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 Monday through Friday, 11am-2pm

Coffee stations can be found during session breaks in ballroom prefunction and outside Forum C.
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 Abroms-Engel Institute for the Visual Arts.

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

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

It’s nice to have you in Birmingham.

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

<table>
<thead>
<tr>
<th></th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
</tr>
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<tbody>
<tr>
<td><strong>WEDNESDAY OCT 17</strong></td>
<td>7:00-9:00pm On-Site Registration pick-up materials/badge</td>
<td>7:00am-5:00pm On-Site Registration pick-up materials/badge</td>
<td>7:00am-5:00pm On-Site Registration pick-up materials/badge</td>
<td>7:00am-2:00pm On-Site Registration pick-up materials/badge</td>
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<tr>
<td><strong>THURSDAY OCT 18</strong></td>
<td>I 8:00-9:45am II 10:00-11:45am III 1:15-3:00pm IV 3:15-5:00pm</td>
<td>V 8:00-9:45am VI 10:00-11:45am VII 1:15-3:00pm VIII 3:15-5:00pm</td>
<td>IX 8:30-10:15am X 10:30am-12:15pm XI 1:15-3:00pm</td>
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<tr>
<td><strong>FRIDAY OCT 19</strong></td>
<td>9:00am-5:00pm</td>
<td>9:00am-5:00pm</td>
<td>9:00am-1:30pm</td>
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<tr>
<td><strong>SATURDAY OCT 20</strong></td>
<td>11:45am-1:15pm</td>
<td>11:45am-1:15pm</td>
<td>12:15pm-1:15pm</td>
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<tr>
<td><strong>break</strong></td>
<td>1:30-3:30pm Executive Board Meeting</td>
<td>3:00-3:30pm Awards Luncheon SHR Ballroom 9</td>
<td>12:15-1:00pm Original Makers: Folk Art from the Cargo Collection tour at the Birmingham Museum of Art</td>
<td>12:15-1:00pm American Art tour at the Birmingham Museum of Art</td>
</tr>
<tr>
<td><strong>CONFERENCE REGISTRATION</strong></td>
<td>4:00-7:00pm SECAC Board of Directors Meeting</td>
<td>12:00-1:15pm Art Inquiries Meet &amp; Greet, Editor, Kerr Houston Ballroom Prefunction</td>
<td>11:30am-12:30pm Annual Member’s Breakfast and Business Meeting (open to all SECAC members) Ballroom 9</td>
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</tr>
<tr>
<td><strong>SECAC MEETINGS</strong></td>
<td>5:30-7:00pm Cocktail Reception and exhibition viewing at the Birmingham Museum of Art. Co-sponsored by UAB, BMA, and Birmingham-Southern College.</td>
<td>7:00pm Keynote Speaker Andrew Freear at the Birmingham Museum of Art</td>
<td>6:00-8:00pm SECAC Juried and Fellowship exhibitions Reception at UAB’s AEIVA. Transportation provided.</td>
<td></td>
</tr>
<tr>
<td><strong>VENUE AREAS</strong></td>
<td>6:30-7:30pm New Members Welcome, Hosted by Debra Murphy and Bill Levin at the Sheraton Casey’s Sports Bar and Grill</td>
<td>5:30-7:00pm Welcome Reception at the Sheraton Birmingham Conference Prefunction Room</td>
<td>11:30am-12:30pm Abroms-Engel Institute for the Visual Arts &gt; 2nd Ave. Arts District.</td>
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<tr>
<td><strong>THEME EVENTS</strong></td>
<td>7:30pm Keynote Speaker Andrew Freear at the Birmingham Museum of Art</td>
<td>6:00-8:00pm SECAC Juried and Fellowship exhibitions Reception at UAB’s AEIVA. Transportation provided.</td>
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<tr>
<td><strong>BMA Docent Tours</strong></td>
<td>7:30-9:00pm Welcome Reception at the Sheraton Birmingham Conference Prefunction Room</td>
<td>4:00-7:00pm SECAC Juried and Fellowship exhibitions Reception at UAB’s AEIVA. Transportation provided.</td>
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### 2018 SECAC MENTORING PROGRAM

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.


