PRELIMINARY SCHEDULE .V3

BIRMINGHAM ALABAMA
The University of Alabama at Birmingham

October 17-20, 2018
Online registration now open.
secacart.org
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<td><strong>CONFERENCE REGISTRATION</strong></td>
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<td><strong>VENDOR AREAS</strong></td>
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$ = Separate Cost  
R = Reservation Required
The University of Alabama at Birmingham is pleased to present the 2018 SECAC conference, October 17-20, 2018, and welcome y’all to come together in a dialogue of openness and inclusivity while enjoying Birmingham’s unique vernacular, cuisine, and style.

Coined the “Magic City” in the late 19th century following a boon of iron and steel production, Birmingham has known a deep, yet complex history. Yet like the steel produced from the nearby iron-rich Appalachian foothills, the fires of civil conflict and racial division have forged a community that is home to progressive ideas, cutting-edge technology and medical research, and a rich arts culture.

Sessions will take place at the official conference hotel, the Sheraton Birmingham, located in the heart of Birmingham’s premier entertainment district, Uptown Bham, and steps from the Birmingham Museum of Art and the Birmingham Civil Rights National Monument.

With a variety of local art galleries, James Beard Award-winning restaurants, and a hip nightlife scene leading a revival of culture and activity downtown, see how the New York Times says Birmingham is ready to surprise you.

Conference sessions and off-site programming opportunities across the Magic City will include:

- Featured keynote address by Andrew Freear of Auburn University’s Rural Studio.

- A private reception to view the exhibition, Third Space/Shifting Conversations about Contemporary Art at the Birmingham Museum of Art. Creating connections between the American South and Global South, Third Space features over 100 works of art in a variety of mediums from the BMA’s permanent collection. All BMA galleries are open during reception. Co-sponsored by UAB, BMA and Birmingham Southern College.

- The annual SECAC Artist Fellowship and Juried Members exhibitions reception at UAB’s Abroms-Engel Institute for the Visual Arts. Designed by the world-renowned architect, the late Randall Stout, AEIVA is a center for UAB and the Birmingham community to engage with contemporary art and artists. The 2018 SECAC Juried Exhibition is juried by Peter Baldaia, Head of Curatorial Affairs, Huntsville Museum of Art, and features 55 works by 42 member artists. The 2017 SECAC Artist Fellow is UAB professor Stacey Holloway, who will present Not to be Otherwise, featuring new sculptural works in an immersive installation.

During your visit to Birmingham, you may enjoy local excursions to Birmingham’s Sloss Furnace National Historic Landmark, Birmingham Civil Rights Institute, Ruffner Mountain Nature Preserve, Vulcan Park, or outsider artist Joe Mintner’s African Village in America. Short day trips are also encouraged to nearby Hale County, where you can visit the Rural Studio and see sites where Walker Evans and William Christenberry made their iconic photographic work, or travel further south to Wilcox County, home of the Gee’s Bend quiltmakers. The SECAC conference will also coincide with the annual Kentuck Festival of the Arts in Northport, 45 minutes west of Birmingham. Presenting more than 270 folk, visionary, and contemporary artists and expert craftspeople, the festival will celebrate its 47th year with great art, music, and food.

Conference Registration NOW OPEN

Early registration will be in effect through September 30; regular registration will close on October 8.

- Individual member registration rates: early $190 | regular $220 | on-site $280
- Adjunct/Independent registration rates: early $150 | regular $180 | on-site $250
- Student member registration rates: early $95 | regular $105 | on-site $130
- Retired member registration rates: early $95 | regular $105 | on-site $130

CONFERENCE CONTACT

Jared Ragland
2018 SECAC Conference Director
University of Alabama at Birmingham
secac2018@uab.edu

Christine Tate
SECAC Administrator
admin@secacart.org
**Hotel Reservations Now Open**
To reserve a room, visit [https://www.starwoodmeeting.com/Book/SECAC](https://www.starwoodmeeting.com/Book/SECAC).
Sessions will take place at the official conference hotel, the Sheraton Birmingham. The room rate at the Sheraton Birmingham is $139 ($163.33 with taxes and fees) for single or double occupancy, with a $10 charge for each additional person. Complimentary guestroom internet is provided. A room block is set up for individual reservations. (Guests are responsible for their own charges). Note that reservations do not include food but coffee, tea, and water will be provided.

**Transportation**
The conference hotel is located a quick 4 miles (7 minutes) from the nearby Birmingham International Airport. The Sheraton Birmingham operates a free daily shuttle, 6am-11pm. Taxi and popular ridesharing services are available for approximately $15 each way. For those driving into Birmingham, the hotel provides approximately 1,500 parking spaces in their parking deck with easy access to the Sheraton via skywalk. Discounted SECAC rates for overnight self-parking are $8; day rates are $8, and valet is $22. Interstate road construction scheduled for fall 2018 may cause minor traffic delays near the conference site.

**Media Policy**
- All meeting rooms will be equipped with one digital projector, screen, podium and podium light.
- Presenters must supply their own laptops and appropriate adapters.
- No Internet access will be available in session rooms; presenters must have online information downloaded to laptops or other media devices.
- No slide projectors will be available.

**2018 SECAC Mentoring Program**
Those participating in the program either as mentors or mentees should check in at the SECAC registration desk as few minutes before their appointment, unless other arrangements have been made. If you missed the mentoring program deadline and would like to talk with a mentor, please contact Heather Stark, stark5@marshall.edu.
WALK TO IT!

1. TODD ENGLISH PUB
   Elevated Pub Grub
2. TEXAS DE BRAZIL
   Brazilian Steakhouse
3. CANTINA LAREDO
   Upscale Mexican Cuisine
4. THE SOUTHERN KITCHEN & BAR
   Southern Comfort Food & Beer
5. YOUR PIE
   Brick Oven Pizza & Craft Beer
6. MUGSHOTS GRILL & BAR
   Hamburgers & Beer
7. OCTANE
   Pour-Over Coffee & Tea
8. EUGENE’S HOT CHICKEN
   Nashville Style Chicken and Sides

DRIVING DIRECTIONS

From North
Take Interstate 65 South to Exit 261A. Then take Exit 125B, which is 22nd Street. Turn left at the second stop light and turn left again onto 9th Avenue North. Continue straight ahead and the hotel garage and main entrance is on the right.

From Birmingham International Airport
Take Interstate 20 West and exit at 22nd Street. Go through the intersection to the stoplight. Turn right at the light and the hotel entrance is one block further on the right.

From West
Take Interstate 20 East/Interstate 59 North to Exit 125B, which is 22nd Street. Turn left at the second stop light and turn left again on 9th Avenue North. Continue straight ahead and the hotel entrance is on the right.

From South
Take Interstate 65 North to Exit 261A. Then take Exit 125B, which is 22nd Street. Turn left at the second stop light and then turn left again on 9th Avenue North. Continue straight ahead and the hotel garage and main entrance is on the right.
Andrew Freear, originally from Yorkshire, England, is the Wiatt Professor and Director of Auburn University’s Rural Studio. Freear lives in a small rural community in Hale County, West Alabama, where for nearly two decades he has directed a program which questions the conventional education and role of architects. His architecture students have designed and built community buildings, homes and landscape projects for under-resourced local towns and nonprofit organizations.

