TABLE OF CONTENTS

3 Marriott Hotel Map
4 Map of Richmond
5 Table of Contents
6 Travel to Conference
7 Around Town
8 Welcome from SECAC President
9 Welcome from Conference Director
10 Conference at a Glance
11 Keynote Speaker and Reception
12 Artist Fellowship and Juried Exhibition Reception
13 2022 Artist Fellow Jennida Chase and Guest Juror, Alexi Assam
14-16 Sessions at Glance
17-42 Sessions Program
43 Mark Your Calendars
44 SECAC Governance
45 2023 SECAC Conference Committees
46 SECAC Institutional List
50 Partners & Supporters
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.
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.

**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.

**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.

**Richmond Mural Project**

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

https://richmondmuralproject.squarespace.com/murals-1
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 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 Jenkens

President (2020-2023)
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,

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

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.
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, Reginia 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.
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

<table>
<thead>
<tr>
<th>DATE</th>
<th>TIME</th>
<th>Salons A &amp; B</th>
<th>Madison</th>
<th>Shenandoah</th>
<th>Salon 8</th>
<th>Jefferson</th>
<th>Salons C &amp; D</th>
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<tbody>
<tr>
<td></td>
<td>8:00 - 9:45 am</td>
<td>Artivism in</td>
<td>Sights</td>
<td>Selfie Backdrops and Civic Icons: An Intermediary Discussion of Public Art as Image</td>
<td>Through the Facade</td>
<td>SECAC Award for Excellence in Graphic Design</td>
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<tr>
<td>Thursday</td>
<td>10:00 - 11:45 am</td>
<td>Public Spaces</td>
<td>the Stars: The Current Space Race and the Visual World</td>
<td>Multifarious Identity and Contemporary Visualizaton, Session I</td>
<td>Art and Eros</td>
<td>Breaking the Mold: Reimagining the Art Appreciation Course in General Core</td>
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<tr>
<td>October 12</td>
<td>1:15 - 3:00 pm</td>
<td>Innovative Pedagogy in the Arts: A Discussion with Past Winners of the SECAC Award for Excellence in Teaching</td>
<td>Art and Aging</td>
<td>The Impact of “Professionalism” on the Artist/Parent &amp; How to Change a Culture</td>
<td>The Case for a New Sublime in Contemporary Painting, Session I</td>
<td>Machine Learning / AI: Friend or foe?, Session I</td>
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<tr>
<td></td>
<td>3:15 - 5:00 pm</td>
<td>Native American Art: Past and Present</td>
<td>Mapping Art History in the Undergraduate Classroom</td>
<td>Teaching Under “Protections from Discrimination and Woke Indoctrination”</td>
<td>New Research in 21st Century Art</td>
<td>The Case for a New Sublime in Contemporary Painting, Session II</td>
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### Thursday, October 12

