

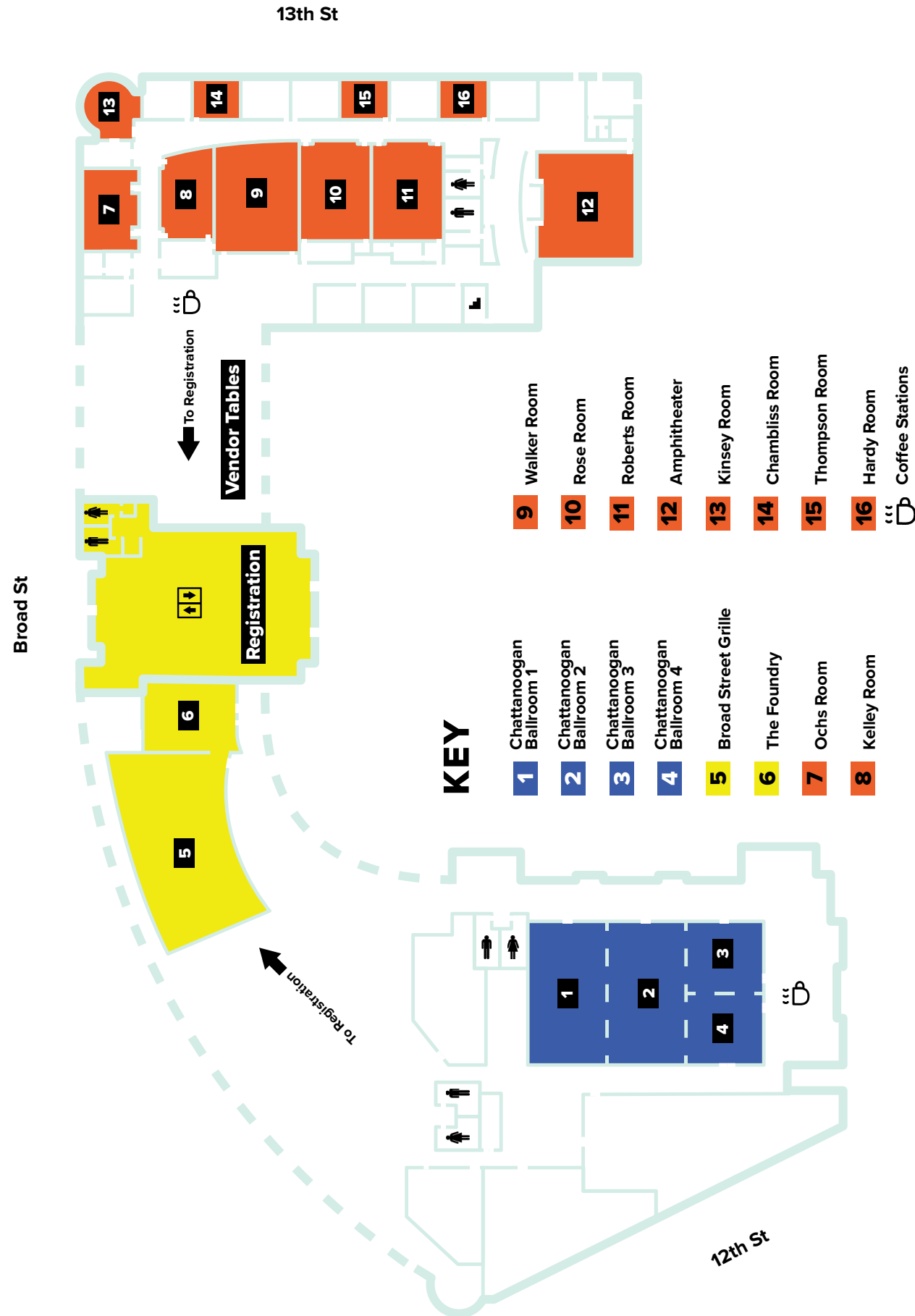


SECAC

2019

THE UNIVERSITY OF TENNESSEE AT CHATTANOOGA

OCT 16–19 CONFERENCE PROGRAM



WELCOME TO CHATTANOOGA

Tucked in the foothills of the Appalachian Mountains, Chattanooga is known regionally for its beautiful scenery and place within American history as well as for cultivating a spirit of entrepreneurship and innovation. Along with our colleagues at The University of Tennessee at Chattanooga, we are pleased to welcome you to our city for the SECAC 2019 Conference. We are excited to see rich and meaningful conversations unfold over the next several days, rippling out beyond the conference in ways we cannot yet imagine.

We hope you will have the opportunity to explore Chattanooga throughout the run of the conference, and we encourage you to join us for off-site programming including the keynote reception and address at the Hunter Museum of American Art, the annual SECAC Artist Fellowship Exhibition at UTC's ConTemporary Cress Gallery, and a reception for the 2019 SECAC Juried Exhibition at the Stove Works satellite location.

We would like to extend our sincere gratitude to the many people who have made this conference possible. We are grateful for the leadership of SECAC President Sandra Reed and the assistance of SECAC Administrator Christine Tate. Thank you to Sharon Loudon for accepting our invitation to serve as our conference keynote, juror Amelia Briggs for selecting a focused and dynamic collection of artworks, and Stove Works staff for partnering with us to present the 2019 SECAC Juried Exhibition. The University of Tennessee at Chattanooga Department of Art, College of Arts and Sciences, Honors College, Library, and Office for Undergraduate Research and Creative Endeavor, along with many of our regional institutions and organizations, have come together in sponsorship and support to make this conference possible. Finally, thank you to the Hunter Museum of American Art for hosting the conference keynote event and for opening your galleries to our conference attendees. These partnerships are what makes our extended community special.

More than 140 concurrent sessions will explore parenthood, strategies for supporting each other, the place of the institution amongst current political turmoil, and community engagement through design, amongst dozens of other topics. Through our collaboration as conference co-directors, we have worked to develop programming that reflects our priorities to address strategies for intentional diversity and inclusivity; promotes professional development; centers on generous and generative community building; highlights innovative teaching; and seeks to challenge conventions. To this end, we are proud to have waived the juried exhibition submission fee this year and have offered the UTC Art Award for Equity and Inclusion, small gestures we hope will bring new people to SECAC, help to make everyone feel welcome, and encourage future SECAC directors to consider new ways to provide support and encourage inclusivity. We are impressed and invigorated by the spirit of sharing, mentorship, and collegiality reflected in this year's conference programming. This generosity is what brought us to SECAC, what keeps us returning, and what encouraged us to accept the charge to plan SECAC 2019 for our community.

Thank you for joining us to make SECAC 2019 another outstanding conference.

Katie Hargrave *Christina Vogel*

Katie Hargrave, Assistant Professor of Art, Foundations Coordinator
Christina Vogel, Associate Professor of Art, Painting and Drawing
The University of Tennessee at Chattanooga
SECAC 2019 Conference Co-Directors

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Land Acknowledgment

We wish to acknowledge the land on which SECAC 2019 is taking place. This area is the traditional territory of the Cherokee and Yuchi indigenous peoples, and their history is integral to the rich and complex story of our region.



WELCOME LETTER

Aggie Toppins

On behalf of the Department of Art at The University of Tennessee at Chattanooga, I am delighted to welcome you to SECAC 2019. Chattanooga is a beautiful, vibrant city and I hope you enjoy your time here.

The University of Tennessee at Chattanooga (UTC) is a public university and the second largest school in the University of Tennessee system. Founded in 1886 as a private Methodist Episcopal college, the University of Chattanooga (UC) merged with the UT system in 1969. Today we are a bustling campus with more than 10,000 students. If you walk through campus during your stay, you'll see many changes taking place. UTC is growing and the Department of Art is part of that.

UTC Art, located in the College of Arts and Sciences, is an exciting place to study, teach, and visit. Our vision is to be at the forefront of undergraduate education in the making and study of art. We offer an accessible, rigorous, and supportive learning environment that exposes our students to a wide range of creative processes and intellectual models for contemporary practice. Our programs include BA degrees in Studio Art, Art History, and Art Education as well as BFA concentrations in Graphic Design, Painting and Drawing, Photography and Media Art, and Sculpture. We are a NASAD-accredited institution with nationally recognized faculty and a wonderful community of students.

Speaking of our students, we are proud to say that the promotional graphics for SECAC 2019 were designed by our students. I'd like to acknowledge the BFA Graphic Design Class of 2019 whose talents supplied the initial identity design. Thank you to: Stephanie Adams, Lexi Alexander, Sean Burney, Bobbie Carey, Kayla Green, Jocelyn Humphries, Naylene Huneryager, Juniper Jefferies, Taylor Jones, Chris Kuchma, Ashley Prak, Emily Ricks, and Patrick Tyree. I also acknowledge Quin Crumb (BFA Graphic Design, Class of 2021) for his outstanding work in designing this program, the conference signage, and many other components that will shape your experience here.

At UTC Art, we believe that art has power and is woven into all aspects of our world. We strive to nurture and amplify diverse voices through the work that we do. From exhibitions and performances to public lectures to hallway critiques, there is always something interesting happening here.

We are pleased to host SECAC 2019. I hope you will find the conference engaging and thought-provoking. I hope you will see old friends and make new ones. I hope you will explore our campus and community, and return again in the future.

Aggie Toppins
Head, Department of Art
The University of Tennessee at Chattanooga

CONFERENCE AT A GLANCE

	Wednesday, October 16	Thursday, October 17	Friday, October 18	Saturday, October 19
Conference Registration	7:00PM–9:00PM Registration desk open	7:00AM–5:00PM Registration desk open	7:00AM–5:00PM Registration desk open	7:00AM–5:00PM Registration desk open*
Concurrent Session Blocks		I 8:00AM–9:45AM II 10:00AM–11:45AM III 1:15PM–3:00PM IV 3:15PM–5:00PM	V 8:00AM–9:45AM VI 10:00AM–11:45AM VII 1:15PM–3:00PM VIII 3:15PM–5:00PM	IX 8:00AM–9:45AM X 10:00AM–11:45AM XI 1:15PM–3:00PM XII 3:15PM–5:00PM
Juried and Fellowship Exhibition Hours	NOON–5:00PM 2019 SECAC Juried Exhibition and 2018 Fellowship Exhibition open hours	NOON–5:00PM 2019 SECAC Juried Exhibition and 2018 Fellowship Exhibition open hours	NOON–5:00PM 2019 SECAC Juried Exhibition and 2018 Fellowship Exhibition open hours	NOON–5:00PM 2018 Fellowship Exhibition open hours
SECAC Events	4:00–7:00PM SECAC Board of Directors Meeting in the Walker Room	NOON–1:00PM Writing for SECAC Info Session in the Kinsey Board Room	NOON–1:00PM Awards Luncheon in Ballroom 2 *Tickets required. Limited space available.	7:00AM–8:00PM Annual Members' Breakfast and Business Meeting in Ballroom 2 *Open to all members
Evening Events	6:00PM–7:00PM New Member Meet-Up, hosted by SECAC Past Presidents at The Chattanooga Foundry Gastropub 7:00–9:00PM Welcome Reception at The Chattanooga Hotel in Ballroom 2	5:30–7:00PM Reception at the Hunter Museum of American Art, buses begin at 5:00pm at The Chattanooga Hotel 7:00PM–8:00PM Keynote Address with Sharon Loudon at the Hunter Museum of American Art	5:00–7:00PM Meet the Artists of the Fellowship Exhibition located at The UTC ConTemporary Cress Gallery, 123 E. 7th Street 6:00–8:00PM Closing Reception for the 2019 SECAC Juried Exhibition at the Stove Works satellite location, 1404 Cowart Street	6:00PM–8:00PM End of Conference Meet-Up at WanderLinger Brewing Company, 1208 King Street

**From 3:30PM onward this will be staffed by a volunteer to assist with technical questions, but no payments will be accepted.*

Conference Contacts

Katie Hargrave and Christina Vogel
SECAC 2019 Conference Co-Directors
The University of Tennessee at Chattanooga
secac2019@gmail.com

Christine Tate, SECAC Administrator
admin@secacart.org
302-575-1575

On Social Media

For conference news, follow along on social media (@secacart on Facebook and Instagram) and make sure to tag your own posts #secac2019. You can find more information via the SECAC 2019 Conference app. The app allows you to navigate the conference, browse the schedule, message colleagues, and see suggestions for restaurants and area outings. To download the app, look for CrowdCompass AttendeeHub in the App Store. Once you've downloaded, search SECAC to find the 2019 app.

EVENING EVENTS

WEDNESDAY, OCT. 16

New Member Meet-Up, 6:00pm - 7:00pm
Foundry Gastropub in The Chattanooga Hotel
Hosted by SECAC past presidents. Join us if this is your first SECAC or to welcome new members.

Welcome Reception, 7:00pm - 9:00pm
Ballroom 2 in The Chattanooga Hotel
Sponsored by the UTC College of Arts and Sciences. Join us as we kick off this year’s conference.

THURSDAY, OCT. 17

Buses begin at 5:00pm
Reception at 5:30pm
Keynote Address at 7:00pm - 8:00pm
Hunter Museum of American Art
10 Bluff View, Chattanooga, TN 37403
Meander through the galleries at the Hunter Museum of American Art in this special SECAC reception. In addition to their permanent collection, special exhibition “Noel W. Anderson: Blak Origin Moment” is on display. The 2019 SECAC keynote address will be delivered by Sharon M. Louden.

FRIDAY, OCT. 18

Meet the Artists for the Fellowship Exhibition
UTC ConTemporary Cress Gallery 5:00pm - 7:00pm
123 E. 7th Street, Chattanooga, TN 37402
Learn more about the exhibition artists and their work. Transportation is not provided, but it is a short 15 minute walk from The Chattanooga Hotel.

2019 SECAC Juried Exhibition Closing Reception
Stove Works 6:00pm - 8:00pm
1404 Cowart St, Chattanooga, TN 37408
At Stove Works satellite location, the 2019 SECAC Juried Exhibition features 22 artists, juried by Amelia Briggs.

SATURDAY, OCT. 19

Conference Closing Meet-Up
WanderLinger Brewery 6:00pm - 8:00pm
1208 King Street, Chattanooga, TN 37403
Join us at one of Chattanooga’s newest breweries. WanderLinger is located only steps from The Chattanooga Hotel. Enjoy a free beer on us, and discounted beer the rest of the night with your SECAC badge, food from a food truck, and camaraderie as we celebrate the close of the 2019 conference.

TRANSPORTATION

Airport Transportation

The conference hotel is located only fifteen minutes from the nearby Chattanooga Airport. Taxi and popular ridesharing services (UBER/LYFT) are available for approximately \$20 each way. Wednesday-Friday local bus services departing the Chattanooga airport every hour and a half. The trip takes approximately 40 minutes and costs \$1.50. More information available online: <https://www.gocarta.org/maps/route19.pdf> CARTA’s Downtown Electric Shuttle provides a free and easy way to navigate downtown, with buses that operate daily from the historic Chattanooga Choo Choo to the Tennessee Aquarium.

Special Thursday Evening Transportation

The Hunter Museum of American Art is located in the Bluff View Arts District in Chattanooga. There will be coach buses circulating from The Chattanooga Hotel to the Hunter beginning at 5:00pm until the beginning of the Keynote address at 7:00pm. Following the event, buses will run for approximately one hour from the Hunter Museum. There are numerous attractions, restaurants, and bars within walking distance from the museum, and should you miss the last shuttle back to the hotel, CARTA’s Downtown Electric Shuttle stops only blocks from the Hunter and from The Chattanooga Hotel.

Special Friday Evening Transportation

The Stove Works satellite location is a short walk from The Chattanooga Hotel, but should you prefer to take a bus, a small shuttle will run from The Chattanooga to the gallery approximately every 20 minutes, beginning at 5:40pm and ending at 8:00pm.