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

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

Freear lectures about Rural Studio across the United States and Europe. He has designed and built Rural Studio exhibits across the globe including at the Whitney Biennial, the Sao Paulo Biennial, V&A in London, MOMA NYC and most recently at the Milan Triennale and the Venice Biennale.
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<td>Lovelace, Dana Ezzell</td>
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<td>Lynn, Meredith/ Dickens, Michael</td>
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<td>Malis, Jon / Friebele, Billy</td>
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<td>Peterson, Kristi</td>
<td>Landscape, Interaction, and Movement: Cultural Geographies of the Americas – Session II</td>
<td>Saturday, 10:30-12:15</td>
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<tr>
<td>Powers, John / Kelley, John</td>
<td>Portamento: Music, Visual Arts, and the Liminal Space Between</td>
<td>Friday, 1:15-3:00</td>
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<tr>
<td>Reed, Sandra</td>
<td>The Art of Making by Recipients of the SECAC Artist's Fellowship...</td>
<td>Friday, 1:15-3:00</td>
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<tr>
<td>Reneke, Margaret</td>
<td>In the Studio: Process and Practice</td>
<td>Thursday, 3:15-5:00</td>
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<td>Ridley, Morgan</td>
<td>Raising a Fist: Art and Politics –Session I</td>
<td>Saturday, 10:30-12:15</td>
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<td>Rizk, Mysoon</td>
<td>Open – Session In Art History for New Art Historians – Session II</td>
<td>Thursday, 3:15-5:00</td>
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<td>Runnels, Jamie</td>
<td>How Can We Assist You Today? Possibilities for Higher Ed Arts Outreach in K-12 Settings</td>
<td>Thursday, 8:00-9:45</td>
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<td>Schaeffer, D. Bryan</td>
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<td>Schwartzott, Amy</td>
<td>Keep on Walking, Keep on Talking: HBCUs on African Art, African American Art, and the Civil Rights Movement</td>
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<tr>
<td>CHAIR / CO-CHAIR</td>
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<td>Sienkewicz, Julia</td>
<td>Teaching the Art History of the United States</td>
<td>Friday, 8:00-9:45</td>
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<td>Slipp, Naomi</td>
<td>“Little of Artistic Merit?” The Art of the American South – Session I</td>
<td>Saturday, 8:30-10:15</td>
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<td>Speed, Bryce</td>
<td>Representation amidst Abstraction: A Look at Contemporary Painting...</td>
<td>Saturday, 1:15-3:00</td>
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<tr>
<td>Stephens, Rachel</td>
<td>American Modernism: Bryn Mawr, Buena Vista, Botanicals, and the Body</td>
<td>Saturday, 1:15-3:00</td>
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<tr>
<td>Stonestreet, Tracy / Peck, Suzanne</td>
<td>Action and Making: Exploring the Intersection of Performance Art and Craft</td>
<td>Friday, 3:15-5:00</td>
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<td>Sullivan, Wanda</td>
<td>Natural Response: Metaphor, Narrative, and Interpretation</td>
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<td>Swift, Jason / Funk, Clayton</td>
<td>Transgressive Practices: Confronting Art, Scholarship, and Education</td>
<td>Thursday, 8:00-9:45</td>
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<td>Toppins, Tracy</td>
<td>Beyond Retro Graphics: Connecting Design History to Studio Processes, Methods, and Ideas</td>
<td>Friday, 10:00-11:45</td>
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<td>Traviesa, Jonathan / Molina, Cristina</td>
<td>Artist-Run Spaces, Collectives, and Collaboration</td>
<td>Thursday, 10:15-11:45</td>
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<td>Tyree, Natalie / Bush, Rachel</td>
<td>One for the “Ages”: Understanding and Influencing Millennials in the Classroom</td>
<td>Thursday, 10:15-11:45</td>
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<td>Van Scoy, Susan</td>
<td>Past, Present, Future: Rephotography</td>
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<td>Vogel, Christina</td>
<td>Teaching Studio Fundamentals through a Contemporary Lens</td>
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<td>Wacker, Kelly</td>
<td>Biologic Ecologic</td>
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<td>Wilkins, Catherine</td>
<td>Omissions, Voids, and Absences: Art Historical Examinations of Things Unseen – Session I</td>
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<td>Wang-Hedges, Ting</td>
<td>Making More With Less</td>
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<td>Ward, Neil</td>
<td>Design Educators and the Tenure Packet</td>
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<td>Watson, Mark</td>
<td>Right-Wing Attacks on Higher Education and How to Fight Back</td>
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<td>Wentrack, Kathleen</td>
<td>Performance, Media Art, and Their Multifarious Transmutations</td>
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<td>Wester, Jennifer</td>
<td>Making “Art Appreciation” Matter–Big and Small – Session I</td>
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<td>Wilkins, Catherine</td>
<td>Collaborating Toward Community Engagement: Inventive Partnerships...</td>
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<td>Wilson, Ric</td>
<td>Community-Based Graphic Design</td>
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<td>Wright, Erin</td>
<td>Art for Heart's Sake: Graphic Design as Advocacy</td>
<td>Thursday, 1:15-3:00</td>
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<td>Zakian, Michael</td>
<td>Abstract Expressionism, 70 Years After</td>
<td>Thursday, 3:15-5:00</td>
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<td>Zakiad, Boris</td>
<td>18th Century Art: Looking Ahead</td>
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<tr>
<td>Zaleski, Leanne</td>
<td>Artists Advancing the Cause: Artists as Art Dealers</td>
<td>Thursday, 3:15-5:00</td>
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</tbody>
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Wednesday

7:00-9:00pm  Registration Desk Open
4:00-7:00pm  SECAC Board of Directors Meeting
6:30pm  New Members Welcome, hosted by SECAC past-presidents Floyd Martin and Debra Murphy at the Sheraton Birmingham’s Moretti’s Lounge
7:30-9:00pm  Welcome Reception at the Sheraton Birmingham Conference Pre-function Room

Thursday Session I
8:00-9:45am  American-Made: Holy Land Proxies in the United States
Chair: Jennifer Courts, The University of Southern Mississippi
Co-Chair: Carey E. Fee, Florida State University
Laura Elizabeth Shea, University of Illinois at Urbana-Champaign
Deep South: Sally Mann’s Southern Photographs as Pilgrimage
Carey E. Fee, Florida State University
Jennifer Courts, The University of Southern Mississippi
Palestine Gardens: “It’s Like Jesus Walked through Mississippi”

Being Analog in a Digital World
Chair: Harry Boone, Georgia Gwinnett College
Sarah Bielski, Independent Artist
Outcomes of an Adherence to Analog Painting in a Digital World: The Joy of Delayed Gratification, a Stronger Sense of Self Esteem and a Reconnection with Human Nature
Bridget Conn, Armstrong Campus, Georgia Southern University
Kodachrome Rumors: Why Outdated Technologies Thrive in the Art World
Joseph Kameen, University of South Carolina Aiken
Like Fish in Water: The Impacts of Image-Fluency on Pedagogy in Painting
Jaime Aelavanthara, University of Tampa
Experimental Photography: The Magic When Past Meets Present

Eclecticism, Appropriation, Forgery: Issues of Borrowing in Art
Chair: Betty Crouther, University of Mississippi
Jillian Decker, Johns Hopkins University and the New Jersey Vietnam Veterans’ Memorial Foundation
Building Ludwig I’s German Identity: The Parthenon and German Hellenism
Kimberly Schrimscher, Emory University
Becoming Guercino: Imitation and Innovation in a Seventeenth-Century Painter’s Studio
Stephanie Chadwick, Lamar University
Pastiche and Performativity in Jean Dubuffet’s Coucou Bazar
Brooke Alexander, The University of Mississippi
Borrower or Thief?

How Can We Assist You Today? Possibilities for Higher Ed Arts Outreach in K-12 Settings
Chair: Jamie Runnells, Jacksonville State University
Patrice Anderson, Jacksonville State University
Design Prep: Exploration of Mentorship Online & IRL

Carla Rokes, University of North Carolina at Pembroke
Naomi Lifschitz-Grant, University of North Carolina at Pembroke
Reinforcing the Arts within Rural Communities through University Outreach
Lisa Alembik, Georgia State University
Instilling the Art Spirit

Innovation & Experimentation: 1950s to the Present
Chair: Floyd Martin, University of Arkansas at Little Rock
Herbert Hartel, Queens College, City University of New York
Searching for Meaning, Identity and Place: Locating the African-American Abstract Expressionists
Leigh Anne Roach, University of Alabama at Birmingham
Patterns, Perception and Pedagogy in Bridget Riley’s Early Work
Mary Mazurek, Institute for Doctoral Studies in the Visual Arts and Columbia College
Everything Plus the Kitchen Sink: A Brief History of Noise in Art and Music

Keep on Walking, Keep on Talking: HBCUs on African Art, African American Art, and the Civil Rights Movement
Chair: Amy Schwartzott, North Carolina A & T State University
Co-Chair: Billy Friebele, Loyola University Maryland
Anthony Bingham, Miles College
59th Street Stories: The Ways of the Folk
James Barnhill, North Carolina Agricultural and Technical State University
Social Justice Meets History Meets Art
Amy Schwartzott, North Carolina A&T State University
Where is the Front Door? Art and Culture at North Carolina Agricultural and Technical State University

Keeping Up with Graphic Design Trends and Technology – Session I
Chair: Diane Gibbs, University of South Alabama
Samuel Ladwig, University of Central Oklahoma
Update Required: New Software, New Syllabus
Megan Cary, University of Mobile
The Agile Design Classroom: Tools and Methods to Be More Nimble
Troy Abel, University of North Texas
Stop Teaching Technology—Becoming Autodidactic: Strategies for Teaching UX and Design Tools

