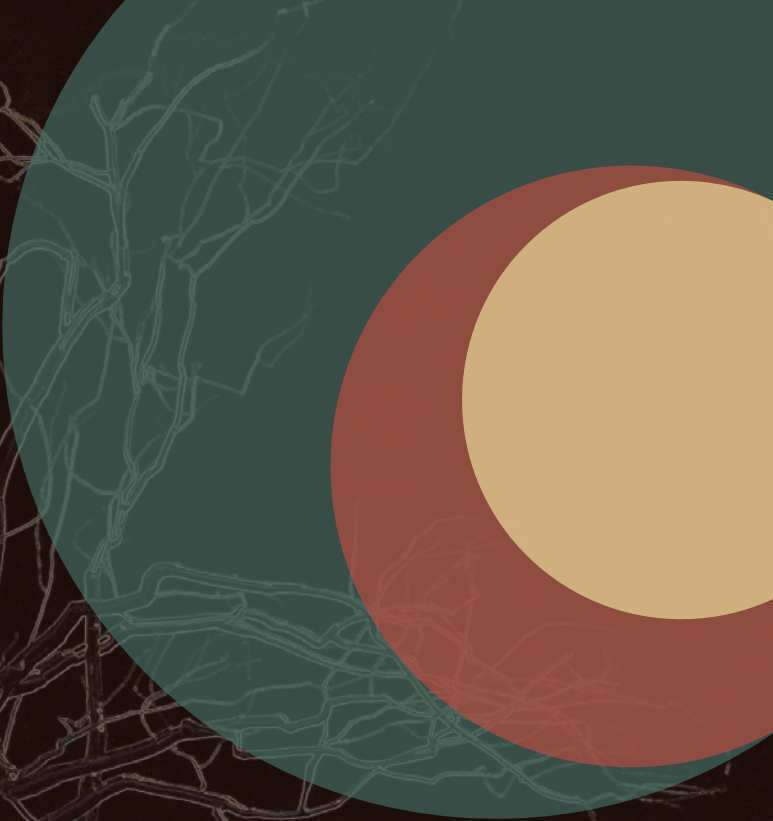


SECAC 2012



WHERE PAST MEETS PRESENT

COLLISIONS

OCTOBER 18–20 DURHAM NC

presented by **MEREDITH COLLEGE**

Conference Program

MEREDITH
COLLEGE

secac
www.secollegart.org

WELCOME

to the SECAC conference,
presented this year by Meredith College.

Hosted in colorful Durham, North Carolina, this creative, and entrepreneurial community continuously earns accolades as one of the best places in the world to visit, live, and do business. Downtown Durham has enjoyed an amazing resurgence, particularly for those interested in art, culture, and food. Experience what *The New York Times* described: "In the last few years, downtown [Durham] has been transformed – a ghost town no longer – and an exciting, unexpected food hub has emerged."

25+ locally owned restaurants are within a 1/2-mile radius of downtown, and new breweries and music venues further enliven the scene. Durham was named by *The New York Times* as one of the "41 Places to Go in 2011;" 2012 Durham holds even more promise. As the local Durhamites say, "Get your cool on in downtown Durham."

There are many individuals and organizations to thank for supporting and helping to make this conference a reality. I am grateful to the Durham Arts Council and the Durham Arts Guild for "surrendering" their building and galleries to SECAC. They were wonderful people to work with throughout this process. Meredith College (Raleigh, NC) and its Art Department were major forces; as one of the largest women's colleges in the southeast that strives to excel in everything it does, the College and its people supported the mission of SECAC. My student assistant, Kristen Gallagher, possesses an unerring ability to bring wisdom, clearheadedness, and order to the messy world of SECAC conference preparations. My colleague, Dana Ezzell Gay, brought her considerable talents to designing the conference "look" and its materials; Holly Fischer, without hesitation, volunteered to organize the juried exhibition;