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

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

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

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

7:00pm Brief Remarks & Awards Presentation

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

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

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

Not to be Otherwise, 2018
Installation
### THURSDAY OCT 18

<table>
<thead>
<tr>
<th>Time</th>
<th>Ballroom 1</th>
<th>Ballroom 3</th>
<th>Ballroom 4</th>
<th>Ballroom 9</th>
<th>Ballroom 11</th>
<th>Ballroom 12</th>
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</thead>
<tbody>
<tr>
<td>8:00-9:45am</td>
<td>American-Made Courts/Fee</td>
<td>Transgressive Practice</td>
<td>Preference</td>
<td>Being Analog</td>
<td>Eclecticism</td>
<td>How Can We Assist?</td>
</tr>
<tr>
<td>10:00-11:45am</td>
<td>Presentation/Perf</td>
<td>Politics &amp; Portraiture</td>
<td>Pattern between</td>
<td>Eclecticism</td>
<td>Collected &amp; Trade</td>
<td>One for the Ages</td>
</tr>
<tr>
<td></td>
<td>Horton/Sturgill</td>
<td>Kienle/Weissman</td>
<td>Najafi</td>
<td>Counter</td>
<td>Artizzoli/Terrono</td>
<td>Tyree/Bush</td>
</tr>
<tr>
<td>11:45-1:15pm</td>
<td>BREAK</td>
<td></td>
<td></td>
<td>Awards Luncheon Purchase</td>
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<td>Tickets</td>
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<tr>
<td>1:15-3:00pm</td>
<td>Vulcan Kidding?</td>
<td>New Art Historians I</td>
<td>Historic American Paint</td>
<td>Midcentury Mix</td>
<td>Immersive (MACAA)</td>
<td>Sense Support (FATE)</td>
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<tr>
<td></td>
<td>Gaddis/Waldvogel</td>
<td>Joiner</td>
<td>Liakos</td>
<td>Gamble</td>
<td>Giorgio-Brother</td>
<td>Hargave</td>
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<tr>
<td></td>
<td>Visualizing Memories</td>
<td>New Art Historians II</td>
<td>East, West, South</td>
<td>Avant-Garde Echoes</td>
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<td></td>
<td>Huang</td>
<td>Hikpa</td>
<td>Klipa</td>
<td>English/Kruginski</td>
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### FRIDAY OCT 19

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<tr>
<th>Time</th>
<th>Ballroom 1</th>
<th>Ballroom 3</th>
<th>Ballroom 4</th>
<th>Ballroom 9</th>
<th>Ballroom 11</th>
<th>Ballroom 12</th>
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<tbody>
<tr>
<td>8:00-9:45am</td>
<td>Immortal Bard</td>
<td>All-Women Exhibition</td>
<td>Teach Art History of US</td>
<td>Biologic Ecologic</td>
<td>Teach Art History I</td>
<td>Reflect Contemp Art</td>
</tr>
<tr>
<td></td>
<td>Burns/Lindeman</td>
<td>Dossin</td>
<td>Sienkiewicz</td>
<td>Wacker</td>
<td>Alberts</td>
<td>Lindsey</td>
</tr>
<tr>
<td>10:00-11:45am</td>
<td>UN-DISCIPLINED I</td>
<td>Landscape, Inter I</td>
<td>Modern Matrons</td>
<td>Artistic Autobiography I</td>
<td>Containers</td>
<td>Beyond Park Mural</td>
</tr>
<tr>
<td></td>
<td>Chapman</td>
<td>Schaeffer</td>
<td>Jovanovich/Rasmussen</td>
<td>Davis</td>
<td>Gay/Niedziakowska</td>
<td>Cory</td>
</tr>
<tr>
<td>11:45-1:15pm</td>
<td>BREAK</td>
<td></td>
<td></td>
<td>Containers</td>
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<tr>
<td>1:15-3:00pm</td>
<td>Multiple Temp</td>
<td>AMBUSHED!</td>
<td>Who Reviews Whom</td>
<td>Love, Courtship</td>
<td>Teach Art History II</td>
<td>Paragone I</td>
</tr>
<tr>
<td></td>
<td>Galliera/Pearson</td>
<td>McFadden</td>
<td>Haikes/Luhar-Trice</td>
<td>Kutbay</td>
<td>Parrish</td>
<td>Johnson</td>
</tr>
<tr>
<td></td>
<td>UN-DISCIPLINED II</td>
<td>Natural Response</td>
<td>Make Art Apprec I</td>
<td>Queer Expression</td>
<td>Women Paint I</td>
<td>Paragone II</td>
</tr>
<tr>
<td></td>
<td>Fine</td>
<td>Sullivan</td>
<td>Wester</td>
<td>Boyles</td>
<td>Hesser</td>
<td>Lizert</td>
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### SATURDAY OCT 20