New Technologies in the Studio
Chair: Jon Malis, Loyola University Maryland
Julie Ward, Florida Atlantic University
Finding the Balance, How and When
Raluca Iancu, Louisiana Tech University Digital Printmaking: Beyond CTRL+P
Jeremy Blair Tennessee Tech University
(Re)Playing Art Histories: Designing Video Games with Preservice Art Teachers

Possibilities for Higher Ed Arts Outreach in K-12 Settings
Chair: Jamie Runnells, Jacksonville State University
Patrice Anderson, Jacksonville State University
Design Prep: Exploration of Mentorship Online & IRL
Transgressive Practices: Confronting Art, Scholarship, and Education
Chair: Jason Swift, University of West Georgia
Co-Chair: Clayton Funk, The Ohio State University

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

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

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

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

Thursday
Session II
10:15-11:45am

Artist-Run Spaces, Collectives, and Collaboration
Chair: Jonathan Travesa, Tulane University
Co-Chair: Cristina Molina, Southeastern Louisiana University

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

Jeff Schmuki, Georgia Southern University
PlantBot Genetics and the ArtLab

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

Collecting and the Trade of Antiquities
Chair: Louise, Arizzoli, University of Mississippi
Co-Chair: Evie Terrono, Randolph-Macon College

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

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

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

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

Pattern between Decorative and Abstract
Chair: Roja Najafi, Oklahoma City Museum of Art

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

Yasmine Nachabe Taan, Lebanese American University
Being Arab and Modern in Saloua Raouda Choucair’s (1916-2017) Abstract Patterns

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

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

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

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

Francesca Balboni, University of Texas, Austin

Tom Williams, Watkins College of Art, The Carceral Portrait in Contemporary Art
Presentation as Performance as Presentation  
Chair: Rocky Horton, Lipscomb University  
Co-Chair: Thomas Sturgill, Middle Tennessee State University

Brent Everett Dickinson, Azusa Pacific University  
Marcel Maus Hermeneutical Think Tank Presents SPECULATIVE ENGASTRATION: The Business of Eating and Being Eaten in Infinite Space

Jason Brown, The University of Tennessee – Knoxville  
6 Happenings in 18 Parts

Kent Anderson Butler, Azusa Pacific University  
From the Belly of the Whale

The Art of Making by Recipients of the SECAC Artist’s Fellowship and SECAC Award for Outstanding Artistic Achievement (2013-2017)  
Chair: Sandra Reed, Marshall University

Carol Prusa, Florida Atlantic University  
Umbraphile

Duane Paxson, Troy University  
Malelingue and Mors Eloquentiae

Reni Gower, Virginia Commonwealth University  
Longevity to Legacy

Stacey Holloway, University of Alabama at Birmingham  
Not to be Otherwise

Zine Culture: Making, Activating, Archiving  
Chair: Sage Perrott, Utah State University  
Co-Chair: Marissa Vigneault, Utah State University

Kell Connor, The Other World  
Bus Lesbian

Marissa Vigneault, Utah State University  
Community Zines

Noon: SECAC Awards Luncheon  
All members welcome: tickets can be purchased in advance online

Thursday  
Session III  
1:15-3:00pm

Abstract Expressionism, 70 Years After  
Chair: Michael Zakian, Pepperdine University

Michael Zakian, Pepperdine University  
Abstractions and Stereotypes in the Art of Willem de Kooning

Rebecca Bivens, University of Illinois at Chicago  
Lost in Space: Wolfgang Paalen, Robert Motherwell, and Microcosmic Theory

Anthony Morris, Austin Peay State University  
Industrial Expressionism: Hedda Sterne, Fortune, Deere & Co.

Jamin An, University of California, Los Angeles  
Reconsidering “New York Painting and Sculpture: 1940-1970”

Are You Vulcan’ Kidding Me? Mythology Everywhere  
Chair: Raymond Gaddy, Georgia Southern Armstrong Campus  
Co-Chair: Ashley Waldvogel, Savannah College of Art and Design

Glenda Swan, Valdosta State University  
The Power of Images of Myth in the Classroom

Patrick Vincent, Austin Peay State University  
Worshipping the Graphic: Hybrid Images of Contemporary Mythologies

Evin Dubois, Watkins College of Art  
Floating as Fanboy

Community-Based Graphic Design  
Chair: Ric Wilson, University of Missouri

Morgan Manning, Maryville College  
We Really Needed That Yesterday: Reflections on Designing for a Large Non-Profit While Also Navigating the Tenure Track

Marius Valdes, University of South Carolina  
Artist-in-Residence at Richland Library

RJ Thompson, Youngstown State University  
Plus Public: A Startup Social Enterprise Transforming Communities via Design

Diane Gibbs, University of South Alabama  
Pro-Bono Design Work in My Design Practice

Historic American Painting: Ben Franklin, Barns, Baristas, and Backstitches  
Chair: Barbaranne Liakos, Northern Virginia Community College

Catherine Dossin, Purdue University  
Benjamin Franklin, the American Revolution, and the French People

Morgan Heard, The University of Alabama  
“May the Points of Our Needles Prick the Slaveholder’s Conscience”: Women’s Abolitionist Needlework and the Anti-Slavery Fair

Eileen Yanoviak, University of Louisville and Speed Art Museum  
Crossings: Farmstead Imagery and the American Civil War

Caroline Gillaspie, The Graduate Center, City University of New York  
Fueling the Union: Coffee Consumption in Winslow Homer’s Civil War Images

ITI: ThinkY’all  
Chair: Lily Kuonen, Jacksonville University

Jessica Mongeon, Arkansas Tech University  
Intangibles: Creating a Positive Learning Environment

Lauren Evans, Samford University  
The Procreative Professor and the Creative Process

Carlos Colón, Savannah College of Art and Design  
The Value of an Arts Education beyond Your Chosen Field

Midcentury Mix of Art, Craft, and Industry  
Chair: Antje Gamble, Murray State University

Briley Rasmussen, University of Florida  
The Sin of the Cat Cookie Jar: MoMA, Television, and the American Child at Mid-Century

Antje Gamble, Murray State University  
America’s Italy at Work: The Politics of Italian Art, Craft and Industry in the United States after WWII

Lorinda Roorda Bradley, University of Missouri  
“What Is This Stuff Doing at the Met?”
Open – Session In Art History for New Art Historians – Session I
Chair: Dorothy Joiner, LaGrange College
Michael Riden, University of Iowa
Prud'hon’s Political Allegories around 1800
Devon Zimmerman, The University of Maryland, College Park
Pattern as Model: De Stijl, Abstraction, and the Decorative Arts
Mia Laufer, Washington University in Saint Louis
Gustave Moreau and the Implications of Jewish Ownership
Samuel Washburn, University of Central Oklahoma
Trends in Illustration: Types as Observed in the Society of Illustrators Annuals

Portamento: Music, Visual Arts, and the Liminal Space Between
Chair: John Powers, University of Tennessee, Knoxville
Co-Chair: John Kelley, University of Tennessee School of Art
Kevin Concannon, Virginia Tech
Laure Anderson: The Studio, the Stage, and the Stories
John Harlan Norris, Arkansas State University
Wild Combination: Painting, Dreampop and Everything Inbetween
Elisabeth Pellathy, University of Alabama at Birmingham
Visualized Birdsongs
John Kelley, University of Tennessee School of Art
Cinematic Musical Practice as a Mode of Visual Thinking

Rendering Italy
Chair: Debra Murphy, University of North Florida
Jeremy Cullier, University of South Carolina Aiken
Rendering Orvieto: The Spatial and Cultural Heritage of Livio Orazio Valentini
Chris Luhr-Trice, University of North Florida
Teaching in Italy: Its Influence on a Working Artist
Debra Murphy, University of North Florida
Rendering Italy: The Paintings of Joseph Jeffers Dodge

The Future of the University Art Gallery
Chair: Meredith Lynn, Florida State University
Co-Chair: Michael Dickens, Austin Peay State University
Beverly Joyce, Mississippi University for Women
Breaking through the Silos
Christopher Reno, Catch Gallery - St Ambrose University
An Interstitial Educational Mode—Recent Student Experiences at the Catch Gallery
Brad Adams, Berry College
Unauthorized
Sylvia Rhor, Carlow University
The University Art Gallery as a Tool of Social Justice

Past, Present, Future: Rephotography
Chair: Susan Van Scoy, St. Joseph’s College, NY
Betsy Williamson, El Centro College
Hushangabad: An Indian Village 1968 / 2018
Taylor Bradley, The University of Texas at Austin
Photography, Rephotography, and the Medium of Reproduction: Art Alanis, Ed Ruscha, and John Szarkowski