James Boyles committed a standing willingness to help out on a variety of tasks; Shannon Johnstone endeavored to bring a top-notch keynote speaker to Durham; Jane Terry and Warner Hyde immediately stepped up to jury the Artist's Fellowship applications; and many others helped me in innumerable ways, always at the right moment. To all of them, I owe a tremendous amount of gratitude. (For College authorities and others still awaiting reports from me, I thank you for your beneficence. I am sure I will recover quickly!) Rachel Frew has experienced a number of new conference "opportunities"; her vita will be enriched by many new job skills, not the least of which is <gentle> chiding of the conference director. Richard Liebhart provided a much needed critical eye and deftness with screwdrivers and other implements used to liberate art works from their packaging. Charles Joyner, our juror for the annual show, answered my moment of need and still takes my phone calls (and for that I am thankful). Sandra Reed, conference director of 2011 SECAC cheerfully stepped forward to organize mentoring sessions (from afar) because she is the embodiment of collegiality. And finally, but not least, my "unpaid staffer," my husband Steve Gaddis: his unwavering support and willingness to work on whatever needed to be done ensured that we are able to showcase the great city of Durham, a place that he has spent his well-honed skills to improve and share with others. To all these people (and any others I have mistakenly omitted) I thank you for your generosity and love of art.

Pace e bene,

Beth Mulvaney, Professor of Art History
Department Head, Meredith College

special thanks to

SECAC 2012 Exhibition Juror – **Charles Joyner**
Exhibition Coordinator – **Holly Fischer**
Exhibition Installation Assistants – **Holly Fischer, Beth Mulvaney, Rachel Frew, Richard Liebhart,** and **Steve Gaddis**

design by Dana Ezzell Gay, Associate Professor
of Graphic Design, Department of Art, Meredith College
printed by Theo Davis Printing, Zebulon, NC

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& entertainment 32**

**downtown map & event locations
inside back cover**

**schedule at-a-glance
on back cover**



STATE MEET + GREET OPPORTUNITIES

The Meet + Greet opportunities create a time and place for all members from each state to gather and a chance for SECAC members to meet the individual who represents them on the SECAC board.

Alabama, Friday, October 19, 10–11am, DCC, Board Room II; James Roger Alexander, University of Alabama at Birmingham, alexart@uab.edu

Arkansas, Friday, October 19, 11am–12pm, DCC, Board Room II; Jane Brown, University of Arkansas at Little Rock, jhbrown@ualr.edu

Florida, Thursday, October 18, 10–11am, DCC, Board Room II; Debra Murphy, University of North Florida and Peter Scott Brown, University of North Florida

Georgia, Friday, October 19, 5:30pm, Durham Arts Council, Allenton Gallery; Chris Kienke, SCAD Savannah, ckeinke@scad.edu and Elsie Hill, Georgia Southern, elsiehill@georgiasouthern.edu

Kentucky, Thursday, October 18, 4pm, DCC, Board Room II; Brent Dedas, Western Kentucky University, studio@brentdedas.com

Louisiana, Saturday, October 20, 10–11am, DCC, Board Room II; Rachel Stephens, Nicholls State University, rachel.stephens@nicholls.edu

Mississippi, Saturday, October 20, 12–1pm, DCC, Board Room II; Benjamin Harvey, Mississippi State University, ben.harvey@msstate.edu

North Carolina, Saturday, October 20, 10–11am, DCC, Board Room II; Lawrence Jenkens, University of North Carolina at Greensboro, aljenken@uncg.edu. **This meet + greet will offer information about 2013 SECAC.**

South Carolina, Thursday, October 18, 12–12:30pm, DCC, Board Room II; Jane Nodine, University of South Carolina Upstate, jnodine@uscupstate.edu

Tennessee, Friday, October 19, 11am–12pm, DCC, Board Room I; Vida Hull, East Tennessee State University, hull@etsu.edu

Virginia, Thursday, October 18, 9–9:30am, DCC, Board Room II; Reni Gower, Virginia Commonwealth University, rgower53@comcast.net

West Virginia, Thursday, October 18, 11:30am–12:30pm, DCC, Board Room II; Kristina Olson, West Virginia University, Kristina.Olson@mail.wvu.edu

At-Large, Friday, October 19, 4pm, DCC, Board Room II; Kurt Pitluga, Slippery Rock University of Pennsylvania, dr.pitluga@gmail.com

At-Large, Saturday, October 20, 11am, DCC, Board Room II; Ria O'Foghlu, Whittier College, rofoghlu@whittier.edu

MENTORING APPOINTMENTS

Durham Convention Center, Grand Ballroom II

SECAC mentoring is taking place throughout the conference by prior scheduled appointment. Members with a mentoring appointment may visit the conference registration desk for meeting location. Drop-in mentoring is available on a limited basis.