<table>
<thead>
<tr>
<th>DATE</th>
<th>TIME</th>
<th>Salons 1 &amp; 2</th>
<th>Salon G</th>
<th>Monroe</th>
<th>Salons 6 &amp; 7</th>
<th>Salons J</th>
<th>Dominions &amp; Common-wealth</th>
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<tr>
<td></td>
<td>8:00 - 9:45 am</td>
<td>Much Love: Tracing the Impact of Artists Supporting Other Artists, Session I</td>
<td>New Research in 20th Century Art</td>
<td>The Boundaries of a Caring Classroom: Understanding the reach, roles and responsibilities of care-based pedagogy</td>
<td>Sitter/Model/Performer: Rethinking Agency in Participation, Session I</td>
<td>Multiplicity, Intersectionality, and Identity in Printmaking</td>
<td>Material Digitalities</td>
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<td></td>
<td>10:00 - 11:45 am</td>
<td>Much Love: Tracing the Impact of Artists Supporting Other Artists, Session II</td>
<td>AI: Ethics in Pedagogy</td>
<td>Collaboration in Animation, CASP Affiliate</td>
<td>Sitter/Model/Performer: Rethinking Agency in Participation, Session II</td>
<td>Health Literacy: Empowering Experiences and Decision Making in Healthcare, Session I</td>
<td>More Than a Letter or Number: Representations of Teaching Informed by Art and Design</td>
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<td>1:15 - 3:00 pm</td>
<td>Much Love: Tracing the Impact of Artists Supporting Other Artists, Session III</td>
<td>Blue</td>
<td>Interpreting Design Research: Practice and Pedagogy, Session I</td>
<td>Health Literacy: Empowering Experiences and Decision Making in Healthcare, Session II</td>
<td>Enhancing Visual Design Education with Augmented Reality, Session I</td>
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<td></td>
<td>3:15 - 5:00 pm</td>
<td>Critique: past, present, and future</td>
<td>Bridging the Gap: Creative Collaborations between Business and the Arts</td>
<td>Emerging futures: A Collaborative relationship between graphic design and innovative technologies</td>
<td>Open Session: Artist Talks</td>
<td>A Gathering of People: Urban Planning across Time and Space, Session I</td>
<td>Enhancing Visual Design Education with Augmented Reality, Session II</td>
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<tr>
<td>Friday</td>
<td>October 13</td>
<td>8:00 - 9:45 am</td>
<td>Creativity in Renaissance Art, Patronage, and Religion, Session I</td>
<td>Decolonial Aesthetics: Toward Artistic and Philosophical Interventions</td>
<td>The Visual Arts’ Engagement with Music, Theater, and Dance</td>
<td>Modern Art and Religion (Healing &amp; Transformation), Session I</td>
<td>A Gathering of People: Urban Planning across Time and Space, Session I</td>
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<td>Myths, Legends, and Lies in Art and Art History, Session I</td>
<td>Photobooks in the Classroom</td>
<td>Temporal Cultures, Session I</td>
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<td>The Global Art of War, Session I</td>
<td>Undergraduate Session: Studio Art, Session I</td>
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<td>Myths, Legends, and Lies in Art and Art History, Session II</td>
<td>Open Pedagogy and Open Access in Art History Courses</td>
<td>Making Museums Matter to Students</td>
<td>Making Museums Matter to Students</td>
<td>Uneven Terrain: Landscape Representation in the Platanocene</td>
<td>Undergraduate Session: Studio Art, Session II</td>
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<tr>
<td>Friday</td>
<td>October 13</td>
<td>8:00 - 9:45 am</td>
<td>Artist as Agent in an Age of Climate Crisis</td>
<td>Sustainability and Sustenance: Representations of Food and the Consequences of Empire in Global Art</td>
<td>Total Change: Creative Practices in Response to Emerging Media</td>
<td>Intersections: Illustration in Studio Art and Design Education</td>
<td>Diversity, Equity, Access, and Inclusion in the Emergence of Photography</td>
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<td>Global Material Religion and Mobility in the Premodern World, Session II</td>
<td>Shaking up Grades: Alternative Approaches to Assessment</td>
<td>Come to Our Session Please: Bringing the Smile Back to Higher Education</td>
<td>Comics and Visual Narrative</td>
<td>Work Hard, Play Hard: Camaraderie and Care in Academic Settings</td>
<td>American Art open session, Session II</td>
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<td>19th Century Artists in a Wider, Interconnected World</td>
<td>Art is a Joke</td>
<td>Generative Pedagogies in Art and Curatorial Practice</td>
<td>Graphic Design: The Most Socialist/Capitalist Practice</td>
<td>American Art open session, Session III</td>
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<td>1:15 - 3:00 pm</td>
<td>Historical Reckoning on the Public Symbolic Landscape and Restorative Commemorative Projects</td>
<td>Community Action and Agents of Perceptual Change</td>
<td>Color and Contemporary Practice, Session I</td>
<td>Color and Contemporary Practice, Session II</td>
<td>Interpreting Design Research: Practice and Pedagogy, Session II</td>
<td>Q&amp;A (Supercharging In-Class Discussions)</td>
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<td>3:15 - 5:00 pm</td>
<td>19th Century Artists in a Wider, Interconnected World</td>
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"Ungrading" Art History: How It Works and Why to do It
### Saturday, October 14