SHARON M. LOUDEN
Keynote Speaker

KEYNOTE ADDRESS

THURSDAY, OCTOBER 17 7:00PM–8:00PM
THE HUNTER MUSEUM OF AMERICAN ART*

Sharon M. Louden is an artist, educator, advocate for artists, editor of the *Living and Sustaining a Creative Life* series of books and the Artistic Director of the Visual Arts at Chautauqua Institution.

Published in October, 2013, *Living and Sustaining a Creative Life* is now in its 7th printing, with sales in over 24 countries. The book has been translated into Korean, garnered over 45 reviews, the subject of 15 podcasts and radio appearances and received more individual feedback than can be counted.

From September, 2013 until late May, 2015, Louden traveled on a 62-stop book tour, where she met thousands of artists from all over the US. Louden has continued this momentum bringing her second book, *The Artist as Culture Producer*, on an extensive 102-stop conversation/book tour which launched on March, 2017, and concluded in April, 2018. This book is now in its second printing and has also sold in 24 countries as well as adopted in many schools all over the US. The last book in the trilogy of *Living and Sustaining a Creative Life* books, *Last Artist Standing* (which focuses on artists over the age of 50), will be published in 2020.

Sharon is a faculty member in the MFA Fine Arts program at the School of Visual Arts in New York and a Senior Critic at the New York Academy of Art where she organizes a popular lecture series, interviewing luminaries and exceptional individuals in the art world and from afar.

In addition to teaching in colleges and universities, Louden is also active on boards and committees of various not-for-profit art organizations and volunteers her time to artists to further their careers. Sharon is a consultant for the Joan Mitchell Foundation and is a member of the Artist Advisory boards of the New York Foundation for the Arts, Ox-Bow School of Art and the Carolyn Glasoe Bailey Foundation.

**Buses leave The Chattanooga beginning at 5pm, with a reception beginning at 5:30pm, and the 2019 SECAC keynote address at 7pm. The Hunter Museum of American Art has extended free admission to SECAC attendees with their badge through Sunday, October 20.*



Karen Graffeo, “My Other Body: Transgender Cubans,” July 2018. Media pigment print on archival photo paper.

2018 SECAC ARTISTS’ FELLOWSHIP RECIPIENT EXHIBITION

My Other Body: Trans-Culture, Transgender Cuba/Alabama

*Karen Graffeo, Julio Larramendi,
Sonja Rieger, and Carolyn Sherer*

September 24 – October 19

Gallery Hours

Wednesday - Saturday, 12:00pm – 5:00pm

Meet the Artists Friday, October 18, 5:00pm – 7:00pm

UTC ConTemporary Cress Gallery

123 E. 7th Street

Chattanooga, TN 37402

“In each and every photograph, these four exceptional artists ‘speak of the encounter,’ capturing a moment in the lives of their subjects, but opening a window to personal narratives that well surpass the edges of the printed image. In bearing witness, Graffeo, Larramendi, Rieger, and Sherer communicate the personhood of their sitters to us, creating pathways for awareness, understanding, and acceptance.”

-Graham C. Boettcher, The R. Hugh Daniel Director

STOVE WORKS Exhibition Partner

We have partnered with Chattanooga’s Stove Works, a new residency program and exhibition space, to present the 2019 SECAC Juried Exhibition. Serving as our juror is Amelia Briggs, who has shaped an incredible exhibition from over 650 unique artwork submissions.

Artists selected for the exhibition include:

Elissa Armstrong
Brianna Bass
Tony M. Bingham
Mark Bradley-Shoup
Holt Brasher
Chung-Fan Chang
Melissa Dunn
McLean Fahnestock
Nell Gottlieb
Natalie Harrison
Anne Herbert

Mary Laube
Vivian Liddell
Symphony Medley
Lacy Mitcham
Ann Moody
Benedict L. Scheuer
Astri Snodgrass
Karla Stinger-Stein
Tracy Treadwell
Ting Wang
Danner Washburn

Visit the 2019 SECAC Juried Exhibition at Stove Works satellite location (1404 Cowart Street) throughout the conference. The venue is open 12-5pm Wednesday-Friday of the conference. On Friday night, make sure to join us for the closing reception from 6-8pm.



AMELIA BRIGGS Exhibition Juror

Amelia Briggs is a visual artist based in Nashville, TN where she has served as the Director of David Lusk Gallery since 2017. She received her BFA from Herron School of Art and Design through Indiana University and her MFA from the University of Memphis. Her work has been exhibited and published extensively throughout the US. Briggs is currently represented by Red Arrow Gallery in Nashville, TN and Uprise Art in New York, NY.



SECAC SCHEDULE

THURSDAY

	Chattanooga Ballroom 1	Chattanooga Ballroom 3	Chattanooga Ballroom 4	Amphitheater	Chambliss Room	Hardy Room
I 8:00AM–9:45AM	Articulating the Invisible Chudy	More than Talk Bleicher	Catalyst for Change Giorgio-Booher	Drawing and Contemp. Practice Chang	Art School of the Future Colón	Decadence... Slavkin
II 10:00AM–11:45AM	Limits on Content I Aurbach	New Approaches Nygard	The Artist's Archive Hottle, Gardner-Huggett	Turning on the Lights I DiSalvo	Spill the Tea Walker	Close to Home Weichbrodt
III 1:15PM–3:00PM	Limits on Content II Shelnutt	Attention Economy Townsend	Extending Pedagogy Malis	Turning on the Lights II Hunt	The Joys of Tight Budgets Gadsden, Sales	Graphic Design Stories Cates
IV 3:15PM–5:00PM	Destructive Forces Denyer	Breaking Boundaries Corvette	Contemporary Ceramics? Schmuki	Turning on the Lights III Houston	Ethical Places Morton	Practice What You Teach Irla

FRIDAY

	Chattanooga Ballroom 1	Chattanooga Ballroom 3	Chattanooga Ballroom 4	Amphitheater	Chambliss Room	Hardy Room
V 8:00AM–9:45AM	Not Just for Artists Epps	Mutual Ground Khalili, Dedas	Alternative Understandings Levin	Artist, Parent, Academic Evans	Setting the Stage Hargrave	Approaching the Gates Boone
VI 10:00AM–11:45AM	Art/Data/Information I Hoelscher	Reverberations & Correlations I Stephens	Fame and Infamy... Murphy	Artist, Parent, Academic Buteyn	Ethical Designer Horton, Nasadowski	Making the Grade Ezzell Lovelace
VII 1:15PM–3:00PM	Art/Data/Information II Williamson	Reverberations & Correlations II Kuykendall	Professional Practices & MFA Mueller	Social Practice Art I Olson		Windows onto Nature Huang
VIII 3:15PM–5:00PM	Creating Queer Bodies Brinlee, Morris	Art Cannot be Taught Online? Yeager	Integrating Process Meredith, Reed	Social Practice Art II Schruers	Threat of the Foreign Collector Laufer	Holiness, Virginity & Martyrdom Lake-Jedzinak

SATURDAY

	Chattanooga Ballroom 1	Chattanooga Ballroom 3	Chattanooga Ballroom 4	Amphitheater	Chambliss Room	Hardy Room
IX 8:00AM–9:45AM	Recipes for Success I Sullivan	Eliciting Empathy Zalewski	Food & Feasting I Kutbay	Out of the Frame (SGC I) Potts	Creating Community Cullen	Enhancing Graduate Research Kim
X 10:00AM–11:45AM	Recipes for Success II Smith	Rolls, Wrinkles & Hair Wangwright, Lockard	Power to the People? I Wingate	Crossing America I Smucker	Creative Collaborations Malone, Bradley	Undergraduate Art History I Mulvaney
XI 1:15PM–3:00PM	Combat Artists Robertson	Revisionist Curriculum Falk	Ok, Now What? Life after the MFA Ryan	Crossing America II Han-Chih Wang	New Approaches to Altars & Altarpieces Silva, Elston	Undergraduate Art History II Frederick
XII 3:15PM–5:00PM	Calling All Termites! DesChene	What's in an Idea? Cumberland	Power to the People? II Beetham	Using...the Art History Textbook DeLosSantos, Pierce		Undergraduate Art History III Mansfield

EVENING EVENTS

Wednesday

6:00PM–7:00PM New Member Meet-up, Hosted by SECAC Past Presidents at The Chattanooga Foundry Gastropub
7:00PM–9:00PM Welcome Reception at The Chattanooga Hotel in Ballroom 2

Thursday

5:30PM–7:00PM Reception at the Hunter Museum of American Art, buses begin at 5:00pm at The Chattanooga
7:00PM–8:00PM Keynote Address with Sharon Loudon at the Hunter Museum of American Art

Friday

5:00PM–7:00PM Meet the Artists of the Fellowship Exhibition at UTC Contemporary Cress Gallery, 123 E. 7th Street
6:00PM–8:00PM Closing reception for the 2019 SECAC Juried Exhibition at Stove Works satellite location, 1404 Cowart Street

Saturday

6:00PM–8:00PM End of Conference Meet-Up at WanderLinger Brewing Company, 1208 King Street
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Kelley Room	Ochs Room	Roberts Room	Rose Room	Thompson Room	Walker Room	Kinsey Board room
Change from Within Datchuk, Mednicov	The Art & History of Research of Research Moseley-Christian	Artists, Architects & Cities I Martin	Broadened Horizons Wang-Hedges		Global Art Projects Hertel, Kim	Writing for SECAC Info Session with Art Inquiries Editor Kerr Houston and SECAC Online Exhibition Reviews Editor Roann Barris, NOON-1:00PM
Thrill of it All Farmer	ITI ThinkSessions Fonder, Beekman	American Art Open Session Stephens, Liakos	Un-Defining Identity Swift	Stained Glass Windows Waldeier Bizzarro	Figuring Alterity Berkowitz	
Now Is The Time Yes, Trondson	Sculptural Acts in Photography McGuire, Skees	American Museums I Terrono	Porous Borders IV Schulte, Head	Ethnic Notions Re-Visited Bingham	The Mythic Bestiary Lyons	
Artists Research 101 Speed	Visionaries, Outliers Oddball Ramblers McFalls	Artists, Architects, & Cities II Smith	Migrants, Colonists, Settlers Sutton, Esquivel	Three Credits to Street Credit Anderson, Anderson	Professional Development... Fee, Courts	

Kelley Room	Ochs Room	Roberts Room	Rose Room	Thompson Room	Walker Room	Kinsey Board room
RE(;)Thinking Space I Culler	Civic Engagement & the Arts Bobick	American Museums II Causey	Access: Studio Practices Geiger	Photography and Album Making Trent	Small Design Programs Manning, Schwarte	How to Get Published: Routledge Editor Isabella Vitti gives advice to scholars looking to publish their work, 10-11:45AM
RE(;)Thinking Space II Enos	New Approaches Photography Contreras-Koterbay	Beyond Frida Kahlo I Gluzman	Art Gallery & Museum... Pearson, Galliera	Collegial Collaborations Cruz, Goloborotko	Printerdisciplinary Practices Howsare, Skillin-Brauchle	
RE(;)Thinking Space III Miller	Intertwining of Art and Literature Alexander	Beyond Frida Kahlo II Wolf	Artist Residencies Inside / Outside Drennen	Art in Experiential Learning Carlson	Eco-Critical Conditions Hulshoff	
Deconstructing the Beast Holloway, Vincent	Flip the Demo Finn	Eclecticism, Appropriation... Crouther	Why are They Now? Rahn	The Art of Depicting Paragoni Cheney	Feminist Art... Cordero, Comisarenco	

Kelley Room	Ochs Room	Roberts Room	Rose Room	Thompson Room	Walker Room	Kinsey Board room
Art and Parenting Kutis	Modern & Contemp. Asian Art History Miller	Theorizing Space Danford	Seeing Words, Reading Pictures Johnson, Landau	Synnnergism: Interprofessional I Banning	Objects as Art Sturgill	Past and Future Conference Directors' Meeting "If you wish to attend, be in touch with conference co-directors 12:15-1:45PM
Being/Becoming/ Sustaining Hays	Food & Feasting II Duffy	Museums are Not Neutral Kovacs, Dickens	ART and (Fill in the Blank) Gower	Synnnergism: Interprofessional II Perthes	Material Obsessions... Najafi	
Guiding Creativity vs. Art Directing Langdon, Wilson	Digital Fabrication Owens	Disruptions... Ridlen	"Red Roots of White Feminism" Hawley	From Innovation to Permanence Thompson	From the Present into the Past Craig, Buffenmyer	
Transforming Communities... Brown, McKelvey	Eco Intervention Hirsch	It's Nothing New: Collaborative Practices Concannon	Can Noise Be Beautiful? Mazurek	Agrarian Ideal... Whole Foods Mandravelis	"Radical Women" Canac	

*Session titles have been abbreviated for space. Full titles are available beginning on page 14.

Special Thursday Evening Transportation

The Hunter Museum of American Art is located in the Bluff View Arts District in Chattanooga. Coach buses will circulate from The Chattanooga Hotel to the Hunter beginning at 5:00pm until the beginning of the Keynote address at 7:00pm. Following the event, buses will run for approximately one hour from the Hunter. There are numerous attractions, restaurants, and bars within walking distance from the museum, and should you miss the last shuttle back to the hotel, CARTA's Downtown Electric Shuttle stops only blocks from the Hunter Museum and from The Chattanooga Hotel.

Special Friday Evening Transportation

The Stove Works satellite location is a short walk from The Chattanooga Hotel, but should you prefer to take a bus, a small shuttle will run from The Chattanooga to the gallery approximately every 20 minutes, beginning at 5:40pm and ending at 8:00pm.

2019 SECAC Mentoring Program

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

WEDNESDAY, OCTOBER 16

4:00PM–7:00PM
SECAC Board of Directors Meeting in the Walker Room

6:00PM–7:00PM
New Member Meet-Up hosted by SECAC Past Presidents at The Chattanooga Foundry Gastropub

7:00PM–9:00PM
Registration desk open

7:00PM–9:00PM
Welcome Reception at The Chattanooga Hotel in Ballroom 2

THURSDAY, OCTOBER 17

7:00AM–5:00PM
Registration desk open

NOON–1:00PM
Writing for SECAC Info Session with *Art Inquiries* Editor Kerr Houston and SECAC Online Exhibition Reviews Editor Roann Barris in the Kinsey Board Room

5:30PM–7:00PM
Reception at the Hunter Museum of American Art
Buses begin at 5:00pm at The Chattanooga

7:00PM–8:00PM
Keynote Address with Sharon Louden at the Hunter Museum of American Art

THURSDAY
SESSION I
8:00-9:45AM

The Art School of the Future...Exists Now? Art, Money, Entrepreneurship & Education

Chambliss
Chair: Carlos Colón, SCAD

Carlos Colón, SCAD
An Art Education for the 21st Century: Taking Stock + Proposal

Casey Collier, Independent Consultant for LIFEWTR/PepsiCo
Artist Incubation Center

Ross McClain, Furman University
Art Innovation and Entrepreneurship in the Liberal Arts

Decadence, Degeneration, and Decay: Ideologies and Impacts in Art and Popular Culture

Hardy
Chair: Mary Slavkin, Young Harris College

Daniel Guernsey, Florida International University
Universal History and Degeneration in Paul Chenavard’s “Social Palingenesis”

Kylie R. J. Seltzer, University of Pittsburgh
Degenerate Urbanism: Racial Anxieties in Paris after 1871

Jessica Dandona, Minneapolis College of Art and Design
The (Re)birth of the Nation: Medicine, Maternity, and Regeneration in Fin-de-Siècle France

Stephanie Chadwick, Lamar University
Distortions and Decadence: Pictorialism, Late Romanticism, and the Symbolist Aesthetic in Fin de Siècle Photography

The Art and History of Research: Recipients of the William R. Levin Award for Research in the History of Art