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

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

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

Thursday
Session IV
3:15-5:00pm

...I Forgot to Laugh
Chair: Carrie Fonder, University of West Florida
Wendy DesChene, Auburn University
From Butts to Britney

Caroline Byrne, Independent
Too Serious for Drama: Satire as Philosophy in Early Fantasy Fiction
Lauren Ruth, California State University, Chico
No Punchline Required
Amy Bowman-McElhone, Florida State University and University of West Florida Pensacola Museum of Art
“Playing with Dead Things:” Mike Kelley’s Uncanny Humor and Curatorial Play
Avant-Garde Echoes:
Modernist Reverberations in Contemporary Art
Chair: Travis English, Frostburg State University, Maryland
Co-Chair: Jennifer Kruglinski, Salisbury University
Lex Lancaster, University of South Carolina – Upstate
Hard Edges, Queer Feminist Edging: Ulrike Müller’s Abstractions
James Toub, Appalachian State University
Biophilic Design and Modern Art
Lisa Lee, Emory University
Reverent Travesties: Thomas Hirschhorn’s Late-80s Abstractions
Jennifer Kruglinski, Salisbury University
Martha Rosler’s Montaged Disruptions

East, West, South: Histories, Identities, and Art Practices
Chair: Rachel Klipa, Independent
Miguel Ángel Gaete, University of York
Alexander von Humboldt as Romantic and His Influence on the German Traveler Artists That Arrived in Chile during the XIX Century
Judith Knippschild, Heidelberg Graduate School for the Humanities and Social Sciences
“One will hardly find a more beautiful sight”: Japan in the Imagination of Western Artists
Manami Ishimura, TAMUCC
Stillness and Dynamism
Lynne Larsen, University of Arkansas at Little Rock
Defining the Present through the Past: Portraits of Kings in Abomean Homes
Myda Iamiceli, University of West Georgia
Memories [Re]mixed: Reimagining History

Exhibitions as Sites of Activist Practice
Chair: Claire Kovacs, Augustana College
Izabel Galliera, McDaniel College
Curatorial Models in Contemporary Exhibitions of Activist Practice
Yulia Tikhonova, St. John’s University Art Gallery
Radical Curator (as Inspired by Citizen: An American Lyric by Claudia Rankine)
Melissa Geppert, University of Central Florida
Rehearsals for the Public Good in William Pope L.’s ‘Flint Water’

In the Studio: Process and Practice
Chair: Margaret Reneke, LaGrange College
Marisa Andropolis, University of Mississippi
Traditional Processes on Less Traditional Surfaces
Kimble Bromley, North Dakota State University
Painting the Pond: My Own Giverny in Rural Minnesota
Giang Pham, The University of Alabama
But Disciplined in Approach
Daniel Shellenbarger, The Ohio State University
The Invisible Hand: The Emancipation of Practice

Open – Session In Art History for New Art Historians – Session II
Chair: Mysoon Rizk, University of Toledo
Lisa Strickland, Stony Brook University
Reclaiming Eco-Art: A Feminist Legacy
Bryan Hilley, Independent Scholar
Here Today, Gone Tomorrow: Visibility in the Performances of Chris Burden
H.C. Arnold, University of California, Riverside
Relation-Clicks: The Sonic Drawings of Michael Brewer
Clare van Loenen, Virginia Commonwealth University
To Script/Too Scripted: Guidelines for Socially Co-Operative Arts Practice

Visualizing Memories: Ruins, Historic Sites, and Traces in Landscape
Chair: Amy Huang, Brown University
Amy Huang, Brown University
Landscape of Memories: A Case Study on Seventeenth-Century Nanjing
Amalia Wojciechowski, Bryn Mawr College; Barnes Foundation
Protective Hauntings: Genii Loci in Polish Art of the Nineteenth Century
Meghan Bissonnette, Colorado Mesa University
Remembering the Present: Imagined Ruins in Visual Culture
Andrew Hotlle, Rowan University
Ruined Splendor Personified: Sylvia Sleigh in the Crystal Palace Garden
Joshua Fisher, Arkansas Tech University
“To Tell of Outrage”: Photographs of the Borschelt Belt

5:30-7:00pm Reception to view Third Space/Shifting Conversations about Contemporary Art and Museum galleries at the Birmingham Museum of Art. Co-sponsored by UAB, BMA and Birmingham Southern College.

7:00pm Keynote Lecture with Andrew Freear, Auburn University’s Rural Studio, at Birmingham Museum of Art
All-Women Exhibitions before the 1970s
Chair: Catherine Dossin, Purdue University

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

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

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

Shannon Lieberman, Independent
“A ‘pioneering’ spirit”: The Newark Museum’s Women Artists of America, 1707-1964

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

Biologic Ecologic
Chair: Kelly Wacker, University of Montevallo

Wanda Sullivan, Spring Hill College
Synthetic Naturals

Jillian Hirsch, University of Tennessee – Knoxville
Greening the Greyscape

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

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

Design Educators and the Tenure Packet
Chair: Neil Ward, Drake University

Scott Fisk, Samford University
Tenure & Promotion Common Mistakes

Matthew Donaldson, University of South Carolina Upstate
Am I In??? The Designer’s Quest in Crafting Scholarship Value for the Promotion and Tenure Process

Amanda Bridges, Gardner-Webb University
Navigating the Tenure Process in a Small Liberal Arts Setting

Angela Horne, Georgia Southern University
The Other GDP

Kelly Celeste Porter, East Tennessee State University
It Takes a Village

Hair: Untangling Meanings in Pre-Modern Visual and Material Culture
Chair: Michelle Moseley-Christian, Virginia Tech

Alexandra Tunstall, SCAD Atlanta
Stitching the Sacred: Devotional Embroidery Using Human Hair in Early Modern China

Tera Hedrick, Wichita Art Museum
Hair and Heirs: Picturing Relationships in 18th and 19th Century Portrait Miniatures

Michelle, Moseley-Christian, Virginia Tech
Hairy Female Bodies and the Early Modern Wild Woman in Visual Art

Intersections: Drawing & Social Practice
Chair: Ellen Mueller, UMass Dartmouth

Paul Collins, Austin Peay State University
Fortnight Sessions: Interactive Journalism through Drawing

Cayla Skillin-Brauchle, Willamette University
Drawing Data

Gráinne Coughlan, Dublin Institute of Technology
Speculative Drawing in From Different Worlds (1967)

Rae Goodwin, University of Kentucky, School of Art and Visual Studies
Grandmothers are Superheroes!

Making More With Less
Chair: Ting Wang-Hedges, Oklahoma State University

Jonathan Cumberland, The University of Alabama
The Little Department that Could

Christian Dunn, Jacksonville State University
Screen Printing: Low Cost, High Return

Bruce Mackh, Rocky Mountain College of Art + Design
The Future of Studio Art in Higher Education

Open Session on Netherlandish Art (HNA)
Chair: Arthur DiFuria, Savannah College of Art and Design

Cynthia Toussaint Andrews, Independent Scholar
Grunewald and Haguenau’s Isenheim Altarpiece, Ancient Feminine Agrarian Science, Melancholic Disposition, and Problems in Art History

Paige Ganzel, Savannah College of Art and Design
Martin van Heemskerk’s Twelve Patriarchs as Visual Exegesis

Catherine Powell, University of Texas at Austin
A Cabinet of Curiosity out of doors: Exploring the relationship between the Dutch 17th-century garden and collections

Performance, Media Art, and Their Multifarious Transmutations
Chair: Kathleen Wentrack, Queensborough CC, City University of New York

Francesca Bacci, Queensborough CC, City University of New York
Re-enacting the Ephemeral: On the Status of Performance Art in the Era of its Digital Reproduction

Ian Wallace, Graduate Center, City University of New York
From Taboo to Tableau: Actionism as Museum Object

Kathleen Wentrack, Queensborough CC, City University of New York
Variations on Video and Performance: The Work of Ulrike Rosenbach
Reflecting the Contemporary Art World through Undergraduate Curriculum Reform  
Chair: Shannon Lindsey, University of Central Florida  
Valerie Powell, Sam Houston State University  
Strategies for Remixing Foundations  
Chris Ireland, Tarleton State University  
Fables of Curriculum Reconstruction  
Jessica Burke, University of North Carolina at Charlotte  
On Your Mark, Get Set, Go  
Michael Marshall, University of Georgia  
Studio Art Core  

Teaching Art History and Writing – Session I  
Chair: Lindsay Alberts, Boston University  
Lara Kuykendall, Ball State University  
Know Your Audience: Making Writing Real for Students and Teachers  
Jenna Altomonte, Mississippi State University  
Interactive Approaches to Teaching (and Performing) Art History  
Elizabeth Pugliano, University of Colorado Denver  
Not Another Analysis Paper: A Postmortem on an Alternative Term Assignment for Art History Survey  
Vanessa Troiano, Graduate Center, City University of New York  
Art History and Collaborative Writing Pedagogy  

Teaching the Art History of the United States  
Chair: Julia Sienkewicz, Roanoke College  
Judy Bullington, Belmont University  
Fostering Critical Perceptions in Studies of Historic African-American Art  
Nancy Puchner, University of North Carolina at Pembroke  
The Impact of Indigenous Voices when Teaching Native American Art History  
Kate Kocyba, The University of Alabama  
“Less is a Bore”: Expanding American Architectural History Beyond High Style Architecture  
Evie Terrono, Randolph-Macon College  
Food for Thought: Teaching American Art History through Food Studies  
Julia Sienkewicz, Roanoke College  
SoTL for American Art History?  

