Arts

→ Birmingham Ballroom 12

Chair: Joseph Cory, Samford University

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

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

Sue Jenkins, Marywood University
 Beyond the Park Mural: A Win-Win Approach to Service Learning in the Design Classroom

EunJung Chang, Francis Marion University
 Community Service-Learning:
 Making a Critical Connection with the Real World

Lillian Lewis, Youngstown State University
 Collaborative Teaching for Community Improvement

Bring Out Your Dead: Failed Attempts & Spectacular Disasters

→ Forum C

Chair: Naomi J. Falk, University of South Carolina

Rebecca Keller, School of the Art Institute of Chicago
 Close-Calls and Also-Rans

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

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

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

Containers in Medieval and Renaissance Life

→ Birmingham Ballroom 11

Co-Chair: Richard Gay, University of North Carolina at Pembroke

Co-Chair: Beata Niedzialkowska, University of North Carolina at Pembroke

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

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

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

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

Landscape, Interaction, and Movement: Cultural Geographies of the Americas – Session I

→ Birmingham Ballroom 3

Chair: D. Bryan Schaeffer, Thomas More College

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

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

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

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

Modern Matrons: Considering Women's Patronage of the Arts during the Long Twentieth Century

→ Birmingham Ballroom 4

Co-Chair: Monica Jovanovich, Golden West College

Co-Chair: Briley Rasmussen, University of Florida

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

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

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

Heidi Powell, University of Florida
 Ima Hogg and Fran Bass: From Digital Reflections of the Past to Contemporary Collecting

FRIDAY

Moving Images and Capturing Time: Video Art in the Curriculum

→ Forum F

Chair: McLean Fahnestock, Austin Peay State University

Tacie Jones, Virginia Tech
An Ethos of Action in Art?

Chanan Delivuk, Anne Arundel Community College
The Artist as Historian as Professor: How Art History can be Integrated into the Fine Arts Classroom

Barry Jones, Austin Peay State University
<terminal>: Video as a Flexible, Portable, and Public Exhibition and Teaching Medium

The Life of the Object

→ Forum D

Chair: Jenny Carson, Maryland Institute College of Art

Lauryn Smith, Case Western Reserve University
Fabricated Identity: The Re-use of Islamic Textiles by Austrian Habsburg Women

Akela Reason, University of Georgia
What the History of Cleopatra's Needle Can Tell Us about Monuments

Harmony Wolfe, Independent Scholar
Anna Halprin and the Score for The Five Legged Stool

The UN-DISCIPLINED – Session I

→ Birmingham Ballroom 1

Chair: Gary Chapman, University of Alabama at Birmingham

Carl Linstrum, Savannah College of Art and Design
The Blender: Confessions of a Material and Process Junkie

Carrie Fonder, University of West Florida
Vinyl, Steel, and Bald Caps: The Materials of a Contemporary Sculptural Practice

Raymond Yeager, University of Charleston
The Complicated Life of a Frustrated Sculptor Trapped in the Body of a Painter

Casey McGuire, University of West Georgia
Manifestations of the American Dream

Friday

Session VII

1:15-3:00pm

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

→ Birmingham Ballroom 3

Chair: Kathryn McFadden, Independent Scholar/Artist

**Stephanie Crawford, Rutgers University,
Special Collections and University Archives**
A Short History of Cunt Art

Kathryn McFadden, Independent Scholar/Artist
An Aesthetic of Anxiety: Art, Pussy and Philosophy

Kalia Brooks, New York University
Lil' Kim and Baudelaire: Ayana Evans's Exhibitionist Takeover in Operation Catsuit

Stephanie Kang, The Ohio State University
Tuna Rice Balls: A Playful and Confrontational Performance of Asian Femininity

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

→ Forum D

Chair: Dana Ezzell Lovelace, Meredith College

Alma Hoffmann, University of South Alabama
Keith Wall, University of South Alabama
Type as Visual Reality

Kevin Cates, UA Little Rock
Forced Foray into Typographic Education

Dana Ezzell Lovelace, Meredith College
Typographic Secrets: How to Create Amazing Text Lockups

Love, Courtship, and Marriage from Antiquity through the Baroque

→ Birmingham Ballroom 9

Chair: Bonnie Kutbay, Mansfield University of Pennsylvania

Heather Sharpe, West Chester University of Pennsylvania
The Games Women Play: Athenian Vases with Scenes of Women Playing Kottabos

Einav Zamir, The University of Texas at Austin
"In the Pretense of Young Brides": The Distaffs of Ephesus

Bridget Sandhoff, University of Nebraska Omaha
Love, Etruscan Style

Reed O'Mara, Case Western Reserve University
Strasbourg's Prince of the World as Political Foe and Sinful Suitor

Multiple Temporalities, Layered Histories in Contemporary Art

→ Birmingham Ballroom 1

Co-Chair: Izabel Galliera, McDaniel College

Co-Chair: Steven Pearson, McDaniel College

Karen Shelby, Baruch College, City University of New York
Altar: From the Fifteenth through the Twenty-First Centuries

Heath Schultz, University of Tennessee at Chattanooga
Resonant Histories and Détournement against White Supremacy

Nicole Ringel, University of Maryland Baltimore County
The Urban Palimpsest: Approaching Public Space as a Multi-Temporal Surface

Steven Pearson, McDaniel College
Quoting My Past to Realize New Futures

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

→ Forum C

Chair: Elizabeth S. Hawley, The Graduate Center, City University of New York

Katherine Baker, Arkansas State University
King Mel! Reconstructing Absence through the Archives

Kris Belden-Adams, University of Mississippi
Theorizing the Image in Its Absence:
Roland Barthes' Winter Garden Photograph

Laura Lake Smith, Coastal Carolina University
An Origin in Absentia: Richard Tuttle's First Work

