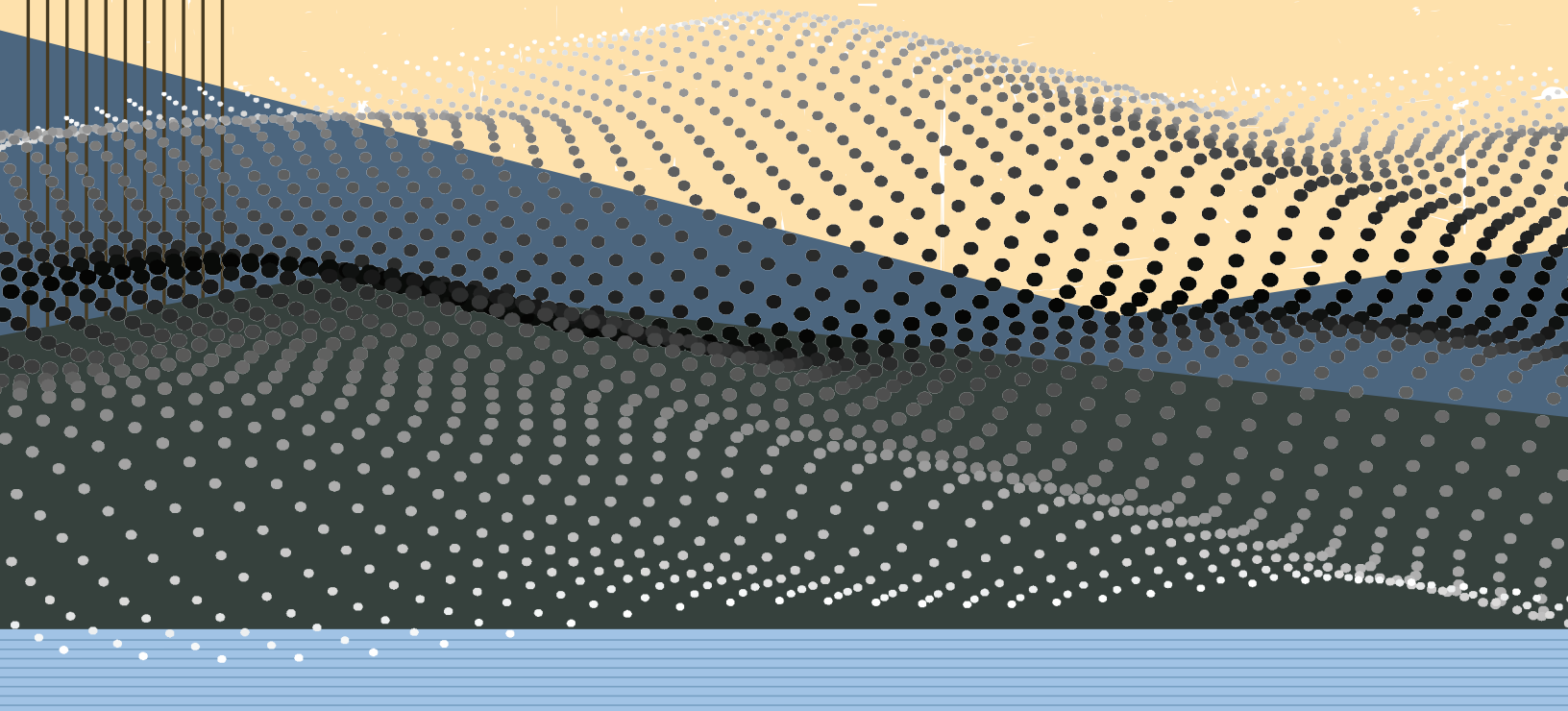


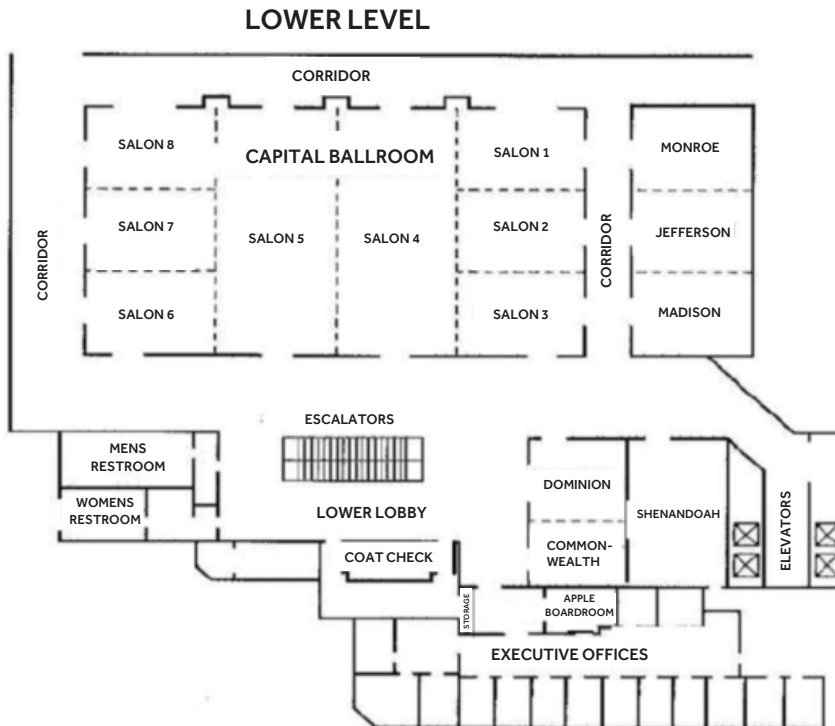
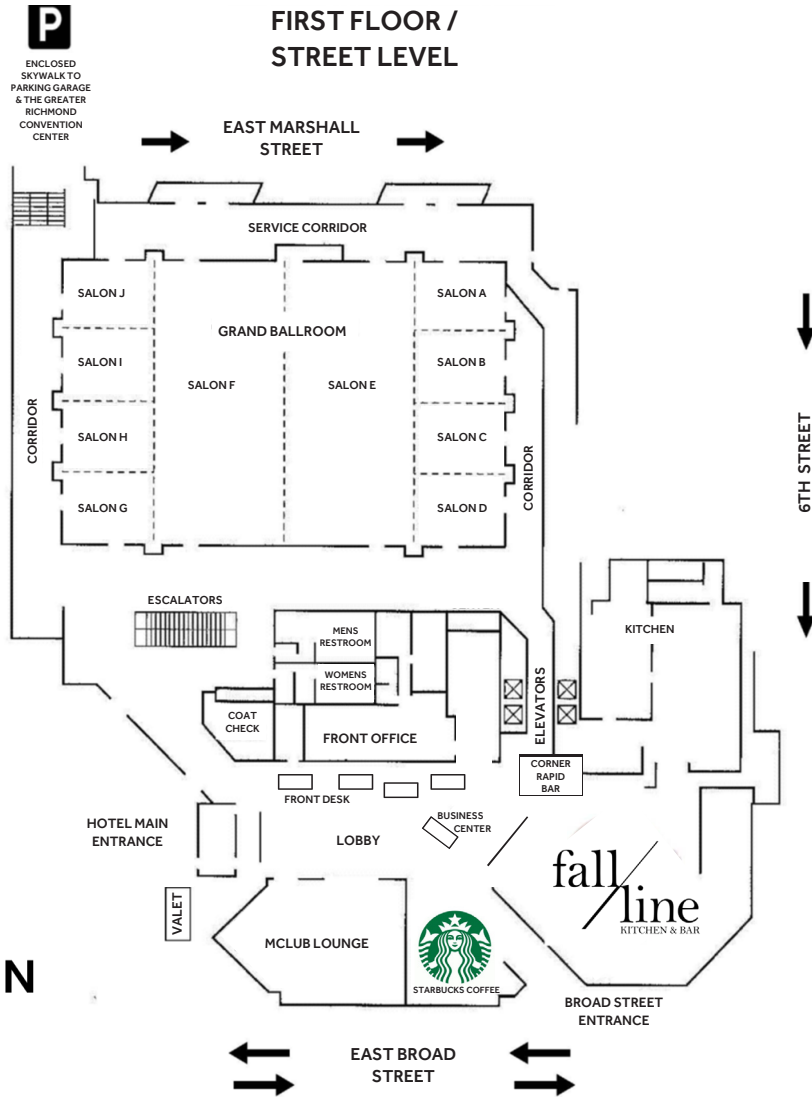
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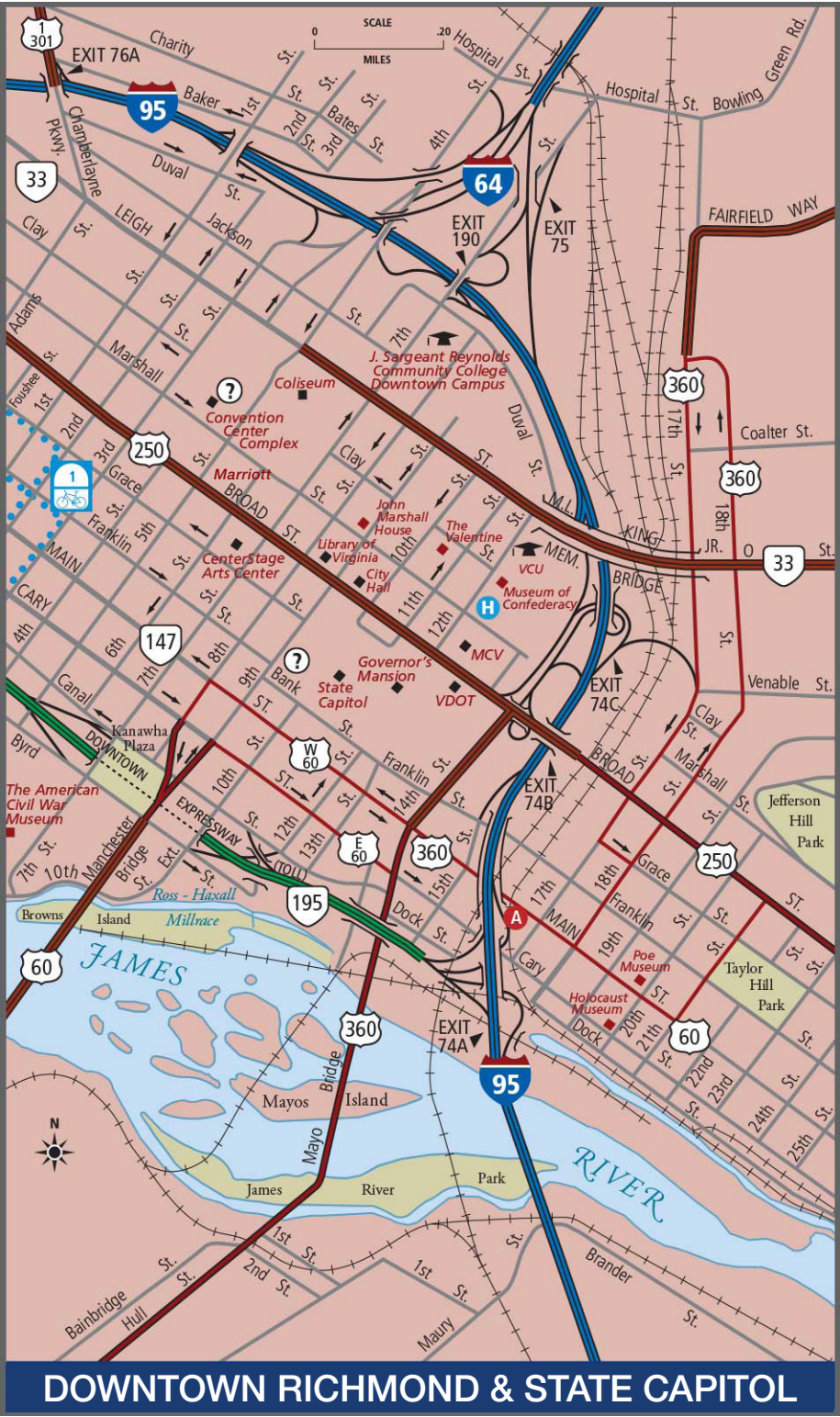
RICHMOND, VIRGINIA

OCTOBER 11-14, 2023





WELCOME TO RICHMOND



DINING IN THE DISTRICT

1. The Speakeasy Grill - 526 N 2nd / Seafood, Southern
2. Cheddar Jackson - 522 N 2nd / Sandwiches, Paninis
3. Mama Jo's Kitchen - 435 N 2nd / Soul food
4. Sugar and Salt - 416 N 2nd / RVA's premier bakery
5. Southern Kitchen - 541 N 2nd / Soul Food
6. Ray's Dog House - 401 N 1st / Hot Dogs
7. Jamerican Cuisine - 400 N 2nd / Jamaican
8. J Kogi - 325 N 2nd / Korean, Tapas
9. Soul Taco - 321 N 2nd / Southern, Tacos
10. Big Herms Kitchen - 315 N 2nd / Southern, Salad, Sandwiches
11. Urban Hang Suite - 304 E Broad / Coffee & Tea, Sandwiches
12. ML Steak Modern Chophouse - 328 E Broad / Trendy Steakhouse
13. Fall Line (inside Marriott) - 500 E Broad / Sports Bar
14. Vagabond - 200 E Broad / American, Bar
15. Ay Carumba - 204 E Grace / Mexican
16. Rappahannock - 320 E Grace / Bar, Seafood
17. Wong Gonzalez - 412 E Grace / Mexican, Asian Fusion
18. Lillie Pearl - 416 E Grace / American, Southern
19. Julep's - 420 E Grace / Southern
20. La Grotta Ristorante - 529 E Broad / Italian
21. Gather & Herd (inside Hilton) - 501 E Broad / American, Bar
22. Perly's - 111 E Grace / Deli, Sandwiches
23. Stella's Grocery - 109 E Grace St / Grocery
24. Valentino's Pizzeria - 223 E Grace / Pizza, Italian
25. Tenko Ramen - 110 N 5th / Ramen, Japanese
26. Buttermilk & Honey - 415 E Grace / Southern Comfort
27. Secret Sandwich Society - 501 E Grace / Burgers, Sandwiches
28. Maya Mexican Grill - 525 E Grace / Mexican, Bar
29. Homemades by Suzanne - 101 N 5th / Southern Lunch
30. Parterre - 100 E Franklin / Traditional Southern
31. Penny Lane Pub - 421 E Franklin / British, Pub



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TRAVEL TO CONFERENCE

The Richmond Marriott Downtown is located on 500 East Broad Street in historic downtown Richmond.