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<tr>
<th>Time</th>
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<th>Ballroom 9</th>
<th>Ballroom 11</th>
<th>Ballroom 12</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30-10:15am</td>
<td>Little Artistic Merit - I</td>
<td>The Art of the Gift</td>
<td>Make Art Apprec II</td>
<td>Women Paint II</td>
<td>Gardner-Huggett</td>
<td>Collaborating Toward</td>
</tr>
<tr>
<td></td>
<td>Slipp</td>
<td>Edinburg</td>
<td>Dickens</td>
<td></td>
<td>Wilkins</td>
<td>Barrett</td>
</tr>
<tr>
<td>10:30am-12:15pm</td>
<td>Little Artistic Merit - II</td>
<td>Landscape, Inter II</td>
<td>Art Across Oceans</td>
<td>Artists Advancing</td>
<td>Ren. Art (ATSAH)</td>
<td>Hey, Teach!</td>
</tr>
<tr>
<td></td>
<td>Beeethoven</td>
<td>Peterson</td>
<td>Cavali/O’Nygard</td>
<td>Zalesski</td>
<td>Ehler</td>
<td>Barrett</td>
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<tr>
<td>12:15-1:15pm</td>
<td>BREAK</td>
<td></td>
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<tr>
<td>1:15-3:00pm</td>
<td>Down Home</td>
<td>Thirty Centuries</td>
<td>Landscape in Pieces</td>
<td>Represent Amid Abst</td>
<td>Something Old</td>
<td>Teach. Design History</td>
</tr>
<tr>
<td></td>
<td>Higgins</td>
<td>Morales</td>
<td>O’Brien</td>
<td>Speed</td>
<td>Martinez/de Brestian</td>
<td>Griffin</td>
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#### Map of Sheraton First Floor Ballroom
### 2018 SECAC SESSIONS AT-A-GLANCE

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<tr>
<th>Time</th>
<th>Forum A</th>
<th>Forum B</th>
<th>Forum C</th>
<th>Forum D</th>
<th>Forum E</th>
<th>Forum F</th>
<th>Evening Events</th>
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<tbody>
<tr>
<td>9:00-10:00</td>
<td>New Technologies</td>
<td>Innov: 50s-Present Concannon</td>
<td>Walking/Talking Schwartzott</td>
<td>Artist-Run Spaces Traviesa/Molina</td>
<td>Keeping Up I Gibbs</td>
<td>Keeping Up II Ford</td>
<td>5:30-7:00pm Reception at the Birmingham Museum of Art</td>
</tr>
<tr>
<td>3:15-5:00</td>
<td>The Art of Making Reed</td>
<td>Zine Culture Percott/Vigneault</td>
<td>Omissions Voids I Walkiewicz</td>
<td></td>
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<td></td>
<td>7:00pm Keynote Lecture with Andrew Freear at the Birmingham Museum of Art</td>
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<tr>
<td>11:45-1:15</td>
<td>BREAK</td>
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<td></td>
<td>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</td>
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<tr>
<td>9:00-10:00</td>
<td>Rendering Italy Murphy</td>
<td>Ab Ex 70 Years After Zakon</td>
<td>Portamento Powers/Kaylee</td>
<td>Future of Uni Gallery Lynn/Dickins</td>
<td>Community-Based Des Wilson</td>
<td>18th Century Art Zakić</td>
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</tr>
<tr>
<td>3:15-5:00</td>
<td>In the Studio Reneke</td>
<td>Past, Present, Future Van Scy</td>
<td>Art History in Field Houston</td>
<td>Exhibitions as Sites Kovacs</td>
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<td>I Forgot to Laugh Fonder</td>
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<td>11:45-1:15</td>
<td>BREAK</td>
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<tr>
<td>9:00-10:00</td>
<td>Design Educators Ward</td>
<td>Making More Less Wang-Hedges</td>
<td>Performance, Media Wontrack</td>
<td>Hair Moseley-Christian</td>
<td>Intersections Mueller</td>
<td>Netherlands (HNA) DIFuria</td>
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<tr>
<td>3:15-5:00</td>
<td>Art with Spine Cushing</td>
<td>Art for Heart’s Sake Wright</td>
<td>Bring Out Your Dead Falk</td>
<td>Life of the Object Carson</td>
<td>Beyond Retro Toppins</td>
<td>Moving Images Fahnestock</td>
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<td>BREAK</td>
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<tr>
<td>9:00-10:00</td>
<td>Selfies &amp; Identity</td>
<td>Southern Accents Geiger</td>
<td>Omissions Voids II Hawley</td>
<td>Best-Kept Secrets Lovelace</td>
<td>Public Projects Muller</td>
<td>Right-Wing Attacks Watson</td>
<td></td>
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<tr>
<td>3:15-5:00</td>
<td>Teach Studio Fund Vogel</td>
<td>Augmented Reality Kim/Gallop</td>
<td>Role of the Hand Franklin</td>
<td>American Modernism Stephens</td>
<td>Is This Mic On? Morgan</td>
<td>Elusive Image Pavlović</td>
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<td>12:15-1:15</td>
<td>BREAK</td>
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<tr>
<td>9:00-10:00</td>
<td>Raising a Fist I Wasserman</td>
<td>Creative Collabs Bradley/Maione</td>
<td>Artistic AutoBio II Balint</td>
<td>Undergrad I Mulvaney/Frederick</td>
<td>Art &amp; Aesthetics Al Koterbalex/Koetscher</td>
<td>Type and Image Kim</td>
<td></td>
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<tr>
<td>3:15-5:00</td>
<td>Raising a Fist II Rider</td>
<td>Unrecognized Hottle/Gilderhus</td>
<td>Making Space Collier</td>
<td>Undergrad II Mulvaney/Frederick</td>
<td>In the Dark Kincer</td>
<td>Incorp Book Arts Faulkès</td>
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<td>12:15-1:15</td>
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<td>9:00-10:00</td>
<td>Our Problem w/ Time Lunde</td>
<td>Post Animal Gomaz</td>
<td>Action and Making Stonestreet/Peck</td>
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<td>Power Typography Finn</td>
<td>History Memory Glutno/Shelby</td>
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### Venue Map