Paulina Pardo Gaviria, University of Pittsburgh
Lost Videocassettes and Reused Magnetic Tapes:
An Early History of Brazilian Video Art

Paragone: History of Artistic Competition Open Session – Session I

→ Birmingham Ballroom 12

Chair: Linda Johnson, University of Michigan-Flint

Sarah Lippert, University of Michigan-Flint
Crivelli's Paragone Iconology

Chad Airhart, Carson-Newman University
Expanding the Microcosm: My Art and the Issue of Competition vs. Cooperation

Hannah Segrave, University of Delaware
"Io solo, fra i vivi, di cimentarmi fra tanti morti": Salvator Rosa and the 1668 San Giovanni Decollato Exhibition

FRIDAY

Public Projects, Community Collaborations

→ Forum E

Chair: Jeremy Culler, University of South Carolina Aiken

Jason Swift, University of West Georgia

The Pearl Street Gallery: A Project Destined to Fail

Nicole Foran, Middle Tennessee State University

Art Advocacy Through Community Engagement

Kiki Gilderhus, University of Northern Colorado

Jay Trask, University of Northern Colorado

Collaborating Across Campus: Constructing Access to the Petseys Collection of Women Artists

Ellie Perendy, Baruch College, City University of New York

Belgium's Historic Settings: Repurposed with Contemporary Art

Right-Wing Attacks on Higher Education and How to Fight Back

→ Forum F

Chair: Mark Watson, Clayton State University

Mark Watson, Clayton State University

We Are All Contingent: Faculty Working in Union to Defend the Common Good

Beauvais Lyons, University of Tennessee, Knoxville

The Role of the Arts and Promoting Campus Civility and Free Speech

Ruthann Godollei, Macalester College

Fight Nazis: Visual Protest and Pushback on Campus

Selfies and Identity: Self-Portraiture in Photography and Beyond

→ Forum A

Co-Chair: Louly Peacock, University of North Carolina at Asheville

Co-Chair: Claire Raymond, University of Virginia

Neely Patton, Institute for Doctoral Studies in the Visual Arts

Filtering Art, Filtering Self: Through the Lens of the Selfie

Dafna Steinberg, Northern Virginia Community College

Does This Make Me Look Fat?: Self-Portraiture, "Selfies" and the Bigger Female Body

Brittany Lockard, Wichita State University

Full(y) Figuring the Body: Gender, Race, Sexuality, and Fat in Laura Aguilar's Portraits

Irby Pace, Troy University

Unintended Consequences

Southern Accents: Images and Influences of the American South

→ Forum B

Chair: Melissa Geiger, East Stroudsburg University of Pennsylvania

Emily Goodman, Transylvania University

From Stars and Bars to Stars and Stripes: Flags as a Southern Medium in the Work of Sonya Clark and Melissa Vandenberg

Annie Poslusny, Meredith College

W. R. Valentiner and the Genesis of the North Carolina Museum of Art

Rebecca Reynolds, Valdosta State University

History in the Present: A Reception Study of "Places with a Past"

Bridget Gilman, San Diego State University

"The Silence Is Splattered with Fear": Gordon Parks's Photographs of Segregation in Alabama

Teaching Art History and Writing – Session II

→ Birmingham Ballroom 11

Chair: Sarah Parrish, Plymouth State University

Jenevieve DeLosSantos, Independent

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

Janet Stephens, Georgia Gwinnett College

Writing Art into the General Education Curriculum

Cindy Persinger, California University of Pennsylvania
Doing (Undergraduate) Research in Art History

Naomi Slipp, Auburn University at Montgomery

"Two thumbs way up!": Pedagogical Approaches to Creating Positive Results in Writing Intensive Courses

Who Reviews Whom: Contemporary Perspectives on Peer Review, Promotion, and Tenure

→ Birmingham Ballroom 4

Co-Chair: Belinda Haikes, The College of New Jersey

Co-Chair: Chris Luhar-Trice, University of North Florida

Belinda Haikes, The College of New Jersey

Disciplinary Standards: Who Needs 'Em

Michael Aurbach, Vanderbilt University

Developing a Sound Strategy for Promotion and Tenure

Lane Cooper, Cleveland Institute of Art

Dismantling the Academic Hamster Wheel

Chris Wildrick, Syracuse University

Promotion as Art: An Experiment in Alternate Peer Review Structures

Friday Session VIII 3:15-5:00pm

American Modernism: Bryn Mawr, Buena Vista, and the Body

→ Forum D

Chair: Rachel Stephens, The University of Alabama

Mary Springer, Jacksonville State University

Cope and Stewardson's Redefinition of American Collegiate Gothic at Bryn Mawr College, 1885-1906

Keri Watson, University of Central Florida

The Body on Display: Art, Eugenics, and the Great Depression

Lauren Cantrell, Columbus State University

Vernacular Notions of Reverie: St. EOM's Pasaquan as Utopia

Augmented Reality/Virtual Reality Moving the Pedagogical Method in Graphic Design

→ Forum B

Co-Chair: MiHyun Kim, Texas State University

Co-Chair: David Gallop, Tennessee Tech University

Russell Flinchum, North Carolina State University College of Design

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

Tore Terrasi, University of Texas at Arlington

Teaching Typography for Augmented Environments

MiHyun Kim, Texas State University

Mermaid Tales: A Mobile App Using Augmented Reality to Preserve San Marcos, Texas History

David Gallop, Tennessee Tech University

Demystifying the Practical Application of VR in the Design Studio

Elusive Image

→ Forum F

Chair: Vesna Pavlović, Vanderbilt University

Ana Tallone, Independent Scholar

Breathing Digitally: New Life for Photojournalistic Iconic Images

Christine Rogers, Belmont University

Photographing Imagined Landscapes: The Switzerland of India

Liz Bayan, Bowling Green State University

Photo-Op: A Contemporary Art Pilgrimage

Is This Mic On? Considering Humor

→ Forum E

Chair: Jonathan Morgan, Institute for Doctoral Studies in the Visual Arts

Peter Pawlowicz, Independent Artist
What's So Funny?