Ochs
Chair: Michelle Moseley-Christian, Virginia Tech

Sarah Archino, Furman University
American Art in 1910s New York

Ashley Elston, Berea College
Space and Presence in Italian Multimedia Ensembles

Andrew Wasserman, University of North Carolina at Greensboro
A Bridge to Nowhere

More than Talk

Ballroom 3
Chair: Steven Bleicher, Coastal Carolina University

Anne Simpkins, Elon University
Not Just Talk: Critique for the Introductory Studio

Terry Barrett, Ohio State University
Interactive Crits: Getting Them Started and Keeping Them Going

Kim Wilson, Arts in Basic Curriculum Project
A Model Process for Consideration

Paul Rodgers, University of Kentucky
Lenses and Metaphors

Catalyst for Change: Community Partnerships

Ballroom 4
Chair: Barbara Giorgio-Booher, Ball State University

Jessica Landau, University of Illinois at Urbana-Champaign and Midwest Museum of Natural History
Art and the Natural History Museum: Finding Mission-Driven and Community-Centered Collaborative Exhibitions at the Midwest Museum of Natural History

Barbara Giorgio-Booher, Ball State University
Art Immersive Project: Conservation Tales

Shantanu Suman, Ball State University
Designing Visual Identities for Local Neighborhoods

Vivian Liddell, University of North Georgia
In the Wild: Guiding and Evaluating Students on a Community-Based Project

Leslie Robison, Flagler College
Students and Inmates: Connecting Across Privilege

Drawing and Contemporary Practice

Amphitheater
Chair: Chung-Fan Chang, Stockton University

Dylan DeWitt, University of Arkansas
The Multiple Overlapping Essences of Drawing

Chung-Fan Chang, Stockton University
Writing Texture

Articulating the Invisible through Studio Practice

Ballroom 1
Chair: Katherine Chudy, New Mexico State University

Katherine Chudy, New Mexico State University
Invisible Disability

Collin Williams, University of Montevallo
Passenger, Passage, Passing

Wanda Sullivan, Spring Hill College
Does this Pretty Painting Make Climate Change Look Bad? Asking for the World

Heejoo Kim, University of Connecticut
Suum: Virtual Reality Art Game

Global Art Projects (MACAA)

Walker
Co-chairs: Heather Hertel, Slippery Rock University of Pennsylvania / Ann Kim, Indiana University East

Kremena Todorova, Transylvania University / Kurt Gohde, Transylvania University
Unlearn Fear + Hate

Jillian Sokso, George Fox University
What Making Art in the Developing World Taught Me About Collaboration, Co-Authorship and Community

Mary Laube, The University of Tennessee
Motherland

Bridget Kirkland, University of South Carolina Upstate
Designing the Lake Effect

Ann Kim, Indiana University East / Heather Hertel, Slippery Rock University of Pennsylvania
Studio on the Go, How So?

Broadened Horizons: Exploring Non-Western Graphic Design

Rose
Chair: Ting Wang-Hedges, Oklahoma State University

Amanda Horton, University of Central Oklahoma
Design History Less Traveled

Ting Wang-Hedges, Oklahoma State University
Bauhaus and Chinese Graphic Design

Christina Singer, The University of Tampa
Observing Non-Western Culture through Typography

Aggie Toppins, The University of Tennessee at Chattanooga
Being With: Defamiliarizing Graphic Design

Artists, Architects, and Cities – Session I

Roberts
Chair: Floyd Martin, University of Arkansas at Little Rock

Rachel Erwin, University of Alabama Huntsville
Palladio in Venice: Rethinking Architectural Relationships

Jeremy Culler, University of South Carolina Aiken
Livio Orazio Valentini and Alberto Satolli: A Multi-Genre Study of Orvieto, Italy and its Art and Architecture

Katherine Smith, Agnes Scott College
Claes Oldenburg’s “Constructions”: Assembling the Lower East Side

Change from Within: Challenging Traditions

Kelley
Co-chairs: Kimberly Datchuk, University of Iowa / Melissa Mednicov, Sam Houston State University

Jessamine Batario, Lunder Institute for American Art, Colby College

From Academy to Academic: Interrogating History in Francis Alys' The Fabiola Project

Ariel Evans, The University of Texas

"A Certain Shell Game, a Certain Dance, Even a Certain Politics:" Martha Rosler's Feminist Photography

Travis English, Frostburg State University, Maryland

The Past Weighs Like a Magenta Blob: Neo Rauch and the (Im)possibility of Painting History Today

Vittorio Colaizzi, Old Dominion University

Hackneyed Recapitulations: Abstract Painting after Minimalism and for the Long Haul

THURSDAY
SESSION II
10:00-11:45AM

Spill the Tea: What Does Teaching Web Design in Today's Classroom Look Like?

Chambliss
Chair: David Walker, Austin Peay State University

Matthew Donaldson, University of South Carolina Upstate

From the Ground Up: Organizing an Effective Web Design Course

Qiuwen Li, Santa Clara University

Thinking Like a Web Developer: The Application of System Thinking in Web and Interface Design Courses

Neil Ward, Drake University

Preparing Students for the Interactive Industry

The Artist's Archive: Navigating Questions of Preservation and Loss

Ballroom 4
Co-chairs: Andrew Hottle, Rowan University / Joanna Gardner-Huggett, DePaul University

Rhonda Reymond, West Virginia University
Joseph E. Dodd: A Case Study in Excavating and Interpreting Voids in Archival Sources

Jennifer Noonan, Caldwell University
Documentation as Activism: A Call and Response from the Creative Women's Collective Graphics Workshop

Andrew Hottle, Rowan University
Lost Works and Limited Archives: Researching the Feminist Founders of SOHO 20 Gallery

Turning on the Lights in the Classroom: Teaching Art History through Active Learning – Session I

Amphitheater
Chair: Lauren DiSalvo, Dixie State University

Melissa Geiger, East Stroudsburg University of Pennsylvania

An Effective Active Learning Project for the Art History Classroom

Sarah Buck, Florida State University

Architectural History Outside of the Classroom: Supplementing the Lecture-Format Architectural History Course with Scavenger Hunts, Role-Playing, and Other Projects

Debra DeWitte, University of North Texas
Art History and Reacting to the Past Games

New Approaches to Visualizing and Analyzing the Natural World

Ballroom 3
Chair: Travis Nygard, Ripon College

Maria Gindhart, Georgia State University
Depicting Animals as Commodities at the 1931 International Colonial Exposition in Paris

Myat Aung, University of Iowa
Artifice and Nature at the Villa San Marco in Stabiae, Italy

Tess McCoy, University of New Mexico
Guarded Secrets: Ecological Textility in the Work of Sonya Kelliher-Combs

Kaylee Spencer, University of Wisconsin-River Falls / Linnea Wren, Gustavus Adolphus College
Caching the Natural and Supernatural Worlds: An Analysis of a Maya Cache Vessel Lid

American Art Open Session

Roberts
Co-chairs: Rachel Stephens, The University of Alabama / Barbaranne Liakos, Northern Virginia Community College

Janine Yorimoto Boldt, American Philosophical Society
Viewing Art in an Early American Contact Zone

Jenny Carson, Maryland Institute College of Art
Brooch of an African: What the Biography of one Object may Reveal about Changing Attitudes towards Race from the Colonial Period to the late 19th Century

Audrey Florey, University of Missouri-Columbia
Helen Torr and the Gendered Rhetoric of American Modernism
James Matson, The Cooperstown Graduate Program
Adolph Gottlieb:
Adjusting the Canon of Abstract Expressionism

Liz Kim, Texas Woman's University
Coreen Spellman and Modernism in Texas

Close to Home: Using Art and Art History to Engage Local Justice Issues

Hardy
Chair: Elissa Weichbrodt, Covenant College

Elissa Weichbrodt, Covenant College
The Challenge of the Local: A Real Time Case Study

Heidi Kolk, Sam Fox School of Design & Visual Arts, Washington University in St. Louis

The Material World of Modern Segregation: Engaging St. Louis and Its Traumatic Pasts

Amy Frederick, Centre College
Capturing the Soul of Second Street: Race and Photography in Danville, KY

Un-Defining Institutionalized Definitions of Identity, Teaching, and Studio Practice

Rose
Chair: Jason Swift, University of West Georgia

Clayton Funk, The Ohio State University
A Lion in a Matchbox: Artistic Identity and Cracking the Professional Code in American Higher Education

G. James Daichendt, Point Loma Nazarene University
What's in a Title? The Developing Role of an Artist-Critic in the University

Raymond Yeager, SCAD
Artist as Teacher and Model

Limits on Content: How Far Can Students Go in the Studio Art Classroom? – Session I

Sponsored by Vanderbilt University Department of Art Ballroom 1
Chair: Michael Aurbach, Vanderbilt University

Elissa Armstrong, VCUarts Virginia Commonwealth University
Educating the "Safe" Generation: iGen Pitfalls and Challenges in College and the Studio Classroom

Naomi J. Falk, University of South Carolina
Brainstorming Our Beliefs: Making Connections for Meaningful Work

ITI ThinkSessions: A Collaborative Approach in Curriculum and Teaching Development

Ochs
Co-chairs: Carrie Fonder, University of West Florida / Jeff Beekman, Florida State University

Hamlett Dobbins, University of Memphis
Collaboration in the Classroom

Sunny Spillane, UNC Greensboro
Examining Failures of Whiteness in College Art Pedagogy

Figuring Alterity: Representations of Ambiguous and Gender Non-Conforming Bodies in Artistic Practice

Walker
Chair: Sara Berkowitz, The University of Maryland at College Park

Amanda K. Chen, University of Maryland, College Park
Priapus on the Threshold: Spatial Ambiguity and Ithyphallic Representations in Ancient Roman Art

Kara Carmack, Misericordia University
Picturing Potassa de Lafayette

Kathryn McFadden, Independent Scholar/Artist
Out of Eden: Empowered Bodies

Lucy Curzon, The University of Alabama
Living in Queer Time:
The Photographs of Del LaGrace Volcano

The Stained Glass Windows in Pre-Raphaelite Art

In Memoriam: Charles Randall (Randy) Mack Thompson
Chair: Tina Waldeier Bizarro, Rosemont College

Jennifer Bates Ehlert, Salve Regina University
Drawn in the Semi-Mystical Manner: Sarah Wyman Whitman's Praise and Use of Edward Burne-Jones' Windows

Lynette M.F. Bosch, SUNY, Geneseo
Mysticism and Design: A Burne-Jones and William Morris Window at St. Michael's, Geneseo, New York

Liana De Girolami Cheney, Independent Scholar
Edward Burne-Jones's Light and Glory: The Stained Glass Windows at Harris Manchester College in Oxford, UK

The Thrill of It All: The Balancing Act of Family, Life, Art, and Career

Kelley
Chair: Callie Farmer, Fayetteville Technical Community College

Virginia Rougon Chavis, The University of Mississippi
Double Deuces! Murder, Yes. But Never Divorce. The Promise We Made.

Crystal Brown, West Virginia Wesleyan College
Jackie of All Trades

Rachel Epp Buller, Bethel College
Beyond Balance: Artist-Designed Strategies for Change

THURSDAY
SESSION III
1:15-3:00PM

The Joys of Tight Budgets
and Limited Resources

Chambliss
Co-chairs: Cynthia Gadsden, Tennessee State University /
Kaleena Sales, Tennessee State University

Courtney Adair Johnson, Tennessee State University
Rethinking Resources

Natalie Tyree, Western Kentucky University
Big Impact on a Shoestring Budget

Jim Benedict, Jacksonville University
Ambitious Goals on Tiny Budgets

Graphic Design Stories from the Trenches

Hardy
Chair: Kevin Cates, University of Arkansas at Little Rock

Kevin Cates, University of Arkansas at Little Rock
The Worst and Worster of Graphic Design Education

Woody Holliman, Meredith College
The School of Hard Knocks:
A Role-Playing Game for Designers

Cyane Tornatzky, Colorado State University
Collaborative Learning: An Old Dog Learns New Tricks

Sculptural Acts in Photography –
Photography’s Engagements with Objects

Ochs
Co-chairs: Casey McGuire, University of West Georgia /
Kristin Skees, Christopher Newport University

Brooks Dierdorff, University of Central Florida
Notes from the Field: Combating Empty Images
through Sculptural Form

Robin Hill, University of California - Davis
Thought Bubbles

Casey McGuire, University of West Georgia
Great Moon Hoax: Analogue Landscapes

Landscape in the “Attention Economy”

Ballroom 3
Chair: Julia Townsend, The Peanut Factory

Maja Godlewska,
University of North Carolina Charlotte
Self-Gaze Tourists and Instagrammable Sublime

Andrew O’Brien,
The University of Tennessee at Chattanooga
Drift Alignment

Jessica Mongeon, Arkansas Tech University
Transparent Forests

Monica Salazar, University of North Texas
Against the Fixity of Place: Landscape in
Contemporary Mexican Art

Steven Bleicher, Coastal Carolina University
Roadscapes

Extending Pedagogy from Classroom to
Studio

Ballroom 4
Chair: Jon Malis, Loyola University Maryland

Lisa Castello, Kennesaw State University
Art and Everything

Matthew Walsh, Spalding University
The Film Poster as Narrative Device, or Your Mind is
More HD than HD

Steven Pearson, McDaniel College
Bridging the Gap between Art and Design: Four-
Semester Advanced Studio at McDaniel College

Marius Valdes, University Of South Carolina
Art and Student Athletes

Heather Saunders, The Cleveland Museum of Art
Artist in Transit: 10 Years of Scholarly Blogging

Turning on the Lights in the Classroom:
Teaching Art History through
Active Learning – Session II

Amphitheater
Chair: Courtney A. Hunt, The Ohio State University

Letha Ch’ien, Sonoma State University
Dusting off the Medieval Art History Class and Putting it
in Student Hands

Kerri Steinberg, Otis College of Art and Design
Art History Off the Wall

Parme Giuntini, Otis College of Art and Design;
University of North Texas
Active Learning Pedagogies for an Online
Virtual Classroom

Limits on Content: How Far Can Students Go
in the Studio Art Classroom? – Session II

Ballroom 1
Chair: Greg Shelnutt, University of Delaware

Greg Shelnutt, University of Delaware
Zip Code Dependent: Rights in the Classroom in the
Context of Place

Gary Keown, Southeastern Louisiana University
Teaching on a Tightrope

Debra Murphy, University of North Florida
Seeking the Balance between Creative Freedom and
Campus Security

The Mythic Bestiary

Walker
Chair: Beauvais Lyons, University of Tennessee, Knoxville

Dito Morales, Norfolk State University
A Jaguar, An Emu, and an Art Historian Walk into a
Bar ... (Aesthetics, Animal Iconography, and
Pre-Columbian Painting in Brazil)

Molly Warnock, Johns Hopkins University
Gilles Aillaud’s Animal Others

Elizabeth Howie, Coastal Carolina University
The Performing Bestiary: Peter’s Hugo’s The Hyena
and Other Men

Ruth K. Burke, Bowling Green State University
A Susurrus of Multispecies Intimacy

Kelly Wacker, University of Montevallo
The Deer with the Mona Lisa Smile: William Holbrook
Beard’s Anthropomorphic Animals and an Art
Historian’s Journey into Creative Non-Fiction

Porous Borders IV: The Changing Face of
Contemporary Drawing

Rose
Co-chairs: Pete Schulte, The University of Alabama /
Travis Head, Virginia Tech University

Michael Kellner, Columbus College of Art & Design /
Alexandra Robinson, St. Edward’s University
Drawing Out Checks and Balances

Ashley Kenneth Chavis, Northwest Mississippi
Community College
Drawings From Marnay sur Seine

John Harlan Norris, Arkansas State University
Drawing: A Portrait by Other Means

American Museums: From Temples of Art to
Sites of Social Justice – Session I

Roberts
Chair: Evie Terrono, Randolph-Macon College

Cindy Persinger, California University of Pennsylvania
Kunstgeschichte Horsegeschichte: Francis Henry
Taylor and the Case for Socialy Enaged Art History

Alan Wallach, William and Mary
Artists Meeting for Cultural Change Protests the
Whitney’s Bicentennial Exhibition