The Immortal Bard: Representations of Orpheus from Antiquity to Present  
Chair: Kara Burns, University of South Alabama  
Co-Chair: Christina Lindeman, University of South Alabama  
Benjamin Harvey, Mississippi State University  
Going Underground: Asterios as Orpheus in the Work of David Mazzucchelli  
James Boyles, North Carolina State University  
The In-Betweenness of Orpheus  
Christina Lindeman, University of South Alabama  
Orpheus in the Eighteenth-Century Music Room  

Friday  
Session VI  
10:00-11:45am  

Art for Heart’s Sake: Graphic Design as Advocacy  
Chair: Erin Wright, University of Alabama at Birmingham  
Michelle Nelson, Youngstown State University  
Social Activism in Introduction to Graphic Design  
Tasheka Arceneaux Sutton, Southeastern Louisiana University  
Black Lives Matter Too  
Erin Wright, University of Alabama at Birmingham  
Posters Without Borders  

Art with a Spine: Little Magazines, Zines, and Modernism beyond the Canon  
Chair: Douglas Cushing, The University of Texas at Austin  
Sarah Archino, Furman University  
Little Magazines in the Shadow of WWI  
Karla Huebner, Wright State University  
Are We ReD? Revue Devětsíl and the World of Czech Modernist Magazines  
Julia Detchon, University of Texas at Austin  
Little Magazines as Open Work: Diagonal Cero and the Transition from Concrete Poetry to Conceptual Art  
Brandon Waybright, George Fox University  
History from the Ground Up: The Zine as Model for a More Inclusive Design History  

Artistic Autobiography: Artists’ Homes and Studios as Gesamtkunstwerke – Session I  
Chair: Sasha Davis, Renee and Chaim Gross Foundation  
Erin Carter, Independent Scholar  
Carving A Legacy: The Home & Studio of Albin Polasek  
Sarah Tietje-Mietz, Stone Quarry Hill Art Park  
Modern Nature: Dorothy Riester and Stone Quarry Hill Art Park  
Carlie Wilmans, The 500 Capp Street Foundation  
The David Ireland House: Artist’s Home as Masterwork  
Julia Rosenbaum, Bard College  
Frederic Church’s Olana: Reading the Landscape as Autobiography  

Beyond Retro Graphics: Connecting Design History to Studio Processes, Methods, and Ideas  
Chair: Aggie Toppins, University of Tennessee at Chattanooga  
Dori Griffin, Ohio University  
Designers Curating Archives  
Robert Finkel, Auburn University  
A People’s History of Graphic Design  
Matt Greenwell, University of Tennessee at Chattanooga  
Here and Now: Shaping Design’s History through the Lens of Contemporary Practice  
Ashley Prak, University of Tennessee at Chattanooga  
Rethinking Graphic Design History: A Creative Endeavor to Examine Referential Practices in Contemporary Graphic Design  
Aggie Toppins, University of Tennessee at Chattanooga  
Good Nostalgia/Bad Nostalgia
Beyond the Park Mural: Creative Approaches to Service Learning in the Visual Arts
Chair: Joseph Cory, Samford University

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

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

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

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

Lillian Lewis, Youngstown State University
Collaborative Teaching for Community Improvement

Bring Out Your Dead: Failed Attempts & Spectacular Disasters
Chair: Naomi J. Faulk, University of South Carolina

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

Daniel Kraus, Temple University
Tiny Mysteries: 19th-Century Microscopic Photographs

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

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

Containers in Medieval and Renaissance Life
Chair: Richard Gay, University of North Carolina at Pembroke
Co-Chair: Beata Niedzialkowska, University of North Carolina at Pembroke

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

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

Beth Mulvaney, Meredith College
Container within the Container: Cardinal Bessarion’s Reliquary Cross and Genti1e Bellin’s Tabernacle Panel

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

Landscapes, Interaction, and Movement: Cultural Geographies of the Americas – Session I
Chair: D. Bryan Schaeffer, Thomas More College

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

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

Heather Lundy, University of Tampa
Architecture and Placemaking at a Northern Maya City: A Re-Evaluation of the Zoomorphic Portal at Ek’ Balam

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

Modern Matrons: Considering Women’s Patronage of the Arts during the Long Twentieth Century
Chair: Monica Jovanovich, Golden West College
Co-Chair: Birley Rasmussen, University of Florida

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

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

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

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

Moving Images and Capturing Time: Video Art in the Curriculum
Chair: McLean Fahnestock, Austin Peay State University

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

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

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

The Life of the Object
Chair: Jenny Carson, Maryland Institute College of Art

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

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

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

The UN-DISCIPLINED – Session I
Chair: Gary Chapman, University of Alabama at Birmingham

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

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

Greg Skaggs, Troy University
One Small Step for Man: Extending the Painted Surface

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

Casey McGuire, University of West Georgia
Manifestations of the American Dream
AMBUSHED! Pussy Grabs Back, Y'all: Exhibitionism in Art and Performance  
Chair: Kathryn McFadden, Independent Scholar/Artist

- Stephanie Crawford, Rutgers University, Special Collections and University Archives  
  A Short History of Cunt Art
- Kathryn McFadden, Independent Scholar/Artist  
  An Aesthetic of Anxiety: Art, Pussy and Philosophy
- Kalia Brooks, New York University  
  Lil' Kim and Baudelaire: Ayana Evans's Exhibitionist Takeover in Operation Catsuit
- Stephanie Kang, The Ohio State University  
  Tuna Rice Balls: A Playful and Confrontational Performance of Asian Femininity

Best-Kept Secrets Revealed: The Power of Design in the Typographic Landscape  
Chair: Dana Ezzell Lovelace, Meredith College

- Alma Hoffmann, University of South Alabama  
  Keith Wall, University of South Alabama  
  Type as Visual Reality
- Kevin Cates, UA Little Rock  
  Forced Foray into Typographic Education
- Dana Ezzell Lovelace, Meredith College  
  Typographic Secrets: How to Create Amazing Text Lockups

Love, Courtship, and Marriage from Antiquity through the Baroque  
Chair: Bonnie Kutbay, Mansfield University of Pennsylvania

- Heather Sharpe, West Chester University of Pennsylvania  
  The Games Women Play: Athenian Vases with Scenes of Women Playing Kottabos
- Einav Zamir, University of Texas at Austin  
  "In the Pretense of Young Brides": The Distaffs of Ephesus
- Bridget Sandhoff, University of Nebraska Omaha  
  Love, Etruscan Style
- Reed O'Mara, Case Western Reserve University  
  Strasbourg's Prince of the World as Political Foe and Sinful Suiitor

Multiple Temporalities, Layered Histories in Contemporary Art  
Chair: Izabel Galliera, McDaniel College  
Co-Chair: Steven Pearson, McDaniel College

- Karen Shelby, Baruch College  
  Altar: From the Fifteenth through the Twenty-First Centuries
- Heath Schultz, University of Tennessee at Chattanooga  
  Resonant Histories and Détournement against White Supremacy
- Nicole Ringel, University of Maryland Baltimore County  
  The Urban Palimpsest: Approaching Public Space as a Multi-Temporal Surface
- Steven Pearson, McDaniel College  
  Quoting My Past to Realize New Futures

Omissions, Voids, and Absences: Art Historical Examinations of Things Unseen – Session II  
Chair: Elizabeth S. Hawley, The Graduate Center, City University of New York

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

Paragone: History of Artistic Competition  
Open Session – Session I  
Chair: Linda Johnson, University of Michigan-Flint