Gary Keown, Southeastern Louisiana University
Seriously Humorous

Holly Kelly, University of Tennessee
SNL (Sample Number of Letters)

Cynthia Roberts, Endicott College
Humor as Narrative, Process, and Outrage: From Ric Haynes' *Buffalo Jump Serenade* to Linda Mary Montano and Ed Woodham's *Chickenarama* and Beyond

Kevin Curry, Florida State University
Embracing Humor to Survive Change;
It's Not Funny if Everyone Knows the Punchline

Making "Art Appreciation" Matter--Big and Small – Session I

→ Birmingham Ballroom 4

Chair: Jennifer Wester, Notre Dame of Maryland University

Catherine A. Moore, Georgia Gwinnett College
Discovering History, Culture, and Self through Art Appreciation

Lauren DiSalvo, Dixie State University
Making Student Bonds Translate into Student Interest in Art

Perry Kirk, University of West Georgia
Making the Most of the University Core Experience

Nathan Rees, University of West Georgia
Queering Art Appreciation

Natural Response: Metaphor, Narrative, and Interpretation

→ Birmingham Ballroom 3

Chair: Wanda Sullivan, Spring Hill College

Jennifer Printz, Hollins University
De rerum natura: The Nature of Things

Douglas Baulos, University of Alabama at Birmingham
Bio Remediation in Art & Extinction

Katie Hargrave, University of Tennessee at Chattanooga
It's Nothing Personal (Space)

O. Gustavo Plascencia, Memphis College of Art
Earth Ruminations

Gregory Martin, Mississippi State University
Cycles of Life in the Human and Natural Worlds

Paragone: History of Artistic Competition Open Session – Session II

→ Birmingham Ballroom 12

Chair: Sarah Lippert, University of Michigan-Flint

Jamile Lawand, University of Michigan-Flint
Letter Writing and Portraiture in Early Modern Spain

Linda Johnson, University of Michigan-Flint
The Weasel as Pictura Poesis: Artistic and Animalia Alterations between Print Culture and Portraiture in Rembrandt van Rijn's *Hendrickje Stoffels*

Joseph Silva, Providence College
Dueling Neptunes: Andrea Doria and Cosimo I de' Medici in the Mediterranean Sea

Ashley Elston, Berea College
Partnership, Paragone, and the Pala Bichi

Queer Expression and American Art before Stonewall: Exploring Methodologies for Recovering the Past

→ Birmingham Ballroom 9

Chair: James Boyles, North Carolina State University

Lily Scott, Temple University
Queer Culture Unsubverted: The Suggestivity and Precarity of Romaine Brooks

Jared Ledesma, Des Moines Art Center
Agnes Pelton: Uncovering a Queer Art History

Nicholas Newman, University of Nebraska Omaha
Don Whitman's Naturist Culture

Sam Watson, University of Wisconsin Green Bay
Where the Wild Things Are: Maurice Sendak and the Queering of American Childhood

Teaching Studio Fundamentals through a Contemporary Lens

→ Forum A

Chair: Christina Vogel, University of Tennessee at Chattanooga

Caroline Covington, Mississippi State Community College
3D Design: Moving beyond "Intro to Shop"

Karen Gergely, Graceland University
Slowing Down and Diving Deep: Cultivating Research Skills, Experimentation, Conceptual Development and Aesthetic Inquiry in Foundations

Mary Laube, University of Tennessee
Two Birds One Stone: Teaching Contemporary Practices in Introductory Studio Courses

Rusty Smith, Auburn University Rural Studio
Margaret Fletcher, Auburn University
Operative Conditions

The Role of the Hand in Contemporary Technologies: The Pedagogies of Teaching Artists

→ Forum C

Chair: Leah Frankel, Hartwick College

Jake Weigel, California State University, Stanislaus
Discovering A Soul in the Computer: Unifying CNC and Analog Processes for Sculpture

Meg Mitchell, University of Wisconsin-Madison
Digital Fabrication at the Foundations Level: Challenges and Barriers to Broad Implementation

Tess Elliot, University of Oklahoma
Situating Computer Animation in Art

Melissa Yes, Independent Artist
DIY Cinema as Art Foundations

The UN-DISCIPLINED – Session II

→ Birmingham Ballroom 1

Chair: Jenny Fine, University of Alabama at Birmingham

Claudia Wilburn, Brenau University
Navigate by Reckoning

Ann Kim, Indiana University East
Doing What the Work Needs: Stepping Out of the Comfort Zone

Kristin Skees, Christopher Newport University
Cozy Portraits and Other Adventures in Art

Jenny Fine, University of Alabama at Birmingham
Time as Material

Women Painting Women Part II – Session I

→ Birmingham Ballroom 11

Chair: Martina Hesser, San Diego Mesa College

Alice M. R. Price, Temple University, Tyler School of Art
Honoring Each Other's Art: Evidence of Cooperation and Collaboration by Danish Women Artists

Kimberly Datchuk, University of Iowa
Cruelty or Clarity: The Case for Suzanne Valadon's Representations of Women

Janalee Emmer, Brigham Young University Museum of Art
Women, Social Spaces, and Self-Portraits: Louise Breslau in Paris

Elizabeth Rivenbark, University of South Alabama
The Portraits of Romaine Brooks: Creating a Visual Iconography for Non-Traditional Gender Experience

FRIDAY

Saturday

7:30am Annual Member's Breakfast and Business Meeting (open)

→ Birmingham Ballroom 9

12:15-1:00 pm American Art docent tour

→ Birmingham Museum of Art

Saturday

Session IX

8:30-10:15am

Art and Aesthetics in an Era of Artificial Intelligence and Digital Art: The Future Will Be the Now, or Will It?