FROM AIRPORT

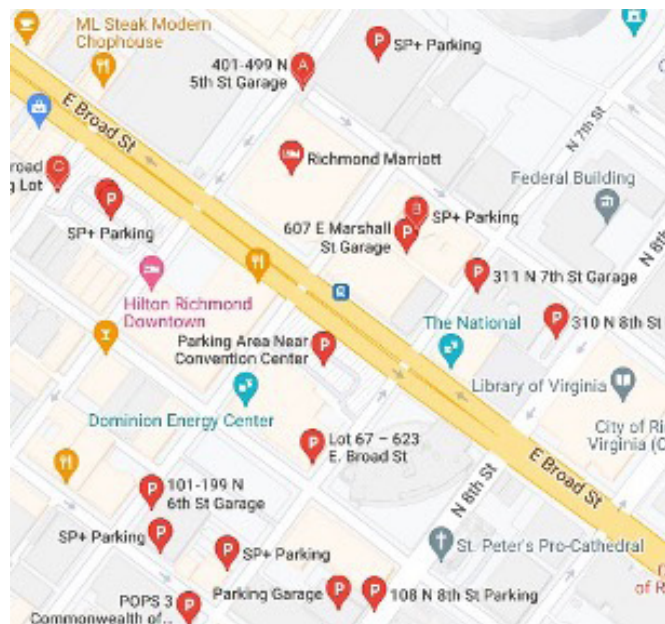
If you're arriving via Richmond International Airport, the hotel can be reached via Uber or Lyft (\$20-25) or shuttle services such as Virginia Airlink (from \$35). Please note that the hotel does not currently operate a shuttle service of its own.

FROM RICHMOND MAIN STREET STATION

If you're arriving by train, rides to the hotel from the Richmond Main Street Station can be through Uber or Lyft (\$8-11).

PARKING

If you are arriving by car, our conference hotel has valet parking for \$41 per day or \$20-25 per day offsite. Self-parking is available at several nearby parking lots and garages not managed by Marriott. See map below.



PARKING AT VMFA

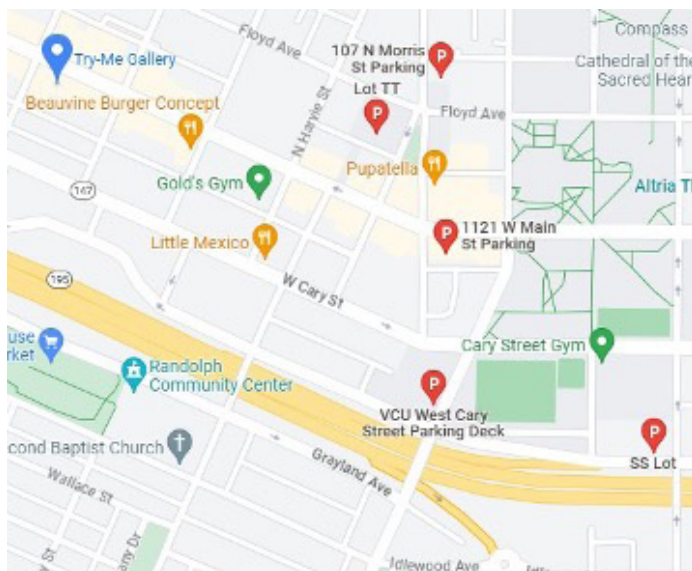
If driving your own vehicle for the Keynote reception and lecture Thursday evening (10/12), please park in the Virginia Museum of Fine Arts (VMFA) parking deck. The VMFA is kindly validating parking for SECAC conference attendees. Please pick up your validation in the Cheek Theatre Lobby.

SECAC is also providing shuttle service to and from the reception from 5:30-6:30pm and from 7:45-8:45pm.

PARKING NEAR TRY-ME GALLERY

If driving your own vehicle for the Artist Fellowship and Juried Exhibition Reception on Friday evening (10/13), parking at Try-Me Gallery is limited. There is street parking on a first-come first-serve basis. There are other parking options, but they are not close to the gallery. *See map below.*

SECAC is also providing shuttle service to and from the reception from 5:30-6:30pm and from 7:45-8:45pm.



AROUND TOWN

Welcome to Richmond, the River City!

We hope you have an opportunity to explore and see some of the great art this city has to offer.

Some of the many Art Galleries, Museums, and Monuments within walking distance of the hotel:

QUIRK GALLERY

207 W Broad Street

Attached to the lobby of the Quirk Hotel, this bright gallery showcases regional contemporary art, jewelry, and gifts.

CANDELA BOOKS + GALLERY

214 W Broad Street

Both a gallery and independent photo book publisher, Candela celebrates all 214 forms of the photographic process.

ADA GALLERY

228 W Broad Street

This artist-run gallery was founded in 2003, and showcases contemporary artists of all media.

1708 GALLERY

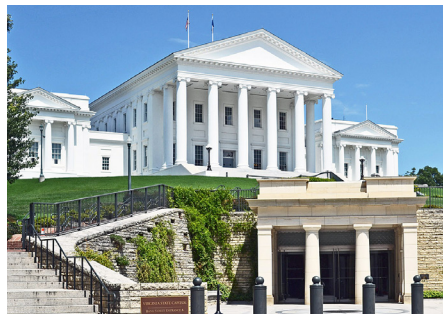
319 W Broad Street

Founded by artists in 1978, this non-profit exhibition space hosts national and international artists and is a long-standing cornerstone of the Richmond art community.

INSTITUTE FOR CONTEMPORARY ART

601 W Broad Street

Part of Virginia Commonwealth University, the ICA is a non-collecting institution that focuses on contemporary art and performance.



Photos courtesy of -Department of Historic Resources - Richmond VA

THE VALENTINE

1015 E Clay Street

This circa-1812 landmark house museum preserves and shares Richmond's history through exhibits and a robust collection of art, artifacts, and documents.

BLACK HISTORY MUSEUM AND CULTURAL CENTER OF VIRGINIA

122 W Leigh Street

Housed in the historic Leigh Street Armory, this museum offers a meaningful and memorable experience for all people, with exhibits and events that focus on community stories and history.



*Photos courtesy of - Bill Dickinson
Institute for Contemporary Art -
Richmond VA*

VIRGINIA STATE CAPITOL AND CAPITOL SQUARE

1000 Bank Street

Designed by Thomas Jefferson, the capitol building is at the center of this National Historic Landmark. The surrounding square is home to ten monuments and walking paths designed by John Notman.

RICHMOND MURAL PROJECT

For locations of over 100 recent murals around the city vist:

<https://richmondmuralproject.squarespace.com/murals-1>



Mending Walls Project - Richmond, VA

FROM THE SECAC PRESIDENT



Welcome to Richmond and the 2023 Annual Meeting of SECAC. Our exciting program is packed with a broad range of scholarly and creative work; as is usual the papers being presented represent the diverse interests and pursuits of our membership. For many of us, too, the annual meeting represents an opportunity to come together, to see old friends and colleagues and to meet new ones, to network and to mentor. I would like to offer a special welcome to all our new members; I hope you all have a wonderful conference and that this is only the first of many for each of you.

Richmond 2023 represents a new model for SECAC conferences. We have no institutional host this year, and we have relied on an independent conference director and a number of arts institutions in and around Richmond. I am particularly grateful to Tracy Stonestreet and the program committee that has supported her in building a terrific meeting. Tracy and her team have worked very hard on all aspects of this conference, and you are very soon to enjoy the fruits of this labor. In addition to the conference committee, I want to extend my thanks to VCU School of the Arts, the Virginia Museum of Fine Arts, and Virginia State University for their contributions to our 2023 meeting. This is also our new administrator, Becky Parker's, first conference. She has thrown herself into all things SECAC and is doing a remarkable job. Please say hi when you see her at the registration desk or at other events.

SECAC 2023 also marks our second in-person meeting since the pandemic has stabilized. The response to our calls for sessions and papers suggests that we remain both strong and relevant to our members. We also live in a changed world, and SECAC, like all of us, is adjusting to a new and still changing reality. There is much conversation to be had about how the organization moves forward, and I hope all of you, as members, will engage with the Board and Executive Committee as this discussion unfolds.

Again, welcome to Richmond and the 79th SECAC conference.

Best,

Lawrence Jenkins

President (2020-2023)

WELCOME FROM THE 2023 CONFERENCE DIRECTOR



TRACY STONESTREET
2023 CONFERENCE
DIRECTOR

I am so pleased to welcome you to the 79th annual SECAC Conference, taking place in Richmond, Virginia. This gathering represents an exciting moment in the world of art and academia, as we come together to celebrate knowledge, exchange ideas, and foster collaboration in art, art history, and design.

We have an excellent week in store for you. Our keynote speaker Hamilton Glass will share his journey from architect to artist to community organizer at the Leslie Cheek Theater at the Virginia Museum of Fine Arts. Our guest juror Alexis Assam will share an impressive collection of artworks from over fifty SECAC members at the Try-Me Gallery in the uptown arts district. And our many talented presenters – the researchers, academics, and artists who make up SECAC's vibrant conference – promise to inspire and enlighten us during three full days of breakout sessions.

As a regional affiliate that has grown into a national organization, SECAC signifies not only the strength of contemporary scholarship in art and design, but also the power of community to foster creativity and critical thought. Over the years, I have cherished this conference as a welcoming crowd of art-minded people, as a place to forge friendships and collaborations, and – most of all – as a site of continual learning and earnest engagement. I hope that we all find these elements in our meeting in Richmond.

This year's conference is in itself the product of community. Our steering committee is made up of ten representatives from different institutions across Virginia, and our exhibition committee is composed of regional independent artists, professors, and gallery directors. I am so grateful for their insights and discussions, not only on the logistics of this conference, but on the future of SECAC and the potentialities of such an organization. Our list of institutional sponsors equally represents the dynamic educational energy of the commonwealth: Virginia State University, Virginia Commonwealth University, University of Virginia, the Virginia Museum of Fine Arts, James Madison University, and University of Mary Washington. We would not be here without their dedication and support.

Once again, welcome to SECAC 2023. May our time together be enriching, enlightening, and full of meaningful interactions that will leave a lasting impact on our academic and artistic pursuits. Thank you, and I look forward to meeting you in and around the conference!

Best,

A handwritten signature in black ink, appearing to read 'T Stonestreet', with a long horizontal flourish extending to the right.

Tracy Stonestreet

2023 Conference Director

CONFERENCE SCHEDULE AT A GLANCE

WEDNESDAY, OCTOBER 11

1 – 3 pm | Executive Committee meeting
3 – 6 pm | Board of Directors meeting
6 – 7:30 pm | Registration desk open
5 - 6pm | New Members Welcome at the Fall / Line Bar in the hotel lobby
6 – 9 pm | Welcome/Opening Reception at the Richmond Marriott

THURSDAY, OCTOBER 12

7 am – 5pm | Registration desk open
8 – 9:45 am | Session I
10 – 11:45 am | Session II
Noon – 1 pm | Awards Luncheon
1:15 – 3pm | Session III
3:15 – 5pm | Session IV
6 – 8pm | Keynote Reception with speaker Hamilton Glass at the VMFA

FRIDAY, OCTOBER 13

7 am – 5pm | Registration desk open
8 – 9:45am | Session V
10 – 11:45am | Session VI
Noon – 1pm | Past/Present/Future Conference Directors' Lunch
Noon - 12:45pm | Equity Diversity Inclusion Committee
Interest Meeting in Salon 1&2
1:15 – 3pm | Session VII
3:15 – 5pm | Session VIII
5 - 7pm | Next Up: SECAC Student Exhibition at Hanbury Design
6 – 8 pm | SECAC Annual Juried Exhibition and Artist Fellow
Jennida Chase at Try-Me Gallery

SATURDAY, OCTOBER 14

7am – 12pm | Registration desk open
7 – 8:15am | Members' Meeting
8 – 9:45am | Session IX
10 – 11:45am | Session X, Q + A with editors of *Art Inquiries* at the book fair
1:15 – 3pm | Session XI
4 - 6pm | (Optional Excursion) Mending Walls Walking Tour

EVENTSLITE APP

Our conference app offers easy access to the schedule, speaker profiles, and other conference information to attendees.

Follow the link below to download the eVentsLite App.

Once there, follow these steps to gain access to the SECAC 2023 Conference.

- Enter secac2023 for the event code
- Username: Your registered email address for SECAC conference registration
- Temp password: secac2023

iPhone App Link | <http://bit.ly/17Mk3Ib>

Android App Link | <http://bit.ly/1hjiC3E>

Please Tag us! #Apps4Org #EventsLite #SECAC #ConferenceApp

KEYNOTE SPEAKER: HAMILTON GLASS



THURSDAY,
OCTOBER 12, 2023
VIRGINIA MUSEUM
OF FINE ARTS

6:00 – 8:00 pm

Virginia State University and the Virginia Museum of Fine Arts welcome us to the museum's historic Leslie Cheek Theater for a night of art and inspiration, with keynote speaker Hamilton Glass. Glass, famed artist and director of the Mending Walls Project, will share with us his professional journey from architect to visual artist and social activist.

Hamilton Glass' career as an artist stems from his architecture and design background. Despite working in the architecture field for 7 years, his passion for public art pushed him to start a career as an artist. Public art has always been a big influence and inspiration to Hamilton, because of its power to influence and inspire the surrounding community. With every opportunity Hamilton is given to create, he tries to convey a message that connects his art to the community. Using his background in architecture, he creates images that reference architectural drafting practices, which are represented in the sharp lines, scale, and balance of the piece. The bright colors and unpredictable lines and shapes are used to convey energy and movement in each piece.

Hamilton's work isn't just a singular canvas, print, or mural. One of the things he enjoys most is creating multi-layered projects that amplify many voices. In 2020, Hamilton founded two large projects, *Mending Walls* and *All In Together*, which were created to address the civil unrest and pandemic raging in our country. This was a way for Hamilton to process current events and share that opportunity for expression with others through art. Hamilton is always looking to use his art as an inspiration and healing tool in the community, as well as being a great example of a working Black artist.

Join us Thursday, October 12, from 6pm to 7pm for the keynote reception at the museum, directly followed by the keynote address, from 7pm to 8pm. SECAC members enjoy free parking at the museum, as well as member discounts in the museum store. Copies of *Mending Walls: The Conversations and Coffee Table Book*, will be available for purchase during the event.

Complimentary shuttles will run from the conference hotel to the museum from 5:30-6:30pm, and return from the museum beginning at 7:45 pm.

ANNUAL JURIED EXHIBITION RECEPTION

October 13, 2023

6:00 – 8:00 pm

Exhibition dates:

October 9–28, 2023

Gallery Hours:

October 11–14: 10:00 am – 5:00 pm

October 16–27, 2023

by appointment

(email SECACart@vcu.edu to schedule)

A central part of this celebration is the annual exhibition of artworks by our members at the Juried Exhibition. This year, we are proud to partner with Virginia Commonwealth University for this cornerstone event.