- Sarah Lippert, University of Michigan-Flint  
  Chivelli's Paragone Iconology
- Chad Airhart, Carson-Newman University  
  Expanding the Microcosm: My Art and the Issue of Competition vs. Cooperation
- Hannah Segrave, University of Delaware  
  "Io solo, fra i vivi, di cimentarmi fra tanti morti": Salvator Rosa and the 1668 San Giovanni Decollato Exhibition

Public Projects, Community Collaborations  
Chair: Jeremy Culler, University of South Carolina Aiken

- Jason Swift, University of West Georgia  
  The Pearl Street Gallery: A Project Destined to Fail
- Nicole Foran, Middle Tennessee State University  
  Art Advocacy Through Community Engagement
- Pamela Toll, University of NC Wilmington  
  No Boundaries International Art Colony, the Early Days
- Kiki Gilderhus, University of Northern Colorado  
  Jay Trask, University of Northern Colorado  
  Collaborating Across Campus: Constructing Access to the Petteys Collection of Women Artists
- Ellie Perendy, Baruch College  
  Belgium’s Historic Settings: Repurposed with Contemporary Art

Right-Wing Attacks on Higher Education and How to Fight Back  
Chair: Mark Watson, Clayton State University

- Mark Watson, Clayton State University  
  We Are All Contingent: Faculty Working in Union to Defend the Common Good
- Beauvais Lyons, University of Tennessee, Knoxville  
  The Role of the Arts and Promoting Campus Civility and Free Speech
- Ruthann Godollei, Macalester College  
  Fight Nazis: Visual Protest and Pushback on Campus
Selfies and Identity: Self-Portraiture in Photography and Beyond
Chair: Louly Peacock, University of North Carolina at Asheville
Co-Chair: Claire Raymond, University of Virginia

Filtering Art, Filtering Self: Through the Lens of the Selfie
Dafna Steinberg, Northern Virginia Community College
Does This Make Me Look Fat?: Self-Portraiture, “Selfies” and the Bigger Female Body
Brittany Lockard, Wichita State University
Full(y) Figuring the Body: Gender, Race, Sexuality, and Fat in Laura Aguilar’s Portraits
Irby Pace, Troy University

Unintended Consequences
Southern Accents: Images and Influences of the American South
Chair: Melissa Geiger, East Stroudsburg University of Pennsylvania

From Stars and Bars to Stars and Stripes: Flags as a Southern Medium in the Work of Sonya Clark and Melissa Vandenberg
Emily Goodman, Transylvania University
W. R. Valentin and the Genesis of the North Carolina Museum of Art
Rebecca Reynolds, Valdosta State University
History in the Present: A Reception Study of “Places with a Past”
Bridget Gilman, San Diego State University

The Silence Is Splattered with Fear”: Gordon Parks’s Photographs of Segregation in Alabama
Teaching Art History and Writing – Session II
Chair: Sarah Parrish, Plymouth State University

Learning to Look, Learning to Write: Fostering Critical Thinking Skills in High School and First-Year College Students through Art Historical Writing
Jenevieve DeLosSantos, Independent
Writing Art into the General Education Curriculum
Janet Stephens, Georgia Gwinnett College

“Two thumbs way up!": Pedagogical Approaches to Creating Positive Results in Writing Intensive Courses
Cindy Persinger, California University of Pennsylvania
Naomi Slipp, Auburn University at Montgomery

Who Reviews Whom: Contemporary Perspectives on Peer Review, Promotion, and Tenure
Chair: Belinda Haikes, The College of New Jersey
Co-Chair: Chris Luhan-Trice, University of North Florida

Belinda Haikes, The College of New Jersey
Disciplinary Standards: Who Needs ‘Em
Michael Aurbach, Vanderbilt University
Developing a Sound Strategy for Promotion and Tenure
Lane Cooper, Cleveland Institute of Art
Dismantling the Academic Hamster Wheel
Chris Wildrick, Syracuse University
Promotion as Art: An Experiment in Alternate Peer Review Structures

American Modernism: Bryn Mawr, Buena Vista, and the Body
Chair: Rachel Stephens, The University of Alabama

Cope and Stewardson’s Redefinition of American Collegiate Gothic at Bryn Mawr College, 1885-1906
Keri Watson, University of Central Florida
The Body on Display: Art, Eugenics, and the Great Depression
Lauren Cantrell, Columbus State University

Vernacular Notions of Reverie: St. EOM’s Pasaquan as Utopia
Augmented Reality/Virtual Reality Moving the Pedagogical Method in Graphic Design
Chair: MyHun Kim, Texas State University
Co-Chair: David Gallop, Tennessee Tech University

A Conversation Interface for Distance Learning
Russell Flinchum, North Carolina State University College of Design
Patrick Fitzgerald, North Carolina State University College of Design
A Conversation Interface for Distance Learning
Tore Terrasi, University of Texas at Arlington
Teaching Typography for Augmented Environments
Mihyun Kim, Texas State University
Mermaid Tales: A Mobile App Using Augmented Reality to Preserve San Marcos, Texas History
David Gallop, Tennessee Tech University
Demystifying the Practical Application of VR in the Design Studio

Breathing Digitally: New Life for Photojournalistic Iconic Images
Photographing Imagined Landscapes: The Switzerland of India
Photo-Op: A Contemporary Art Pilgrimage
Elusive Image
Chair: Vesna Pavlović, Vanderbilt University

Ana Tallone, Independent Scholar
Breathing Digitally: New Life for Photojournalistic Iconic Images.
Christine Rogers, Belmont University
Photographing Imagined Landscapes: The Switzerland of India
Liz Bayan, Bowling Green State University
Photo-Op: A Contemporary Art Pilgrimage

Is This Mic On? Considering Humor
Chair: Jonathan Morgan, Institute for Doctoral Studies in the Visual Arts

Peter Pawłowicz, Independent Artist
What’s So Funny?
Gary Keown, Southeastern Louisiana University
Seriously Humorous
Holly Kelly, University of Tennessee
SNL (Sample Number of Letters)
Cynthia Roberts, Endicott College
Humor as Narrative, Process, and Outrage: From Ric Haynes’ Buffalo Jump Serenade to Linda Mary Montano and Ed Woodham’s Chickenarama and Beyond
Kevin Curry, Florida State University
Embracing Humor to Survive Change; It’s Not Funny if Everyone Knows the Punchline
Making “Art Appreciation” Matter--Big and Small – Session I
Chair: Jennifer Wester, Notre Dame of Maryland University
- Catherine Moore, Georgia Gwinnett College
  Discovering History, Culture, and Self through Art Appreciation
- Lauren DiSalvo, Dixie State University
  Making Student Bonds Translate into Student Interest in Art
- Perry Kirk, University of West Georgia
  Making the Most of the University Core Experience
- Nathan Rees, University of West Georgia
  Queering Art Appreciation

Natural Response: Metaphor, Narrative, and Interpretation
Chair: Wanda Sullivan, Spring Hill College
- Jennifer Printz, Hollins University
  De rerum natura: The Nature of Things
- Douglas Baulos, University of Alabama at Birmingham
  Bio Remediation in Art & Extinction
- Katie Hargrave, University of Tennessee at Chattanooga
  It’s Nothing Personal (Space)
- O. Gustavo Plascencia, Memphis College of Art
  Earth Ruminations
- Gregory Martin, Mississippi State University
  Cycles of Life in the Human and Natural Worlds

Paragone: History of Artistic Competition
Open Session – Session II
Chair: Sarah Lippert, University of Michigan-Flint
- Jamile Lawand, University of Michigan-Flint
  Letter Writing and Portraiture in Early Modern Spain
- Linda Johnson, University of Michigan-Flint
  The Weasel as Pictura Poesis: Artistic and Animalia Alterations between Print Culture and Portraiture in Rembrandt van Rijn’s Hendrickje Stoffels
- Joseph Silva, Providence College
  Dueling Neptunes: Andrea Doria and Cosimo I de’Medici in the Mediterranean Sea
- Ashley Elston, Berea College
  Partnership, Paragone, and the Pala Bichi

Queer Expression and American Art before Stonewall: Exploring Methodologies for Recovering the Past
Chair: James Boyles, North Carolina State University
- Lily Scott, Temple University
  Queer Culture Unsubverted: The Suggestivity and Precarity of Romaine Brooks
- Jared Ledesma, Des Moines Art Center
  Agnes Pelton: Uncovering a Queer Art History
- Nicholas Newman, University of Nebraska Omaha
  Don Whitman’s Naturist Culture
- Sam Watson, University of Wisconsin Green Bay
  Where the Wild Things Are: Maurice Sendak and the Queering of American Childhood