→ Forum E

Co-Chair: Scott Contreras-Koterbay, East Tennessee State University

Co-Chair: Jason Hoelscher, Georgia Southern University

Zachary Kelley, Georgia Southern University

Dungeons and AI: How Roleplaying Leads to Art Experiences in Theatrical Space

Parisa Farmoudehyamchah, Georgia Southern University

How Emerging Media and A.I. Technology Are Transforming the Future of Graphic Design

Jason Hoelscher, Georgia Southern University

Ten Theses on Art and Artificial Intelligence

Scott Contreras-Koterbay, East Tennessee State University

Artificial Intelligence and Aesthetics: Implications for Art History

Artistic Autobiography: Artists' Homes and Studios as Gesamtkunstwerke – Session II

→ Forum C

Chair: Valerie Balint, Chesterwood Historic Site

Kenyon Holder, Troy University

Realizing the Gulf: Walter Anderson's Cottage Murals

Karen Patterson, John Michael Kohler Arts Center

The Road Less Traveled: The Role of the Museum in the Study of Artist-Built Environments

Michael Borowski, Virginia Tech

Azurest: An Artistic Exploration of Amaza Lee Meredith's Home and Studio

Collaborating Toward Community Engagement: Inventive Partnerships Between Museums and Institutions of Higher Education

→ Birmingham Ballroom 12

Chair: Catherine Wilkins, University of South Florida

Sunny Spillane, University of North Carolina at Greensboro

Rock, Paper, Scissors, and String: Museum Exhibition as Community Engaged Art Education Pedagogy

Naomi Lifschitz-Grant, University of North Carolina at Pembroke

University and Museum Partnerships and Family Friendly Programming

Catherine Wilkins, University of South Florida

Connections: A Case Study on a Museum-Higher Ed Partnership to Promote Intergenerational Service-Learning and Alzheimer's Care

Tammy Knipp, Florida Atlantic University

Academic Service-Learning: Instruction and Reflection

Creative Collaborations

→ Forum B

Co-Chair: Lorinda Roorda Bradley, University of Missouri

Co-Chair: Kelsey Frady Malone, University of Missouri

Morgan Ridler, The Cooper Union

Success and Innovation through Collaboration: Bauhaus Wallpaper

Katherine Smith, Agnes Scott College

Claes Oldenburg: Constructive Collaborations

Melissa Geiger, East Stroudsburg University of Pennsylvania

When Worlds Collide: Robert Rauschenberg, Engineers, and Experiments in Art and Technology

Alida Jekabson, Hunter College, City University of New York and the Museum of Arts and Design

Collaborating in Concrete: Cheri Rosado Seijo's *La Perla Bowl*

"Little of Artistic Merit?" The Art of the American South – Session I

→ Birmingham Ballroom 1

Chair: Naomi Slipp, Auburn University at Montgomery

Rachel Stephens, The University of Alabama

White Heroes, Loyal Slaves: Pre-Civil War Virginia Paintings and the Origins of the Lost Cause

Wendy Castenell, The University of Alabama

"The Louisiana Experiment": Alcès Portraits and Afro-Creole Leadership during Reconstruction

Sarah Beetham, Pennsylvania Academy of the Fine Arts

Confederate Monuments: Southern Heritage or Southern Art?

Johnna Henry, Williams College and The Clark Art Institute

The 1961 Mississippi Freedom Riders' Mugshots: A Visual Intervention

Making "Art Appreciation"

Matter--Big and Small – Session II

→ Birmingham Ballroom 4

Chair: Dawn Dickins, Austin Peay State University

Jessica Smith, University of West Alabama

From Apprehension to Appreciation: Cultivating the Non-Major in an Introduction to Art Classroom

Charles Clary, Coastal Carolina University

Art Appreciation as Contemporary Exploration: A Romp through the Now

Carolyn Phinzy, Virginia Commonwealth University

Strategies for Using Project-Based Learning in the Introductory Survey of Art History

Mary Slavkin, Young Harris College

They Use Their Phones to Answer Questions?!: Art Appreciation and Student Engagement

Raising a Fist: Art and Politics – Session I

→ Forum A

Chair: Andrew Wasserman, University of North Carolina at Greensboro

Brittany Sondberg, Greensboro College

Beyond the Wounded: Feminist Art vs. Feminist's Art

Charles Williams, Albany State University

The College Music Scene and Folk Art: 1980s Cultural Revolution, and the Simulacrum South

Angela Whitlock, Institute for Doctoral Studies in the Visual Arts

The Inescapable within a Seemingly Escapist Utopia: How Consumerism is Ingrained within Virtual Reality

Sara Gevurtz, Hastings College

Listed & Deregulated

The Art of the Gift in Early Modern Europe

→ Birmingham Ballroom 3

Chair: Rachel Erwin, University of Alabama in Huntsville

William Levin, Centre College (emeritus)

A Private Gift to a Public Foundation in Fourteenth-Century Florence

SATURDAY

Rachel Erwin, University of Alabama in Huntsville
Donations as Identity Constructors in Tintoretto's Career

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

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

Type and Image

→ Forum F

Chair: Joo Kim, University of Central Florida

Joo Kim, University of Central Florida
Emotions through Typography

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

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

Undergraduate Art History Research Papers – Session I

→ Forum D

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

Tori Burke, Meredith College
The Lizard's Bite

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

Madeleine Seidel, Auburn University
A Physical Act: Representations of LGBTI African Bodies
in the Work of Adejoke Tugbiyele and Zanele Muholi

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

Women Painting Women, Part II – Session II

→ Birmingham Ballroom 11

Chair: Joanna Gardner-Huggett, DePaul University

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

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

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

Saturday

Session X

10:30am-12:15pm

Art from Across the Oceans: Connections between the Americas, Europe, and Asia

→ Birmingham Ballroom 4

Co-Chair: Bradley Cavallo, Marian University
Co-Chair: Travis Nygard, Ripon College