**BJCC SECOND FLOOR FORUM**

- **FORUM A**
- **FORUM B**
- **FORUM C**
- **FORUM D**
- **FORUM E**
- **FORUM F**
- **EVENING EVENTS**

**Service Corridor**

**Information**

**A**

**B**

**C**

**D**

**E**

**F**

**FORUM THEATRE**

**SHERATON ATRIUM**

**WESTON AND PARKING DECK**

**SERVICE ENTRANCE**

**ELEVATOR**

**STAIR**

**SERVICE CORRIDOR**

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**SECURITY**

Transportation Provided

**Reception at the Birmingham Museum of Art**

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

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

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

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

Being Analog in a Digital World
   ~ Birmingham Ballroom 9
Chair: Harry Boone, Georgia Gwinnett College
   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 Schrinshyer, Emory University
   Becoming Guercino: Imitation and Innovation in a Seventeenth-Century Painter’s Studio
   Stephanie Chadwick, Lamar University
   Paetica 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 Kastello, Kennesaw State University
101 Ways to Recycle a Dissertation
Jeff Siemers, Institute for Doctoral Studies in the Visual Arts
The Subversive Event: Overturning Institutionalized Identities through Difference
Jim Daichendt, Point Loma Nazarene University
Post-Studio Processes and the Artist-Teacher

Thursday
Session II
10:00-11:45am

Artist-Run Spaces, Collectives, and Collaboration
→ Forum D
Co-Chair: Jonathan Traviessa, Tulane University
Co-Chair: Cristina Molina, Southeastern Louisiana University
Meg Duguid, Tiger Strikes Asteroid Chicago
Looking at Ideas of Artist Run Institutions
Jeff Schmuki, Georgia Southern University
PlantBot Genetics and the ArtLab
Dickie Cox, Mommouth University
Meow Wolf: How the Due Return Became an Eternal House in the Multiverse

Collecting and the Trade of Antiquities
→ Birmingham Ballroom 11
Co-Chair: Louise Arizzoli, University of Mississippi
Co-Chair: Evie Terrono, Randolph-Macon College
Maya Muratov, Adelphi University
Tiziana D’Angelo, University of Cambridge
Antique Gems, Bad Blood, and Rising Ambitions: Bringing the King Collection from Cambridge to New York
Tracey Eckersley, Kentuckky 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. Smikrovitch 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
Natalo Tyree, Western Kentucky University
Motivating Millennials in the Creative Classroom
Shannon McCarthy, Eastern Kentucky University
Learning From Millennials, a Retrospective on How to Learn
Rachel Bush, Austin Peay State University
In This Day and Age: Learning Design from Millennials

Pattern between Decorative and Abstract
→ Birmingham Ballroom 4
Chair: Roja Najafi, Oklahoma City Museum of Art
Kathleen Pierce, Rutgers University
Pocked: Pattern and the Diseased Surface in Fin-de-Siècle Visual Culture
Roja Najafi, Oklahoma City Museum of Art
Pattern and Constitutive Construction
Chris Boyd Taylor, University of Alabama in Huntsville
Made-for-TV Sports Arena Design: New Patterns for a Studio Practice