Teaching Studio Fundamentals through a Contemporary Lens
Chair: Christina Vogel, University of Tennessee at Chattanooga
- Caroline Covington, Pellissippi State Community College
  3D Design: Moving beyond “Intro to Shop”
- Karen Gergely, Graceland University
  Slowing Down and Diving Deep: Cultivating Research Skills, Experimentation, Conceptual Development and Aesthetic Inquiry in Foundations
- Mary Laube, University of Tennessee
  Contemporary Practices for Studio Fundamentals
- Rusty Smith, Auburn University Rural Studio
  Margaret Fletcher, Auburn University
  Operative Conditions

The Role of the Hand in Contemporary Technologies: The Pedagogies of Teaching Artists
Chair: Leah Frankel, Hartwick College
- Jake Weigel, California State University, Stanislaus
  Discovering A Soul in the Computer: Unifying CNC and Analog Processes for Sculpture
- Meg Mitchell, University of Wisconsin-Madison
  Digital Fabrication at the Foundations Level: Challenges and Barriers to Broad Implementation
- Tess Elliot, University of Oklahoma
  Situating Computer Animation in Art
- Melissa Yes, Independent Artist
  DIY Cinema as Art Foundations

The UN-DISCIPLINED – Session II
Chair: Jenny Fine, University of Alabama at Birmingham
- Claudia Wilburn, Brenau University
  Navigate by Reckoning
- Ann Kim, Indiana University East
  Doing What the Work Needs: Stepping Out of the Comfort Zone
- Kristin Skees, Christopher Newport University
  Cozy Portraits and Other Adventures in Art
- Jenny Fine, University of Alabama at Birmingham
  Time as Material

Women Painting Women Part II – Session I
Chair: Martina Hesser, Sand Diego Mesa College
- Alice M. R. Price, Temple University Tyler School of Art
  Honoring Each Other’s Art: Evidence of Cooperation and Collaboration by Danish Women Artists
- Kimberly Datchuk, University of Iowa
  Cruelty or Clarity: The Case for Suzanne Valadon’s Representations of Women
- Janalee Emmer, Brigham Young University Museum of Art
  Women, Social Spaces, and Self-Portraits: Louise Breslau in Paris
- Elizabeth Rivenbark, University of South Alabama
  The Portraits of Romaine Brooks: Creating a Visual Iconography for Non-Traditional Gender Experience

6:00-8:00pm Reception for the 2018 SECAC Juried Exhibition and the 2017 SECAC Artist Fellowship exhibition, Stacey Holloway: Not to be Otherwise, at UAB’s Abroms-Engel Institute for the Visual Arts
Circulator buses will run from Sheraton to stops every 20 minutes, beginning at 5:40pm and ending at 8pm. Route: Sheraton Birmingham > Abroms-Engel Institute for the Visual Arts > 2nd Ave. Arts District
Saturday
Session IX
8:30-10:15am

“Little of Artistic Merit?” The Art of the American South – Session I
Chair: Naomi Slipp, Auburn University at Montgomery

Rachel Stephens, The University of Alabama
White Heroes, Loyal Slaves: Pre-Civil War Virginia Paintings and the Origins of the Lost Cause

Wendy Castenell, The University of Alabama
“The Louisiana Experiment”: Alcès Portraits and Afro-Creole Leadership during Reconstruction

Sarah Beetham, Pennsylvania Academy of the Fine Arts
Confederate Monuments: Southern Heritage or Southern Art?

Johnna Henry, Williams College and The Clark Art Institute
The 1961 Mississippi Freedom Riders’ Mugs: A Visual Intervention

Art and Aesthetics in an Era of Artificial Intelligence and Digital Art: The Future Will Be the Now, or Will It?
Chair: Scott Contreras-Koterbay, East Tennessee State University
Co-Chair: Jason Hoelscher, Georgia Southern University

Zachary Kelley, Georgia Southern University
Dungeons and AI: How Roleplaying Leads to Art Experiences in Theatrical Space

Parisa Farmoudehyamcheh, Georgia Southern University
How Emerging Media and AI Technology Are Transforming the Future of Graphic Design

Jason Hoelscher, Georgia Southern University
Ten Theses on Art and Artificial Intelligence

Scott Contreras-Koterbay, East Tennessee State University
Artificial Intelligence and Aesthetics: Implications for Art History

Artistic Autobiography: Artists’ Homes and Studios as Gesamtkunstwerke – Session II
Chair: Valerie Balint, Chesterwood Historic Site

Lisa Peters, Pratt Institute and St. Joseph’s College
John Henry Twachtman: An Interactive Totality of Nature, Life, and Art

Kenyon Holder, Troy University
Realizing the Gilt: Walter Anderson’s Cottage Murals

Karen Patterson, John Michael Kohler Arts Center
The Road Less Traveled: The Role of the Museum in the Study of Artist-Built Environments

Michael Borowski, Virginia Tech
Azurest: An Artistic Exploration of Amaza Lee Meredith’s Home and Studio

Collaborating Toward Community Engagement: Inventive Partnerships Between Museums and Institutions of Higher Education
Chair: Catherine Wilkins, University of South Florida

Naomi Lifschitz-Grant, University of North Carolina at Pembroke
University and Museum Partnerships and Family Friendly Programming

Catherine Wilkins, University of South Florida
Connections: A Case Study on a Museum-Higher Ed Partnership to Promote Intergenerational Service-Learning and Alzheimer’s Care

Tammy Knipp, Florida Atlantic University
Academic Service-Learning: Instruction and Reflection

Making “Art Appreciation” Matter—Big and Small – Session II
Chair: Dawn Dickins, Austin Peay State University

Jessica Smith, University of West Alabama
From Apprehension to Appreciation: Cultivating the Non-Major in an Introduction to Art Classroom

Charles Clary, Coastal Carolina University
Art Appreciation as Contemporary Exploration: A Romp through the Now

Carolyn Phinizy, Virginia Commonwealth University
Strategies for Using Project-Based Learning in the Introductory Survey of Art History

Mary Slavkin, Young Harris College
They Use Their Phones to Answer Questions?!: Art Appreciation and Student Engagement

Raising a Fist: Art and Politics –Session I
Chair: Andrew Wasserman, University of North Carolina at Greensboro

Brittany Sondberg, Greensboro College
Beyond the Wounded: Feminist Art vs. Feminist’s Art

Charles Williams, Albany State University
The College Music Scene and Folk Art: 1980s Cultural Revolution, and the Simulacrum South

Angela Whitlock, Institute for Doctoral Studies in the Visual Arts
The Inescapable within a Seemingly Escapist Utopia: How Consumerism is Ingrained within Virtual Reality

Sara Gevurtz, Hastings College
List & Deregulated
The Art of the Gift in Early Modern Europe
Chair: Rachel Erwin, University of Alabama in Huntsville

William Levin, Centre College (emeritus)
A Private Gift to a Public Foundation in Fourteenth-Century Florence

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

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

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

Art from Across the Oceans: Connections between the Americas, Europe, and Asia
Chair: Bradley Cavallo, Marian University

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

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

Travis Nygard, Ripon College
Transforming Textualpoca: Aztec Obsidian in Christian Europe

Undergraduate Art History Research Papers – Session I
Chair: Beth Mulvaney, Meredith College
Co-Chair: Amy Frederick, Centre College

Tori Burke, Meredith College
The Lizard’s Bite

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

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

Jordan Wade, Auburn University
Discussing and Defining Afrofuturist Appropriations

Women Painting Women, Part II – Session II
Chair: Joanna Gardner-Huggett, DePaul University

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

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

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

Hey, Teach! Considering Contemporary Pedagogical Practices
Chair: Douglas Barrett, University of Alabama at Birmingham

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

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

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

Spec Grading in the Studio: Why Specification Grading Can Have A Positive Impact in Studio Courses and How to Do It
In the Dark: Analog Photography in a Digital World
Chair: Darrell Kincer, Georgetown College
- Sharon Hart, Florida Atlantic University
  The Living Darkroom
- Pamela Venz, Birmingham-Southern College
  Alternative Processes: Experiences from the Classroom
- Paul Karabinis, University of North Florida
  Pursuing Mastery/Living with Imperfection: Hand-Made Photography in the Digital Age
- Mary Tortorici, Eastern Kentucky University
  The Contact Print as Metaphor
- Laura Hartford, Bellarmine University
  Photography: Putting History in the Hands of Students