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

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

Travis Nygard, Ripon College
Kaylee Spencer, University of Wisconsin-River Falls
Linnea Wren, Gustavus Adolphus College
Transforming Texcatlipoca: Aztec Obsidian in Christian Europe

Artists Advancing the Cause: Artists as Art Dealers

→ Birmingham Ballroom 9

Chair: Leanne Zalewski, Central Connecticut State University

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

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

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

Hey, Teach! Considering Contemporary Pedagogical Practices

→ Birmingham Ballroom 12

Chair: Douglas Barrett, University of Alabama at Birmingham

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

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

William Culpepper, Academy of Art University
Engaging Educational Curriculum Delivery through
Physical and Digital Experiences

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

In the Dark: Analog Photography in a Digital World

→ Forum E

Chair: Darrell Kincer, Georgetown College

Sharon Hart, Florida Atlantic University
The Living Darkroom

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

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

Mary Tortorici, Eastern Kentucky University
The Contact Print as Metaphor

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

Incorporating Book Arts and Fabrication Techniques into Graphic Design Curriculum

→ Forum F

Chair: Eve Faulkes, West Virginia University

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

Joe Galbreath, West Virginia University
The Box Project

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

Landscape, Interaction, and Movement: Cultural Geographies of the Americas – Session II

→ Birmingham Ballroom 3

Chair: Kristi Peterson, Skidmore College

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

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

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

Jamie Ratliff, University of Minnesota Duluth
Erasing the Border, Retouching the Lands(cape)

SATURDAY

"Little of Artistic Merit?" The Art of the American South – Session II

→ *Birmingham Ballroom 1*

Chair: Sarah Beetham, Pennsylvania Academy of the Fine Arts

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

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

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

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

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

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

→ *Forum C*

Chair: Aaron Collier, Tulane University

Elsie Hill, Georgia Southern University
Fleeting Objects: Between Representation and Incorporation

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

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

Raising a Fist: Art and Politics – Session II

→ *Forum A*

Chair: Morgan Ridler, The Cooper Union

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

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

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

Renaissance Art and Architecture As Cinematic Muse (ATSAH)

→ *Birmingham Ballroom 11*

Chair: Jennifer Bates Ehlert, Salve Regina University

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

Sharon Khalifa Gueta, Ben Gurion University of the Negev
Riding the Dragon: Daenerys Targaryen's Origin in St. Margaret and the "Women and the Dragon" Syntagmatic Image

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

Jennifer Bates Ehlert, Salve Regina University
Gabriel's Bracelets: The Deconstruction of an Angel in the Film *Constantine*

Undergraduate Art History Research Papers – Session II

→ *Forum D*

Co-Chair: Beth Mulvaney, Meredith College

Co-Chair: Amy R. Frederick, Centre College

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

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

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

Unrecognized and Underrepresented

→ *Forum B*

Co-Chair: Andrew Hottle, Rowan University

Co-Chair: Kiki Gilderhus, University of Northern Colorado

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

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

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

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

Saturday Session XI 1:15-3:00pm

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

→ *Forum C*

Co-Chair: Tracy Stonestreet, Virginia Commonwealth University

Co-Chair: Suzanne Peck, Rochester Institute of Technology

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

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

Sarah Parrish, Plymouth State University
Craftletics: The Physical Impulse in Contemporary Art and Sport

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

Down Home: Considering the Southern Landscape

→ *Birmingham Ballroom 1*

Chair: Jamie Higgs, Marian University

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

Edna Lanieri, Xavier University of Louisiana
Terra incognita

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

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

→ *Forum F*

Co-Chair: Parme Giutini, Otis College of Art and Design

Co-Chair: Karen Shelby, Baruch College

Landscape in Pieces

→ *Birmingham Ballroom 4*

Chair: Andrew O'Brien, University of Tennessee at Chattanooga

Skye Gilkerson, Elms College
Longing and Distance

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

Peter Happel Christian, St. Cloud State University
Sword of the Sun

SATURDAY

Our Problem with the Concept of Time

→ Forum A

Chair: Paige Lunde, Institute for Doctoral Studies in the Visual Arts

Delane Ingalls Vanada, University of Florida

Timelessness: A Postmodern View in Designing Art Education

Billy Friebele, Loyola University Maryland

Dissenting Rhythms & Learning Loops

Paige Lunde, Institute for Doctoral Studies in the Visual Arts

The Educational Apparatus: Our Problem with Time

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

→ Forum B

Chair: Norberto Gomez, Montgomery College

Norberto Gomez, Montgomery College

Omega Man: Consumption of the Non-Human through Mondo, Shock, Horror, and Postinternet Screens

Danielle Rosen, Independent Artist

Scorpion Grasses

Leejin Kim, CICA Museum

Comparative Studies on Objectification of Human Bodies in Visual Cultures of Korea and the United States

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

→ Birmingham Ballroom 9

Chair: Bryce Speed, The University of Alabama

Seth Rouser, Winthrop University

A Forked Tongue Tells the Truth: Collating Abstraction and Representationalism in Painting

Erin Dixon, University of West Georgia

Memory, Delusion, Documentation, Fantasy

Gary Chapman, University of Alabama at Birmingham

Neither Abstract nor Real: But Everything In Between

Cheryl Goldsleger, Augusta University

The Duality of Space

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

→ Birmingham Ballroom 11

Co-Chair: Victor Martinez, Arkansas State University

Co-Chair: Scott de Brestian, Central Michigan University

Jennifer M. Feltman, The University of Alabama

What is Authenticity? Cultural Memory and New Technologies of Stone Replication at Reims Cathedral