Politics and Portraiture
→ Birmingham Ballroom 3
Co-Chair: Miriam Kienle, University of Kentucky
Co-Chair: Terri Weissman, University of Illinois, Urbana-Champaign
Virginia Badgett, University of California, Santa Barbara
Portraits as Radical Politics: Robert Henri and “Red Emma”
Lauren (Ally) Johnson, University of Illinois, Urbana-Champaign
Non-Iconicity and Roy DeCarava’s Civil Rights Portraits
Francesca Balboni, The University of Texas at Austin
“Counterpublic” Portraiture: Marie Menken’s Friend Films
Tom Williams, Watkins College of Art
The Carceral Portrait in Contemporary Art
Thursday
Session III
1:15-3:00pm

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 University
Marcel 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
Umbralophile
Duane Paxson, Troy University
Mallelingue 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 University
Creating 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

Patrick Vincent, Austin Peay State University
Worshipping the Graphic: Hybrid Images of Contemporary Mythologies
Evin Dubois, Paducah School of Art and Design at West Kentucky Community and Technical College
Floating as Fanboy

Community-Based Graphic Design
→ Forum E
Chair: Ric Wilson, University of Missouri
Morgan Manning, Maryville College
We Really Needed That Yesterday: Reflections on Designing for a Large Non-Profit While Also Navigating the Tenure Track
Marius Valdes, University of South Carolina
Artist-in-Residence at Richland Library
RJ Thompson, Youngstown State University
Plus 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: Barbranne Liakos, Northern Virginia Community College
Catherine Dossin, Purdue University
Benjamin Franklin, the American Revolution, and the French People
Morgan Heard, The University of Alabama
“May the Points of Our Needles Prick the Slaveholder’s Conscience”: Women’s Abolitionist Needlework and the Anti-Slavery Fair
Eileen Yanovski, University of Louisville and Speed Art Museum
Crossings: Farmstead Imagery and the American Civil War
Caroline Gillaspie, The Graduate Center, City University of New York
Fueling the Union: Coffee Consumption in Winslow Homer’s Civil War Images

ITI: ThinkY’All
→ Birmingham Ballroom 12
Chair: Lily Kuonen, Jacksonville University
Jessica Mongeon, Arkansas Tech University
Intangibles: Creating a Positive Learning Environment
Lauren Evans, Samford University
The Procreative Professor and the Creative Process
Carlos Colón, Savannah College of Art and Design
The Value of an Arts Education beyond Your Chosen Field

Midcentury Mix of Art, Craft, and Industry
→ Birmingham Ballroom 11
Chair: Antje Gamble, Murray State University
Briley Rasmussen, University of Florida
The Sin of the Cat Cookie Jar: MoMA, Television, and the American Child at Mid-Century
Antje Gamble, Murray State University
America’s Italy at Work: The Politics of Italian Art, Craft and Industry in the United States after WWII
Lorinda Roorda Bradley, University of 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

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 Chicago
Lost 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 University
Worshipping the Graphic: Hybrid Images of Contemporary Mythologies
Evin Dubois, Paducah School of Art and Design at West Kentucky Community and Technical College
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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 Laufè, 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
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 Dickins, Austin Peay State University
Beverly Joyce, Mississippi University for Women
Breaking through the Silos
Christopher Reno, Catich Gallery - St. Ambrose University
An Interstitial Educational Mode—Recent Student Experiences at the Catich Gallery
Brad Adams, Berry College
Unauthorized
Sylvia Rhor, Carlow University
The University Art Gallery as a Tool of Social Justice

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

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

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

Avant-Garde Echoes: Modernist Reverberations in Contemporary Art
 → Birmingham Ballroom 9
Co-Chair: Travis English, Frostburg State University, Maryland
Co-Chair: Jennifer Kruglinski, Salisbury University
Lex Lancaster, University of South Carolina – Upstate
Hard Edges, Queer Feminist Edging: 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
Exhibitions as Sites of Activist Practice

Chair: Claire Kovacs, Augustana College

Izabel Galliara, 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)

Chair: Barbara Giorgio-Booher, Ball State University

Kaleena Sales, 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

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

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

Chair: Susan Van Scy, St. Joseph’s College, NY

Susan Van Scy, 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 Alaric, Ed Ruscha, and John Szarkowski

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

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

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

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

Circulator buses will run from Sheraton to stops every 20 minutes, beginning at 5:40pm and ending at 8:00pm. Route: Sheraton Birmingham > UAB’s AEIVA

Friday

Session V

3:00-9:45am

All-Women Exhibitions before the 1970s

Chair: Catherine Dossin, Purdue University

Roberta Serra, Université Paul Valéry-Montpellier 3
The Reception of the Salon de l’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