The 2023 SECAC Juried Exhibition is hosted by VCUarts at Try-me, a restored industrial space in Richmond's uptown arts district. Named in recognition of an early occupant of the space, Try-me Bottling Company, Try-me has served Richmond and the region as a space for artists and educators, and housed selections from the contemporary art collection of Pam and Bill Royall, since 2010. As the site of the SECAC Members' Exhibition, Try-me's approx. 6,500 sq ft gallery space offers an exciting, contemporary setting for new and traditional media, wall-based (2D) as well as sculptural (floor-based and 3D) works. Our Guest Juror is Alexis Assam, Regina A. Perry Assistant Curator of Global Contemporary Art at the Virginia Museum of Fine Art. Under Alexis's curatorial direction, the 2023 Juried Exhibition is an impressive showcase of the talent of the SECAC community, reflecting the material and conceptual interests of our members from around the world.

Complimentary shuttles will run from the conference hotel to the gallery from 5:30 pm to 6:30 pm, and return from the museum beginning at 7:30 pm.



*Photos courtesy of – 3 North Architects,
Richmond, Virginia | www.3north.com*



GUEST JUROR ALEXIS ASSAM AND 2022 ARTIST FELLOW JENNIDA CHASE



Alexis Assam, Regenia A. Perry Assistant Curator of Global Contemporary Art, joined the Virginia Museum of Fine Arts in 2021. She is the Assistant Curator in the Department of Modern and Contemporary Art which is responsible for the museum's early 20th-century European holdings as well as the mid-to-late 20th-century and 21st-century collections. Her current curatorial project is *Whitfield Lovell: Passages* which is organized by the American Federation of Arts in collaboration with Whitfield Lovell, curated by Michèle Wije, PhD. Alexis Assam presented this traveling exhibition at the Virginia Museum of Fine Arts during Summer 2023. This traveling exhibition at the Virginia Museum of Fine Arts. Assam received her BA and MA in Art History from Florida State University. Before coming to the VMFA she worked at the Philadelphia Museum of Art, as the Constance E. Clayton Curatorial Fellow in the Contemporary Art department. While at the Philadelphia Museum of Art, she played an integral role in the Philadelphia presentation of *Senga Nengudi: Topologies* (2021). Prior to her time at the Philadelphia Museum of Art, Assam worked as the Romare Bearden Graduate Museum Fellow at the Saint Louis Art Museum, where she co-curated *The Shape of Abstraction: Selections from the Ollie Collection* (2019).



Jennida Chase is a multimedia artist who earned her BFA at The School of the Art Institute of Chicago and her MFA from Virginia Commonwealth University. She regularly collaborates and exhibits with Hassan Pitts under the moniker of s/n who've been awarded a variety of grants, fellowships, and artist residencies including most recently the McColl Center for Art + Innovation. Together s/n has created, screened, and exhibited numerous works internationally, screened in various festivals, galleries, and museums including the Hong Kong Art Fair, Athens Digital Art Festival, SVA Chelsea Gallery, Pekin Fine Arts in Beijing, the Freies Museum in Berlin, ZKM: Center for Art and Media in Karlsruhe. In 2022, s/n was awarded the NC Arts Council Arts in Education Artist Residency Grant (in conjunction with the National Endowment for the Arts) to work with the Guilford County School System and were named researchers on the Turkish UNESCO Chair for Cultural Heritage and Digital Memory at Başkent University in Turkey. Chase has been the director of photography for two feature films released on PBS. She lives and works in Greensboro North Carolina where she teaches filmmaking at UNC Greensboro in the Department of Media Studies.

SESSION | SCHEDULE AT A GLANCE

DATE	TIME	Salons A & B	Madison	Shenandoah	Salon 8	Jefferson	Salons C & D
Thursday October 12	8:00 - 9:45 am	Artivism in Public Spaces	Sights on the Stars: The Current Space Race and the Visual World	Selfie Backdrops and Civic Icons: An Intermedial Discussion of Public Art as Image	Through the Facade	SECAC Award for Excellence in Graphic Design	
	10:00 - 11:45 am	Global Material Religion and Mobility in the Premodern World, Session I	Titles in Art - Reading by and against the Title	Multifarious Identity and Contemporary Visualization, Session I	Art and Eros	Breaking the Mold: Reimagining the Art Appreciation Course in General Core	Physical Graffiti: Designing, Making, and Printing with Wood Type
	1:15 - 3:00 pm	Innovative Pedagogy in the Arts: A Discussion with Past Winners of the SECAC Award for Excellence in Teaching	Art and Aging	Multifarious Identity and Contemporary Visualization, Session II	The Impact of "Professionalism" on the Artist/ Parent & How to Change a Culture	The Case for a New Sublime in Contemporary Painting, Session I	Machine Learning / AI: Friend or foe?, Session I
	3:15 - 5:00 pm	Native American Art: Past and Present	Mapping Art History in the Undergraduate Classroom	Teaching Under "Protections from Discrimination and Woke Indoctrination"	New Research in 21st Century Art	The Case for a New Sublime in Contemporary Painting, Session II	Machine Learning / AI: Friend or foe?, Session II
DATE	TIME	Salons 1 & 2	Salon G	Monroe	Salons 6 & 7	Salon J	Dominion & Commonwealth
Thursday, October 12	8:00 - 9:45 am	Much Love: Tracing the Impact of Artists Supporting Other Artists, Session I	New Research in 20th Century Art	The Boundaries of a Caring Classroom: Understanding the reach, roles and responsibilities of care-based pedagogy	Sitter/Model/ Performer: Rethinking Agency in Participation, Session I	Multiplicity, Intersectionality, and Identity in Printmaking	Material Digitalities
	10:00 - 11:45 am	Much Love: Tracing the Impact of Artists Supporting Other Artists, Session II	AI: Ethics in Pedagogy	Collaboration in Animation, CASP Affiliate	Sitter/Model/ Performer: Rethinking Agency in Participation, Session II	Health Literacy: Empowering Experiences and Decision Making in Healthcare, Session I	More Than a Letter or Number: Representations of Teaching Informed by Art and Design
	1:15 - 3:00 pm	Much Love: Tracing the Impact of Artists Supporting Other Artists, Session III	Blue	Interpreting Design Research: Practice and Pedagogy, Session I		Health Literacy: Empowering Experiences and Decision Making in Healthcare, Session II	Enhancing Visual Design Education with Augmented Reality, Session I
	3:15 - 5:00 pm	Critique: past, present, and future	Bridging the Gap: Creative Collaborations between Business and the Arts	Emerging futures: A Collaborative relationship between graphic design and innovative technologies	Open Session: Artist Talks	A Gathering of People: Urban Planning across Time and Space, Session I	Enhancing Visual Design Education with Augmented Reality, Session II

SESSION | SCHEDULE AT A GLANCE [CONTINUED]

DATE	TIME	Salons 1 & 2	Salon G	Monroe	Salons 6 & 7	Salon J	Dominion & Commonwealth
Friday October 13	8:00 - 9:45 am	Creativity in Renaissance Art, Patronage, and Religion, Session I	Decolonial Aesthetics: Toward Artistic and Philosophical Interventions	The Visual Arts' Engagement with Music, Theater, and Dance	Modern Art and Religion (Healing & Transformation), Session I	A Gathering of People: Urban Planning across Time and Space, Session II	Strategies for Engaging General Education Students in the Visual Arts
	10:00 - 11:45 am	Creativity in Renaissance Art, Patronage, and Religion, Session II	Learning at the Crossroads: Parks as Sites of Knowledge Production in the Nineteenth Century City	Punk Rock, Hip Hop, Heavy Metal, Indie Rock Education: What Art School Couldn't Teach You, Session I	Modern Art and Religion (Revisiting Traditional Genres and Iconography), Session II	The Global Art of War, Session I	New Research in Architecture and Urban Design
	1:15 - 3:00 pm	Myths, Legends, and Lies in Art and Art History, Session I	Photobooks in the Classroom	Punk Rock, Hip Hop, Heavy Metal, Indie Rock Education: What Art School Couldn't Teach You, Session II	Temporal Cultures, Session I	The Global Art of War, Session II	Undergraduate Session: Studio Art, Session I
	3:15 - 5:00 pm	Myths, Legends, and Lies in Art and Art History, Session II	Open Pedagogy and Open Access in Art History Courses	Making Museums Matter to Students	Temporal Cultures, Session II	Uneven Terrain: Landscape Representation in the Plantationocene	Undergraduate Session: Studio Art, Session II
DATE	TIME	Salons A & B	Madison	Shenandoah	Salon 8	Jefferson	Salons C & D
Friday October 13	8:00 - 9:45 am	Artist as Agent in an Age of Climate Crisis	Sustainability and Sustenance: Representations of Food and the Consequences of Empire in Global Art	Total Change: Creative Practices in Response to Emerging Media	Intersections: Illustration in Studio Art and Design Education	Diversity, Equity, Access, and Inclusion in the Emergence of Photography	American Art open session, Session I
	10:00 - 11:45 am	Global Material Religion and Mobility in the Premodern World, Session II	Shaking up Grades: Alternative Approaches to Assessment	Come to Our Session Please: Bringing the Smile Back to Higher Education	Comics and Visual Narrative	Work Hard, Play Hard: Camaraderie and Care in Academic Settings	American Art open session, Session II
	1:15 - 3:00 pm	19th Century Artists in a Wider, Interconnected World	Art is a Joke	Color and Contemporary Practice, Session I	Generative Pedagogies in Art and Curatorial Practice	Graphic Design: The Most Socialist/Capitalist Practice	American Art open session, Session III
	3:15 - 5:00 pm	Historical Reckoning on the Public Symbolic Landscape and Restorative Commemorative Projects	Community Action and Agents of Perceptual Change	Color and Contemporary Practice, Session II	Interpreting Design Research: Practice and Pedagogy, Session II	Q&A (Supercharging In-Class Discussions)	"Ungrading" Art History: How It Works and Why to do It

SESSION | SCHEDULE AT A GLANCE [CONTINUED]

DATE	TIME	Salons A & B	Madison	Shenandoah	Salon 8	Jefferson	Salons C & D
Saturday October 14	8:00 - 9:45 am	Why Take Art History? Attracting New Students in Uncertain Times	Undergraduate Session: Art History, Session I	Death and Its Spaces: Art, Ethics, and Public Engagement	Across the Ocean and Over the Skies in Pursuit of an MFA	The Fine Art of Handicrafts	Break Time: Finding Better Solutions for Student Mental Health in Graphic Design Education
	10:00 - 11:45 am	Global Material Religion and Mobility in the Premodern World, Session III	Undergraduate Session: Art History, Session II		Conceptual Development in Foundations	Art Contra Politics	Marking the Crossroads of the Arts
	1:15 - 3:00 pm		Undergraduate Session: Art History, Session III	CITY BOOM OR DOOM: The Effect of Urban Evolution on Form and Content in Art		Through Green-Colored Glasses: Hindsight and Environmental Art History	
DATE	TIME	Salons 1 & 2	Salon G	Monroe	Salons 6 & 7	Salon J	Dominion & Commonwealth
Saturday, October 14	8:00 - 9:45 am	Myths, Legends, and Lies in Art and Art History, Session III	(re) Remembering the Future Through Visual Culture	Living On Video: Examining Contemporary Frameworks for Time-Based Art Projects	This Is Still Not a Pipe: Embodied Experience in the Studio Arts Classroom, Session I	New Normal: Exploring Tradition and Change in Study Abroad	Exploring the Nocturne
	10:00 - 11:45 am	Methodology and Pedagogy: The Art of Renaissance and Early Modern Italy	AI: A panel discussion on the pitfalls and possibilities	Performance Art as Rock and Roll: Meaning out of Chaos	This Is Still Not a Pipe: Embodied Experience in the Studio Arts Classroom, Session II	Open Session: Convergences of Art & Architecture (SESAH)	Open Topics in Art History
	1:15 - 3:00 pm			Interpreting Design Research: Practice and Pedagogy, Session III		Decoding Art History: Rehabilitating Competencies as Course Content Interpreting Design Research: Practice and Pedagogy, Session III	AI in Contemporary Art Practice

CONFERENCE SCHEDULE | WEDNESDAY 11 OCTOBER 2023

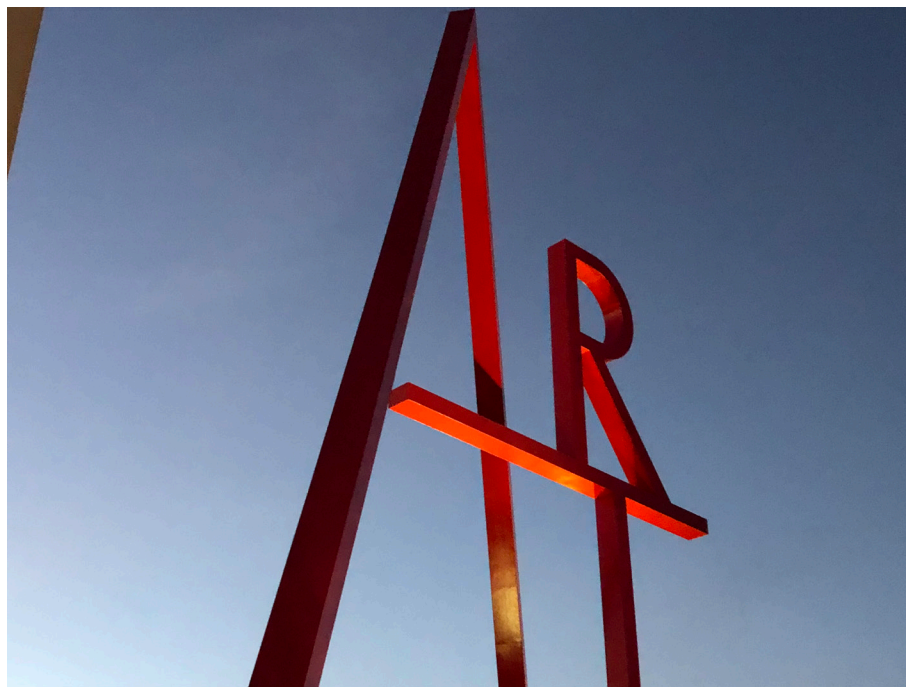
6:00–9:00 pm

SALONS GHIJ

Opening Reception

Welcome to the SECAC 2023
Conference in Richmond, VA!
Come and visit with your fellow
SECAC members while enjoying a
drink and light hors d'oeuvres.

Open to all conference attendees.



*Photos courtesy of – Ann Ford from SECAC
Columbus, Ohio*

CONFERENCE SCHEDULE | THURSDAY 12 OCTOBER 2023

8:00–9:45 am

SALONS A & B

Artivism in Public Spaces

Chair — Heather Dunn
Borough of Manhattan
Community College

HEATHER DUNN

Borough of Manhattan
Community College
What is Artivism in Public Space?