Victor Martinez, Arkansas State University

Scott de Brestian, Central Michigan University

Building Habits: Recycling the Past in Early Medieval Spanish Architecture

Steve Gaddis, Independent Scholar

Complexity and Contradiction: Santa Maria in Trastevere

Teaching Graphic Design History

→ Birmingham Ballroom 12

Chair: Dori Griffin, Ohio University

Cary Staples, University of Tennessee

Making Connections to the History of Design through Play

Richard Doubleday, Louisiana State University

Improving the Survey of Graphic Design History with Active Learning

Amanda Horton, University of Central Oklahoma

How My Flipped Classroom Flopped: A Case Study in Teaching Design History

Corey Dzenko, Monmouth University

The History of Graphic Design as a Discipline: Surveying Student Responses to Curricular Changes

The Power of Typography: Amplified by Sound and Movement

→ Forum E

Chair: Matthew Finn, William Paterson University

Monique Ortman, University of Central Oklahoma

Kinetic Type: More Than Just a Pretty "Face"

Courtney Windham, Auburn University School of Industrial + Graphic Design

Kinetic Typography: Bridging the Gap Between Print and Motion

Matthew Finn, William Paterson University

Type Goes to the Movies

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

→ Birmingham Ballroom 3

Chair: Dito Morales, University of Central Arkansas

Amy Hulshoff, University of New Mexico

Sagehen in the High Sierra, a Proving Ground: An Evolution of Eco-Critical Earthworks in the Age of the Force Majeure

Patricia Lagarde, Tulane University

Hidden Objects, Spoken Narratives: The Lanzón Sculpture and Chavín de Huántar's Sphere of Influence

Dito Morales, University of Central Arkansas

New Rock Art at Old Loltun: Discoveries and Implications

Undergraduate Art History Research Papers – Session III

→ Forum D

Co-Chair: Beth Mulvaney, Meredith College

Co-Chair: Amy R. Frederick, Centre College

Amanda Beasley, University of Tennessee, Knoxville

Genji Monogatari Emaki: Reading the Subtext

Shannon Bewley, Auburn University

The Part and the Whole: The Multiple Perspectives of Tara Donovan's "Untitled (Styrofoam Cups)"

SATURDAY

JOIN SECAC at CAA 2019:

Below the Mason-Dixon Line: Artists and Historians Considering the South

Friday February 15, 2:00 PM

New York Hilton Midtown, Room: Rendezvous Trianon

Naomi Slipp, "Between Two Worlds: Portrait of William McIntosh, Southern Slave Owner and Lower Creek Chief"

Jeremiah Ariaz, "Louisiana Trail Riders"

Catherine Wilkins and Jared Ragland, "Where You Come From is Gone: Reinhabiting the Ruins of the Native South"

Kristin Casaletto, "Menace and Glory: An Artist Comes to Grips with the South's Checkered Past"

Nell Gottlieb, "Nostos Algos: A Collaboration about Return"



Experience

Samford University's School of the Arts

Art and Design

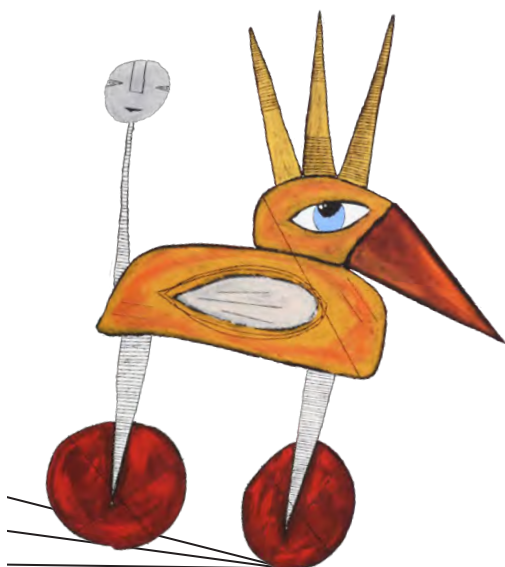
Visit the newly renovated
SAMFORD ART GALLERY.
Faculty Exhibition on view now.
Gallery hours M-F, 9 a.m. – 4 p.m.

Fine Art • Graphic Design • Interior Architecture

samford.edu/arts
 **Samford University**
School of the Arts

Samford University is an Equal Opportunity Educational Institution/Employer.

ROLL ON OVER TO



Ranked 5th in the NATION in Classic & Contemporary
Craft Festivals by *Sunshine Artist Magazine*

THE 47TH KENTUCK FESTIVAL OF THE ARTS

OCTOBER 20-21, 2018
NORTHPORT, ALABAMA

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

TICKETS & VIP PACKAGES AVAILABLE:

kentuck.org/the-festival/ or call (205)-758-1257

Kentuck Park
3501 5th street
Northport, Alabama 35476

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

KENTUCK.ORG

FOLLOW US: @KENTUCKART
  



SECAC GOVERNANCE

OFFICERS

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Jared Ragland, University of Alabama at Birmingham

BOARD

Alabama–Wendy DesChene,
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Arkansas–Dito Morales,
University of Central Arkansas

Florida–Jeff Schwartz,
Ringling College of Art and Design

Georgia–Jeff Schmuki,
Georgia Southern University

Kentucky–Eileen Yanoviak,
University of Louisville and Speed Art Museum

Louisiana–Jill R. Chancey,
Nicholls State University

Mississippi–Kris Belden-Adams,
University of Mississippi

North Carolina–Kathryn Shields,
Guilford College

South Carolina–Sarah Archino,
Furman University

Tennessee–Tony Morris,
Austin Peay State University

Virginia–Jennifer Anderson Printz,
Hollins University

West Virginia–Heather Stark,
Marshall University

AT LARGE

Al Denyer, University of Utah
Dennis Ichiyama, Purdue University
Claire L. Kovacs, Augustana College