SECAC Governance

OFFICERS

President

Floyd W. Martin,
University of Arkansas at Little Rock

First Vice-President

Jason Guynes,
University of South Alabama

Second Vice-President

Kevin Concannon, Virginia Tech University

Secretary-Treasurer

Beth Mulvaney, Meredith College

Past President

Debra Murphy, University of North Florida

Editor, SECAC Review

Peter Scott Brown,
University of North Florida

Chair, SECAC Fellowship Committee

Jenny Hager, University of North Florida

Conference Director, 2012 Annual Conference

Beth Mulvaney, Meredith College

BOARD MEMBERS

Alabama – James Rodger Alexander, University of Alabama at Birmingham

Arkansas – Jane Brown, University of Arkansas at Little Rock

Florida – Amy Broderick, Florida Atlantic University

Georgia – Sandra Reed, SCAD

Kentucky – Brent Dedas, Western Kentucky University

Louisiana – Rachel Stephens, Nicholls State University

Mississippi – Benjamin Harvey, Mississippi State University

North Carolina – Pat Wasserboehr, University of North Carolina at Greensboro

South Carolina – Jane Nodine, University of South Carolina Upstate

Tennessee – Vida Hull, East Tennessee State University

Virginia – Reni Gower, Virginia Commonwealth University

West Virginia – Kristina Olson, West Virginia University

At Large – Kurt Pitluga, Slippery Rock University of Pennsylvania

At Large – Ria O'Foghlu, Whittier College

INSTITUTIONAL MEMBERS

Alabama

Auburn University
Auburn University at Montgomery
Birmingham-Southern College
Jacksonville State University
Troy University
University of Alabama at Birmingham
University of Alabama in Huntsville
University of Alabama at Tuscaloosa
University of North Alabama
University of South Alabama

Arkansas

Arkansas State University
Harding University
Henderson State University
National Park Community College
University of Arkansas at Fort Smith
University of Arkansas at Little Rock
University of Central Arkansas

Connecticut

I-Park Foundation, Inc.

Florida

Florida International University
Florida Southern College
Florida State University
Miami International University
of Art & Design
Northwest Florida State College
Ringling College of Art & Design
University of Florida
University of Central Florida
University of North Florida
University of West Florida

Georgia

Agnes Scott College
Armstrong Atlantic State University
Berry College
Columbus State University
Emory College
Georgia College and State University
Georgia Institute of Technology
Georgia Perimeter College
Georgia Southern University
Georgia Southwestern State University
Georgia State University
Kennesaw State University
North Georgia College & State University
Piedmont College
SCAD – Art History
University of Georgia
University of West Georgia
Valdosta State University
Wesleyan College

Indiana

Marian College
Franklin College

Kentucky

Centre College
Eastern Kentucky University

Georgetown College
University of Louisville
Western Kentucky University

Louisiana

Centenary College of Louisiana
Tulane University
University of New Orleans –
Lakefront Campus

Mississippi

Delta State University
Dusti Bongé Art Foundation
Jackson State University
Millsaps College
University of Mississippi

New Mexico

Santa Fe Art Institute

New York

Munson-Williams-Proctor
Arts Institute
R & F Handmade Paints
Rochester Institute of Technology

North Carolina

Appalachian State University
Brevard College
Davidson College
Duke University
East Carolina University
The Fine Art Museum of
Western Carolina University
High Point University
Meredith College
North Carolina Central University
North Carolina State University
Queens University of Charlotte
University of North Carolina at Asheville
University of North Carolina at Chapel Hill
University of North Carolina at Charlotte
University of North Carolina at Greensboro
University of North Carolina at Wilmington