JESSICA RODRIGUEZ COLON

Institute for Doctoral Studies
in the Visual Arts
*Looking into the Origins of Performing
through Artivism in the Public Spaces*

GREG BLAIR

University of Southern Indiana
*Skateism: When Skateboarding and
Activism Intersect*

MARVIN MILIAN

Institute for Doctoral Studies
in the Visual Arts
*Bakhtin and the Art of the Street:
Unmasking Chicano Street Art as Parody*

DOMINION & COMMONWEALTH

Material Digitalities

Chair — Liz Trosper
University of Texas at Dallas

ZAHRA JAFARPOUR

University of Texas at Dallas
Protest via Digital art

CYNTHIA O'NEILL

University of Texas at Dallas
*Dandelion Rebellion: Accessing nature
and environmentalism through weeds,
art, and crip theory.*

SALONS 1 & 2

Much Love: Tracing the Impact of Artists Supporting Other Artists, Session I

Chair — Doris Sung
University of Alabama

COREY PIPER

Chrysler Museum of Art
*Susan Watkins and Mary Shepard
Greene: Tracing the Contours of an
Artistic Friendship at the Turn of
the Twentieth Century*

ELISE SMITH

Millsaps College
*"A Good Boss": Cammie Henry's
Artist Colony in Louisiana*

DORIS SUNG

University of Alabama
*Mentors and Friends: Women Artists'
Collective Voice in Early Twentieth-
Century China*

SARA MORRIS

University of Alabama
*Kinship Structures: Viola Frey,
Charles Fiske, and Figurative
Ceramics in California, 1960-2000*

SALON J

Multiplicity, Intersectionality, and Identity in Printmaking, SSCI Affiliate

Chair — Haley Takahashi
University of Tennessee Knoxville

SHEILA GOLOBOROTKO

University of North Florida
*Print +: Sameness and Otherness in
Contemporary Printmedia*

JADE HOYER

Carleton College
*Many mirrors: the monoprint's potential to
affirm multifaceted identity*

SALON G

New Research in 20th Century Art

Chair — Gillian Yee
Temple University

TARA WARD

Pennsylvania State University
Illustrated Biography

MIREL CRUMB

University of Wisconsin-Milwaukee
*Max Arthur Cohn and the Rise of
Screen Printing as a Fine Art*

GILLIAN YEE

Temple University
*Life, Death, and Everything in
Between: Peter Hujar's Capuchin
Catacomb Portraits*

JENNIFER KRUGLINSKI

Salisbury University
The Exiled King and Eleanor Antin

JEFFERSON

SECAC Award for Excellence in Graphic Design

Chair — Michael Borowski
Virginia Tech

MEAGHAN DEE

Virginia Tech
*The many shifts and shapes of
design research*

SCOTT FISK

Samford University
*Recent Work - Creating Meaningful
Scholarship in Graphic Design*

MARIUS VALDES

University of South Carolina
*Blobs, Frogs, Dogs and The Secret
Species: Character-Based Illustration
and Design Projects*

DOUGLAS BARRETT

University of Alabama at Birmingham
The Vanishing Point of our Frontier

CONFERENCE SCHEDULE | THURSDAY 12 OCTOBER 2023

SHENANDOAH

Selfie Backdrops and Civic Icons: An Intermedial Discussion of Public Art as Image, PAD Affiliate

Chair — Annie Dell-Aria
Miami University

SAEHIM PARK

Duke University
*Intermedial Aesthetics of Girl Statue
of Peace (2011): From Monument to
Miniatures in Mass*

GLORIA RUSCONI

Independent Artist
Lediesis: They are Superwomen

ROSE DESIANO

Kutztown University
*Monuments & Photo Archives:
Reimagining Collective consciousness
through public sculpture*

MADISON

Sights on the Stars: The Current Space Race and the Visual World

Chair — Mary Johnson
Alfred University, New York

PETER KALB

Brandeis University
Art Historicizing Apollo

JULIA WINTNER

Eastern Connecticut State University
Cosmists Pioneers of Celestials Visions

LINDSAY GODIN

Valdosta State University
*Futurisms: The Machine As An
Artificial Observer*

ELISABETH PELLATHY

University of Alabama at Birmingham
*Birmingham Botanical Gardens:
Half-Moon Tree*

SALONS 3 & 7

Sitter/Model/Performer: Rethinking Agency in Participation, Session I

Chair — Maria Beatriz H. Carrion
The Graduate Center, CUNY

JACQUELINE BANIGAN

University of Iowa
*Activating Realism: Struggle and
Disrepute of the Female Model*

EMILY FENICHEL

Florida Atlantic University
*Asúnsolo and Arquin: Female Agency
and Modern Mexican Art*

MONICA SALAZAR

University of North Texas
*Embodying Absence: Agency and
Memory in the Art of Mexican Forced
Disappearance*

MONROE

The Boundaries of a Caring Classroom: Understanding the reach, roles and responsibilities of care-based pedagogy

Chair — Evelyn Davis-Walker
Valdosta State University

JENNIFER WEBB

University of Minnesota Duluth
*Creating communities of care: practices
from the classroom to the department*

PATRICK VINCENT

Austin Peay State University
Presence Matters

SUMMER DOLL-MYERS

Kutztown University
*Before and After the First Day Handout:
Teaching Advertising Design with Care*

JOSHUA FLORES

Florida State University
*"I'm Not Your Teacher, I'm Your
Mentor": Reframing the Instructor
Role in Academia*

EVELYN DAVIS-WALKER

Valdosta State University
*Teacher, Friend or Foe? Roles professors
play in Cultivating a Culture of Care*

SALON 8

Through the Facade

Chair — Ben Evjen
University of Nebraska-Lincoln

CHRISTINA SINGER

University of North Carolina
at Charlotte
*Design is Research, Research is Life,
and Life is Designed*

BEN EVJEN

University of Nebraska-Lincoln
Histories of Mormonism

ALEX LUKAS

University of California Santa Barbara
*Design, Production and Distribution
of Right-Wing Extremist Printed
Ephemera, 2015 - Present*

10:00 – 11:45 am

SALON G

AI: Ethics in Pedagogy

Chair — Eunsu Kang
Carnegie Mellon University

THEA PETCHLER

Art Center College of Design
*Tomato, Tomahto: Let's Call the
Whole Thing "Theirs"?*

JINYOUNG KOH & ANNIE ZHIJIN HU

Towson University & School of the
Art Institute of Chicago
*The Role of AI in the Creative Process:
Exploring the Use of Generative
Algorithms as an Artist Assistant*

EUNSU KANG

Carnegie Mellon University
Ethics-Aware AI Co-Creation

CONFERENCE SCHEDULE | THURSDAY 12 OCTOBER 2023

SALON 8

Art and Eros

Chair — Seth McCormick
Western Carolina University

BETH HINDERLITER

James Madison University
Affect™

SHANNON FLAHERTY

Earlham College
The Art of Queer Care

BRITTANY RUBIN

Temple University
*'All the Tricks of Aretin[o]': The Affective
Lives of Samuel Pepys' Reproductive
Portrait Collection*

LYDIA MCCOLLUM

Dartmouth, Hood Museum of Art
*"A Too Masculine Woman": Cleopatra
in the guise of the lust-punished
femme-aux-serpents*

JEFFERSON

Breaking the Mold: Reimagining the Art Appreciation Course in General Core

Chair — Haelim Allen
Union University

LAURA AMRHEIN

University of North Carolina
School of the Arts
*Sparking Creativity and Engagement
in Introduction to Visual Arts*

CRAIG WILSON

University of North Georgia
*Intelligent Ink: Using Art as a
Research Tool*

ADAM LONG

George Fox University
*Arts and Global Culture: a place
to discuss ideate and make*

SARAH ODENS

Auburn University
Part of That [Art] World

HAELIM ALLEN

Union University
*A Case for Experiential Learning:
Reimagining the Art Appreciation Course*

MONROE

Collaboration in Animation, CASP Affiliate

Chair — Dan Hale
UNC Greensboro

NATE KING

Virginia Tech
Cross-Software Collaboration

ANDY BEANE & JOHN LUDWICK

Ball State University
*Animation Production in a
University Setting*

HUALI FU

Ball State University
*Play well with others: How collaboration
is key in 3D VR work work*

MARC RUSSO

North Carolina State University
*Collaborations with Musicians
and Music*

JAMES SIDLETSKY

University of South Carolina
Beaufort
Animating for my Humanity

SALONS A & B

Global Material Religion and Mobility in the Premodern World, Session I

Chair — Michael Anthony Fowler
East Tennessee State University

VIRGINIA POSTON

University of Southern Indiana
*Tendrils, Tombs, and Temples:
A Vegetal Goddess(?) from the
Periphery of the Greek World*

SONIA DIXON

Florida State University
*From Pagan Gaul to Christian
Rome: Constantine I, Chosen
Ruler by the Gods*

BEATA NIEDZIALKOWSKA

University of North Carolina,
Pembroke
*The Cross-Cultural Connections at
the Holy Cross Chapel in Krakow's
Wawel Cathedral*

JOSEPH KOPTA

Washington University in St. Louis
*The Trebizond Alexander Romance and
Representations of Kingship*

SALON J

Health Literacy: Empowering Experiences and Decision Making in Healthcare, Session I

Chair — Rachael Paine
Virginia Tech

PENINA LAKER

Washington University in St. Louis
*Enhancing the COVID-19 self-testing
process for Homebound Aging Adults*

KIMBERLY MITCHELL

University of Tennessee
A Manifesto Against Ageism

CONFERENCE SCHEDULE | THURSDAY 12 OCTOBER 2023

DOMINION & COMMONWEALTH

More Than a Letter or Number: Representations of Teaching Informed by Art and Design

Chair — Sarah Pfohl
University of Indianapolis

SARAH PFOHL

University of Indianapolis
Abstraction as Teaching

JENNIFER RISSLER

San Francisco Art Institute
Transmitting Art Practices: From the Archives of the San Francisco Art Institute

JASON SWIFT

University of West Georgia
A Round-About, A Coke Machine, Shipping Tags and D&D Dice: Emancipatory Teaching

SALONS 1 & 2

Much Love: Tracing the Impact of Artists Supporting Other Artists, Session II

Chair — Amy Rahn
University of Maine at Augusta

JAMIN AN

Texas Christian University
Henry Geldzahler, Becoming the Artist's Friend

JOSHUA MASSEY

Bard Graduate Center
Assemblage Affinities in the Birmingham-Bessemer School

CHRISTA NOEL ROBBINS

University of Virginia
Scene Painting: On Occasion and Communion in Postwar Manhattan

GABRIELLA SHYPULA

Stony Brook University
"Putting My Life in My Art": Consciousness-Raising and Women's Connectivity in the work of Harmony Hammond, 1970–76

SUSAN RICHMOND

Georgia State University
Tina Girouard and Patterns of Collaboration in New York's Downtown Scene

SHENANDOAH

Multifarious Identity and Contemporary Visualization, Session I

Chair — Wendy DesChene
Auburn University

ROXANA PEREZ-MENDEZ & MARIO MARZAN

University of North Carolina at Chapel Hill
Navigating After The Storm: CAMPO RESEARCH STUDIO

EVERLENA CHARLTON

George Mason University
Ipseburg

JEFF SCHMUKI

Georgia Southern University
PlantBot Genetics

SALONS C & D

Physical Graffiti: Designing, Making, and Printing with Wood Type

Chairs — Amy Johnson & Sam Ladwig
University of Central Oklahoma, Okalahoma City, OK & Kansas State University

JULIE SAYO

University of Maryland Baltimore County
Attempts in Making Baybayin Wood Type

JOO KIM

University of Central Florida
Experimental Typographic Design

KEVIN CATES

University of Arkansas at Little Rock
Ink, Wood Type, Vandercooks, and Humility. A memoir.

JESSE WARNE

University of Central Oklahoma
Letterpress Adventures in Modular Letterform Design

MONIQUE ORTMAN

University of Central Oklahoma
Off "Kamama": From Butterflies to Elephants, 8-bit to Baskets

MCKENNA SANDERSON

University of Central Oklahoma
Human-Centered Type from a Flow-Based Practice

SALONS 3 & 7

Sitter/Model/Performer: Rethinking Agency in Participation, Session II

Chair — Emily Fenichel
Florida Atlantic University

COREY DZENKO

Monmouth Univeristy
Documenting Together: Photographers LaToya Ruby Frazier's and Haruka Sakaguchi's Collaborative Storytelling

MARY CATHERINE LANGSTON

Virginia Commonwealth University
Nadar's "Études d'expression de Charles Deburau en Pierrot": a Collaborative and Mutually Beneficial Relationship Between Artist and Subject

CARLEE BRADBURY

Radford University
Crafting Agency and Appalachia: the Photography of William Barnhill

CONFERENCE SCHEDULE | THURSDAY 12 OCTOBER 2023

MADISON

Titles in Art - Reading by and against the Title

Chair — Roja Najafi
Chandler-Gilbert Community College

ROJA NAJAFI

Chandler-Gilbert Community College
Painted Words as Objects

HOLLY RUBALCAVA

Missouri Western State University
Diagnosing the Past: Issues of Given Titles and Translation in the Yamai no sōshi (Handscroll of Illnesses)

ASHLEY BUSBY

Nicholls State University
What's In a Name? The Praxis and Interpretation of Titles in the Work of Dorothy Fratt

12:00– 1:00 pm

SALONS 4 & 5

SECAC Awards Luncheon

Requires pre-paid ticket

1:15– 3:00 pm

MADISON

Art and Aging

Chair — Sandra Reed
Marshall University

SANDRA REED

Marshall University
Art and Aging Grant Projects

BENJAMIN ENTNER

SUNY Oswego
Expressing Time

MARY FRANCES IVEY

University of Kansas
Sanctifying Older Black Womanhood in Benny Andrews' Portraits of His Mother

SALON G

Blue

Chair — Jon Malis
Loyola University Maryland

GLENN SHRUM

Parsons School of Design
430 - 500 nanometers

SALLY ANN MCKINSEY

Wofford College
Code Blue (third attempt)

LUIZA NASCIMENTO BARBOSA

Florida State University
The color Blue as a symbol of Migration and Black Diaspora

SARAH RICHTER

University of Vermont
Blue and Black Cultural Heritage in the American South

JON MALIS

Loyola University Maryland
An Invisible Void: International Klein Blue in the Digital Age

DOMINION & COMMONWEALTH

Enhancing Visual Design Education with Augmented Reality, Session I

Chair — Melanie Uribe
Southern Connecticut State University

TAMARA MCLEAN

Minneapolis College of Art and Design
AR in the Classroom: Enhancing Student Learning through Augmented Reality

DANNELL MACILWRAITH

Kutztown University
Augmented Reality Seamlessly Merges the Physical and Digital Worlds

KOFI OPOKU

Western Virginia University
Augmenting Graphic Design Education: Harnessing No-code AR Tools for Enhanced Learning

SALON J

Health Literacy: Empowering Experiences and Decision Making in Healthcare, Session II

Chair — Bree McMahon
University of Arkansas

HOLLY STRICKLAND

University of Illinois Urbana-Champaign
A Content Analysis of StoryCorps Through the Lens of the Human-Centered Design Principles: Empathy, Inspiration and Collaboration