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
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
Hair, 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 Hagenau'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 Wentzack, Queensborough CC, City University of New York
Francesca Bacci, University of Tampa
Ian Wallace, Graduate Center, City University of New York
From Taboo to Tableau: Actionism as Museum Object
Kathleen Wentzack, 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 Remixed 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 Sienkiewicz, 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 Sienkiewicz, 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: Aestenios as Orpheus in the Work of David Mazzucchelli
James Boyles, North Carolina State University
The In-Betweenness of Orpheus
Christina Lindeman, University of South Alabama
Orpheus in the Eighteenth-Century Music Room
**Friday**
**Session VI**
**10:00-11:45am**

**Art for Heart’s Sake: Graphic Design as Advocacy**
→ **Forum B**
**Chair:** Erin Wright, University of Alabama at Birmingham
- Tasheka Arceneaux Sutton, Southeastern Louisiana University  
  *Black Lives Matter Too*
- Erin Wright, University of Alabama at Birmingham  
  *Posters Without Borders*

**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 Devitali 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*

**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 Stupa 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  
  *Architectural and Placemaking at a Northern Maya City: A Re-Evaluation of the Zooarchaeological Portals 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  
  *20th Century Voices of Authority: The Ascendency of Art Doyennes*
- Jennifer Wester, Notre Dame of Maryland University  
  *The Sensational Iris Cierl*
- Heidi Powell, University of Florida  
  *Tiny Mysteries: 19th-Century Microscopic Photographs*
- Ray 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*
- Sue Jenkins, Marywood University  
  *Beyond the Park Mural: A Win-Win Approach to Service Learning in the Design Classroom*
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?
Chanak 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
Laurym Smith, Case Western Reserve University
Fabricated Identity: The Re-use of Islamic Textiles by Austrian Habsburg Women
Akele 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

AMBUSHE! 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
Kalita 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 Sutor

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 Me! Reconstructing Absence through the Archives
Kris Belden-Adams, University of Mississippi
Theorizing the Image in Its Absence: Roland Barthes’ Winter Garden Photograph
Laura Lake Smith, Coastal Carolina University
An Origin in Absentia: Richard Tuttle’s First Work
Paulina Pardo Gaviria, University of Pittsburgh
Lost Videocassettes and Reused Magnetic Tapes: An Early History of Brazilian Video Art

Paragone: History of Artistic Competition Open Session – Session I

→ Birmingham Ballroom 12
Chair: Linda Johnson, University of Michigan-Flint
Sarah Lippert, University of Michigan-Flint
Crivelli’s Paragone Iconology
Chad Airhart, Carson-Newman University
Expanding the Microcom: My Art and the Issue of Competition vs. Cooperation
Pauline Segrave, University of Delaware
“Io solo, fra i vivi, di cimentarmi fra tanti morti”: Salvator Rosa and the 1668 San Giovanni Decollato Exhibition
Public Projects, Community Collaborations  
→ Forum E  
Chair: Jeremy Culler, University of South Carolina Aiken  
Jason Swift, University of West Georgia  
The Pearl Street Gallery: A Project Destined to Fail  
Nicole Foran, Middle Tennessee State University  
Art Advocacy Through Community Engagement  
Kiki Gilderhus, University of Northern Colorado  
Jay Trask, University of Northern Colorado  
Collaborating Across Campus: Constructing Access to the Petteyes Collection of Women Artists  
Ellie Perendy, Baruch College, City University of New York  
Belgium’s Historic Settings: Repurposed with Contemporary Art  
Forum E  
Birmingham Ballroom 11  
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 VI  
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 Photographic Icons Images  
Christine Rogers, Belmont University  
Photographing Imagined Landscapes: The Switzerland of India  
Liz Bayan, Bowling Green State University  
Photo-Op: A Contemporary Art Pilgrimage

Right-Wing Attacks on Higher Education and How to Fight Back  
→ Forum F  
Chair: Mark Watson, Clayton State University  
Mark Watson, Clayton State University  
We Are All Contingent: Faculty Working in Union to Defend the Common Good  
Beauvais Lyons, University of Tennessee, Knoxville  
The Role of the Arts and Promoting Campus Civility and Free Speech  
Ruthann Godolli, Macalester College  
Fight Nazis: Visual Protest and Pushback on Campus

Selfies and Identity: Self-Portraiture in Photography and Beyond  
→ Forum A  
Co-Chair: Louly Peacock, University of North Carolina at Asheville  
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  
Fully Figuring the Body: Gender, Race, Sexuality, and Fat in Laura Aguilar’s Portraits  
Irby Pace, Troy University  
Unintended Consequences