Kimberly Datchuk, University of Iowa
The Effect of Female Leadership on Inclusive Exhibition
Practices at Academic Museums in the 1970s

Elise Smith, Millsaps College
(Re)examining Race: The Mississippi Museum of Art
and Social Justice

Ethnic Notions Re-Revisited

Thompson
Chair: Anthony Bingham, Miles College

Anthony Bingham, Miles College
Ethnic Notions Revisited

Heath Schultz, The University of Tennessee at
Chattanooga
Ethnic Notions, Art, and Solidarity

Emily G. Hanna, Birmingham Museum of Art
Ethnic Notions Re-Revisited

Now Is The Time, Here Is The Place

Kelley
Co-chairs: Melissa Yes, University of Alabama at Birmingham
/ Ann Trondson, Independent Artist

Melissa Yes, University of Alabama at Birmingham /
Ann Trondson, Independent Artist
A Dash of Vinegar

Daren Kendall, University of Oklahoma
Out of Context

Jason Schwab, Flagler College / Jayne Struble,
Kutztown University
If it Doesn’t Exist, Make it: Southern Exposure Project
Space

John Powers, University of Tennessee -- Knoxville
Creating Opportunity: Initiating and Sustaining an Artist
Run Curatorial Space

THURSDAY
SESSION IV
3:15-5:00PM

Ethical Places:
How Art Departments Build Community

Chambliss

Chair: Jeffrey Morton, Covenant College

Jeffrey Morton, Covenant College
Unexpected Affinity: How the Visual Arts Connect with the Academic Conversation

Lauren Moran, University of Massachusetts Dartmouth
Community as a Vital Skill for Artists and Humans

Billy Friebele, Loyola University Maryland
The Experience is The Text: Collaborative Learning through Public Art

Rob Robbins, Miami University
Obstructions to Improvement: Why the Art Has a Hard Time Making Headway in Academia

Practice What You Teach: Promoting Information and Engagement Through Thoughtfully Designed Course Materials

Hardy

Chair: Chloe Irla, McDaniel College

Jonathon Russell, Central Michigan University
Design Everything: Modeling Design Exploration through the Design of Everyday Course Materials

Natalie Smith, University of Illinois
Slow Type: A Book Designer's Intervention to Teaching Typographic Systems

Lindsay Godin, University of Nevada Reno
Interactive Alcohol Abuse Awareness

Chloe Irla, McDaniel College
Emo Ephemera: How Rock and Roll Graphics Influenced My Teaching Practice

Visionaries, Outliers, and Oddball Ramblers

Ochs

Chair: Michael McFalls, Columbus State University

Annie Moye, Pasaquan Preservation Society
A Renaissance for St. EOM and Self-Taught Art

Lauren Cantrell, Independent
Cultural Crossings: An Evaluation of a Self-Taught Artist as American Artist

Markus Weidler, Columbus State University
The Insider as Outsider: Ernst Barlach's Legacy between Style and Politics

Breaking Boundaries: Diversity, Inclusion, and Equity in the Arts

Ballroom 3

Chair: Michelle Corvette, Belmont University

Madison Manning, Belmont University
Queer & Camp in The Classroom: Lies To Tell The Truth

Nicole Winning, University of Massachusetts, Dartmouth
Materializing Resistance: The Female Body and Clay

Nancy Sayavong Elijah Cohen, University of California, Berkeley
Queering Conventional

Mercedes Gertz, Plastic artist
"The Hierarchy Sweaters," from Drawings into Wool and a Need to Inhabit a Space

Contemporary Ceramics?

Ballroom 4

Chair: Jeff Schmuki, Georgia Southern University

Wade MacDonald, University of Alabama
Convention v Invention: Digital Approaches, Inter- and Post-Disciplinary Movements in Ceramics

Kyle Triplett, Louisiana Tech University
Clay Plus

Kenyon Holder, Troy University
Past as Prologue: Subverting History in Contemporary Ceramics

Raoul Pacheco, Augusta University
Contemporary Ceramics: Raoul Pacheco

Jeff Schmuki, Georgia Southern University
Socially Engaged Ceramics?

Turning on the Lights in the Classroom: Teaching Art History through Active Learning – Session III

Amphitheater

Chair: Kerr Houston, Maryland Institute College of Art

Julia Sienkewicz, Roanoke College
Putting Students in the Spotlight: Looking and Thinking in Art History Classrooms

Glenda Swan, Valdosta State University
Creating Interactions with the Past: Engaging Studio Art Students in Ancient Material Culture

Mary Slavkin, Young Harris College
Writing Quizzes, Making Portraits, and Comparing Sculptural Concepts: Active Activities in Art History and Art Appreciation

Keri Watson, University of Central Florida
Playing to Learn: Increasing Student Engagement with Serious Games

Destructive Forces; A Visual Response

Ballroom 1

Chair: Al Denyer, University of Utah

Yvonne Petkus, Western Kentucky University
Proof of Existence:
Artistic Processing as Strategy and Evidence

Shane Ward, The University of Tennessee at Chattanooga
Strategic Material Choices: In War and in Art

Eddy López, Bucknell University
Under Our Skin: Contemporary Nicaraguan Artists Respond to Our Country's Traumatic History

Jered Sprecher, University of Tennessee
As the World (Slow) Burns around Us:
Our Images of Nature

Professional Development for Studio Art Students

Walker

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

Elizabeth Di Donna, Florida State University
There and Back Again: Helping Students Preview Their Future Professional Selves

Lily Kuonen, Jacksonville University
Intent & Purpose: The Drive of Creative Professionals

Shannon Lindsey, University of Central Florida
Student Artist to Emerging Artists: Breaking Down Professional Development

Migrants, Colonists, Settlers, and Native Histories in Art History

Rose

Co-chairs: Elizabeth Sutton, University of Northern Iowa / Savannah Esquivel, University of Chicago

Pamela Merrill Brekka, University of South Florida
The Antwerp Polyglot "Hebrew-Indian" Map as a Reflection of Empire

Jennifer Saracino, Flagler College
Visualizing Indigenous Social Space in a Sixteenth-Century Map of Mexico City

Joshua Fisher, Arkansas Tech University
Only Room for One Boat: The Two Row Wampum as Metaphor and Landscape

Maria Beatriz H. Carrion, The Graduate Center, CUNY
Before-and-After Portraiture: Photography, Native Americans, and Western Historical Time

Matthew Karl Limb, University of California Santa Barbara
Spirit of the Earth: Appropriating Native Histories for a White Environmentalism

Artists, Architects, and Cities – Session II

Roberts

Chair: Katherine Smith, Agnes Scott College

Victoria DeBlasio, Florida State University
See-Through Structures: George Fred Keck's Archetypes of New Domestic Modernism

Kristina Olson, West Virginia University
The Mainstreaming of Modernism: The Miller House and Columbus, Indiana

Scott Miterko, Independent Scholar
Contextual Matters: Louis Kahn's Yale Center for British Art

From Three Credits to Street Credit: Building Outcomes in Design Curricula that are Client Relevant

Thompson

Co-chairs: Patrice Anderson, Jacksonville State University / Chad Anderson, Jacksonville State University

Karine Parker, Jacksonville State University
How UI/UX Principles Can Be Applied to Non-Traditional Projects in an Academic-Centered Environment

Matthew Finn, William Paterson University
Real World Clients, Real World Challenges, Real World Rewards: Exploring Client-Based Projects In the Classroom

Feifei Pang, Murray State University
From Classroom to Community: Redesigning the Graphic Design Curriculum on Community-Centered Pedagogy

Artists Research 101

Kelley

Chair: Bryce Speed, University of Alabama

Lauren Woods, Auburn University
Losing My Artistic Identity and the Transformation of the Self: Studio Practice as Alchemical Experience

Kirby Miles, Cranbrook Academy of Art
Exploring Iridescence as a Way of Understanding Studio Rituals

Betsy Williamson, Eastern New Mexico University
A Roaming Studio from India to the United States

Claudia Wilburn, Brenau University
Finding Support and Taming the Creative Muse

Jason Swift, University of West Georgia
Sabbatical, Travel, Research Failure, and Success

FRIDAY, OCTOBER 18

7:00AM–5:00PM
Registration desk open

10:00AM–11:45AM
How to Get Published: Routledge Editor Isabella Vitti gives advice to scholars looking to publish their work in the Kinsey Board Room

NOON–1:00PM
Awards Luncheon in Ballroom 2
*Tickets required. Limited space available

5:00PM–7:00PM
Meet the Artists of the Fellowship Exhibition at The UTC ConTemporary Cress Gallery, 123 E. 7th Street

6:00PM–8:00PM
Closing Reception for the 2019 SECAC Juried Exhibition at Stove Works satellite location, 1404 Cowart Street

FRIDAY
SESSION V
8:00-9:45AM

Setting the Stage: Project Share (FATE)

Chambliss
Chair: Katie Hargrave,
The University of Tennessee at Chattanooga

Mark Mcleod, Middle Tennessee State University
Creating Engagement through Proximity, Community, Relationships, and Expectations

Jessica Burke, University of North Carolina at Charlotte
Created Spaces

Amy Babinec, South Suburban College
Creating Shared Studio Community: Contemporary Art and Foundations Courses

Libby (Elizabeth) McFalls, Columbus State University
Getting Them To Care

Approaching the Gates and Thereafter

Hardy
Chair: Harry Boone, Georgia Gwinnett College

Floyd Martin, University of Arkansas at Little Rock
Almost at the Gates.....

Donald Van Horn, Marshall University
Retirement: What are the Questions to Ask

Dennis Ichiyama, Purdue University
I'm Retired

Larry Millard, The University of Georgia
Artists Never Retire from Their Love

Civic Engagement and the Arts

Ochs
Chair: Bryna Bobick, University of Memphis

Sherry Jankiewicz, University of Tennessee, Knoxville
MFA Partnerships That Work: Community Engagement within Higher Education Curriculum Design

Stephanie Danker, Miami University
Civic Engagement through Myaamia Culture and Imagery Curriculum Development and Implementation

Nicole Foran, Middle Tennessee State University
A Responsibility to Connect

Bryna Bobick, University of Memphis
Civic Engagement and Art Education at an Urban University

Mutual Ground: Rebelling Against Curriculum That Encourages Academia to Stay in Their Lane

Ballroom 3
Co-chairs: Meena Khalili, University of South Carolina / Brent Dedas, University of South Carolina

Nick Satinover, Middle Tennessee State University
Analog Analog

Catherine A. Moore, Georgia Gwinnett College
Visual Literacy & Communication: An Interdisciplinary Approach

Kathleen O'Connell, Middle Tennessee State University
Book Arts is the THING!

Carrie A. Dyer, High Point University
Process Particles: Embracing Voice & Abstract Thinking in Design Education

Alternative Understandings of Works by Major Artists of the Italian Renaissance

In Memoriam: Charles Randall (Randy) Mack
Ballroom 4

Chair: William R. Levin, Centre College
Mary D. Edwards, Pratt Institute
The Vitruvian Man as Christ

Eston Adams, University of Louisville
New Observations Toward an Interpretation of Michelangelo's Sistine Chapel Ceiling Frescoes

Or Vallah, University of Washington
From a Success to a Failure: Re-reading Vasari's Struggle to Depict Duke Alessandro de' Medici in Armor

Bryan Robertson, Yavapai College
Tempera Emulsions in Early Modern Italian Painting

The Artist as Parent as Academic – Session I
Sponsored by The University of The South Department of Art and Art History

Amphitheater
Chair: Lauren Evans, Samford University

Colleen Merrill, Bluegrass Community & Technical College
Mirroring: Affirming the Self as Parent, Artist, & Academic

Tracy Stonestreet, Virginia Commonwealth University
A De-Compartmentalized Mind: Effects on Teaching and Research

Jessica Wohl, The University of the South
On Becoming a Triple Threat: Artist, Parent, Professor

Tiffany Leach, Jacksonville University
Connecting the Dots: Combining the Roles of Motherhood, Academic, and Artist as One

Not Just for Artists - Bridging the Gap with Non-Art Majors

Ballroom 1
Chair: Cyndy Epps, Georgia Southern University

Jennifer Snyder, Austin Peay State University
Fostering Artistic Community: Introduction to Art and Non-Art Majors

Lanette Blankenship, Lawson State Community College
Art Isn't Just for Artists

Kimberly Riner, Georgia Southern University
Approachability in Beginning Art Courses

Jessica Fife, Austin Peay State University
Seeking and Driving the Individual

Small Design Programs: Finding a Niche in a Big Academic World

Walker
Co-chairs: Morgan Manning, Maryville College / Adrienne Schwarte, Maryville College

Brandon Waybright, George Fox University
In and Out of Curriculum: The Surprise Benefits of the Small, Liberal Arts Institution

Nicholas McMillan, Columbus State University
Success by Way of Community

Adrienne Schwarte, Maryville College
Passion, Perseverance, and Pride: The Tools to Developing and Maintaining a Small but Skillful Design Education Program within a Liberal Arts Curriculum

Access: Studio Practices, Community Art, and Archival Research

Rose
Chair: Melissa Geiger,
East Stroudsburg University of Pennsylvania

Melissa Mednicov, Sam Houston State University
Absences in and of the Archive

Monika Keska, University of Granada
Francis Bacon Archive

Sara Stepp, University of Kansas
Traces: Time in the Art of Hung Liu

American Museums: From Temples of Art to Sites of Social Justice – Session II

Roberts
Chair: Adera Causey, Hunter Museum of American Art

Adera Causey, Hunter Museum of American Art
Re-Inventing the Institution: New Models for the Next Generation

Kimiko Matsumura, Independent Scholar
Drawing on and Writing Over: Reimagining Anthropological Display with Chris Pappan

Rachel Stephens, The University of Alabama
Reconsidering History's Huts: A Travelogue of Thirty Plantation Sites

Photography and Album Making

Thompson
Chair: Mary Trent, College of Charleston

Michele Gates Moresi, Smithsonian National Museum of African American History and Culture
Recovering Memory: Photography Albums and African American Lives

Kris Belden-Adams, University of Mississippi
"Queering" the Archive, or Archiving "Queer-ness"?: Interpreting Cisgender Performance and 'Homosociality' in George Whitney's Fin-de-Siècle Photo Albums

Laura Coyle, National Museum of African American History and Culture
A Photograph Album and Black Waterbury, Connecticut, 1890-1910: A Case Study

Krystle Stricklin, University of Pittsburgh
Picturing Violence and Death in Photo Albums of the Spanish-American War

Mary Trent, College of Charleston
Encircled: Private Self-Expression in the 1860s Photograph Album of International Abolitionist, Mother, Wife, and Mixed-Race Fugitive Slave Ellen Craft

RE(:)Thinking Space – Session I

Kelley

Chair: Jeremy Culler, University of South Carolina Aiken

Maline Werness-Rude, Ventura College / Michael Carrasco, Florida State University
Ancient Maya Spatiality

John Stephenson, Appalachian State University
Seeing-Feeling New Spaces in Late Roman Villas: Through the Cognitive Lens

Janet Snyder, West Virginia University
Gothic Spaces? Architecture as Sculpture; Sculpture as Architecture

Kasie Alt, Georgia Southern University
Mediating the Mind and the Garden: Humphry Repton’s Conservatory at Wimpole

FRIDAY
SESSION VI
10:00-11:45AM

The Education of an Ethical Designer

Chambliss

Co-chairs: Amanda Horton, University of Central Oklahoma / Becky Nasadowski, The University of Tennessee at Chattanooga

Eric Benson, University of Illinois / Miriam Salah, University of Illinois
Ethics of a Designer in a Global Economy: A Required Ethics Course for the Generation Z Designer

Dennis Cheatham, Miami University
Learning Ethics Firsthand through Design Research Methods

Omari Souza, Texas State University
Advertising and Its Influence on the Perception of Others

Stephen Simmerman, University of Mount Olive
The Religion of Best Practices: Stories from Millennials and Their Passion for Socially Responsible Design