Incorporating Book Arts and Fabrication Techniques into Graphic Design Curriculum
Chair: Eve Faulkes, West Virginia University
- Eve Faulkes, West Virginia University
  Book Arts in the Design Curriculum
- Joe Galbreath, West Virginia University
  The Box Project
- Martha Carothers, University of Delaware
  Synthesis of Science, Story, and Skills

Landscape, Interaction, and Movement: Cultural Geographies of the Americas – Session II
Chair: Kristi Peterson, Skidmore College
- Heather Chiero, Augusta University
  Artistic Time Capsules: Geographical Landscapes of 19th-Century Central America
- Kimiko Matsumura, Rutgers University
  Naturally American: Landscape and National Identity in the American Museum of Natural History
- Susanneh Bieber, Texas A&M University
  Atoms for Peace: An Inflatable Pavilion Travels Latin America
- Jamie Ratliff, University of Minnesota Duluth
  Erasing the Border, Retouching the Landscape

Making Space: Contemporary Painting in the Round (Or Close to It…)
Chair: Aaron Collier, Tulane University
- Elsie Hill, Georgia Southern University
  Fleeting Objects: Between Representation and Incorporation
- Julia Townsend, The Peanut Factory
  In and Out of the Frame: Illusion and Centricity in Painting Past and Present
- Jessica Wohl, The University of the South
  Women’s Work: Quilted Paintings for Social Change

Raising a Fist: Art and Politics – Session II
Chair: Morgan Ridler, Independent Scholar
- Mysoon Rizk, University of Toledo
  Parasites Found: Surviving Dysfunction in the Work of Wojnarowicz
- Erin Davenport, Graduate Student, University of Chapel Hill
  Department of Sociology
  (Il)liberal Portraiture in the Age of Trump

Renaissance Art and Architecture As Cinematic Muse (ATSAH)
Chair: Jennifer Bates Ehlert, Salve Regina University
- Bonnie Kutbay, Mansfield University of Pennsylvania
  Michelangelo and The Agony and the Ecstasy (1965)
- Sharon Khalifa Gueta, Ben Gurion University of the Negev
  Riding the Dragon: Daenerys Targaryen’s Origin in St. Margaret and the “Women and the Dragon” Syntagmatic Image
- Daniel Guernsey, Florida International University
  J. J. Winckelmann and the Method of Zusammenhang in The History of Ancient Art
- Jennifer Bates Ehlert, Salve Regina University
  Gabriel’s Bracelets: The Deconstruction of an Angel in the Film Constantine

Undergraduate Art History Research Papers – Session II
Chair: Beth Mulvaney, Meredith College
Co-Chair: Amy Frederick, Centre College
- Megan May, University of Maryland, College Park
  Juvenile Domination: Race and Childhood in Colonial American Portraiture
- Asia Allen, Millsaps College
  The Portrait of “Dido”: Belle and Other Black Figures in the 18th Century
- Jonathan Orozco, University of Nebraska Omaha
  The Perception of Technology in Fashion

Unrecognized and Underrepresented
Chair: Andrew Hottle, Rowan University
Co-Chair: Kiki Gilderhus, University of Northern Colorado
- Erin McGuire, Tulane University
  The Myth of Invisibility: Women, Art, and 20th Century Mexico
- Maryam Ohadi-Hamadani, University of Texas at Austin
  Reforming the Canon of British Modernism: Commonwealth and Caribbean Artists in Postwar London (tentative)
- Rhonda Reymond, West Virginia University
  French Landscape Influence on African American Painters, 1875-1915
- Monica Jovanovich, Golden West College
  More Than Just a Librarian: Remembering the Work of Miriam Matthews
Saturday
Session XI
1:15-3:00pm

**Action and Making:**
*Exploring the Intersection of Performance Art and Craft*
Chair: Tracy Stonestreet, Virginia Commonwealth University
Co-Chair: Suzanne Peck, Rochester Institute of Technology

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

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

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

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

**Down Home: Considering the Southern Landscape**
Chair: Jamie Higgs, Marian University

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

- **Edna Lanieri,** Xavier University of Louisiana
  - Terra incognita

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

**Landscape in Pieces**
Chair: Andrew O’Brien, University of Tennessee at Chattanooga

- **Skye Gilkerson,** Elms College
  - Longing and Distance

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

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

**Our Problem with the Concept of Time**
Chair: Paige Lunde, Institute for Doctoral Studies in the Visual Arts

- **Delane Ingalls Vanada,** University of Florida
  - Timelessness: A Postmodern View in Designing Art Education

- **Billy Friebele,** Loyola University Maryland
  - Dissenting Rhythms & Learning Loops

- **Paige Lunde,** Institute for Doctoral Studies in the Visual Arts
  - The Educational Apparatus: Our Problem with Time

**Post Animal: Representation and Exploitation of the Non-Human Animal in the Network**
Chair: Norberto Gomez, Independent Scholar and Artist

- **Norberto Gomez,** Independent Scholar and Artist
  - The Animal and Screen Horrors

- **Danielle Rosen,** Independent Artist
  - Scorpion Grasses

- **Leejin Kim,** CICA Museum
  - Comparative Studies on Objectification of Human Bodies in Visual Cultures of Korea and the United States

**Representation amidst Abstraction: A Look at Contemporary Painting that Utilizes Both Representational and Non-Representational Aspects**
Chair: Bryce Speed, The University of Alabama

- **Seth Rouser,** Winthrop University
  - A Forked Tongue Tells the Truth: Collating Abstraction and Representationalism in Painting

- **Erin Dixon,** University of West Georgia
  - Memory, Delusion, Documentation, Fantasy

- **Gary Chapman,** University of Alabama at Birmingham
  - Neither Abstract nor Real: But Everything In Between

- **Cheryl Goldsleger,** Augusta University
  - The Duality of Space

**Something Old, Something New, Something Borrowed: Rethinking Reuse in Architecture**
Chair: Victor Martinez, Arkansas State University
Co-Chair: Scott de Brestian, Central Michigan University

- **Jennifer M. Feltman** The University of Alabama
  - What is Authenticity? Cultural Memory and New Technologies of Stone Replication at Reims Cathedral

- **Victor Martinez,** Arkansas State University
  - Scott de Brestian, Central Michigan University
  - Building Habits: Recycling the Past in Early Medieval Spanish Architecture

- **Steve Gaddis,** Independent Scholar
  - Complexity and Contradition: Santa Maria in Trastevere

**Teaching Graphic Design History**
Chair: Dori Griffin, Ohio University

- **Cary Staples,** University of Tennessee
  - Making Connections to the History of Design through Play

- **Richard Doubleday,** Louisiana State University
  - Improving the Survey of Graphic Design History with Active Learning

- **Amanda Horton,** University of Central Oklahoma
  - How My Flipped Classroom Flopped: A Case Study in Teaching Design History

- **Corey Dzenko,** Monmouth University
  - The History of Graphic Design as a Discipline: Surveying Student Responses to Curricular Changes
The Power of Typography: Amplified by Sound and Movement
Chair: Matthew Finn, William Paterson University
Monique Ortman, University of Central Oklahoma
Kinetic Type: More Than Just a Pretty “Face”
Courtney Windham, Auburn University School of Industrial + Graphic Design
Kinetic Typography: Bridging the Gap Between Print and Motion
Matthew Finn, William Paterson University
Type Goes to the Movies

Thirty Centuries of American Art: Borders, Connections, Ecopolitics, and the Geoaesthetics of Place
Chair: Dito Morales, University of Central Arkansas
Amy Hulshoff, University of New Mexico
Sagehen in the High Sierra, a Proving Ground: An Evolution of Eco-Critical Earthworks in the Age of the Force Majeure
Lagarde Lagarde, Tulane University
Hidden Objects, Spoken Narratives: The Lanzón Sculpture and Chavin de Huántar’s Sphere of Influence
Dito Morales, University of Central Arkansas
Melisa Quesenberry, Independent
New Rock Art at Old Loltun: Discoveries and Implications

Undergraduate Art History Research Papers – Session III
Chair: Beth Mulvaney, Meredith College
Co-Chair: Amy Frederick, Centre College
Amanda Beasley, University of Tennessee Knoxville
Genji Monogatari Emaki: Reading the Subtext
Shannon Bewley, Auburn University
The Part and the Whole: The Multiple Perspectives of Tara Donovan’s “Untitled (Styrofoam Cups)”

History, Memory & Monuments: Teaching the South In & Out of the South – Workshop
Chair: Parme Giutini, Otis College of Art and Design
Co-Chair: Karen Shelby, Baruch College

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THIS RED MOUNTAIN IRON ORE IS BASIS OF BIRMINGHAM'S IRON-STEEL INDUSTRY