North Dakota

Lake Region State College

Ohio

Columbus College of Art & Design

Pennsylvania

Slippery Rock University

South Carolina

Clemson University
Coastal Carolina University
College of Charleston
Columbia College
Converse College
Francis Marion University
Furman University
Lander University
South Carolina State University
University of South Carolina
University of South Carolina Upstate
Winthrop University

Tennessee

Austin Peay State University
Cheekwood Museum of Art
East Tennessee State University
Memphis College of Art
Middle Tennessee State University
Rhodes College
University of Memphis
University of Tennessee
University of the South
Vanderbilt University

Virginia

Billboard Art Project
George Mason University
James Madison University
Longwood University
Mary Baldwin College
Old Dominion University
University of Mary Washington
University of Virginia
Virginia Commonwealth University
Department of Sculpture
Virginia Polytechnic Institute &
State University
Virginia State University
Washington and Lee University

West Virginia

Marshall University
West Virginia University

AFFILIATED SOCIETIES

AHPT, Art Historians Interested in Pedagogy and Technology

CAA, College Art Association

ATSAH, Association for Textual Scholarship in Art History

SESAH, Southeast Chapter of the Society of Architectural Historians

FATE, Foundations in Art: Theory and Education

VRA, Visual Resources Association

MACAA, Mid-America College Art Association

SGC International

TRANSPORTATION INFORMATION

Travel free aboard the vibrantly decorated **Bull City Connector**. This bus will carry you along the major sites in Durham stretching between Duke's campus in the western part of town all the way to Golden Belt in East Durham. Golden Belt was a former textile factory that processed cotton into thread and produced pouches for Bull Durham tobacco. Historically renovated, this property features a building filled with sky-lit artists' studios and a large gallery: http://www.goldenbeltarts.com/artists_studios.shtml.

Riding the Bull City Connector between Duke and Golden Belt you will have opportunities to hop off and on at: 9th Street, near Duke's East Campus and the historic Erwin Mill. 9th Street is a gem of funky, eclectic locally owned businesses and restaurants. Or the **Brightleaf District**, another favorite of locals for shopping, dining, and nightlife, housed in repurposed 1904 tobacco warehouses and a renovated laundry and auto showroom. The Downtown District, Central Park, and the **American Tobacco District** are also on the route and our conference hotel is right in the midst of **downtown**. The truth is, you may have so much fun that it will be hard to leave.

To find out more information –

Bull City Connector www.bullcityconnector.org

Brightleaf District www.historicbrightleaf.com

American Tobacco District
www.americantobaccohistoricdistrict.com

Durham www.durham-nc.com/visitors/maps

BUSINESS MEETINGS & AWARDS LUNCHEON

WEDNESDAY, OCTOBER 17, 2012

1–3pm SECAC Executive Committee Meeting,
Durham Convention Center, Board Room I

4–7pm SECAC Annual Meeting of Board of Directors,
Durham Convention Center, Meeting Rooms 1–2

7–9pm Welcome Reception with live jazz
from the Martin Eagle Trio, *Durham Convention Center,*
Grand Ballroom III

FRIDAY, OCTOBER 19, 2012

12–1:30pm Awards Luncheon, *Durham Convention*
Center, Grand Ballroom I

SATURDAY, OCTOBER 20, 2012

8:30–9:45am Annual SECAC Business Meeting,
Durham Convention Center, Junior Ballroom B

TOURS & OTHER EVENTS

*all tours (walking and museum)
meet outside the main entrance
to the Marriott*

WALKING TOURS

Madonna, Bull Durham, and Watergate

Thursday, October 18, 4pm

Price: \$10 (advance ticket required)

How did Madonna (yes, that Madonna), Kevin Costner, and Richard Nixon become part of the local history of Durham? Enjoy a tour of West Durham which was the confluence of Trinity College (now Duke University) and cotton milling with John Schelp, a local historian with a gift for animating a place through its fascinating history, a history which included nude foot races to win a bottle of whiskey.