Southern Accents: Images and Influences of the American South  
→ Forum B  
Chair: Melissa Geiger, East Stroudsburg University of Pennsylvania  
Emily Goodman, Transylvania University  
From Stars and Bars to Stars and Stripes: Flags as a Southern Medium in the Work of Sonya Clark and Melissa Vandenberg  
Annie 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 “Placés with a Past”  
Bridget Gilman, San Diego State University  
“The Silence is Splattered with Fear”: Gordon Parkes’s Photographs of Segregation in Alabama

Teaching Art History and Writing – Session II  
→ Birmingham Ballroom 11  
Chair: Sarah Parrish, Plymouth State University  
Jeneneive 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  
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FRIDAY
**Is This Mic On? Considering Humor**

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 Name of Letters)
- Cynthia Roberts, Endicott College
  Humor as Narrative, Process, and Outrage: From Ric Haynes’ Buffalo Jump Sarenade 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**

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**

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 and 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**

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**

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**

Chair: Christina Vogel, University of Tennessee at Chattanooga

- Caroline Covington, Pellissippi State Community College
  3D Design: Moving beyond “Intro to Shop”
- Karen Gergely, Graceland University
  Slowing Down and Diving Deep: Cultivating Research Skills, Experimentation, Conceptual Development and Aesthetic Inquiry in Foundations
- Mary Laube, University of Tennessee
  Two Birds One Stone: Teaching Contemporary Practices in Introductory Studio Courses
- Rusty Smith, Auburn University Rural Studio
  Margaret Fletcher, Auburn University
  Operative Conditions

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

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**

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**

Chair: Martina Hesser, Sand 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 Riverbank, University of South Alabama
  The Portraits of Romaine Brooks: Creating a Visual Iconography for Non-Traditional Gender Experience

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18
Saturday
7:30am Annual Member’s Breakfast and Business Meeting (open) → Birmingham Ballroom 9
12:15-1:00 pm American Art docent tour → Birmingham Museum of Art

Saturday Session IX
8:30-10:15am

Art and Aesthetics in an Era of Artificial Intelligence and Digital Art: The Future Will Be the Now, or Will It?
→ Forum E
Co-Chair: Scott Contreras-Koterbay, East Tennessee State University
Co-Chair: Jason Hoelscher, Georgia Southern University
Zachary Kelley, Georgia Southern University
Dungeons and AI: How Roleplaying Leads to Art Experiences in Theatrical Space
Parisa Farmoudehyamcheh, Georgia Southern University
How Emerging Media and A.I. Technology Are Transforming the Future of Graphic Design
Jason Hoelscher, Georgia Southern University
Ten 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
A Uurt: An Artistic Exploration of Amaza Lee Meredith’s Home and Studio

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

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

“Little of Artistic Merit?” The Art of the American South – Session I
→ Birmingham Ballroom 1
Chair: Naomi Slipp, Auburn University at Montgomery
Rachel Stephens, The University of Alabama
White Heroes, Loyal Slaves: Pre-Civil War Virginia Paintings and the Origins of the Lost Cause
Wendy Castenell, The University of Alabama
“The Louisiana Experiment”: Alcés 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 Appreciation 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 Phinizy, Virginia Commonwealth University
A Romp through the Now
Cultivating the Non-Major in an Introduction to Art Classroom
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 Sandberg, Greensboro College
Beyond the Wounded: Feminist Art vs. Feminist’s Art
Charles Williams, Albany State University
The College Music Scenes 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
Session IX
8:30-10:15am

Art and Aesthetics in an Era of Artificial Intelligence and Digital Art: The Future Will Be the Now, or Will It?
→ Forum E
Co-Chair: Scott Contreras-Koterbay, East Tennessee State University
Co-Chair: Jason Hoelscher, Georgia Southern University
Zachary Kelley, Georgia Southern University
Dungeons and AI: How Roleplaying Leads to Art Experiences in Theatrical Space
Parisa Farmoudehyamcheh, Georgia Southern University
How Emerging Media and A.I. Technology Are Transforming the Future of Graphic Design
Jason Hoelscher, Georgia Southern University
Ten 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
A Uurt: An Artistic Exploration of Amaza Lee Meredith’s Home and Studio

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

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

“Little of Artistic Merit?” The Art of the American South – Session I
→ Birmingham Ballroom 1
Chair: Naomi Slipp, Auburn University at Montgomery
Rachel Stephens, The University of Alabama
White Heroes, Loyal Slaves: Pre-Civil War Virginia Paintings and the Origins of the Lost Cause
Wendy Castenell, The University of Alabama
“The Louisiana Experiment”: Alcés 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 Appreciation 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 Phinizy, Virginia Commonwealth University
A Romp through the Now
Cultivating the Non-Major in an Introduction to Art Classroom
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 Sandberg, Greensboro College
Beyond the Wounded: Feminist Art vs. Feminist’s Art
Charles Williams, Albany State University
The College Music Scenes 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
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 Mulvany, Meredith College
Co-Chair: Amy R. Frederick, Centre College