Making the Grade: Using Rubrics to Structure Graphic Design Student Expectations

Hardy

Chair: Dana Ezzell Lovelace, Meredith College

Christian Dunn, Jacksonville State University
Grade Expectations: Specific Grading Criteria Increases Quality While Decreasing Anxiety

Dana Ezzell Lovelace, Meredith College
DIVING DEEPER: Grading Smarter, Not Harder in Graphic Design

Ben Hannam, Elon University
Contextualizing & Developing Course Rubrics: Rethinking Grading

Sara Dismukes, Troy University
One Class, One Rubric

New Approaches to the History and Practice of Photography

Ochs

Chair: Scott Contreras-Koterbay, East Tennessee State University

Alyssa Bralower, University of Illinois at Urbana-Champaign
The Work of Gender in Ellen Auerbach’s Short Films and Collages, 1931-1933

Faith Barringer, University of Alabama
The Progression of Masculinity in Catherine Leroy’s Corpsman in Anguish

Austin Losada, Independent
Demand-ing Specificity: Sculptural Experience in Thomas Demand’s Curatorial Practices

Michael Borowski, Virginia Tech
Through the Swift, Black Night

Reverberations and Correlations: Creative Interdependence among Visual Art, Music, Theater, and Dance – Session I

Ballroom 3

Chair: JoLee Stephens, Howard Community College

Michael Hartman, University of Delaware
Dancing through Light and Mechanical Locomotion: Harry C. Ellis’s Photographs of Loie Fuller and the Early Twentieth-Century Parisian Cityscape

Paula Wisotzki, Loyola University Chicago
Creative Pas de Deux in a Time of Social Turmoil: 1936-1941

Joanna Gardner-Huggett, DePaul University
Pinnacle Pirouettes: Julia Thecla (1896-1973), Ballet, and the Dance Community of Chicago

Fame and Infamy in the Italian Renaissance and Thereafter

In Memoriam: Charles Randall (Randy) Mack

Ballroom 4

Chair: Debra Murphy, University of North Florida

Mary Melissa Miller, University of Arkansas at Little Rock
Marriage Rituals in Renaissance Florence and the Significance of the Italian Cassone

Marisa Andropolis, The University of Mississippi
Active Images Seen Through the Case of Antonio Rinaldeschi

Tamara Smithers, Austin Peay State University
Raphael’s Fame, or “Second Life”

Lana Burgess, McKissick Museum, University of South Carolina
Relationship Built and Knowledge Shared: The Legacy of Charles R. (Randy) Mack at the University of South Carolina

The Artist as Parent as Academic – Session II

Amphitheater

Chair: Kaylan Buteyn, Artist/Mother Podcast

Kaylan Buteyn, Artist/Mother Podcast
Artist/Mother Podcast Interview Presentation

Francisca Maria Velasco, University of Kansas
Intertwined Worlds, a Collaboration Between Mother and Son

Kristin Skees, Christopher Newport University
Mother/Artist

Art / Data / Information – Session I

Ballroom 1

Chair: Jason Hoelscher, Georgia Southern University

Tess Elliot, University of Oklahoma
On Art and Instagram

Becky Alley, University of Kentucky
Embodied Data: Materializing Statistics as Feminist Gesture

Miriam Kienle, University of Kentucky
Differing Data: Feminist Conceptualism’s Resistance to Self-Quantification

Naghmeh Hachempour, Georgia Southern University
Form Follows Communication

Printerdisciplinary Practices

Walker

Co-chairs: Robert Howsare, West Virginia Wesleyan College / Cayla Skillin-Brauchle, Willamette University

Robert Howsare, West Virginia Wesleyan College
Interdimensional Prints

Lars Roeder, Texas A&M University-Corpus Christi
Performing the Print

Noah Breuer, Auburn University
Rubbing Workshops: Authorship, Appropriation, and Labor

Leslie Friedman, Louisiana State University
Yaddah Yaddah Yaddah: Print and Performance

Lauren Cardenas, University of Mississippi
Interdisciplinary Print Play

Art Gallery and Museum as Curricular Tool in Higher Education: Possibilities and Constraints

Rose

Co-chairs: Steven Pearson, McDaniel College / Izabel Galliera, Susquehanna University

Julia Finch, Morehead State University
Determining Value and Defining Identities of Campus Art Spaces

Sylvia Rhor Samaniego, University of Pittsburgh / Alex Taylor, University of Pittsburgh
Not Ideal: Curating Feminist Critique Using a Teaching Collection

Jeffry Cudlin, Maryland Institue College of Art
Uninvited Guests: Community Engagement, Social Practice, and the Locked Gallery Door

Beyond Frida Kahlo: Other Modern Latin American Women Artists – Session I

Roberts

Chair: Georgina Gluzman, Consejo Nacional de Investigaciones Científicas y Técnicas

Ximena Kilroe, City College of New York, CUNY
Maria Izquierdo: Self-Portrait, Gender, and Indigenismo in Modern Mexico, 1927-1935

Dina Comisarenco, Instituto Nacional de Bellas Artes y Literatura (INBAL)
Painting to the Sound of Concha Michel’s Voice: “The Deepest Root of Solidarity” in the Work of Frida Kahlo and Aurora Reyes

Michel Otayek, Independent Scholar
Making Words Palatable: Grete Stern’s Dream Photomontages (1948-1951)

Mey-Yen Moriuchi, La Salle University
Multiculturalism, Modernism, and Myth in the Art of Tilsa Tsuchiya

Collegial Collaborations: Success Stories of Multi-Disciplinary Projects

Thompson

Co-chairs: Vanessa Cruz, University of North Florida / Sheila Goloborotko, University of North Florida

Sam Blanchard, Virginia Tech
Source Form

Michael McFalls, Columbus State University
The Chattahoochee Explorers

Mariana Smith, Stockton University
Academic Art/Science Collaborative Crossover: Projects that Did Not Drive Us Mad

Vanessa Cruz, University of North Florida
Opening Golden Doors: The Challenges and Opportunities of Creative Collaborations

RE(:)Thinking Space – Session II

Kelley

Chair: James Enos, University of Georgia

James Enos, University of Georgia
Integrating Network Methodologies

Cheryl Goldsleger, Augusta University
Vast Scale – Intimate Space

Zachary Kelley, Georgia Southern University
Hyper-Theatricality: Understanding Space through Information Overload

FRIDAY
SESSION VII
1:15-3:00PM

Windows onto Nature: A Comparative Exploration on the Issue of Mimesis

Hardy

Chair: Amy Huang, University of Iowa

Amy Huang, University of Iowa
Mimesis and Space in Site-Specific Landscape Paintings from 17th-Century China

Dana Hogan, Duke University
Mimesis as a Form of Invenzione: A Reconsideration of Rivalry within an Artistic Lineage

Olga Johnson, Stony Brook University
Ut Pictura Poesis and the Aesthetics of Intelligibility: On the Project of Liberation during Modernism

April Claggett, Independent
Representing the Void: The “Oriental” Carpet in Western Painting

Hyunjin Cho, Boston University
Making History Real: Roles of Blood in Nineteenth-Century Illustrated Manuscripts of Firdausi’s Shahnama

The Intertwining of Art and Literature

Ochs

Chair: Brooke Alexander, The University of Mississippi

Preston McLane, Florida State University
Fiction by Intention: Alessandro Magnasco as Pícaro and James Hyde as Magnasco

Kenneth Hartvigsen, BYU Museum of Art
Maynard Dixon, Searching for a Home: Painted and Poetic Imagination in the American West

Christina Schmid, University of Minnesota, Twin Cities
Another Story Vibrates Within: Endi Poskovic’s Uneasy Fiction

Caroline Covington, Pellissippi State Community College
Mind Diagraming: Visually Rendering Characters in Conflict

Reverberations and Correlations: Creative Interdependence among Visual Art, Music, Theater, and Dance – Session II

Ballroom 3

Chair: Lara Kuykendall, Ball State University

Dominik Eckel, German Center for Art History Paris (DFK Paris)
Considering Abstract Expressionism as Dance

Louly Peacock, Brevard College
Black Mountain College Blues: Reverberations in the Mountains of North Carolina

Mary McGuire, Independent Scholar
Theater Queers Art: A Judson Church Genealogy

Lorinda Roorda Bradley, University of Missouri
The Weather Score Project: Climate Change Articulated Through Craft and Musical Composition

Professional Practices and the MFA

Ballroom 4

Chair: Ellen Mueller, Minneapolis College of Art and Design

Paul Catanese, Columbia College Chicago
The Evolving MFA

Robert Bubp, Wichita State University
Connecting From the Margins: Creating Travel-Based Professional Experiences in the MFA

Tom Wixo, Bucknell University
Existing without a Community: The First Year Out

Social Practice Art in the Age of Resistance, Session I: Historical Perspectives on Public Art, Performance Art, and Street Art as Agents of Social and Political Change

Amphitheater

Chair: Kristina Olson, West Virginia University

Margo Handwerker, Texas State University
Art/Work: The Systems-Oriented Artist Expert

Jennifer Kruglinski, Salisbury University
Eleanor Antin’s Activist King of Solana Beach

Jenna Altomonte, Mississippi State University
Ephemeral Interventions: Re(positioning) Confederate Monuments as Spaces of Protest

Art / Data / Information – Session II

Ballroom 1

Chair: Lisa Williamson, The Institute for Doctoral Studies in the Visual Arts

Lisa Williamson, The Institute for Doctoral Studies in the Visual Arts
You May Also Like: Liberating the Audience from the Parasitic Pixel

Marc Boyson, Southern Adventist University
Vector Trace of the Commute Dérive

Jason Hoelscher, Georgia Southern University
Art, Information, and the Aesthetic Singularity

Eco-Critical Conditions: Re-Examining the Aesthetics of Anthropocentric Thinking

Walker

Chair: Amy Hulshoff, University of New Mexico

Chris Balaschak, Flagler College
Tracing Toxicity: Masumi Hayashi’s EPA Superfund Site Photocollages

Viola Arduini, University of New Mexico
Ananke (Nina’s Story): Practices for Embodied Storytelling against the Anthropocene

Flint Collins, Spalding University
Purposive Perturbations: Art and Eco-Horror in the (Petro-)Capitalocene

Carolyn Lambert, The University of Tennessee at Chattanooga
Adjacent Futures

Artist Residencies Inside/Outside the South

Rose

Chair: Craig Drennen, Georgia State University

Eric Asboe, City of Chattanooga
The City as Residency: Chattanooga City Artist Program

Jamie Badoud, The Hambidge Center / Craig Drennen, Georgia State University
The History of The Hambidge Center

Charlotte Caldwell, Stove Works
Stove Works: The Long Short

Beyond Frida Kahlo: Other Modern Latin American Women Artists – Session II

Roberts

Chair: Caroline Olivia M. Wolf, The University of Tennessee at Chattanooga

Barbara Tyner, Centro de Cultura Casa Lamm
The (Sexy) Unsexy Magic of Mariana Yampolsky: A More Subtle Star in Mexican Women’s Art History

Madeline Murphy Turner, The Institute of Fine Arts, New York University
Unraveling the Myth: Experimental Theater and Female Subjectivity in 1980s Mexico City

Jocelyn Holmes, Insitute for Doctoral Studies in the Visual Arts
Absence as Presence: Redefining Cultural Narrative

Art in Experiential Learning

Thompson

Chair: Bengt Carlson, The University of Tennessee at Chattanooga

Jeremy Blair, Tennessee Tech University
Experiential Practicum: Utilizing Game Systems for Designing Field Experiences in Art Education

Christina Vogel, The University of Tennessee at Chattanooga / Cecelia Wigal, The University of Tennessee at Chattanooga
Art for All: An Experiential Learning Collaboration between Engineering and Art

Evan Baden, Oregon State University
The Open Road—Photography and the Roadtrip

Russell Flinchum, North Carolina State University College of Design / Patrick Fitzgerald, North Carolina State University College of Design
A Conversational Interface for Distance Learning

RE(:)Thinking Space – Session III

Kelley

Chair: Tami Miller, Krasl Art Center

Emily Schollenberger, Temple University, Tyler School of Art
Vulnerable Site-Specificity in Doris Salcedo’s Installations

Julia Kershaw, Florida State University
Using the Senses to Experience the Brazilian Pavilion at the 1939 New York World’s Fair

Tami Miller, Krasl Art Center
Sculpting Community: The Physical and Psychic Space of an Outdoor Sculpture Commission

FRIDAY
SESSION VIII
3:15-5:00PM

The Threat of the Foreign Collector

Chambliss

Chair: Mia Laufer, Washington University in Saint Louis

Leanne Zalewski,
Central Connecticut State University
The Battle of the Century: Millet's Angelus in the U.S.
and in France

Mia Laufer, Washington University in Saint Louis
The Perfect Foil: Jews, Americans, and the Battle
for Impressionism

Heather Read, Independent Scholar
The French Connection: Matisse's Vence Chapel and
the Threat of Americanization

Holiness, Virginity, and Martyrdom: Female
Bodies and Sanctity in Early Modern Europe

Hardy

Chair: Justinne Lake-Jedzinak, Bryn Mawr College

Lauren Cesiro, Fairfield University
Convergent Transformations: The Body and Donatello's
Penitent Mary Magdalene

Kristina Keogh, Ringling College of Art and Design
Exuding Sanctity: Envisioning the Productive Relic Body

Jodi Lynn McCoy, Indiana State University
The Virgin Diaries: Symbolological Sanctity in Early
Modern European Portraiture

Jennifer E. Courts, The University of Southern
Mississippi
Agnès Sorel and the Politics of Sex, Skin, and Sanctity

Justinne Lake-Jedzinak, Bryn Mawr College
Piety, Portraiture and the Popish Plot: Catherine of
Braganza as Saint Catherine of Alexandria

Flip the Demo: Rethinking Software Education
in the Classroom

Ochs

Chair: Matthew Finn, William Paterson University

Muyuan He, City College of New York, CUNY
How to Make Our Software Training Tasty (Fun), Chewy
(Informative), and Spicy (Challenging)

Nikhil Ghodke, Auburn University at Montgomery
Enriching Software Demos

Meaghan Dee, Virginia Tech
Making Virtual Reality a Reality: Applying Augmented
and Virtual Reality Technologies to Real-World Projects

Art Cannot Be Taught...Online! Or Can It?

Ballroom 3

Chair: Raymond Yeager, SCAD

Dana C. Tupa, Jacksonville Universiy
TRIBES: Art Pedagogy in the Online Environment

Callie Farmer, Fayetteville Technical Community
College
Teaching Art Online, It is Possible

Joseph Kameen, University of South Carolina Aiken
Physical Work, Digital Applications

Integrating Process: Cross-Temporal
Approaches to Making and Viewing

Ballroom 4

Co-chairs: Hallie Meredith, Washington State University /
Sandra Reed, Marshall University

Sandra Reed, Marshall University
New Life

Courtney R. Davis, Utah Valley University
Cultivating Excellence, Ambition, & Optimism through
the Roots of Knowledge

Hallie Meredith, Washington State University
Juxtaposing Process: Glass Art Installations from the
4th and 21st centuries

Social Practice Art in the Age of Resistance,
Session II: Current Perspectives on Public Art,
Performance Art, and Street Art as Agents of
Social and Political Change

Amphitheater

Chair: Eric Schruers, Independent Scholar

Ashley Busby, Nicholls State University
Feeding Change: Public Performance and Food as
Political Discourse

Izabel Galliera, Susquehanna University
Acts of Resistance in Hungary's Orban Era

Nogin Chung, Bloomsburg University
The 2016 Candlelight Revolution in South Korea and
the Art of Memento Mori

Tom Williams, Watkins College of Art
Collaboration in Spite of It All: Incarceration
and Social Practice

Creating Queer Bodies

Ballroom 1

Co-chairs: Joshua Brinlee, University of Mississippi /
Anthony Morris, Austin Peay State University

Nathan Rees, University of West Georgia
Queering Mormon Art: John Hafen
and the Divine Feminine

Leo Quirk, Independent
Gender Transcendence: Historical Patterns Influencing
Contemporary Art

Evin Dubois, Paducah School of Art and Design at
West Kentucky Community and Technical College
Handling Others: Bravado, Body, and Feathers...