NICHOLAS BUSTAMONTE & TOM FUTRELL

Louisiana Tech University
Visualizing Health Literacy

ZOE COPEMAN

University of Maryland College Park
Stopping the Stereotype: The History of Woman's Health Campaigns and The Body Paradox

CONFERENCE SCHEDULE | THURSDAY 12 OCTOBER 2023

SALONS A & B

Innovative Pedagogy in the Arts: A Discussion with Past Winners of the SECAC Award for Excellence in Teaching

Chair — Carly Phinizy
Clemson University

BEAUVAIS LYONS

University of Tennessee
*"Integrating Visiting Artists and
Teaching"*

GLENDASWAN

Valdosta State University
*A Return to the Basics: Refocusing
on Student Needs Post-COVID*

DEBORAH HUELSBERGEN

University of Missouri
*The Crumbling Rock...Teaching
Through Trauma*

MONROE

Interpreting Design Research: Practice and Pedagogy, Session I

Chair — Christina Singer
University of North Carolina
at Charlotte

LINDSEY PETERSON

Grand Valley State University
*Transforming Student Research
Experiences: The Role of Awe in
Deepening Empathetic Understanding
Within Design Research Practices"*

ASTHA THAKKAR

University of West Georgia
*Designer as Literary Curator:
Developing Methods of Investigation
and Vocabularies of Evaluation
Through Design*

AMANDA LENIG & LISA REYNOLDS

Susquehanna University
*Cultivating Confidence in Creative
Scholarship*

DINA BENBRAHIM

University of Arkansas
*On critical pedagogy, strategy, and
community*

BROCKETT HORNE

MICA and Northeastern University
*MFA Thesis: the Case for Self-Initiated
Research as Career Prep*

SALONS C & D

Machine Learning / AI: Friend or foe?, Session I

Chair — Ben Hannam
Elon University

BEN HANNAM

Elon University
*The Machines Aren't Just Learning...
They Are Getting Creative*

NIKHIL GHODKE

Auburn University at Montgomery
*Can AI take design jobs? Let's take a
clue from outsourcing in the 2000s*

CHRISTOPHER SWIFT

Binghamton University
*From Control to Collaboration:
Integrating AI in Graphic Design*

SALONS 1 & 2

Much Love: Tracing the Impact of Artists Supporting Other Artists, Session III

Chair — Joanna Gardner-Huggett
DePaul University

JOANNA GARDNER-HUGGETT

DePaul University
*Artemisia Gallery's (1973-2003)
Feminist Networks*

ERINA DUGANNE

Texas State University
*The Cross-Border Solidarities of
Reconstruction Project*

DYLAN VOLK

University of Michigan - Ann Arbor
*At Close Quarters: On The Meaning of
Proximity to the Collective*

JESSICA RANSOM

Cultural Council for Palm
Beach County
*The Scaffolding of Artistic Community
in Palm Beach County*

SHENANDOAH

Multifarious Identity and Contemporary Visualization, Session II

Chair — Kimberly Brown
Florida State University

STEPHANIE KANG

Rocky Mountain College of
Art & Design
*"This is fiction": Reimagining Family
Histories through the Archive*

DANQI CAI

University of Arkansas
*3M Storytelling: Multimedia,
Multilayered, and Multidimensional*

KIMBERLY BROWN

Florida State University
*Yo Soy, I am: The mythology of a
Panamanian American*

JEFFERSON

The Case for a New Sublime in Contemporary Painting, Session I

Chair — Kenneth Hall
University of Northern Iowa

YVONNE PETKUS

University of South Carolina Aiken
*Pushing through the Fog: From
Crevasses to Mortar Shells to the
Struggle of the Every Day*

JOSEPH KAMEEN

University of Arkansas
The Domestic Sublime

SARA CHRISTENSEN BLAIR

University of Southern Indiana
*Liminality, Infinity, and Paradox — The
Domestic Sublime in Contemporary Art*

CONFERENCE SCHEDULE | THURSDAY 12 OCTOBER 2023

SALON 8

The Impact of "Professionalism" on the Artist/Parent & How to Change a Culture

Chair — Crystal Brown
West Virginia Wesleyan College

SALLY BROWN

West Virginia University
What Will Her Kids Think? My experience integrating motherhood/art as a figurative artist

JESSICA MUELLER & MARA FLORES-GALLEGOS

Independent Artist
Mother Artists: Dare to Travel and Smile and Trust

CRYSTAL BROWN & ROBERT HOWSARE

West Virginia Wesleyan College
Shifting Pedagogy for Holistic Learning in Higher Education

3:15 – 5:00 pm

SALON J

A Gathering of People: Urban Planning across Time and Space, Session I

Chair — Elizabeth Brown,
Discussant Dr. Robert Oliver
Duke University

MAY KHALIFE

Miami University, Oxford
Learning from Maya Settlements in Ancient Mesoamerica: Baking Pot and Caracol, Belize

RENEE YU JIN

University of Rochester
Artists on the Edge: Navigating Identity and Spatial Instability in Beijing's Urban Villages

ANDREW WASSERMAN

American University
Underwater Folly: Planning the ReefLine

SALON G

Bridging the Gap: Creative Collaborations between Business and the Arts

Chairs — Elizabeth Kvernen & Megan Rhee
James Madison University & University of Baltimore

GEOFF SCIACCA

Samford University
Why Can't You Learn That In School?

ELIZABETH KVERNEN

James Madison University
Branding for Business: A Cross-Campus Collaboration

MEGAN RHEE

University of Baltimore
The Design Business Link: A case for cross-disciplinary collaboration

BREUNA BAINE

Auburn University Montgomery
Experiential Learning with the Shady Street Trailhead and Park Wayfinding Project

STEPHANIE NACE

University of South Carolina
The Design Studio, Experiential Learning through Student Run Studio Practice

SALONS 1 & 2

Critique: past, present, and future

Chair — Elissa Armstrong
Virginia Commonwealth University

GARY DAICHENDT

Point Loma Nazarene University
Art needs Critique: From Observation to Experience

DENIELLE EMANS & KELLY MURDOCH-KITT

Roger Williams University & University of Michigan
Respecting cultural norms within international classrooms and collaborations

JONATHON RUSSELL

Central Michigan University
So, What do You Want to Talk About? Engaging Students in the Process of Critique

KRISTINA BIVONA

Columbia University's Teachers College
Salon Style: A critique method for self-awareness and proactive learning

JENNA FRYE

Johns Hopkins University
Inclusive Critiquing Strategies: Fostering Collaboration and Empathy in Creative Spaces

CONFERENCE SCHEDULE | THURSDAY 12 OCTOBER 2023

MONROE

Emerging futures: A Collaborative relationship between graphic design and innovative technologies

Chair — Dajana Nedic
Virginia Tech

RACHAEL PAINE

Virginia Tech
AI for Rare Disease: Seeking Health Information via Intelligent Interface

BREE MCMAHON

University of Arkansas
Future Bits: developing speculative scenarios and encouraging critical provocation with design students

JOHN O'NEILL, JOLENE HYPPA-MARTIN, PHD, & NICOLE PHEIFER

University of Minnesota Duluth
Accessibility Challenges for People with Dysarthria in the Era of Voice AI: Insights and Solutions for UX Designers

BRITTANI MYERS

Jacksonville State University
A Case Study in Accessible AR and 3D Illustration

PATRICK FINLEY

Iowa State University
There are (too many) apps for that

DOMINION & COMMONWEALTH

Enhancing Visual Design Education with Augmented Reality, Session II

Chair — Alexander Girard
Southern Connecticut State University

KENDRA OLIVER

Vanderbilt University
Art of Science: Using AR to Enhance Scientific Understanding

LISA MAIONE

Kansas City Art Institute
Anticipating Future Interfaces

RAQUEL SALVATELLA DE PRADA

Duke University
Motion Design and AR: From the Classroom to the Museum

SALONS C & D

Machine Learning / AI: Friend or foe?, Session II

Chair — Stephanie O'Dell
Virginia State University

STEPHANIE O'DELL

Virginia State University
Revolutionizing the Design Process: Using AI in the Graphic Design Classroom

DREW SISK

Clemson University
Alternate Realities and Speculative Futures: Contending with AI in Art and Design Pedagogy and Practice

TING WANG-HEDGES

Oklahoma State University
How to Train Your Dragon: Case Studies on Artificial Intelligence in Chinese Graphic Design

MADISON

Mapping Art History in the Undergraduate Classroom

Chair — Jennifer Wingate
St. Francis College

BAIRD JARMAN

Carleton College
Mapping Out an Assignment: Local History, City Planning & ArcGIS Online

ELISSA AUERBACH

Georgia College & State University
Six Degrees of Rembrandt: Mapping Art History in Kumu

JJ BAUER

University of North Carolina at Chapel Hill
Next Steps for Mapping Modern Architecture with Undergraduates

JENNIFER WINGATE

St. Francis College
Brooklyn Public Art Past & Present

SALONS A & B

Native American Art: Past and Present

Chairs — Sally Brown & Mary D. Edwards
West Virginia University & Pratt Institute

DENIZ MARTINEZ

Lindenwood University
The Ecology of Frog Iconography in Native North American Art: A Comparison of the Pacific Northwest vs. American Southwest

TATIANA POTTS

University of Hartford
Preserving and Spreading the Cherokee Language through Collaborative Handmade Books

AUBREY ROEMER

University of Tennessee
Expanding the Palette: Surface Preparation in Rock Art in the Precontact Southeast

SALON 8

New Research in 21st Century Art

Chair — Jennifer Kruglinski
Salisbury University

MARIAH JONES

Virginia Tech
Blend It Like Beckham: Bella Hadid, Blokette, and Post-Modern Bric-à-brac

ALBERT STABLER

Illinois State University
Disability and the Aesthetics of Refusal

BRANDEE NEWKIRK

Duke University
The Liminal Black Woman: Self-Portraiture Among Black Female Photographers

CONFERENCE SCHEDULE | THURSDAY 12 OCTOBER 2023

SALONS 2 & 7

Open Session: Artist Talks

Chair — Dafna Steinberg
Independent Scholar

TRAVIS HEAD

Virginia Tech
BOTTLECAPS & BREADCRUMBS

MILLIAN GIANG PHAM

Auburn University
Abstract Anxiety: Process and Perception as Labor and Metaphor

DILMAR MAURICIO GAMERO SANTOS

Temple University
The Power of Experimental Photography at Elfreth's Alley

SHENANDOAH

Teaching Under "Protections from Discrimination and Woke Indoctrination", FATE Affiliate

Chairs — Neill Prewitt & Adam Farcus
Georgia State University & University of South Florida

BETHANY JOHNSON

Texas State University
A Queer Art Course in Texas: Joys, Precarities, Tactics

ANGELA M. MOSLEY & DR. ERIN LATHAM

Institute for Doctoral Studies in the Visual Arts & You Artistry Collaborative
*F*** Your Normality: Choosing to Be Disturbed for Change*

KREMENA TODOROVA

Transylvania University
Illuminations

JEFFERSON

The Case for a New Sublime in Contemporary Painting, Session II

Chair — Yvonne Petkus
Western Kentucky University

KENNETH HALL

University of Northern Iowa
The Case for a New Sublime in Contemporary Painting: Bodies as Surrogate Forms in Figurative Abstraction

JAMES GRAHAM

Florida Atlantic University
Sublime Through Abstraction

MICAH DAW

Elon University
Between Worlds - Merging the Virtual and Physical in Painting

6:00–8:00 pm

VIRGINIA MUSEUM OF FINE ARTS CHEEK THEATRE

Keynote Reception with speaker

HAMILTON GLASS

Bus transport to and from event provided by SECAC

Open to all conference attendees

CONFERENCE SCHEDULE | FRIDAY 13 OCTOBER 2023

8:00–9:45 am

SALON J

A Gathering of People: Urban Planning across Time and Space, Session II

Chair —Brittany Forniotis,
Discussant Dr. Robert Oliver
Duke University

YUMI PARK-HUNTINGTON

Framingham State University
Korean Communal Spaces and their Reconfigurations as Caste Commentary in Squid Game

SHAHEAD MAGHREBY

Texas A&M University
Continuity and metamorphosis: Safavid Isfahan, an urban metaphor for the Heavens

LIZ FRASCO

New York University
The Crumbling Walls of Colonial Havana: How the Enduring Legacy of “Extra” and “Intra-muros” Shaped Cuban Society

SALONS C & D

American Art open session, Session I

Chair —Julia Sienkewicz
Roanoke College

ASTRID TVETENSTRAND

Boston University
Sold!: Examining Class Constructions and Representations of the Nineteenth-Century American Auction House

ALAN WALLACH

William & Mary University
Capitalism and Untied States Art in the Long Nineteenth Century

FRANCESCA SORIANO

Boston University
Birds for Profit and for Pleasure: John Haberle’s Yellow Canary

ASHLEY RYE-KOPEC

University of Delaware
Helen Farr Sloan: Collector, Educator, Promoter of Women Artists

SALONS A & B

Artist as Agent in an Age of Climate Crisis

Chair —Erin Lehman
Towson University

AMY FEGER

University of Montevallo
Amy Feger: On the Grid/Off the Grid

JOELLE DIETRICK

Davidson College
Chasing the Sun: Evolving Understandings of Geological Time

JAKE WEIGEL

University of California, Stanislaus
AR for Sustainability: One Metric Ton of Carbon Project

SAM PECK

University of Minnesota
Material Pedagogies and Collaboration in Dyes, Inks, and Watercolors

SALONS 1 & 2

Creativity in Renaissance Art, Patronage, and Religion, Session I, ATSAH

Chair —Lynette Bosch
SUNY Geneseo

CHARLES BURROUGHS

SUNY Geneseo
On the Running Man: The Ancient Quarrel and the School of Athens

LYNETTE BOSCH

SUNY, Geneseo
Francesco Salviati’s Frescoes for the Sala dell’ Udienza, Palazzo Vecchio, Florence

DEBRA MURPHY

University of North Florida
The Sala delle Aquile: Heroic Paragons of Virtue in the Palazzo dei Conservatori

JOSEPH SILVA

Community College of Rhode Island
Innovation and Creative Representation: Portoferraio and Cosimo I de’ Medici

SALON G

Decolonial Aesthetics: Toward Artistic and Philosophical Interventions

Chairs —Kimberly Alvarado & Jocelyn Holmas
Kean University & Institute for Doctoral Studies in the Visual Arts

SAVANNAH PENVEN

Virginia Tech
Black Feminist Interventions in Art: Visualized Through Artists Mequitta Ahuja & Emma Amos

DILGE DILSIZ

Miami University of Ohio
Use of Hauntology in the Arts: Narratives of Marginalized Communities

SHEN QU

Arizona State University
The Revival of Materiality: Aesthetics, an Alternative Art History

CONFERENCE SCHEDULE | FRIDAY 13 OCTOBER 2023

JEFFERSON

Diversity, Equity, Access, and Inclusion in the Emergence of Photography

Chair — Nancy Bookhart
Institute for Doctoral Studies in
the Visual Arts

LAUREN LOVINGS-GOMEZ

Rice University
*The Gendered Garden: Lady
Clementina Hawarden's Dundrum
House Grounds*