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<td>8:00 - 9:45 am</td>
<td>Why Take Art History? Attracting New Students in Uncertain Times</td>
<td>Undergraduate Session: Art History, Session I</td>
<td>Death and Its Spaces: Art, Ethics, and Public Engagement</td>
<td>Across the Ocean and Over the Skies in Pursuit of an MFA</td>
<td>The Fine Art of Handicrafts</td>
<td>Break Time: Finding Better Solutions for Student Mental Health in Graphic Design Education</td>
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<td>10:00 - 11:45 am</td>
<td>Global Material Religion and Mobility in the Premodern World, Session III</td>
<td>Undergraduate Session: Art History, Session II</td>
<td>Conceptual Development in Foundations</td>
<td>Art Contra Politics</td>
<td>Marking the Crossroads of the Arts</td>
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<td></td>
<td>1:15 - 3:00 pm</td>
<td>Undergraduate Session: Art History, Session III</td>
<td>CITY BOOM OR DOOM: The Effect of Urban Evolution on Form and Content in Art</td>
<td>Through Green-Colored Glasses: Hindsight and Environmental Art History</td>
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<td></td>
<td>8:00 - 9:45 am</td>
<td>Myths, Legends, and Lies in Art and Art History, Session III</td>
<td>(re) Remembering the Future Through Visual Culture</td>
<td>Living On Video: Examining Contemporary Frameworks for Time-Based Art Projects</td>
<td>This Is Still Not a Pipe: Embodied Experience in the Studio Arts Classroom, Session I</td>
<td>New Normal: Exploring Tradition and Change in Study Abroad</td>
<td>Exploring the Nocturne</td>
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<td>10:00 - 11:45 am</td>
<td>Methodology and Pedagogy: The Art of Renaissance and Early Modern Italy</td>
<td>AI: A panel discussion on the pitfalls and possibilities</td>
<td>Performance Art as Rock and Roll: Meaning out of Chaos</td>
<td>This Is Still Not a Pipe: Embodied Experience in the Studio Arts Classroom, Session II</td>
<td>Open Session: Convergences of Art &amp; Architecture (SESAH)</td>
<td>Open Topics in Art History</td>
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<td></td>
<td>1:15 - 3:00 pm</td>
<td>Interpreting Design Research: Practice and Pedagogy, Session III</td>
<td>Intercepting Design Research: Practice and Pedagogy, Session III</td>
<td>Decoding Art History: Rehabilitating Competencies as Course Content</td>
<td>AI in Contemporary Art Practice</td>
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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
<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
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<tbody>
<tr>
<td>8:00–9:45 am</td>
<td><strong>Salons A &amp; B</strong></td>
<td><strong>Artivism in Public Spaces</strong></td>
<td>Chair — Heather Dunn Br                                    Borough of Manhattan Community College</td>
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<td><strong>What is Artivism in Public Space?</strong></td>
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<td><strong>Jessica Rodríguez Colon</strong></td>
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<td><strong>Looking into the Origins of Performing through Artivism in the Public Spaces</strong></td>
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<td><strong>Greg Blair</strong></td>
<td>University of Southern Indiana</td>
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<td><strong>Skateism: When Skateboarding and Activism Intersect</strong></td>
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<td><strong>Marvin Milian</strong></td>
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<td><strong>Bakhtin and the Art of the Street: Unmasking Chicano Street Art as Parody</strong></td>
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<td><strong>Dominion &amp; Commonwealth</strong></td>
<td><strong>Material Digitalities</strong></td>
<td>Chair — Liz Trosper University of Texas at Dallas</td>
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<td><strong>Zahra Jafarpour</strong></td>
<td>University of Texas at Dallas</td>
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<td><strong>Protest via Digital Art</strong></td>
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<td><strong>Cynthia O’Neill</strong></td>
<td>University of Texas at Dallas</td>
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<td><strong>Dandelion Rebellion: Accessing nature and environmentalism through weeds, art, and crip theory.</strong></td>
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<td><strong>Salons 1 &amp; 2</strong></td>
<td><strong>Much Love: Tracing the Impact of Artists Supporting Other Artists, Session I</strong></td>
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<td><strong>Corey Piper</strong></td>
<td>Chrysler Museum of Art</td>
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<td><strong>Susan Watkins and Mary Shepard Greene</strong></td>
<td>Tracing the Contours of an Artistic Friendship at the Turn of the Twentieth Century</td>
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<td><strong>A Good Boss</strong>: Cammie Henry’s Art Colony in Louisiana</td>
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<td><strong>Doris Sung</strong></td>
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<td><strong>Mentors and Friends: Women Artists’ Collective Voice in Early Twentieth-Century China</strong></td>
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<td><strong>Sara Morris</strong></td>
<td>University of Alabama</td>
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<td><strong>Kinship Structures: Viola Frey, Charles Fiske, and Figurative Ceramics in California, 1960-2000</strong></td>
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<td><strong>Salon J</strong></td>
<td><strong>Multiplicity, Intersectionality, and Identity in Printmaking, SGCI Affiliate</strong></td>
<td>Chair — Haley Takahashi University of Tennessee Knoxville</td>
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<td><strong>Jade Hoyer</strong></td>
<td>Carleton College</td>
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<td><strong>Many mirrors: the monoprint’s potential to affirm multifaceted identity</strong></td>
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<td><strong>Salon G</strong></td>
<td><strong>New Research in 20th Century Art</strong></td>
<td>Chair — Gillian Yee Temple University</td>
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<td><strong>Max Arthur Cohn and the Rise of Screen Printing as a Fine Art</strong></td>
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<td><strong>Mirel Crumb</strong></td>
<td>University of Wisconsin-Milwaukee</td>
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<td><strong>Between: Peter Hujar’s Capuchin Catacomb Portraits</strong></td>
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<td><strong>Jennifer Kruglinski</strong></td>
<td>Salisbury University</td>
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<td><strong>The Exiled King and Eleanor Antin Jefferson</strong></td>
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<td><strong>Jefferson</strong></td>
<td><strong>SECAC Award for Excellence in Graphic Design</strong></td>
<td>Chair — Michael Borowski Virginia Tech</td>
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<td><strong>The many shifts and shapes of design research</strong></td>
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<td><strong>Scott Fisk</strong></td>
<td>Samford University</td>
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<td><strong>Recent Work - Creating Meaningful Scholarship in Graphic Design</strong></td>
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<td><strong>Marius Valdes</strong></td>
<td>University of South Carolina</td>
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<td><strong>Blobs, Frogs, Dogs and The Secret Species: Character-Based Illustration and Design Projects</strong></td>
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<td><strong>Douglas Barrett</strong></td>
<td>University of Alabama at Birmingham</td>
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<td><strong>The Vanishing Point of our Frontier</strong></td>
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**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