Feminist Art, Politics, and Intertextuality

Walker

Co-chairs: Karen Cordero, Universidad Iberoamericana
Mexico City / Dina Comisarenco, Instituto Nacional
de Bellas Artes y Literatura (INBAL)

Joanna Inglot, Macalester College
Nancy Spero: Feminist Politics and Writing

Sherry Buckberrough, University of Hartford
From Whore to Heroine: Schneemann in the 1990s

Karen Cordero,
Universidad Iberoamericana Mexico City
Textuality as a Feminist Strategy in the Work
of Mónica Mayer

Why Are They Now? 20th Century Women
Artists in Contemporary Discourse

Rose

Chair: Amy Rahn, University of Maine at Augusta

Courtney Hunt, The Ohio State University
Fashion & Fantasy: Exploring the Work of Jacqueline
Marval

Olivia Armandroff, Winterthur Program in American
Material Culture
Anne Ryan and Her Collages: An Artist with
a Layered Biography

Rachel Reese, Telfair Museums
Suzanne Jackson: Celebrating and Negotiating
"Five Decades"

Carlee Bradbury, Radford University
The "Feminine Rising": The New Art History of
Medieval Women Artists

Roann Barris, Radford University
The "Feminine Rising": The New Art History of
Contemporary Women Artists

Eclecticism, Appropriation, Forgery: Issues of
Borrowing in Art

Roberts

Chair: Betty Crouther, University of Mississippi

Lillian Joyce, University of Alabama in Huntsville
It's not Grecophilia: Hadrian, Athens, and Rome

Lindsay Alberts, SCAD
Royal Inspiration: Francesco de' Medici and the
Pantheon of the Kings

Pierette Kulpa, Kutztown University of Pennsylvania
From Roman Mosaic to Modern Michelangelo: The
Appropriation and Transformation of Artworks Under
the Barberini

Benjamin Harvey, Mississippi State University
The Critic as Copyist: Fry after Cézanne

Noah Randolph, Tyler School of Art,
Temple University
Principles of the Cultural Transference of Venice:
Between Quotation of Form and Plagiarism of Structure

The Art of Depicting Paragoni of Life

In Memoriam: Sarah Lippert

Thompson

Chair: Liana Cheney, Independent Scholar

William R. Levin, Centre College
Art Answers Anguish: At-Risk Children and the
Fourteenth-Century Florentine Misericordia

Charles Burroughs, SUNY Geneseo
Cyclops in the Landscape: From the Renaissance
Imaginary to Olmsted Parks

Emily White, Florida State University
The Portrait Medal of Isabella d'Este by Gian Cristoforo
Romano: Paragone in Renaissance Courts

Boris Zakić, Georgetown College
Contested Letters: Rousseau's Julie, ou la Nouvelle
Héloïse (1761)

Deconstructing the Beast

Kelley

Co-chairs: Stacey Holloway, University of Alabama at
Birmingham / Patrick Vincent,
Austin Peay State University

Stacey Holloway, University of Alabama at
Birmingham
The Lion and the Mouse

Patrick Vincent, Austin Peay State University
Beasts on Repeat: Dis/Connections between Animal
and Humans through Print

Carrie Fonder, University of West Florida
Sometimes You Eat the Goat...

Douglas Baulos, The University of Alabama at
Birmingham
The Wounded Deer Leaps Highest, "Queering" Site
Specific Installations

SATURDAY, OCTOBER 19

7:00AM–8:00AM
Annual Members' Breakfast and Business Meeting in Ballroom 2 *Open to all members

7:00AM–5:00PM
Registration desk open *From 3:30PM onward this will be staffed by a volunteer to assist with technical questions, but no payment will be accepted.

12:15PM–1:45PM
Past and Future Conference Directors Meeting in the Kinsey Board Room *Speak with Conference Co-Directors if interested in attending

6:00PM–8:00PM
End of Conference Meet-Up at WanderLinger Brewing Company, 1208 King Street

SATURDAY
SESSION IX
8:00-9:45AM

Creating Community through Vulnerability:
Graphic Design for Social Change

Chambliss
Chair: Carley Cullen, Missouri Valley College

Melissa Airy, University of Iowa
Pilgrimage and the Power in Sharing Our Journey

Bradley Dicharry, University of Iowa
From Design Student to Citizen Designer

Jennifer Vess, University of Iowa
Conversant Containment: Passing Through

James Johnson, Jacksonville State University
Black Men Design

Enhancing Graduate Research in the Field of
Arts and Design

Hardy
Chair: Joo Kim, University of Central Florida

Annette Tojar, University of Central Florida
Food & Memory

Parisa Farmoudehyamcheh, Georgia Southern University
Improving Online Shopping Experience

Danielle Powell, The University of Central Florida
Exploring Transcultural Identity through Visual Art: On Women Artists Creating Art about Cultural Plurality and Personal Identity in America

Gabe Cortese, University of Central Florida
The Male Body and Sexual Identity: Queering the Male Image

Open Session for Modern and Contemporary
Asian Art History
Sponsored by The University of The South Department
of Art and Art History

Ochs
Chair: Alison Miller, University of the South

Yan Yang, City University of New York - Borough of Manhatttan Community College
Birth of a National Pictorial Style? Yamato-e in Nineteenth-Century Japan

Yanfei Zhu, University of North Georgia
Finding Rhythm: The Politics of Art among Europe, Japan, and China in the Early Twentieth Century

Luming Zhang, Duke University
The Loss of Original Painting: The Founding Ceremony of the Nation

Doris Sung, The University of Alabama
Sirens: The Forgotten Women Artists of Contemporary Art in China

Eunyoung Park, Case Western Reserve University
Contemporaneity: Contemporary Art in South Korea

Eliciting Empathy:
Reevaluating Sentimental Art

Ballroom 3
Chair: Leanne Zalewski, Central Connecticut State University

Albert Stabler, Appalachian State University
Sentimentalism and Race in 19th-Century American Visual Culture and Education

Alison Napier, The College of William and Mary
The Art of Mourning: Hairwork, Sentimentality, and Bourgeois Social Status in the 19th Century

Janalee Emmer, Brigham Young University Museum of Art
Picturesque and Charming: Daniel Ridgway Knight's Idyllic Countryside

Danielle Mužina, Murray State University
Maudlin Careers: Recontextualizing Women's Use of the Domestic Interior

Food and Feasting in Art from Antiquity
through the Baroque – Session I
Ballroom 4
Chair: Bonnie Kutbay, Mansfield University of Pennsylvania

Michael Anthony Fowler, East Tennessee State University
Unsavory Sights: Cannibalism in Greek Art

Tracey Eckersley, Jefferson Community and Technical College
Splendor in the Vines: Images of Wine-Making and Alfresco Drinking on Roman North African Mosaics

Bonnie Kutbay, Mansfield University of Pennsylvania
The Sacred Meal of Melchizedek in Sant'Apollinare in Classe, Ravenna

Carey E. Fee, Florida State University
Feasting Upon the Body and Blood of Christ in the Chiarito Tabernacle (c. 1340)

Out of the Frame (SGC I)

Amphitheater
Chair: Tatiana Potts, University of Hartford

Adrian Rhodes, University of South Carolina
Reconsidering the Function of the Matrix When Printing Outside the Confines of the Traditional Edition

Sheila Goloborotko, University of North Florida
Multiple Ones: Contemporary Perspectives in Printmedia

Raluca Iancu, Louisiana Tech University
Contemporary Printmaking: Above and Beyond 2D

Melissa Harshman, University of Georgia
Material Encounters: Printmaking and Sewing in Contemporary Practice

Martyna Matusiak, West Liberty University
Limitations as Push To Experiment

Recipes for Success:
Best Studio Assignments – Session I

Ballroom 1
Chair: Wanda Sullivan, Spring Hill College

Philip R. Jackson, The University of Mississippi
New-Master Painting Techniques

Gary Chapman, The University of Alabama at Birmingham
Process Begets Skill Begets Confidence Begets Exploration Begets Creativity

Brad Adams, Berry College
Paper or Plastic?

Objects as Art
Walker
Chair: Thomas Sturgill, Middle Tennessee State University

Rocky Horton, Lipscomb University
Living Objects: The Pro Wrestling Body and Baroque Sensibility

David Court, The University of Tennessee at Chattanooga
When Objects Become Form

Jason Brown, The University of Tennessee - Knoxville
The Quotidian Object in Contemporary Sculpture

Seeing Words, Reading Pictures

Rose
Co-chairs: Ally Johnson, University of Illinois, Urbana-Champaign / Jessica Landau, University of Illinois, Urbana-Champaign

Becky Nasadowski, The University of Tennessee at Chattanooga
Graphic Design: A Harmful Reduction or a Productive Expansion

Annie Dell'Aria, Miami University
Image, Text, Place: Public Sculptures of Words in the Age of Social Media

Wendy Castenell, The University of Alabama
Word is Bond: The Visual Weight of the Treaty in *The Invaders*

Melissa Terry, South Texas College
Sticky Captions: The Stakes of Reading and Seeing Together

Theorizing Space: Episodes from the
Interaction of Art and Architecture

Roberts
Chair: Rachel Danford, Marshall University

Mallory Nanny, Florida State University
“Countering” the War Narrative: Chris Burden's *The Other Vietnam Memorial*

Julia Listengarten, University of Central Florida
Kandinsky, the Bauhaus, and the Collaborative Encounters: From Abstraction to Multisensory Theatrical Experiences

Catherine Holochwost, La Salle University
(De)colonial Revival: Surface and Sympathy in the Transhistorical Imagination

Cynthia Toussaint Andrews, Independent Scholar
What Can Be Learned by Studying Saint Anthony's Melancholic Identity in the Isenheim Altar through the Blended Lenses of Pythagorean Number, Melancholia, and Archeoastronomy?

Synergism: Interprofessional Education and Collaborations – Session I

Thompson

Chair: Adrian Banning, Drexel University

Angela Dittmar, Southeast Center for Education in the Arts at The University of Tennessee at Chattanooga / Mukta Panda, The University of Tennessee College of Medicine Chattanooga
The Art of Balance: Caring for Physician and Patient, a Partnership among the University of Tennessee College of Medicine, Hunter Museum of American Art, and the Southeast Center for Education in the Arts

Kathy Mueller, Temple University / Jennifer Freeman, Temple University
Strategy + Creative: Cross-Disciplinary Collaboration

Zbynek “ZB” Smetana, Murray State University
Left Brain, Right Brain, One Brain: Unobstructed Synergy between Art and Science

Art and Parenting: Artistic Engagement with the Familial and Domestic

Kelley

Chair: Barbara Kutis, Indiana University Southeast

Jessie Van der Laan, Walters State Community College
The Transparent Mother

Danielle Wyckoff, Kendall College of Art and Design of Ferris State University / Cayla Skillin-Brauchle, Willamette University
Reproductive Media

Sarah Irvin, Self-Employed Artist
Time, Gender, and Care

Emilia White, University of Michigan Stamps School of Art & Design
“The Ugly Placenta” and the Art of Parenting after Loss

SATURDAY
SESSION X
10:00-11:45AM

Creative Collaborations: Artistic Partnerships, Networks, and Associations

Chambliss

Co-chairs: Kelsey Frady Malone, Henderson State University / Lorinda Roorda Bradley, University of Missouri

Julia Lillie, Bard Graduate Center
Finding Neutral Ground: Netherlandish Protestant Engravers and Local Catholic Publishers in Early Modern Cologne

Kimberly Schrimsher, Emory University
Guercino in Rome: Collaboration and Rivalry in the Making of a Papal Ceiling

Amanda Strasik, Eastern Kentucky University
Minding the Romantic Child: Girodet’s Portraits of Benoît Trioson

Sarah Marie Horne, Museum of Fine Arts, Houston
Partnership or Pilfering? Unraveling Problems of Attribution in Design History

David McCarthy, Rhodes College
Homage on the Range: Nauman, Wiley, Westermann and the Masculine Mythology of the American West

Undergraduate Art History Session – Session I

Hardy

Co-chairs: Beth Mulvaney, Meredith College

Sarah Bulger, Old Dominion University
Gardens of the Gods: Roman Domestic Worship and Pompeian Garden Wall Paintings

Tori Burke, American University
Made in the Image of All That is Sacred: Reliquaries in the Medieval Catholic Church

Emily Clark, Elon University
Visualizing Spatial Narratives: A Deep Map of the Sarajevo Haggadah and Catalan Atlas

Alyson McGowan, The University of Tennessee at Chattanooga
A Psychoanalysis of Caravaggio

Food and Feasting in Art from Antiquity through the Baroque – Session II

Ochs

Chair: Michael Duffy, East Carolina University

Michelle Moseley-Christian, Virginia Tech
Eve as Glutton and Theories of Taste in Early Modern Northern European Imagery

Peter Scott Brown, University of North Florida
The Salt and its Savour: Iconographies and Social Functions of Medieval and Renaissance Salts

Trinity Martinez, The Graduate Center, City University of New York
Food, Feasting and Festivities: The Bacchanals of Bacchus and His Beasts

Rolls, Wrinkles, and Hair: The Diversification of Beauty in the Global Art World

Ballroom 3

Co-chairs: Amanda Wangwright, University of South Carolina / Brittany Lockard, Wichita State University

Mary Frances Ivey, University of Kansas
Framing Aging Femininity: Mary Cassatt’s Lady at the Tea Table

Amanda Wangwright, University of South Carolina
The Nude Portrait of Mr. Xu Langxi (1884-1961) and the Beauty of the Natural Body

Brittany Lockard, Wichita State University
No Tiny Dancer: Questioning Xu Hongfei’s Chubby Women and Their Western Reception

Power to the People? Displaying Portraits of Public Political Figures – Session I

Ballroom 4

Chair: Jennifer Wingate, St. Francis College

Joseph Litts, University of Delaware
“Pictures of the Cherokee Chief”: The Many Lives of Francis Parsons’s Portrait of Cunne Shote

Evie Terrono, Randolph-Macon College
Lincoln in Richmond: Emancipation Day and Black Agency in Black and White.

Julia Marsh, Pennsylvania Academy of the Fine Arts
Looking at Lincoln: Pictures and Persuasions

John Bowles, University of North Carolina at Chapel Hill
Amy Sherald’s Portrait of Michelle Obama: Black Diaspora Culture and Institutional Critique

CROSSING AMERICA: Road Matters in Art, Photography, and Visual Culture – Session I

Amphitheater

Chair: David Smucker, Pratt Institute

Chris Slaby, College of William & Mary
Can a Road Play Indian? The Visual Culture of Scenic Tourism and Indigenous History on the Mohawk Trail

Jeffrey Richmond-Moll, University of Delaware
Holy Rollers: Religion and Modern Mobility in the Art of John Steuart Curry

Lisa Dorrill, Dickinson College
Highway Mania: Paintings and Prints of Cars and Car Accidents in the 1930s

Louise Siddons, Oklahoma State University
Lesbian Invasion: Road Trips, Queer Freedom, and Settler Colonialism on the Navajo Nation

Recipes for Success: Best Studio Assignments – Session II

Ballroom 1

Chair: Jessica Smith, The University of West Alabama

Robin Mandel, UMass Amherst
Frameworks and Series: Moving Students toward a Self-Directed Studio Practice

Richard Metzgar, State University of New York at Oswego
From Concrete to Imaginary: Place as Generator for Projects Using Architectural Subject Matter and Methods in 3D Design and Mixed Media Drawing

Jason John, University of North Florida
Painting as Mediated by New Ways

Jessica Smith, The University of West Alabama
From Possibility To Portfolio: Exploring Ideas and Printmaking in a Basic Design Course

Material Obsessions and Postwar Art

Walker

Chair: Roja Najafi, Oklahoma City Museum of Art

Jennifer Wester, Notre Dame of Maryland University
Yves Klein’s (Im)materiality

Taylor Bradley, The University of Texas at Austin
Xerox, Verifax, Offset, and Halftone

Melissa Warak, University of Texas at El Paso
Stitched on Sound: Materiality in Nick Cave’s Soundsuits

Antje Gamble, Murray State University
Not Just Pots: Ceramic Production by Italian Sculptors After WWII

ART and (Fill in the Blank)

Rose

Chair: Reni Gower, Virginia Commonwealth University

Julia Townsend, The Peanut Factory
Art and (Peanuts)

Ron Johnson, Virginia Commonwealth University /
Chris Clemmer, The Abstract Athlete
Art and Athletics

Barb Bondy, Auburn University
Art and Cognitive Neuroscience: Does Learning To
Draw Change the Brain?