KATHRYN MCFADDEN

Independent Scholar/Artist
*Encounter and Avoidance: The
Photographs of Vivian Maier*

CHARLOTTE GAILLET

Baltimore Museum of Art
*Commercial Photography and
Collective Identity: The Work of
Florestine Perrault Collins*

JENNIFER BATES EHLERT

Salve Regina University
*Sarony, Sandow, and the Legacy
of the Matinee Girl*

SALON 8

Intersections: Illustration in Studio Art and Design Education

Chairs — Marius Valdes &
Brent Dedas
University of South Carolina

MICHELLE NELSON

Youngstown State University
*Weaving Illustration throughout
a Design Curriculum*

SAM ROMERO

Florida Southern College
Illustration as Design

JONATHAN CUMBERLAND

The University of Alabama
*Creative Voice: The Journey and
Destination of Illustration*

SALONS 3 & 7

Modern Art and Religion (Healing & Transformation), Session I

Chair — Jennifer McComas
Indiana University

EMILY FRANCISCO

National Gallery of Art &
University of Delaware
*Grace Hill Turnbull's "Sleeping Calf"
and the Spirituality of Sculpture*

DAVID MCCARTHY

Rhodes College
*LOVE: Robert Indiana's Plea for
Community*

KAIA MAGNUSEN

The University of Tampa
*The Art of Makoto Fujimura: Working
through Tragedy to Achieve Renewal*

DOMINION & COMMONWEALTH

Strategies for Engaging General Education Students in the Visual Arts

Chair — Kimble Bromley
North Dakota State University

NDUBUISI EZELUOMBA &

GOODNESS EPHRAIM

Virginia Museum of Fine Arts &
Freelance Educationist
*Artmaking as Creative Engagement
Project: An Effective Pedagogy in
Teaching Art as General Education
in Colleges and Universities*

MARY D. EDWARDS

Pratt Institute
Singing the Survey Round 2

KIMBLE BROMLEY

North Dakota State University
*Successful Strategies to Engage General
Education Students in the Visual Arts*

MADISON

Sustainability and Sustenance: Representations of Food and the Consequences of Empire in Global Art

Chair — Jennifer Courts
University of Southern Mississippi

JENNIFER COURTS

University of Southern Mississippi
*Picturing Agricultural Fecundity in
French Louisiana*

ANNIE RONAN

Virginia Tech
*"...So It Is Today with the Turtle Market":
Anti-Cruelty, Abolitionism, and Winslow
Homer's Turtling Watercolors*

CONFERENCE SCHEDULE | FRIDAY 13 OCTOBER 2023

MONROE

The Visual Arts' Engagement with Music, Theater, and Dance

Chairs —Lara Kuykendall & Jolee Stephens
Ball State University & Glendale Community College

HEATHER BOWYER

Arizona State University
Contexts of Visual Ephemera from Ancient Greek Comic Theater

ALEX DEL DAGO

University of Virginia
Centennials, Covertness, and the Commercial Print within George Tooker's 'Un Ballo in Maschera' & Artwork with the Opera

MEGAN WOLFKILL

University of Tennessee - Knoxville
Robert Rauschenberg in the World of Dance: Designer, Choreographer, Collaborator

CASSIDY CANNON

Georgia State University
Asco's Theater of Nausea: East Los Angeles, its Form and its Shadow

NATALIE PHILLIPS

Ball State University
Basquiat and the Art of Noise

SHENANDOAH

Total Change: Creative Practices in Response to Emerging Media, MACAA Affiliate

Chair —Devon Ward
Auburn University

COURTNEY WINDHAM

Auburn University
Print to Motion: Exploring Augmented Reality in Graphic Design

DEVON WARD

Auburn University
Living Posters: Teaching Biodesign to Graphic Design Students

ERIC CHARLTON & IAN THOMAS

Millsaps College & Allegheny College
The Artist & the Algorithm: Investigations Into the Creative Potential With AI Image Generation

JERROD WINDHAM & XILIN TANG

Auburn University
An Approach to Incorporating Generative AI Tools Within Industrail Design Education

GEOFFREY BEATTY

La Salle University
Tools for Making Tools for Making Films

MEREDITH STARR

SUNY Suffolk County Community College
The Singularity Is Now

10:00–11:45 am

SALONS C & D

American Art Open Session II: Whose "America"? Unsettling, Anti-racism, and art history

Chair —Rachel Stephens
University of Alabama

NADIA DELMEDICO

The University of Alabama
Italian Immigrant Artists and New Orleans' Built Environment of Racism

AKELA REASON

University of Georgia
Some Thoughts on the Origins of the Standing Soldiers' Monument

EVIE TERRONO

Randolph-Macon College
"Art as an instrument ...to combat serious deprivation and prejudice, and the evils of discrimination," Modernism and Racial Empowerment in Art Programs in Virginia.

ABBE SCHRIBER

University of South Carolina
Ghost Architectures: Black American Art and Speculative Strategy

SHENANDOAH

Come to Our Session Please: Bringing the Smile Back to Higher Education

Chair—Rachel Bush
Austin Peay State University

CHRISTIAN DUNN

Jacksonville State University
Leveled Up: Learning Disguised as Play

RACHEL BUSH

Austin Peay State University
Drawing a Blank: Fun Ways to Bring Students out of Their Shell

SHALOM YABILSU

University of Arkansas
Game On: Exploring Gamification as a Tool to Enhance Positionality Awareness Among Foundation Students

SHERRY FREYERMUTH

Clark University
We're in this Together - Facilitating community in the classroom

CONFERENCE SCHEDULE | FRIDAY 13 OCTOBER 2023

SALON 8

Comics and Visual Narrative

Chair —Feixue Mei

Northwest Missouri State University

STACEY HOLLOWAY

University of Alabama at Birmingham

Fables and Visual Anthropomorphism

GRAYSON VAN BEUREN

Independent Scholar

"So I began to use comics as a teaching tool": Will Eisner, PS Magazine, and the Army's Use of Educational Comics

ALISON NAPIER

The College of William and Mary

Batman, Catwoman, and the Museum

Space: Using Comics and Graphic

Novels to Teach Post-Colonial and

Patriarchal Narratives

DEANNE FERNANDES

Rhode Island School of Design

I Tell, Therefore You Are: Notes

on The Handmaid's Tale and its

Graphic Adaptation

FEIXUE MEI

Northwest Missouri State University

BL Culture and the integration of

Chinese Traditional Art Style in

Web Comics

SALONS 1 & 2

Creativity in Renaissance Art, Patronage, and Religion, Session II, ATSAH Affiliate

Chair —Lynette Bosch

SUNY Geneseo

WILLIAM R. LEVIN

Centre College (emeritus)

Two Confraternities, Two Saints, Two

Paintings, and a Quandary

ANDREA MAXWELL

University of Pittsburgh

The Writing on the Wall: Romanino and

the Visual Sermon in Breno's Sant'

Antonio Abate

CATHARINE INGERSOLL

Virginia Military Institute

Politics and Patronage in the Stained

Glass Panels from the Baumgartner

Chapel in Mining, Austria

ANNIE CORRELL

New York University Institute

of Fine Arts

Deceiving Danaë: The Role of Kwab

in Rembrandt's Danaë

SALONS A & B

Global Material Religion and Mobility in the Premodern World, Session II

Chair —Nicole Pulichene

University of Wisconsin-Madison

JENIFER HERNANDEZ

University of Florida

From Coanepilli to Passionflower:

An Example of the Colonization of

American Nature

ZIXIAO HUANG

University of Pittsburgh

Clothes Make a Man, or Do They?:

The Jesuits and the Costuming Issue

in China

NICOLE JOZWIK

Tulane University

Challenging the Triumphant Narrative:

Melchor Pérez Holguín's El Triunfo de

la Iglesia

THEODORE VAN LOAN

Washington and Lee University

Perceptions of Idolatry in the Abbasid

Visual World

SALON G

Learning at the Crossroads: Parks as Sites of Knowledge Production in the Nineteenth Century City

Chairs —Jenevieve DeLosSantos &

Kathleen Pierce

Rutgers University & Smith College

AUSTEN LEIGH LARocca

Rutgers University

The Ancient Roman Forum as 19th

Century Political Park

KATHLEEN PIERCE

Smith College

"All of Paris has Paraded Before Them":

Scientific Knowledge Production,

Hypervisibility, and Animal

Subjectivities in the Fin-de-Siècle Park

JENEVIEVE DELOSSANTOS

Rutgers University

Central Park: New York City's

Largest Classroom

KIMIKO MATSUMURA

Lake Forest College

Vision and Control in the New York

Zoological Park, 1895-1926

CONFERENCE SCHEDULE | FRIDAY 13 OCTOBER 2023

SALONS 3 & 7

Modern Art and Religion (Revisiting Traditional Genres and Iconography), Session II

Chair —Barbara Kutis
Indiana University Southeast

NINA MARTINEZ

Rhode Island School of Design
*Dividing Cells: Western and Filipino
Contexts of Alfonso Ossorio's "Angry
Christ" Church*

MONIKA KESKA

University of Granada
*"Each man's agony": Secular visions
of the Passion of Christ*

BARBARA KUTIS

Indiana University Southeast
*Contemporary Catholic Art: John
Nava and the Tapestries of the
Cathedral of Our Lady of the Angels*

JAMIE HIGGS

Marian University
*The St. John's Bible: A Work of
Contemporary Art and Authenticity*

DOMINION & COMMONWEALTH

New Research in Architecture and Urban Design

Chair —Gretchen Gasterland-
Gustafsson
Minneapolis College of Art and Design

RACHEL DAICHENDT

Institute for Doctoral Studies
in the Visual Arts
*The Architectural Facade: Gothic to
Contemporary Dissections on Surface
Presentation*

GRETCHEN GASTERLAND- GUSTAFSSON

Minneapolis College of Art and Design
*Weimar, Dessau, St. Paul, Kapenguria:
Chris Larson's Breuer Daylight Clinic,
Artistic Experiments in Appropriated
Architectural Form*

MONROE

Punk Rock, Hip Hop, Heavy Metal, Indie Rock Education: What Art School Couldn't Teach You, Session I

Chair —Jason Swift
University of West Georgia

JAMES WYSOLMIERSKI

University of Central Florida
*Using Punk Rock "Do it Yourself"
Methods in Art-Making and in
Academia*

CHARLES CLARY

Coastal Carolina University
Heavy Metal: Delicate Excavations

LESLEY DUFFIELD

Virginia Tech
*Dumpster-Diving for a Brighter
Future: DIY Ethos and Collaboration
in the Age of Hyperpop*

JASON GALLIGAN-BALDWIN

Norwich University
*Michael Stipe's Mumble: Lessons in
Obscurity, Gibberish, and Ambiguity*

MADISON

Shaking up Grades: Alternative Approaches to Assessment

Chair —Celeste Fetta
Virginia Museum of Fine Arts

ADAM FARCUS

University of Maryland
*Labor-Based Grading Contracts in Art
Classrooms: Avoiding the Fallacy of
Objective Quality and Centering
Student Agency, Labor, and Learning*

MICHELE GORMAN & KATRINA MATEJCIK

The New School & Parsons School of
Design, The New School
*The Radically Inclusive Studio: Gradeless
Assessment + Inclusive Practices in the
Design Studio*

GWEN SHAW

The Graduate Center, CUNY
*Better Engagement, Better Art History:
Alternative Assessments and Assignments
in the Art History Classroom*

SALON J

The Global Art of War, Session I

Chair —Margaret Richardson
Christopher Newport University

LISA ALEMBIK

Georgia State University
War and Shaping Memory

BINOD SHRESTHA

CVAD, The University of North Texas
*WITNESSING SANJAYA**

DANIEL ESQUIVIA ZAPATA

Auburn University
*Mural de la Memoria at UPN, an
Artistic Response to Effects of War
and Forced Disappearance.*

JENNA ALTOMONTE

Mississippi State University
*Unmanned: Playing War in the
Drone Age*

CONFERENCE SCHEDULE | FRIDAY 13 OCTOBER 2023

JEFFERSON

Work Hard, Play Hard: Camaraderie and Care in Academic Settings

Chairs — Chloe Wack & Landin Eldridge
University of Tennessee Knoxville

AZUCENA TREJO WILLIAMS

Campbellsville University
The Uniqueness of Friends in Academia and easy reciprocity

BORAM KIM

School of the Art Institute of Chicago
Fostering Graduate Teaching Assistants' Self-Efficacy: How to Bridge the Gap between Undergraduate Art Students and Instructors

EVIN DUBOIS

Watkins College of Art
You're an artist! : The assumptions and expectations that follow...