Tor Burke, Meredith College
The Lizard’s Bite

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

Madeleine Seidel, Auburn University
A Physical Act: Representations of LGBTI African Bodies in the Work of Adéjoke 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 Viktoria Goryńśka

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

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

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

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

Patricia Fay, Florida Gulf Coast University
What’s in a Name: Vye Kannawi Ka Fé 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 Hartman, 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 Land(cape)
“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
Roaring 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
Floating Objects: Between Representation and Incorporation
Julia Townsend, The Peanut Factory
In and Out of the Frame: Illusion and Centricity in Painting Past and Present
Jessica Wohl, The University of the South
Women’s Work: Quilted Paintings for Social Change

Raising a Fist: Art and Politics – Session II
→ Forum A
Chair: Morgan Ridler, The Cooper Union
Amanda Wangwright, University of South Carolina
Saving the Nation through Collaboration: Chinese Public Art Projects before and during the Second Sino-Japanese War (1937-1945)
Mysoon Rizk, The University of Toledo
Parasites Found: Surviving Dysfunction in the Work of Wojnarowicz
Erin Davenport, The University of North Carolina at Chapel Hill
(II)liberal Portraiture in the Age of Trump

Renaissance Art and Architecture As Cinematic Muse (ATSAH)
→ Birmingham Ballroom 11
Chair: Jennifer Bates Ehlerdt, 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 Ehlerdt, 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 Domination: Race and Childhood in Colonial American Portraiture
Asia Allen, Millsaps College
The Portrait of “Dido”: Belle and Other Black Figures in the 18th Century
Jonathan Orozco, University of Nebraska Omaha
The Perception of Technology in Fashion

Unrecognized and Underrepresented
→ Forum B
Co-Chair: Andrew Hotle, Rowan University
Co-Chair: Kiki Gilderhus, University of Northern Colorado
Erin McCutcheon, Tulane University
The Myth of Invisibility: Women, Art, and 20th Century Mexico
Maryam Ohadi-Hamadani, The University of Texas at Austin
Reforming the Canon of British Modernism: Commonwealth and Caribbean Artists in Postwar London
Rhonda Reymond, West Virginia University
French Landscape Influence on African American Painters, 1875-1915
Monica Jovanovich, Golden West College
More Than Just a Librarian: Remembering the Work of Miriam Matthews

Saturday
Session XI
1:15-3:00pm
Action and Making: Exploring the Intersection of Performance Art and Craft
→ Forum C
Co-Chair: Tracy Stonestreet, Virginia Commonwealth University
Co-Chair: Suzanne Peck, Rochester Institute of Technology
Tracy Stonestreet, Virginia Commonwealth University
Flexing the Lexicon: An Artist’s Confrontation, Exploration, and Application of Performance Terms to Making
Suzanne Peck, Rochester Institute of Technology
Glass Performance Mapping: Charting the Distance Between Demonstration and Live Art in Contemporary Studio Glass
Sarah Parish, Plymouth State University
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 Slices: A Psycho-Geological Inquiry in a Time of Climate Precarity
Peter Happel Christian, St. Cloud State University
Sword of the Sun
Our Problem with the Concept of Time

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 Friebel, 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

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

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

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

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 Flipped: A Case Study in Teaching Design History
Cory 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

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

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

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 “Ungifted (Styrofoam Cups)”

JOIN SECAC at CAA 2019:
Below the Mason-Dixon Line: Artists and Historians Considering the South
Friday February 15, 2:00 PM
New York Hilton Midtown, Room: Rendezvous Trianon

Naomi Slipp, “Between Two Worlds: Portrait of William McIntosh, Southern Slave Owner and Lower Creek Chief”
Jeremiah Ariaz, “Louisiana Trail Riders”
Catherine Wilkins and Jared Ragland, “Where You Come From is Gone: Reinhabiting the Ruins of the Native South”
Kristin Casaletto, “Menace and Glory: An Artist Comes to Grips with the South’s Checkered Past”
Nell Gottlieb, “Nostos Algos: A Collaboration about Return”
October 20-21, 2018
Northport, Alabama

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

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.

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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

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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

MACA
Mid-America College Art Association

SES
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.

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.

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
soulsgrounddeep.org/
gees-bend-quiltmakers
Home to Alabama’s famous rural artisan quilts. About 120 miles from Birmingham. I-20 to SRS.

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

Space One Eleven
spaceoneleven.org
Women with their Work: Materiality
2409 2nd Ave N
Birmingham, AL 35203

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

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