Jessie Mann, Virginia Tech
Memory Bank: Art and Neuroscience

Academic Museums are Not Neutral: Civic
Responsibility and Institutional Politics

Roberts

Co-chairs: Claire Kovacs, Binghamton University Art Museum
/ Michael Dickins, Austin Peay State University

Greg Skaggs, Troy University / Kerry English, Troy
University
Junior Warriors:
Creating Community through Terracotta

Jennie Carlisle, Appalachian State University
Para-Institution: Reflections on the Curatorial Activism
of a University Gallery

James Arendt, Coastal Carolina University
Punch Up Programing: Confronting Institutional Fear

Synergism: Interprofessional Education and
Collaborations – Session II

Thompson

Chair: William Perthes, Barnes Foundation

Adrian Banning, Drexel University, Physician
Assistant Department / William Perthes,
Barnes Foundation
(Art+Med)CoLAB: Arts-Integrated Medical Education

Michele Rattigan, Drexel University, Creative Arts
Therapies Department
Artful Intentions:
Arts-Based Interprofessional Collaboration

Rhonda Kessling, Kendall College of Art and Design
of Ferris State University / Pamela Todoroff,
University of Michigan, Dearborn
Design Thinking: Artists and Engineers Collaborate

Exploring a Third (or Thousandth) Way of
Being/Becoming/Sustaining Life as an Artist
Sponsored by Watkins College of Art

Kelley

Chair: Jodi Hays, Watkins College of Art

Donna Woodley, Lesley University
Exploring Being/Becoming/Sustaining Life as a
“Traditional” Artist When EVERYTHING

Beth Reitmeyer, Frist Art Museum
and Independent Artist
Jack of All Trades, Wearer of Many Hats, and Keeper of
the Plates in the Air

Charles Clary, Coastal Carolina University
Who Has Time: A Juggling Act

Jessica Mueller, Independent Artist and Educator /
Laura Drey, Independent Artist
From Houston to Chicago; Rethinking Sustainable Art
Practices as Mother Artists

Mike Windy, Number Inc.
Cobbling Together a Career

SATURDAY
SESSION XI
1:15-3:00PM

Undergraduate
Art History Session – Session II

Hardy

Chair: Amy Frederick, Centre College

Grace Lytle, University of Arkansas at Little Rock
Images of Empathy: Käthe Kollwitz’s Krieg Series

Lauren Annalise Palmer, Centre College
Completely Modern: Cunningham and
Reconceptualizing Dance

Arden Craft,
The University of Tennessee at Chattanooga
Constructions of Personhood: An Exploration into Artist
James Luna’s Work, *The Artifact Piece* (1986)

Savannah Penven, Radford University
Conflicts between Artist Politics and Curatorial Politics:
An Analysis of Nancy Spero: Paper Mirror

Hannah L. Wimberly Lowe, The University of
Tennessee at Chattanooga
National Parks 2050: Reinventing American Landscape
to Communicate Environmental Urgency

New Approaches to Altars and Altarpieces

Chambliss

Co-chairs: Joseph Silva, Community College of Rhode Island /
Ashley Elston, Berea College

Margaret Morse, Augustana College
The Domestic Altar and Altarpiece in Renaissance Italy

Erin Hein, University of Delaware
Surviving Caravaggio: Civic Legacy and Identity in the
Burial of Saint Lucy (1608)

Helman Alejandro Sosa, Williams College
¿Eres Paisa o Eres Pocho? Amalia Mesa-Bains and
Identity through Altar

Dilmar Mauricio Gamero Santos, Tyler School of Art,
Temple University
Altarpieces, Retablos, “Demandas,” and Rituality in the
“Mamacha Carmen” Festival, Paucartambo, Peru

Digital Fabrication:
Ways in Which Making is Thinking

Ochs

Chair: Quintin Owens, Black Hills State University

McLean Fahnestock, Austin Peay State University
Digital Fabrication in Foundations

Dylan Collins, West Virginia University
Pixel to Hand (and Back Again)

Jonathan Durham, Auburn University
Sculpture, 3D Spatiality, and Digital Disorientation

Revisionist Curriculum: Reviewing and
Rethinking What and How We Teach

Ballroom 3

Chair: Naomi J. Falk, University of South Carolina

Alessandra Sulpy, Winona State University
The One-Man Band Studio Art Program: Reinventing to
a Downsized Department

Kimberly Mast, University of Arizona
The Art History Canon and the Art History Survey:
Disrupting the Art History Textbook

Lauren Lake, University of North Texas, Department
of Studio Art
Full Circle: Case Studies on Curriculum Revision

Ok, Now What? Navigating Life after the MFA

Ballroom 4

Chair: Courtney Ryan, SCAD Atlanta

Astri Snodgrass, Boise State University
Write It All Down and Keep Everything

Morgan Hamilton, Florida State University
From Studio to Studyin’

Sara Gevurtz, Hastings College
From Coast to Coast: My Journey to Tenure Track

Cyndy Epps, Georgia Southern University
Goals – Surviving What Comes Next

CROSSING AMERICA: Road Matters in Art,
Photography, and Visual Culture – Session II

Amphitheater

Chair: Peter Han-Chih Wang, Butler University

Mary Brantl, St. Edward’s University
Road Trips and Pilgrims: Venturing through the Liminal

Erin Dunn, Telfair Museums
The Open Road is Under Construction: Female
Photographers and the Road Trip

Emily Keown, University of Houston-Downtown
On Joshua Dudley Greer’s Somewhere Along the Line

Jeremiah Ariaz, Louisiana State University
TUCUMCARI

Armon A. Means, Belmont University
Crossroads: Intersection of People, Place, and Self
through Travel Portraiture

Combat Artists: The Art of the Soldier

Ballroom 1

Chair: Letha Clair Robertson, Collin College

Ranelle Knight-Lueth, Coe Colleger
Those Who Went First: The AEF 8, Their Art, and the
Problems They Faced

Kaia L. Magnusen, University of Texas at Tyler
The Great Men of the Great War: Harvey Dunn’s Heroic
American Soldier Males

Breanne Robertson, Marine Corps History Division
The Two Jima Flag Raising as Modern “History Painting”:
War Photography, Combat Art, and the American
Art Canon

From the Present into the Past: Engaging
Students in a Post Millennial World

Walker

Co-chairs: Craig Coleman, Mercer University /
Luke Buffenmyer, Mercer University

Amy Johnson, Otterbein University / James Bowling,
Otterbein University
Travel To Learn, Learning To Travel: Creating
Meaningful Teaching and Learning Experiences during
Short-Term Travel Courses

Dafna Steinberg, Northern Virginia Community
College/Independent
The Work of Art in the Age of Social Media: Walter
Benjamin, Art, and Memes

Katina Bitsicas, University of Missouri
Exploring Projected Augmented Reality as an Exposure
Technique for Trauma

Donald Simmons, Middle Georgia State University
Discere Iudere in diversis locis

“Red Roots of White Feminism”: Indigenous Feminisms in Arts of the Americas

Rose
Chair: Elizabeth S. Hawley, The Graduate Center, CUNY

Elizabeth Wise, University of Oklahoma
Bucking the System: Native Feminism Through the Art, Career, and Influence of Tonita Peña

Marina Tyquiengco, University of Pittsburgh
Carrying/Practicing Indigenous Feminism: Two Works by Erica Lord

Marisol Rojas Oliveros, Universidad Nacional Autónoma de México and Universidad Iberoamericana
Image and Word: The Female Portrait as a Strategy for Political Action

Disruptions: Challenges to Normative Female Behavior and Form

Roberts
Chair: Michael “Tray” Ridlen, Jacksonville State University

Michael “Tray” Ridlen, Jacksonville State University
Does Liberty Have a Gender? Diana as Prud’hon’s Obscure Model for the French Revolution

Julia Katz, Rutgers University
On Bernini’s Bed: Sex, Marriage, and Gender in the Borghese Sleeping Hermaphrodite

Isabel Fontbona-Mola, University of Girona
Beyond the Duality of Gender. Destroying the Female Stereotype through Sweat and Muscle

Amy Rahn, University of Maine at Augusta
Smoke Signals: On the Gendered Reception of Judy Chicago’s Pyrotechnics

Andrea Ortuno, Bronx Community College, City University of New York
Fallen Women, Rising Career: William Welles Bosworth’s Early Work for New York City’s Magdalen Benevolent Society

From Innovation to Permanence: Keeping Creative Spaces Open for All

Sponsored by The University of Tennessee at Chattanooga Library
Thompson

Chair: Emily Thompson, The University of Tennessee at Chattanooga

Emily Thompson, The University of Tennessee at Chattanooga
Supporting Students beyond the Academic Paper

Katie Hargrave, The University of Tennessee at Chattanooga
Works Well with Others

Meredith Lynn, Florida State University
The Value of Multi-Generational Makers Spaces

Amy Thompson, University of Utah
Book Arts Studio: Open for Business

Guiding Creativity vs. Art Directing

Kelley
Co-chairs: Danielle Langdon, Columbia College / Ric Wilson, University of Missouri

Sue Jenkins, Marywood University
Guiding Creativity through Assessment, Clarity, and Focus

Amy Fidler, Bowling Green State University
How Does Faculty Ego Suppress Student Creativity and Experimentation?

Jarred Elrod, University of Florida
Developing Creative Performers in the Design Classroom

Belinda Haikes, The College of New Jersey
Oversight: Strategies for Design Education and Collaboration

John O’Neill, University of Minnesota Duluth
Guiding Students to Inclusive Design

SATURDAY
SESSION XII
3:15-5:00PM

Undergraduate Art History Session – Session III

Hardy
Chair: Elizabeth Mansfield, Penn State

Isabel Ruth Braybrook Brady, Pennsylvania State University
A Look To Die For: A Valuation System For Norse-Anglo-Saxon Burial Ornament

Leslie Maria Pilar Arnold, East Tennessee State University
Queen Esther:
A New Image of an Intercessor In Art History

Cassandra Christ, University of Arkansas at Little Rock
A Century of Violence: William Hogarth’s The Four Stages of Cruelty and the Cyclical Nature of Violence in Eighteenth-Century London

Grayson Sloan, Furman University
Textiles of Southern Appalachia: Cultivating Cultural Identity through Craft

Ava Baghestani, Henderson State University
Princess Qajar and the Role of Beauty Standards

Eco Intervention: Art Making and Creative Practice in the Anthropocene

Ochs
Chair: Jillian Hirsch, University of Tennessee - Knoxville

Bill Davis, Western Michigan University
No Dark in Sight: Light and the Night It Transforms

Lily Brooks, Southeastern Louisiana University
We Have to Count the Clouds

Thomas Asmuth, University of West Florida / Sara Gevurtz, Hastings College
Eco-Art and Sciences in an Age of Cynicism

Christopher McNulty, Auburn University
Outside In

Amy Feger, University of Montevallo
Living in “The Information Age,” Making Art about “The Anthropocene”

What’s in an Idea? Cultivating and Assessing Creative Ideas in the Classroom

Ballroom 3
Chair: Jonathan Cumberland, The University of Alabama

Shannon McCarthy, Eastern Kentucky University
A Successful Failure: The Journey through the Rabbit Hole of Discovery

Myda Iamiceli, University of West Georgia
Process-Driven Design = Conceptual Thinking

Jonathan Cumberland, The University of Alabama
Can You Give a Grade to an Idea?

Power to the People? Displaying Portraits of Public Political Figures – Session II

Ballroom 4
Chair: Sarah Beetham, Pennsylvania Academy of the Fine Arts

Howard Skrill, St. Francis College
Whitewash: Robert E. Lee and the Hall of Fame for Great Americans

Colleen Mullins, Independent
Exposition

Sarah Beetham, Pennsylvania Academy of the Fine Arts
Competing Histories: Frederick Douglass and the Courthouse Lawn in Easton, Maryland

Using (or Losing) the Art History Textbook

Amphitheater
Co-chairs: Jenevieve DeLosSantos, Rutgers University / Kathleen Pierce, Rutgers University

Emily Goodman, Transylvania University
Adding More to the Conversation, or How to Decolonize a Syllabus of Art by Dead White Men

Jennifer Webb, University of Minnesota Duluth
What Went Wrong in Unit 3? Reflections on My 100-person Survey after Replacing the Art History Textbook

Kristin Barry, Ball State University
Embracing the Manifesto in Art and Architecture History: Self-Discovery and Analysis through Critical Theory

Jenevieve DeLosSantos, Rutgers University
Digital Pedagogy in the Analogue Classroom: A Case Study in Using Digital Tools to Replace the Survey Textbook

Calling All Termites!

Ballroom 1

Chair: Wendy DesChene, Auburn University

Millian Giang Pham, University of Alabama
Small Resourceful Steps

Hollis Hammonds, St. Edward's University
Building, Destroying, and Re-Configuring through
Installation

Wendy DesChene, Auburn University
Please BUG Me!

"Radical Women": Critical Perspectives on a Landmark Exhibition

Walker

Chair: Sandrine Canac, Stony Brook University

Georgina Gluzman, Consejo Nacional de
Investigaciones Científicas y Técnicas
Before Becoming Radical Women: Latin American
Women Artists 1915-1995 (Milwaukee Art Museum,
1995)

Caroline Olivia M. Wolf,
The University of Tennessee at Chattanooga
From Isolation to Entanglement: Rethinking Dialectics
of Feminism and Intersectionality through Ana
Mendieta's Curatorial Practice

Erin McCutcheon, Lycoming College
Cropped Out of the Frame: Reading for Artist-Women's
Radical Connectivity within Latin American
Art's Histories

Yohanna Martinez Roa,
Universidad Iberoamericana México
Transverse Line: City and Body Writings

Can Noise Be Beautiful?