AMANDA LECHNER

Virginia Tech
Phase Change: Contemporary Fresco as Medium for Collaboration

GINO CASTELLANOS & ANTHONY HUANG

University of Tennessee, Knoxville
Investing on Friendship: Humility in Academia and Learning to Share

12:00–1:00 pm

SALONS 1 & 2

Equity Diversity Inclusion Committee Interest Meeting

Apple Board Room

Past/Present/Future Conference Directors Luncheon

By invitation only

1:15–3:00 pm

SALONS A & B

19th Century Artists in a Wider, Interconnected World

Chair — Claire McCoy
Columbus State University

OLIVIA CRAWFORD

Pennsylvania State University
Wedding Witness: Orientalist Fantasy and Colonial Realism in Delacroix's Jewish Wedding in Morocco

HELEN SWIFT

Harvard University
Artist as Other: Kuroda Seiki (1866–1924) in Paris

CLAIRE NEWHALL

Johns Hopkins University
What's In a Name? The Praxis and Interpretation of Titles in the Work of Dorothy Fratt

SALONS C & D

American Art Open Session III: Rethinking Borders and Boundaries

Chair — John Ott
James Madison University

VIRGINIA ANDERSON

The Baltimore Museum of Art
Please Touch: Re-centering American Modern and Contemporary Art Through Tactility

MICHAEL HOGAN

Institute for Doctoral Studies in the Visual Arts
Modernism in America: Retelling a Tale . . . of Two Cities

VUK VUKOVIĆ

University of Pittsburgh
Unraveling Highways of Inequity: Nam June Paik and Electronic Superhighway: Continental U.S., Alaska, Hawaii (1995)

MADISON

Art is a Joke

Chairs — Rocky Horton & Thomas Sturgill
Lipscomb University & Belmont University

BENJAMIN HARVEY

Mississippi State University
(F)art Criticism: Gauguin, Flatulence, and a Cezanne Landscape

JOSHUA BRINLEE

The University of Mississippi
Gag Reflex: Comedic Re-Constructions of Visual Culture

MYSOON RIZK

The University of Toledo
"Look Honey!!! A Hallucination...": Humor in the Work of David Wojnarowicz

CARLA FISHER SCHWARTZ & CHRISTOPHER COBILLAS-OTTINGER

Northern Essex Community College, New England College
We're Not from Around Here: The Art of Christopher + Carla Music Factory

SHENANDOAH

Color and Contemporary Practice, Session I

Chairs — April Claggett
Independent Artist

STEVEN BLEICHER

Coastal Carolina University
Introducing Color in Contemporary Practice

NEIL CALLANDER

University of Arkansas
The Meaningful Burden of Choosing Color

KATIE KAMEEN

Augusta University
Playing With Color

CONFERENCE SCHEDULE | FRIDAY 13 OCTOBER 2023

SALON 8

Generative Pedagogies in Art and Curatorial Practice

Chair — Izabel Galliera
Susquehanna University

ANDREA LEPAGE

Washington and Lee University
*The Classroom as a Borderlands:
Developing Borderlands Art Pedagogy*

SIYAO LYU

Teachers College, Columbia University
*Cultivating Cultural Citizens through
the Arts: Three Examples in Three
Museums*

CHRIS BALASCHAK

Flagler College
*In Our Glory: Collaboration and
curatorial activism*

JEFFERSON

Graphic Design: The Most Socialist/Capitalist Practice

Chair — Amanda Horton
University of Central Oklahoma

CATHERINE A. MOORE

Georgia Gwinnett College
*Political Reportage: Illustration
Beyond Commerce*

GERARDO RODRIGUEZ

Oklahoma State University
*Mexican Protest Posters: Empowering
The Public In 1968*

DELANA GABBARD

Oklahoma State University
Legalities: The Design of Money

SALONS 1 & 2

Myths, Legends, and Lies in Art and Art History, Session I

Chair — Erin Hein
University of Delaware

MICHAEL ANTHONY FOWLER

East Tennessee State University
*Mythopoetic Pottery: 'Douris'
Sacrifice of Iphigenia between
Local and Panhellenic Traditions*

DAVID EHRENPREIS

James Madison University
*The Myth of the Family and the
Fate of the Nation*

REBEKAH GOODING

West Virginia University
*Myth as Utility: the Construction of
Arnold Böcklin's Role as Kulturheros
in the German Empire*

SALON G

Photobooks in the Classroom

Chair — David Smucker
Pratt Institute

DANIEL KRAUS

University of Houston-Clear Lake
*Photobooks After the Age of Mechanical
Reproduction: 1 Photobook, 15 Students*

DAMON STANEK

Minneapolis College of Art and Design
*Pathways Among the Plethora—
a Photobook Pedagogy—From the
Canonical to the Common.*

JASON HILL & JILLIAN PINI

University of Delaware
*Stamp, Copy, Deface, Enhance:
The Photobook in the Library*

RHONDA REYMOND

West Virginia University
*Extending the Theme: Incorporating
Photobooks to Achieve Learning
Outcomes*

MONROE

Punk Rock, Hip Hop, Heavy Metal, Indie Rock Education: What Art School Couldn't Teach You, Session II

Chair — Charles Clary
Coastal Carolina University

SAMANTHA RUSSELL

Independent Artist
Punk Art: A Culture of Concepts

HERB RIETH

Pellissippi State Community College
*DIY and Supermodified: Taking, Making
and Breaking Signifiers*

ASHLEY KENNETH CHAVIS &

LUCIA NELSON

Northwest Mississippi Community
College
*The Appropriation Station: The
Crossroads of Visual Art and
Indie Rock*

SALONS 3 & 7

Temporal Cultures, Session I

Chair — Jeremy Culler
University of South Carolina Aiken

JAMES ENOS

University of Georgia
*Good Mourning of Age and Memory:
From the Heart of a Volcano*

FOREST KELLEY

University of Kentucky
Their Memories Also Mine

ANNIE SIMPSON

Harvard University Graduate
School of Design
*a gull on an invisible wire attached
through space, dragged*

RACHEL WEAVER

Virginia Tech
*Hungry beasts and transfiguring fire:
animals, time, and memory in loaded
landscapes*

CONFERENCE SCHEDULE | FRIDAY 13 OCTOBER 2023

SALON J

The Global Art of War, Session II

Chair — Rebecca Wolff

Christopher Newport University

RANELLE KNIGHT-LUETH

Coe College

"An Artist Cannot Paint a Good War Picture:" Soldier-Artist Opportunities in World War I

GABRIELLE TILLENBURG

University of Maryland

Tortuous Bodies: Fukuzawa

Ichiro's Satirical View of Wartime and Postwar Japan

DOMINION & COMMONWEALTH

Undergraduate Session: Studio Art, Session I

Chair — Amy Chan

University of Virginia

MCKENNA GOADE

Utah Valley University

Grown Systems: Interrogating Life Cycles

EVIE MULHERN

Davidson College

Davidson Research Initiative: Artist Apprenticeships in Art and Computer Science

MARY NOBLE HOWARD

Millsaps College

Computer Assisted: juxtaposing digital and traditional processes

3:15–5:00 pm

SALONS C & D

"Ungrading" Art History: How It Works and Why to do It

Chairs — Matthew Levy &

Gretchen Holtzapple-Bender

Penn State Erie, The Behrend College & University of Pittsburgh

ELIZABETH PUGLIANO

University of Colorado Denver

Parting the Cloud of Ungrading (Or

How I Learned to Stop Grading and Love the Un-)

JESSICA SPONSLER

York College of Pennsylvania

Paying for the Vision (and the Work!):

Labor-Based Grading in the Art

History Classroom

CLAIRE MCCOY

Columbus State University

Things Change: Specifications Grading in the Art History Classroom

REBECCA SIEFERT

Governors State University

Developing Trust, Community,

Deeper Learning (Need I Go On?)

Through Ungrading

EMILY GOODMAN

Transylvania University

Writing as Equals: Self-assessment in

Writing-Focused Art History Courses

SHENANDOAH

Color and Contemporary Practice, Session II

Chair — Steven Bleicher

Coastal Carolina University

APRIL CLAGGETT

Independent Artist

Winston-Salem State University

The Color of Hope

HYE YOUNG KIM & SEEUNG OH

Winston-Salem State University &

South Carolina State University

Color Analysis through Data Visualization

ERICA WALKER & AMANDA BRIDGES

Clemson University

When artistic vision needs more than paper: A color comparison between printing processes on non-paper substrates

MADISON

Community Action and Agents of Perceptual Change

Chair — Jeff Schmuki

Georgia Southern University

SARA GEVURTZ

Auburn University

Ecological Impact: Endeavoring to Use Art to Create Change

LAURA GRAHAM

Florida Atlantic University

Food, Climate, and the Gathering Table

WENDY DESCHENE

Auburn University

RoBotany

CONFERENCE SCHEDULE | FRIDAY 13 OCTOBER 2023

SALONS A & B

Historical Reckoning on the Public Symbolic Landscape and Restorative Commemorative Projects

Chair — Evie Terrono
Randolph-Macon College

NATHAN REES

University of West Georgia
When Anti-Racism and Decolonization Collide: the Pioneers of 1847 Monument

EWA MATYCZYK

University of North Carolina
Wilmington
Out of Site, Out of Mind: The Location, Visibility, and Latent Possibilities of Wilmington's 1898 Memorial

SHANA GARR

Institute for Doctoral Studies
in the Visual Arts
Maya Lin's Artwork Cultivates Diremption, Non-Attachment, and Ultimately Destitution as a Means of Coping with Human Extinction

NOAH RANDOLPH

Temple University
Atop the Pedestal: Paula Wilson's "Living Monument"

SALON 8

Interpreting Design Research: Practice and Pedagogy, Session II

Chair — Rachel McDonald
Louisiana State University Shreveport

DEREK ELEY

Norfolk State University
Code-Switching in Graphic Design: The Double-Edged Sword of Observing Culture

RACHEL MCDONALD

Louisiana State University Shreveport
The Significance of Service-Based Graphic Design Education for Students in Marginalized and Under-served Communities

ALBA CONEJERO I GUTIERREZ

Jacksonville State University
The "Backpack" methodology: A research methodology for first-year design students

RHONDA WOLVERTON

University of Indianapolis
Research Toolbox: Tackling Wicked Problems with Human-Centered Design Research

MONROE

Making Museums Matter to Students

Chairs — Lorinda Bradley & Kelsey Frady Malone
University of Missouri & Berea College

NANCY BOOKHART

Institute for Doctoral Studies
in the Visual Arts
Museums Rewriting History, Reclaiming Communities

MIKE WINDY & MISSY LINDSEY

Number Inc. & McGavock High School
MOCA MAC: Museum of Contemporary Art McGavock Active Collaborative/Community/Collective

ERIN LEHMAN

Towson University
Making Unstrange: The TU Galleries as Research Learning Lab

SALONS 1 & 2

Myths, Legends, and Lies in Art and Art History, Session II

Chair — Kaia L. Magnusen
The University of Tampa

RUSSELL FLINCHUM

North Carolina State University
Henry Dreyfuss and His Associates

JENNIFER MCCOMAS

Eskenazi Museum of Art,
Indiana University
Art and Judaism: Myths and Legacies of the Second Commandment

ANDREW HOTTLE

Rowan University
Reconsidering the Role-Reversal Narrative: Sylvia Sleigh and the Male Nude

ELIZABETH BROWN

Duke University
Unraveling the Myths about Dave the Potter through the Art of Theaster Gates

SALON G

Open Pedagogy and Open Access in Art History Courses

Chair — Paula Winn
Brightpoint Community College

AMY MARSHMAN & PAULA WINN

Brightpoint Community College
Adapting OERs for the Art History Classroom

NADIA PAWELCHAK MCDONALD

American Academy of Art College
Diversification, Equity, and Inclusion in Art History with Open-Access Textbooks.

CYNTHIA GADSDEN

Tennessee State University
"I Like This!": Using Culturally Relevant Assignments to Teach Art History

CONFERENCE SCHEDULE | FRIDAY 13 OCTOBER 2023

JEFFERSON

Q&A (Supercharging In-Class Discussions)

Chairs — Billy Friebele & Glenn Shrum
Loyola University Maryland & Parsons
School of Design

COTTER CHRISTIAN

The New School University
*Contemplative Approaches to Student
Discussions*

ELENA VOLKOVA

Stevenson University
*Building community through
discussions and critiques*

BRIAN DAVIS

George Mason University
From Discussion to Collaboration

BILLY FRIEBELE

Loyola University Maryland
Speaking Through Images

SALONS 2 & 7

Temporal Cultures, Session II

Chair — James Enos
University of Georgia

STEVEN PEARSON

McDaniel College
*Placemaking and Aging in the Space
of Suburbia: Hercules' New Labors*

THOMAS SCHRAM

University of Georgia
*Examining Site Identity in Georgia's
Production Forests*

JARED RAGLAND & CATHERINE WILKINS

Utah State University & University
of South Florida
*Destabilizing the Myth of Florida:
Creating Critical Perspectives on
Temporality, Transformation,
and Tension*

AL DENYER

University of Utah
*A Sense of Place, Chasing Stansbury;
Mapping as Inspiration.*

DOMINION & COMMONWEALTH

Undergraduate Session: Studio Art, Session II

Chair — Patrick Finley
Iowa State University

ZOE ELWOOD

Utah Valley University
*Materiality of Memory in
Contemporary Art*

MATTHEW MORAN

University of Wisconsin – Madison
*Reimagining Mental Wellness Through
Virtual Reality Art and Design*

CHRISTOPHER PERALTA

Georgia Southern University
DND Manual

SALON J

Uneven Terrain: Landscape Representation in the Plantationocene

Chairs — Alexis Monroe & Keri Watson
Institute of Fine Arts, New York
University & University of
Southern Florida

PHILLIPPA PITTS

Boston University
*Landscape, Empire, and the Medical
Manifest Destiny*

JESSICA STEPHENSON

Kennesaw State University
*Late 19th Century Loango Coast
Plantationscapes*

ALI PRINTZ

Temple University
*Upending the Plantationocene:
The Coal Sculptures of Charles
Edgar Patience*

KEIDRA NAVAROLI

University of Central Florida
*Waters of the Abyss: The Intangible
Landscapes of Fabiola Jean-Louis*

5:00–7:00 pm

HANBURY DESIGN

**Next Up: SECAC Student
Exhibition**

6:00–8:00 pm

TRY-ME GALLERY

**Artist's Fellowship Exhibition:
Jennida Chase + SECAC Annual
Juried Exhibition
Try-Me Gallery**

*Bus transport to and from event
provided by SECAC*

Open to all conference attendees

CONFERENCE SCHEDULE | SATURDAY 14 OCTOBER 2023

7:00–8:00 am

SALONS H & I

Members' Breakfast
Reservation required

8:00–9:45 am

SALON G

(re)Remembering the Future Through Visual Culture

Chair —Stevie Klaark
Minneapolis College

ROYA NAZARI NAJAFABADI
University of Minnesota
Visual art and artwork effects

KAT CHUDY
Florida State University
Platform and Culture Cultivation as a Practice

STEVIE KLAARK
Minneapolis College
Reimagining the Rhizome: Creative Collectivity as Social Care

SALON 8

Across the Ocean and Over the Skies in Pursuit of an MFA

Chair —Siavash Tohigi
University of Kentucky

MONA BOZORGI
Florida State University
From Graduation to Where: Navigating Post-MFA Journeys toward a Fine Arts Doctoral Degree

YUXIANG DONG
University of Illinois Urbana-Champaign
Legal Presence and Its Discontent

NOOSHIN HAKIM
University of Notre Dame
Empowerment Without Borders: Supporting Successful MFA International Graduates

SALONS C & D

Break Time: Finding Better Solutions for Student Mental Health in Graphic Design Education

Chair —Ting Wang-Hedges
Oklahoma State University

DANA EZZELL LOVELACE
Meredith College
Design + Mental Health: Beneath the Surface

TING ZHOU
University of Connecticut
Promote Mental Health Awareness by Designing Mental Health Mobile Apps in the Classroom

ANDREA QUAM
Iowa State University
Understanding Stress in the Education of Designers: Focus on the First Year Design Students

SHENANDOAH

Death and Its Spaces: Art, Ethics, and Public Engagement

Chair — Kaylee Alexander
University of Utah, Salt Lake City, UT

TONI ARMSTRONG
Boston University
For "Public Utility and Beauty": Speculation and Design on Display at Mount Auburn Cemetery

CORINNE ELICONE
Mount Auburn Cemetery
For All the Living and the Dead: Finding Harmony between Mount Auburn Cemetery's Public Programming and Grieving Families

KAYLEE ALEXANDER
University of Utah
Quantifying Trauma: Death, Data, and Memorial Collecting

LAURA ELIZABETH SHEA
Saint Anselm College
"At Last!": Sophie Calle Memorializing her Mother

JESSICA ORZULAK
Duke University
Environments of Death: Bodily Witnessing in Teresa Margolles' Sensory Installations

DOMINION & COMMONWEALTH

Exploring the Nocturne
Chair —Alice M. R. Price
Temple University

BENJAMIN BOTHEREAU
Centre Alexandre Koyré/ EHESS Paris
Mastering the light & its political metaphor in the Enlightenment. From scientific memoirs & lighting techniques in the Ecole Royale of Drawing to revolutionary caricatures (Paris, 1760-1790).