**GLORIA RUSCONI**
Independent Artist
*Ledies: 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*

**SAEHIM PARK**
Duke University
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

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

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
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

SHEPHERD

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

SITTING/MODEL/PERFORMER: RETHINKING AGENT IN PARTICIPATION, SESSION II
Chair — Emily Fenichel
Florida Atlantic University

COREY DZENKO
Monmouth University
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 Debureau 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*

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**12:00–1:00 pm**

**SALONS 4 & 5**

**SEACAS Awards Luncheon**
Requires pre-paid ticket

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**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*

**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*
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”

GLENDA SWAN
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

Salons C & D
Machine Learning / AI: Friend or foe?, Session I
Chair — Ben Hannam
Eln University

BEAN 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 VOLLK
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
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 BAINCE
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
CONFERENCES 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 HYPFA-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
CONFERECE SCHEDULE | THURSDAY 12 OCTOBER 2023

SALONS 6 & 7
Open Session: Artist Talks
Chair — Dafna Steinberg
Independent Scholar

TRAVIS HEAD
Virginia Tech
BOTTLECUPS & 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

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

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

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
CONFEREECE 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 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

JOELE 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 BURREOUGHS
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
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

KATHY 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

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

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

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
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

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 Industrial Design Education

GEORGE 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

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

CHRISTIAN DUNN
Jacksonville State University
Leveled Up: Learning Disguised as Play

RACHEL BUSH
Auburn 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 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 Coanenepilli 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 9
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

JENIEVE 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
SALONS 6 & 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

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 Desappearance.

JENNA ALTOMONTE
Mississippi State University
Unmanned: Playing War in the Drone Age

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

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

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

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

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

VUK VUKOVIĆ
University of Pittsburgh
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

CHRISS 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

CATHY R. MOORE
Georgia Gwinnet 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
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

Salons C & D

3:15–5:00 pm

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

Hyung 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
**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 G**

**Interpreting Design Research: Practice and Pedagogy, Session II**
Chair — Rachel McDonald
Louisiana State University Shreveport

**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*
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 6 & 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

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

5:00–7:00 pm

5:00–7:00 pm
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 C & D**

Break Time: Finding Better Solutions for Student Mental Health in Graphic Design Education
Chair — Ting Wang-Hedges
Oklahoma State University

DANA EZELL 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

**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

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
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 BITSCAS
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

NEW NORMAL: EXPLORING TRADITION AND CHANGE IN STUDY ABROAD
Chairs — Kally Malcolm-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

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Fenimore Art Museum
American Barn Quilts of Otsego County

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JAMES MATSON
Fenimore Art Museum
American Barn Quilts of Otsego County
**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: Émilé Lévy’s Mythological Allegory of Prostitution

**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

### 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 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

### Salons 9

**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
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 ISKEJE
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

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 Journeymen in the Decorations of the Cappella dei Principi”

OPEN SESSION: CONVERGENCES OF ART & ARCHITECTURE, SESAH 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

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 3 & 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

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

STANELY BERMUDEZ
Clovis Community College
Vincent

SIAVASH 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

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

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

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
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SGC International
Society for Paragone Studies
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