Rose

Chair: Mary Mazurek, IDSVA & Columbia College

Mary Mazurek, IDSVA - Columbia College
Can Noise Be Beautiful? Noise in Art and Music
through Burke's Empiricism

Jonathan Morgan, Institute for Doctoral Studies in
the Visual Arts
The Silent Space of the Vacuum

John Kelley, University of Tennessee
Reconstructing Noise

H.C. Arnold, The University of California, Riverside
Transforming Traffic: Michael Brewster's Local Pickup,
and How Noise Was Turned into Sculpture

It's Nothing New: Collaborative Practices from the Renaissance to the Present

Roberts

Chair: Kevin Concannon, Virginia Tech

Arianna Ray, University of Texas at Austin
Rembrandt, Rivalry, and Reproductive Printmaking: The
Etchings of Jan van Vliet

George McDonald, Independent
David Wojnarowicz – Cultural Warrior

Nicole James, Georgia Southern University
The Iron Wedding Collaboration

Jody Servon, Appalachian State University / Lorene
Delany-Ullman, University of California, Irvine
Saved: Objects of the Dead, A Collaborative
Photography and Prose Project

The Agrarian Ideal in the Age of Whole Foods

Thompson

Chair: Stephen Mandravelis,
The University of Tennessee at Chattanooga

Naomi Slipp, Auburn University at Montgomery
Obsolescence and Nostalgia in Thomas Eakins's
Images of Shad Fisheries

Eileen Yanoviak, Carnegie Center for Art and History
"Something Simple" and "Something Complicated":
Farming Imagery of the Great West

Shana Klein, Kent State University
Pastoralizing the Hawaiian Pineapple: The Agrarian
Ideal in Dole Advertisements

Stephen Mandravelis,
The University of Tennessee at Chattanooga
Playing with Pastoral: A Website of Undergraduate
Explorations of the Commercial Agrarian Ideal

Transforming Communities through Sculpture and Public Art

Kelley

Co-chairs: Jason Brown, The University of Tennessee -
Knoxville / Jennifer McKelvey, Chattanooga State Community
College, Mid-South Sculpture Alliance

Zoe Cinel, Minneapolis College of Art and Design
Carry On Homes: Public Art as a Platform for Building a
Sense of Belonging among Immigrants Community in
Minnesota

Dan Hernandez, University of Toledo
Engagement and Interactivity: A New Approach to
Public Art in Toledo, Ohio

Isaac Duncan III, Duncan Sculpture and Services
The Artist Perspective in Public Spaces

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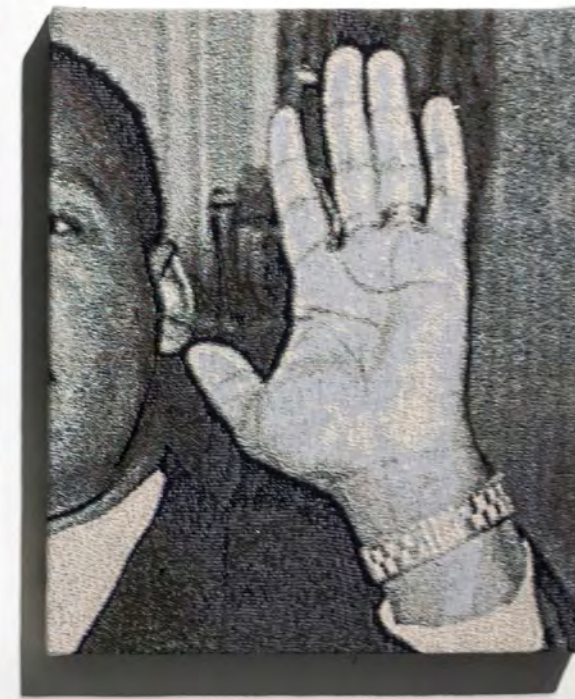
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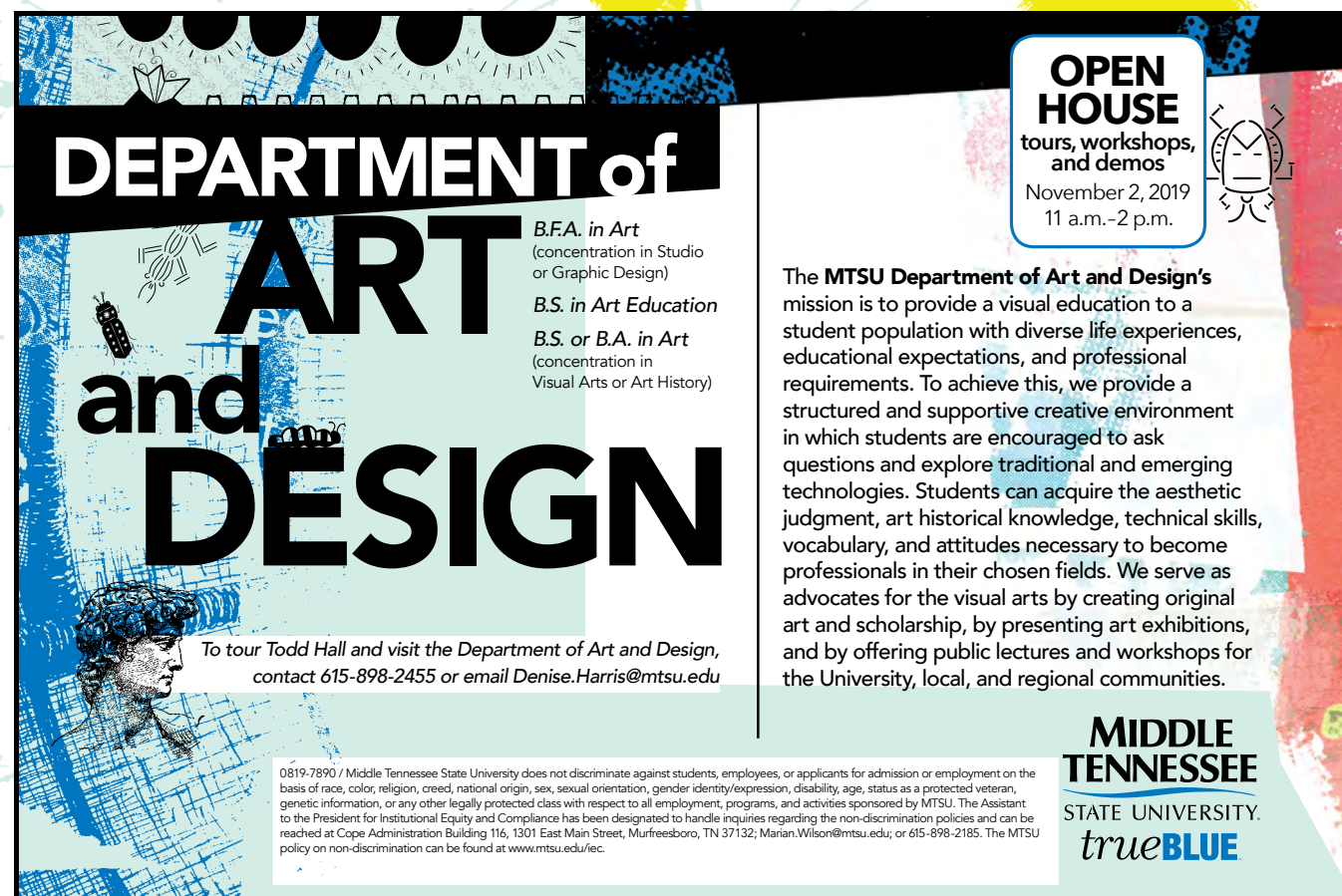
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LOCAL ARTS & CULTURE

Beyond the conference, there is lots to do while you are visiting Chattanooga. Some of our favorite art venues and cultural spaces are listed here.

The Hunter Museum of American Art 10AM-8PM

10 Bluff View, Chattanooga, TN 37403

<https://www.huntermuseum.org>

The Hunter Museum of American Art's mission is to engage our diverse audiences in active dialogue about the importance, meaning, and relevance of American Art. In addition to their permanent collection, special exhibition "Noel W. Anderson: Blak Origin Moment" is on display. Special reception and keynote address Thursday, October 17 starting at 5:30pm, circulator buses from The Chattanooga begin at 5:00pm.

Stove Works Satellite

1404 Cowart St, Chattanooga, TN 37408

<https://www.stoveworks.org>

Stove Works is a new residency and exhibition venue in Chattanooga. Their mission is to serve the Chattanooga community by providing local, national, and international artists a venue for the production of, exhibition of and education through contemporary works of art. Stove Works is our partner organization for the 2019 SECAC Juried Exhibition. *The site for this exhibition is in a satellite location while their permanent home undergoes extensive renovations in preparation for their first batch of residents. Special reception Friday, October 18 starting at 6pm, the exhibition venue is a short walk away, but there is also a shuttle beginning at 5:40pm from The Chattanooga.

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Monday-Thursday 9AM-8PM

Friday + Saturday 9AM-6PM

1001 Broad St. Chattanooga, TN 37402

<https://chattlibrary.org/4th-floor>

The 4th floor is a public laboratory and educational facility with a focus on information, design, technology, and the applied arts. The more than 12,000 sq foot space hosts equipment, expertise, programs, events, and meetings that work within this scope. While traditional library spaces support the consumption of knowledge by offering access to media, the 4th floor is unique because it supports the production, connection, and sharing of knowledge by offering access to tools and instruction.

Sculpture Fields

Open Dawn to Dusk

1800 Polk St. Chattanooga, TN 37408

<https://www.sculpturefields.org>

Sculpture Fields is a 33 acre public park populated with sculptures from all over the world. Located on Chattanooga's Southside, it is also the largest sculpture park in the Southeast and beckons visitors from near and far. Founded by local sculptor John Henry.

VERSA Gallery

Opening Reception Friday, October 18 6PM-10PM

1918 Union Avenue, Chattanooga, TN 37404 in the Mercy Junction Justice and Peace Center

<https://www.versagallery.org>

VERSA is an artist-run space exhibiting contemporary art that values experimentation, diversity, and cross-disciplinary exchange. Their team collaborates with artists in the presentation and discussion of their work, developing exhibitions and programming organically to facilitate a critical exchange of ideas. They have an opening "VERSA + ART TRAP Collaboration" opening the Friday of the conference, and available by appointment.

AVA (Association for Visual Arts)

Tuesday - Friday 11AM - 6PM, Saturday 12PM - 5PM

30 Frazier Ave., Chattanooga, TN 37405

<http://www.avarts.org>

The Association for Visual Arts is a non-profit 501(c)3 organization dedicated to connecting visual arts and community in personal and experiential ways because they believe that art makes people and communities better.

The Mountain Opry

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2501 Fairmount Pike, Signal Mountain, TN 37377

<https://www.facebook.com/pages/The-Mountain-Opry>

The Mountain Opry takes place each Friday night in an atmospheric old community hall in Walden, Tennessee. Bluegrass and old-time acoustic bands take the stage at 8pm and play thirty minute sets.

Bessie Smith Cultural Center

Monday - Friday 10AM - 5PM. Admission \$7.

200 E M L King Blvd Chattanooga, TN 37402

<https://www.bessiesmithcc.org>

The mission of the BSCC is to preserve and celebrate African American History and Culture in Chattanooga through art, education, research and entertainment.

The Levitt Amp Series

200 E M L King Blvd Chattanooga, TN 37402

<https://concerts.levittamp.org/chattanooga>

The Levitt AMP Chattanooga Music Series energizes the Bessie Smith Cultural Center lawn. Situated at the core of Chattanooga's Historic Martin Luther King District—a formerly vibrant hub for African American community life known as the Big Nine—the series celebrates the area's rich heritage while fueling its revitalization through the power of free, live music. Hours: Thursday night. Opening acts begin at 5:45, headliner goes on at 7pm. Admission is free. Food and beverage vendors on site.

The Open Press

by appointment.

Please call 423-401-8606 for a tour.

1271 Market Street, Suite B Chattanooga, TN 37405

<http://theopenpress.org>

The Open Press is a letterpress, printmaking, and book arts studio. Their aim is to provide access to a unique and under-utilized artistic resource in Chattanooga, and to build a community of fine artists and craftspeople around this equipment and knowledge.

Carley Cullen of Missouri Valley College will offer a letterpress workshop on Sat., Oct. 19 from 1:15-3:00pm at The Open Press. For registration information, visit@carley.cullen on Instagram.

Body Slam

an exhibition and soiree benefitting



917 E 16th Street, Chattanooga, TN

October 19th • 6 - 11 pm • \$30 at the door

Costumes, Wrestling, Contests of Strength, Food, Beverages, and Metal

FOOD AND DRINK

Chattanooga has great options for food and drink, and many are within walking distance from The Chattanooga Hotel. These options are some of our favorites and are listed in order of distance from the hotel.

Breakfast

- Broad Street Grill**, 6:30am-2:00pm, within The Chattanooga Hotel
- Kenny's**, 7:00am-3:00pm (open at 8am on Saturday + Sunday), 1251 Market Street (open for lunch)
- Niedlov's**, 7:00am-4:00pm, 215 E. Main Street (open for lunch & great coffee)
- Southern Squeeze**, 9:00am-4:00pm, 818 Georgia Ave. (also open for lunch)
- Camp House**, 7:00am-5:00pm (closed Saturday + Sunday), 149 E M L King Blvd (also open for lunch)

Coffee/Tea

- Stroud's Sidewalk Cafe**, 6:30am-3:00pm (closed Saturday + Sunday), within The Chattanooga Hotel
- Wildflower Tea Shop**, 10:00am -6:00pm, 1423 Market Street
- Frothy Monkey**, 6:30am-10:00pm, 1400 Market Street
- Goodman Coffee**, 7:00am-7:00pm (except Saturday opening at 8:00am), 1110 Market Street
- Mean Mug**, 7:00am-6:00pm, 114 W. Main Street (great breakfast & lunch too!)
- Mad Priest**, 7:00am-10:00pm, 719 Cherry Street (great cocktails!)

Lunch

- Niedlov's**, 7:00am-4:00pm, 215 E. Main Street (open for breakfast & great coffee)
- Tupelo Honey**, 11:00am-9:00pm (except Saturday, open at 9:00am), 1110 Market Street
- Kenny's**, 7:00am-3:00pm (open at 8am on Saturday + Sunday), 1251 Market Street (open for breakfast)
- Taqueria Jalisco**, 8:00am-3:00pm, 850 Market Street
- Camp House**, 7:00am-5:00pm (closed Saturday and Sunday), 149 E M L King Blvd (open for breakfast)
- Main Street Meats**, 11:00am-10:00pm, 217 E. Main (open for dinner)
- Southern Squeeze**, 9:00am-4:00pm, 818 Georgia Ave. (also open for breakfast)
- Flatiron Deli**, 9:00am-3:00pm (closed Saturday + Sunday), 706 Walnut Street (right by the UTC ConTemporary Cress Gallery)

Dinner

- The Foundry**, 2:00pm-11pm (Happy Hour 2-7pm), within The Chattanooga Hotel.
- Southern Star**, 11:00am-9:00pm (closed Saturday + Sunday), 1300 Broad Street
- Public House**, 5:00pm-10:00pm, 1110 Market Street
- Urban Stack**, 11:00am-10:00pm, 12 W. 13th Street
- Two Ten Jack**, 11:00am-10:00pm, 1110 Market Street (great cocktails!)
- Meeting Place**, 5:00pm-10:00pm, 1274 Market Street
- STIR**, 11:00am-midnight, 1444 Market Street (great cocktails!)
- Alleia**, 5:00pm-10:00pm, 25 E. Main Street
- Flying Squirrel**, 5:00pm-midnight, 55 Johnson Street
- Main Street Meats**, 11:00am-10:00pm, 217 E. Main (also open for lunch)
- HiFi Clyde's**, 11:00am-midnight, 122 W. Main
- Community Pie**, 9:30am-11:00pm, 850 Market Street

Libations Only

- WanderLinger**, Thursday 4:00pm-11:00pm, Friday + Saturday 12pm-midnight, 1208 King Street
- Terminal Brewhouse**, 11:00am-midnight, 1464 Market Street
- The Social**, 5pm-9pm, 1110 Market Street
- Pickle Barrel (smoking)**, 11:00am-3:00am, 1012 Market Street
- Matilda Midnight**, 3:00pm-midnight, 120 E. 10th Street
- The Bitter Alibi**, 11:00am-midnight, 825 Houston Street
- Mad Priest**, 7:00am-10:00pm, 719 Cherry Street (coffee too!)

Conference Locations

- 1 The Chattanooga Hotel**
1201 Broad St,
Chattanooga, TN 37402
- 2 UTC ConTemporary Cress Gallery**
123 E. 7th Street
Chattanooga, TN 37402
- 3 Hunter Museum of American Art**
10 Bluff View,
Chattanooga, TN 37403
- 4 The University of Tennessee Chattanooga**
615 McCallie Ave,
Chattanooga, TN 37403
- 5 Stove Works Satellite**
1404 Cowart St,
Chattanooga, TN 37408
- 6 WanderLinger Brewing Company**
1208 King St,
Chattanooga, TN 37403



UTC DEPARTMENT OF ART

www.utcart.com