INSTITUTIONAL MEMBERS

Agnes Scott College	Jackson State University	University of Florida
Arkansas Arts Center	Jacksonville State University	University of Louisville
Arkansas State University	Jacksonville University	University of Mississippi
Armstrong Atlantic State University	James Madison University	University of Montevallo
Auburn University	Jefferson Community and Technical College	University of North Alabama
Auburn University at Montgomery	Kennesaw State University	University of North Carolina at Asheville
Austin Peay State University	Lake Region State College	University of North Carolina at Chapel Hill
Birmingham-Southern College	Louisiana State University	University of North Carolina at Greensboro
Brevard College/Art Dept	Marshall University	University of North Carolina Wilmington
Campbell University	Maryland Institute College of Art	University of North Florida
Centenary College of Louisiana	Meredith College	University of North Georgia
Clay Center for the Arts & Sciences of WV	North Carolina State University	University of Pittsburgh
Clemson University	Northwest Florida State College	University of Richmond
Coastal Carolina University	Old Dominion University	University of South Alabama
Columbus College of Art & Design	Pitt Community College	University of South Carolina Aiken
Davidson College	Queens University of Charlotte	University of South Carolina Upstate
Duke University	Ringling College of Art and Design	University of South Florida
East Tennessee State University	Savannah College of Art and Design	University of Tennessee at Chattanooga
Eckerd College	Slippery Rock University	University of Tennessee, Knoxville
Elon University	Stetson University Creative Arts	University of the South
Florida Southern College	Tennessee State University	University of Virginia
Florida State University	The College of New Jersey	University of West Florida
Furman University	Towson University	University of West Georgia
Gardner-Webb University	Troy University	Valdosta State University
George Mason University	Tulane University	Vanderbilt University
Georgetown College	University of Akron	Virginia Commonwealth University
Georgia College & State University	University of Alabama	Virginia Tech
Georgia Museum of Art University of Georgia	University of Alabama at Birmingham	Washington & Lee University
Georgia Southern University	University of Alabama in Huntsville	Wayne State University
Georgia Southwestern State University	University of Arkansas at Fort Smith	Wesleyan College
Georgia State University	University of Arkansas at Little Rock	West Virginia University
Henderson State University	University of Central Arkansas	Western Kentucky University
High Point University	University of Central Florida	Winthrop University
IDSVA	University of Delaware	Youngstown State University

SECAC AFFILIATES

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

SESAH
Southeast Chapter of the Society of Architectural Historians

SGC International
Society for Paragone Studies

VRA
Visual Resources Association

Birmingham Civil Rights National Monument

bcri.org

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

Receive discount tickets to BCRI with your SECAC badge.

Tuesday-Saturday 10:00am-5:00pm
Sunday 1:00-5:00pm

520 16th St N
Birmingham, AL 35203
1.866.328.9696

Rural Studio & Hale County

ruralstudio.org

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

Birmingham-Southern College Durbin Gallery

bsc.edu/academics/art/durbin.html

Chris Forgey: *Oh, the Places You'll Go!*

Monday-Friday, 9:00am-4:30pm

900 Arkadelphia Road
Birmingham, AL 35254

Ground Floor Contemporary

groundfloorcontemporary.com

SAME PARTS

Friday, Oct 19, 5:00 - 8:00pm
and by appointment

111 Richard Arrington Jr Blvd S
Birmingham, AL 35233

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

Maus Contemporary

mauscontemporary.com

Gema Alava: *Hexagons*

Wednesday-Friday, 11:00am - 3:30pm

2411 2nd Ave N
Birmingham, AL 35203

Sloss Furnaces National Historic Landmark

slossfurnaces.com

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

Tuesday-Saturday 10:00am to 4:00pm
Sunday 12:00-4:00pm
Closed Mondays

20 32nd St N
Birmingham, AL 35222
205.254.2025

Gee's Bend

soulsgrowndeep.org/

gees-bend-quiltmakers

Home to Alabama's famous rural artisan quilts. About 120 miles from Birmingham. I-20 to SR5.

PaperWorkers Local

paperworkerslocal.com

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

Opening Reception:
Friday, Oct 19, 5:00-7:00pm

Gallery Hours:
Saturday, 11:00am-4:00pm

2717 Suite 203, 7th Ave S
Birmingham, AL 35233

Samford University School of the Arts Gallery

samford.edu/arts/art-gallery

The Art and Design of Samford's Faculty

Monday-Friday 9:00am-4:00pm

800 Lakeshore Dr
Birmingham, AL 35209

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

Vulcan Park and Museum

visitvulcan.com

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

Museum

Monday-Sunday 10:00am-6:00pm

Observation Tower

Monday-Sunday 10:00am-10:00pm

1701 Valley View Dr
Birmingham, AL 35209
205.933.1409

Joe Minter's African Village in America

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

Daylight hours. Open gate policy; tours available if Joe is at home.

931 Nassau Ave SW
Birmingham, AL

LOCAL OUTINGS AND SUGGESTED DAY TRIPS

LOCAL ART GALLERIES



Space One Eleven

spaceoneeleven.org

Women with their Work: Materiality

2409 2nd Ave N
Birmingham, AL 35203

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

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



EAT,
DRINK,
AND LIVE
LIKE A
LOCAL

VISIT

- A** **Birmingham Civil Rights Institute**
520 16th St N
- B** **Birmingham Museum of Art**
2000 Rev. Rev. Abraham Woods Jr Blvd
- C** **Negro Southern League Museum**
120 16th St S
- D** **The Market at Pepper Place**
2829 2nd Ave S
- E** **Peanut Place**
2016 Morris Ave
- F** **Railroad Park**
1700 1st Ave S
- G** **Rainbow Tunnel**
1 14th St S
- H** **Rotary Trail**
1st Ave S and 20th St S
- J** **Sloss Furnaces National Historic Landmark**
1236, 20 32nd St N
- K** **Vulcan Park Museum**
1701 Valley View Dr
- L** **Reed Books**
2021 3rd Ave N
- M** **What's on 2nd**
2323 1st Ave N