VANESSA SCHULMAN
George Mason University
Shapes of Moonlight, Flit and Fade: Fairy Painting and Social Disorder in Post-Civil War America

BROOKE ALEXANDER
The University of Mississippi
Investigating William Faulkner's Nocturne

MATT BOWMAN
The University of Iowa
Early 20th-Century Taos Nocturnes: Seeing Puebloan Landscapes at Night

CONFERENCE SCHEDULE | SATURDAY 14 OCTOBER 2023

MONROE

Living On Video: Examining Contemporary Frameworks for Time-Based Art Projects

Chairs —Damon Arhos & Jena Seiler
Kentucky College of Art + Design &
University of Kentucky

KATINA BITSICAS

University of Missouri
*Utilizing Multi-Generational Archival
Media in Contemporary Projection-
Mapping*

AMIT KALRA

Pratt Institute
*Translating Design Practice Methods
into Video Art*

PAUL RODGERS

University of Kentucky
*(Re)Animating the Family Photo:
Uncanny Archeology*

JENA SEILER

University of Kentucky
*On The Ground and In the Edit:
Documentary Encounters and
Experimental Departures*

DAMON ARHOS & JENA SEILER

Kentucky College of Art + Design &
University of Kentucky
*Greatly Exaggerated: Super 8 Film
Brings New Life to Art and the Everyday*

SALONS 1 & 2

Myths, Legends, and Lies in Art and Art History, Session III

Chair —Andrew D. Hottle
Rowan University

ELIZABETH KUEBLER-WOLF

University of St. Francis
*Learning from Leonardo: The Last
Supper in postwar America*

TAMARA SMITHERS

Austin Peay State University
*Faith & Followers: Raphael, Michelangelo,
and Posthumous Mythmaking*

ERIN HEIN

University of Delaware
*Chance and the Lie of Pietro
Testa's Death*

SALON J

New Normal: Exploring Tradition and Change in Study Abroad

Chairs —Kally Malcom-Bjorklund &
Beth Nabi
University of North Florida

KYLIE FISHER & MICHAEL MAY

Furman University
*Art & Empires: An International
Experience Combining Studio &
Art History Pedagogies*

PAUL BRUSKI

Iowa State University
*Once More unto the Breach:
Misadventures in London*

BETH NABI & KALLY MALCOM-BJORKLUND

University of North Florida
*A Tale of Two Cities: Studying Abroad
in London Pre- and Post-Pandemic*

JEFFERSON

The Fine Art of Handicrafts

Chairs—Sara Woodbury &
Emily Godbey
College of William & Mary &
Iowa State University

LYNNE LARSEN

University of Arkansas at Little Rock
*Agency and Resilience in Kukuli
Velarde's CORPUS Exhibition*

JAMES MATSON

Fenimore Art Museum
American Barn Quilts of Otsego County

GRACE ATALLAH

Virginia Tech
*Stitching Digital Community:
Embroidery Artists on Social Media*

SARA WOODBURY

College of William and Mary
Outreach Exhibitions as Hybrid Spaces

EMILY GODBEY

Iowa State University
*Vernacular Feminism: The Business
of the Butter Cow*

SALONS 3 & 7

This Is Still Not a Pipe: Embodied Experience in the Studio Arts Classroom, Session I

Chair —Greg Shelnutt
University of Delaware

DAVID GERHARD

SC Governor's School for the Arts and
Humanities
*Guided Walk for Mindfulness: Giving
students structure for unstructured
thought*

KATE KRETZ

Montgomery College
*Preparing Canaries for Tomorrow's
Coalmine: Reawakening What Artists
Do Best*

COLLEEN MERRILL

Bluegrass Community &
Technical College
*The Care & Keeping of You: Embracing
Tactility & the Mind-Body Connection
in the Classroom*

CONFERENCE SCHEDULE | SATURDAY 14 OCTOBER 2023

MADISON

Undergraduate Session: Art History, Session I

Chair — Jeannine Keefer
University of Richmond

HAILS REILLY

The Pennsylvania State University
The Self-Portrait of Saint Teresa of Ávila: Ambiguity in the Representation of Physical Pleasure and Spiritual Ecstasy

LAUREN ALLEN

University of North Florida
Autonomous Women and the Fall of an Empire: Emilé Lévy's Mythological Allegory of Prostitution

RÓNAN SHAW

The Pennsylvania State University
Planting Lilies, Growing Nations: Diego Rivera's Later Portraits of Mexican Women

LAUREN WHIPPLE

East Tennessee State University
Distinguishing the Line of Consent: An Analysis of Contemporary Performance Artworks Related to Sexual Assault and Sexual Aggression

SALONS A & B

Why Take Art History? Attracting New Students in Uncertain Times

Chair — Virginia Spivey
The College Board, Silver Spring, MD

VIRGINIA SPIVEY

College Board
Building AP Art History Through Cross-sector Collaboration

LINDSAY HEFFERNAN

Independent Scholar
An Undecided Dilemma: Leveraging Undecided Students for Relevance & Growth

MAUREEN BURI

University of Cincinnati
Debunking the Myth of the Unemployable Artist: Co-ops and Internships

10:00–11:45 am

BOOK FAIR

Q + A with editors of *Art Inquiries*

SALON G

AI: A panel discussion on the pitfalls and possibilities, Round Table Discussion

Chair — Paul Catanese
Columbia College Chicago

PAUL CATANESE

Columbia College Chicago

MICHAEL BOROWSKI

Virginia Tech

TERRY DAVIS

University of North Texas

KARL ERICKSON

Rhodes College, Memphis, TN

JEFFERSON

Art Contra Politics

Chair — Olga Johnson
Independent Scholar

TRAVIS ENGLISH

Frostburg State University, Maryland
Painting Historical Materialism: "The Laws of Painting" and the Radical Use of Tradition in the New Objectivity

AMANDA WANGWRIGHT

University of South Carolina
War, Politics, and the Ideological Shift of Modern Chinese Art

IZABEL GALLIERA

Susquehanna University
From Practice to Theory: Art Activism in Recent Scholarship

SALON 8

Conceptual Development in Foundations

Chair — Mark McLeod
Middle Tennessee State University

MARK MCLEOD

Middle Tennessee State University
Design + Concept - Breaking it down for Foundations students

HOUSTON FRYER & JENNIFER SEO

Middle Tennessee State University & Gonzaga University
Classic Readings for Contemporary Art Ideas

BRAD ADAMS

Berry College
Making Meaning

ANNE STAGG

Florida State University
Questions & Curiosities in Foundations

SALONS A & B

Global Material Religion and Mobility in the Premodern World, Session III

Chair — Joseph Kopta
Temple University

POLLY CANCRO

New York University
Devotion in Motion: The Social and Material Evolution of Rouennais Books of Hours

SOPIO GAGOSHIDZE

Rutgers University
The Khakhuli Triptych: Decorating the Icon of the Virgin in the Twelfth Century Georgia

NICOLE PULICHENE

University of Wisconsin-Madison
Re-Interpreting an Ivory Portrait of the Virgin in a Mediterranean Context

CONFERENCE SCHEDULE | SATURDAY 14 OCTOBER 2023

SALONS C & D

Marking the Crossroads of the Arts

Chair —Melissa Geiger
East Stroudsburg University of PA

CHRISTOPHER LONEGAN

Loyola University
Crossed Wires Spark: Image/Text as Lessons in the Analytic of the Imagination

BETSY WILLIAMSON

Independent Artist/Scholar
At the Crossroads of Art, Yoga, and Psychology

SUE DRUMMOND

Millsaps College
The Hybrid Art Object: Interdisciplinary Collaborations in Art and Anthropology

SOLOMON ISEKEIJE

Norfolk State University
Racial Equity Initiative through Art: a study on data equity through graphic visualizing of research findings on community impact of displacement policy, in unrepresented communities

SALONS 1 & 2

Methodology and Pedagogy: The Art of Renaissance and Early Modern Italy

Chairs —Joseph Silva & Lindsay Alberts
Community College of Rhode Island & Savannah College of Art and Design

EMMA HOLTER

Temple University
Color Wars: Woad, Indigo, and the Emergence of Venetian Blue Paper

BRITTANY FORNIOTIS

Duke University
Putting the Renaissance in its Place: Teaching and Writing Architecture at the End of Premodernity

LINDSAY ALBERTS

Savannah College of Art and Design
"By My Own Hand; The Role of Journey-men in the Decorations of the Cappella dei Principi"

SALON J

Open Session: Convergences of Art & Architecture, SESA Affiliate

Chair —Joss Kiely
University of Cincinnati

LILLIAN JOYCE

University of Alabama, Huntsville
Hadrian's Temple of Venus and Roma as a Proxy for Emperor Worship

ARI LIPKIS

Temple University
Transforming Brick into Stone: Giulio Romano's Use of Fictive Materials In the Palazzo del Te

RACHEL STEPHENS

University of Alabama
Slavery and the Tennessee State Capitol Building: Investigating Race and Architecture in the Athens of the South

KERRY MILLS

Mary Baldwin University
Saving the Stories of Vernacular Architecture: Frances Benjamin Johnston's Photographs of the American South

YIZHI SHI

Texas A&M University
Urban Authenticity Beyond Eurocentrism: The Case of Qingdao City

DOMINION & COMMONWEALTH

Open Topics in Art History

Chair —Jeannette Nicewinter
Northern Virginia Community College

RICK SHEPARDSON

Eastern New Mexico University
Taking Maya Deren and The Avant Guard Down From the Top Shelf: The Power of Experimental Film in the Narrative Curriculum

GINA YANG

Deaf View/Image Art and Deaf Experience: Resistive and Affirmative Strategies in the Work of Betty Miller and Susan Dupor

SHARAYAH L. COCHRAN

University of Illinois, Urbana-Champaign
It is Work: Attending to Limits in Photographs of Exhaustion

MONROE

Performance Art as Rock and Roll: Meaning out of Chaos

Chairs —Louly Peacock & Simeon Hickman
Independent Scholar & Porcupine Productions, Asheville, NC

VITTORIO COLAIZZI

Old Dominion University
You Can't Rub Out What You Don't Recognize: Swans and Conceptual Rock Spectacle

MARY MAZUREK

Institute for Doctoral Studies in the Visual Arts
Reframing Noise Aesthetically Through Derrida's Parergon

LOULY PEACOCK

Independent Scholar
Butoh and Butt Bumps

SIMEON HICKMAN

Franklin School of Innovation
Electronic concert series in Historic southern neighborhood

CONFERENCE SCHEDULE | SATURDAY 14 OCTOBER 2023

SALONS 2 & 7

This Is Still Not a Pipe: Embodied Experience in the Studio Arts Classroom, Session II

Chair —Mark E. Brown
High Point University

AMBER TUTWILER

Utah Valley University
The Earth Is Not Flat: Exercises that Embrace the Senses

ALEXANDRA GIANNELL

Indiana University Bloomington
Haptic Traces: Marks of Reintegration + Searching

SASHA BASKIN

Johns Hopkins University
Teaching Through the Lens of Pop Culture and Bachelor Fantasy Suites

MADISON

Undergraduate Session: Art History, Session II

Chair —Jeannine Keefer
University of Richmond

LINDSAY BOWYER

University of North Florida
The Olustee Confederate Monument: A Broader Perspective

GRACE FIGUEROA

Randolph-Macon College
"Lost Causes": Neo-Confederates, Neo-Nazis, and the Ideological Utility of the Classical Past

RILEY KLUG

West Virginia University
Los Desaparecidos: Photographing Memory and Violence in Argentina

ALEXANDER GABRIEL & MORGAN HOUGH

Susquehanna University
Activating Public and Museum Spaces: The Art Activism of Monument Lab and Decolonize This Place

ISABEL WARING

New York University
The African Origin of Civilization: A Case Study of the Impacts of Colonialism in Contemporary Museology

1:15–3:00 pm

DOMINION & COMMONWEALTH

AI in Contemporary Art Practice

Chair —Sam Blanchard
Virginia Tech

CALEB WEINTRAUB & DAVID ONDRIK

Indiana University
The Artist, Augmented: AI in the Studio

STANLEY BERMUDEZ

Clovis Community College
Vincent

SIYAVASH TOHIDI

University of Kentucky
A Survey of How AI Impacts the Field of 3D Digital Design

SHENANDOAH

CITY BOOM OR DOOM: The Effect of Urban Evolution on Form and Content in Art

Chair —Mandy Rogers-Horton
Belmont University

MANDY ROGERS HORTON

Belmont University
Art and Architecture as Frenemies

RALUCA IANCU

Iowa State University
Roadside Attractions

KURT GOHDE

Transylvania University
Community Engagement Through the Arts

SALON J

American Art Open Session I: Marketing American Art

Chairs —Rosemarie Trentinella & discussant Julia Sienkewicz
University of Tampa & Roanoke College

HEATHER HORTON

CUNY - Queens College
Rehabilitating Visual Analysis as a Threshold Concept

MELISSA GEIGER & LEDA CEMPELLIN

East Stroudsburg University of Pennsylvania & South Dakota State University
Breaking through Misinformation: Teaching Complex Writing Skills to Post-Pandemic Students and Future Professionals

SARAH ARCHINO

Furman University
What is our value? Negotiating outcomes, competencies, and content

CONFERENCE SCHEDULE | SATURDAY 14 OCTOBER 2023

MONROE

Interpreting Design Research: Practice and Pedagogy, Session III

Chair — Samira Shiridevich
University of North Carolina
at Charlotte

SETAREH GHOREISHI

Oakland University
Cultural Inspiration: Practice and Experiments to Design

SAMIRA SHIRIDEVICH

University of North Carolina
at Charlotte
Collaborating Across Borders: Incorporating Sustainability into Architecture and Design Curriculums

MARJAN KHATIBI & SHAZA JENDI

Nicholls State University &
University of Florida
Embracing Horizontal Design: A Path Towards Inclusivity in Education

MADISON

Undergraduate Session: Art History, Session III

Chair — Jeannine Keefer
University of Richmond

THEO WILLIAMS

Columbus State University
The Contemporary Black Artist: Reducing it Down to One Venus

GRANT WOLF

Stetson University
The Unflinching Gaze: The Don Smith Archive

YUNYUE ZHANG

Davidson College
Finding Tranquility in the Midst of Turmoil: A Phenomenological and Daoist Exploration of Zhao Wenliang's Artistic Resistance during China's Cultural Revolution

ANNA DAVIS

Transylvania University
Yayoi Kusama's Depictions of Mental Health

EM SPENCER

Transylvania University
Gender Queer: The Graphic Novel as a Queer Narrative

4:00–6:00 pm

MENDING WALLS WALKING TOUR

Meet in lobby of hotel; prepaid ticket required

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