REGIONAL/SOUTHERN CUISINE

- 1** **Dreamland BBQ**
1427 14th Ave S
- 2** **Eugene's Hot Chicken**
2268 9th Ave N
- 3** **Fife's Restaurant Meat & Three**
2321 4th Ave N
- 4** **Green Acres Fried Fish and Chicken**
1705 4th Ave N
- 5** **Hattie B's Hot Chicken**
2808 7th Ave S #101
- 6** **Jim 'N Nick's Bar-B-Q**
1908 11th Ave S
- 7** **Full Moon Bar-B-Que**
525 25th St S
- 8** **Saw's Soul Kitchen**
215 41st St S
- 9** **Ted's Meat and Three**
328 12th St S

ACCOMODATIONS

- 1** **Sheraton Birmingham**
2101 Richard Arrington Jr. Boulevard North
- 2** **SpringHill Suites by Marriott**
2024 4th Ave S

LOCAL BREWERIES

- 17** **Avondale Brewing**
201 41st St S
 - 18** **Cahaba Brewing**
4500 5th Ave S
 - 19** **Ghost Train**
2616 3rd Ave S
 - 20** **Good People**
114 14th St S
 - 21** **Trim Tab**
2721 5th Ave S
 - 22** **The Sour Room**
4120 3rd Ave S
- ## COFFEE
- 23** **Lucy's**
2007 University Blvd
 - 24** **Octane**
2221 Richard Arrington Jr Blvd N
 - 25** **O'Henry's**
2915 Highland Ave
 - 26** **Revelator**
1826 3rd Ave N Unit 101
 - 27** **The Red Cat Coffeehouse**
2901 2nd Ave S #120
 - 28** **Saturn/Satellite**
200 41st St S
 - 29** **Urban Standard**
2320 2nd Ave N

NIGHTLIFE

- 30** **Al's on Seventh**
2627 7th Ave S
- 31** **Atomic Lounge**
2113 1st Ave N
- 32** **Black Market Bar**
1035 20th St S
- 33** **Carrigan's Public House**
2430 Morris Ave
- 34** **Collins Bar**
2125 2nd Ave N
- 35** **The Essential Cafe & Bar**
2018 Morris Ave
- 36** **The Garage Cafe**
2304 10th Terrace S
- 37** **J. Clyde**
1312 Cobb Ln
- 38** **Lou's Pub and Package**
726 29th St S
- 39** **Marble Ring**
430 41st St S Suite B
- 40** **Our Place**
115 7th Ave S
- 41** **Pilcrow Cocktail Cellar**
2015 1st Ave N #1E
- 42** **The Quest**
416 24th St S
- 43** **The Roof at the Redmont**
2101 5th Ave N
- 44** **Saturn/Satellite**
200 41st St S
- 45** **Shu Shop**
1820 3rd Ave N
- 46** **Spikes Bar**
620 27th St S
- 47** **Paramount Bar & Game Room**
200 20th St N
- 48** **Parkside**
4036 5th Ave S

LOCAL DINING FAVORITES

- 49** **Bamboo on 2nd**
2212 2nd Ave N
- 50** **El Barrio**
2211 2nd Ave N
- 51** **Bettola**
2930 3rd Ave S
- 52** **Birmingham Breadworks**
2408 7th Ave S
- 53** **Brät Brot**
2910 6th Ave S
- 54** **Brick and Tin**
214 20th St N
- 55** **!Cantina!**
2901 2nd Ave S # 110
- 56** **EastWest**
2306 2nd Ave N
- 57** **Golden Temple Vegan Health Food Store**
1901 11th Ave S
- 58** **Gus' Hot Dogs**
1915 4th Ave N
- 59** **Hot Diggity Dogs**
4028 5th Ave S
- 60** **Hotbox**
4036 5th Ave S #2
- 61** **Fancy's on Fifth**
430 41st St S
- 62** **The Fish Market**
612 22nd St S
- 63** **John's City Diner**
112 Richard Arrington Jr Blvd N
- 64** **The Original Pancake House**
1931 11th Ave S
- 65** **Oscar's at the Museum**
2000 Rev. Reverend Abraham Woods Jr Blvd
- 66** **Post Office Pies**
209 41st St S
- 67** **Rojo**
2921 Highland Ave
- 68** **Pizitz Food Hall**
3112, 1821 2nd Ave N
- 69** **Sitar**
729 20th St S
- 70** **Slice Pizza and Brew**
725 29th St S
- 71** **Surin West**
1918 11th Ave S
- 72** **Taj India**
2226 Highland Ave
- 73** **Trattoria Centrale**
207 20th St N
- 74** **Yum Yai**
2131 7th Ave S

GALLERIES

- 75** **Birmingham-Southern College Durbin Gallery (Not on Map)**
900 Arkadelphia Road
- 76** **Ground Floor Contemporary**
111 Richard Arrington Jr Blvd S
- 77** **Maus Contemporary**
2411 2nd Ave N
- 78** **PaperWorkers Local**
2717 Suite 203, 7th Ave S
- 79** **Samford University School of the Arts Gallery (Not on Map)**
800 Lakeshore Dr
- 80** **Space One Eleven**
2409 2nd Ave N

Highest recommendations



FINE DINING

- 10** **Bottega Café**
2240 Highland Ave
- 11** **Café Dupont**
113 20th St N
- 12** **Chez Fonfon**
2007 11th Ave S
- 13** **Highlands Bar & Grill**
2011 11th Ave S
- 14** **Hot & Hot Fish Club**
2180 11th Ct S
- 15** **OvenBird**
2810 3rd Ave S #200
- 16** **Roots and Revelry**
1623 2nd Ave N suite B