The Faces and Places of Civil Rights

Saturday, October 20, 10am

Price: \$10 (advance ticket required)

Explore Durham's Civil Rights Legacy with Preservation Durham on a walking tour. This exciting tour focuses on many of the sites in downtown Durham that were important during the 1950s and 60s Civil Rights movement. Learn about the contributions of ordinary Durham residents to the struggle for equality as well as those of national figures like Dr. Martin Luther King, Jr. who brought America's attention to the campaign for civil rights in the Bull City.

FEATURED SPEAKER

Debbie Fleming Caffery, contemporary Louisiana photographer

Caffery “documents the people others often overlook: sugarcane workers, Mexican prostitutes, and the victims of Hurricane Katrina. Her black-and-white photos give her subjects a mysterious, meditative quality, and often emphasize movement or pattern. The author of four photography books – *Carry Me Home*, *The Shadows*, *Polly*, and *The Spirit and The Flesh* – Caffery won a Guggenheim Fellowship in 2005 and received the Governor of Louisiana’s Art Award in 1989. She was also the first winner of the Lou Stoumen Award in documentary photography and was the recipient of the 2011 Michael P. Smith Award for Documentary Photography from the Louisiana Endowment for the Humanities.”

Caffery’s work is included in the collections of the Metropolitan Museum of Art, New York; Whitney Museum of American Art, New York; Museum of Modern Art, New York; Smithsonian Institution, Washington, D.C.; New Orleans Museum of Art; George Eastman House in Rochester; Museum of Fine Arts, Boston and Bibliotheque Nationale, Paris, France.



MUSEUM TOURS

Nasher Museum of Art
Thursday, October 18, 4pm; 5pm;
6pm (last bus will return at 7:30pm
in time for the keynote)

Price: \$10 (advance ticket required)

Among the treasures of Durham is the Nasher Museum of Art at Duke University, designed by Rafael Viñoly (opened in October 2005). The Nasher Museum’s permanent collection is strong in four core areas: Medieval art, Art of the Americas (largely pre-Columbian), Classical Antiquities, and Modern and international contemporary art, with a concentration in art from the African diaspora. See the website for special exhibitions that will be on display during the conference: http://www.nasher.duke.edu/exhibitions_upcoming.php. The Nasher Museum Café will be open for those wanting a bite before the keynote: http://www.nasher.duke.edu/museum_cafe.php.

NCMA (North Carolina Museum of Art)
Friday, October 19, 4pm; 5pm; 6pm
(last bus will return at 8:45pm)
Price: \$10 (advance ticket required)

The NCMA curators will be on hand to lead guided tours of the collection beginning at 5pm (be sure to register in advance for one of these tours). Certainly the new west building of the North Carolina Museum of Art,

housing the expansive permanent collection, may be high on your list of places to visit: the 127,000-square-foot building uses custom-made skylights to filter natural light into all the galleries. Nestled into a sustainable landscape setting, the building looks onto the rolling hills of the Museum Park and its collection of sculpture. Dining at Iris, the museum restaurant, is available on Friday evening; reservations for Iris are accepted and encouraged. Call 919.664.6838.

OTHER EVENTS

Receptions for 2012 SECAC Annual Juried Exhibition, 2011 SECAC Artist’s Fellowship Recipient, and 2012 Meredith College Art Faculty Exhibition at DAC (Durham Arts Council)

(see secollegeart.org to download the exhibition catalogue pdf for the annual juried exhibition)

Friday, October 19, 6pm

Durham 3rd Friday
Friday, October 19, 6–9pm

Travel free aboard the vibrantly decorated Bull City Connector. This bus will carry you along the major sites in Durham stretching between Duke’s campus in the western part of town all the way to artists’ studios in Golden Belt in East Durham. Catch the bus at Main and Corcoran. www.thirdfridaydurham.com

Keynote Lecture, Debbie Fleming Caffery

Thursday, October 18, 8pm
at **The Carolina Theatre**
(next door to the hotel and
Convention Center)

WEDNESDAY’S EVENTS

WEDNESDAY, OCT. 17, 2012

1–3pm SECAC Executive Committee Meeting, Durham Convention Center, Board Room I

4–7pm SECAC Annual Meeting of Board of Directors, Durham Convention Center, Meeting Rooms 1–2

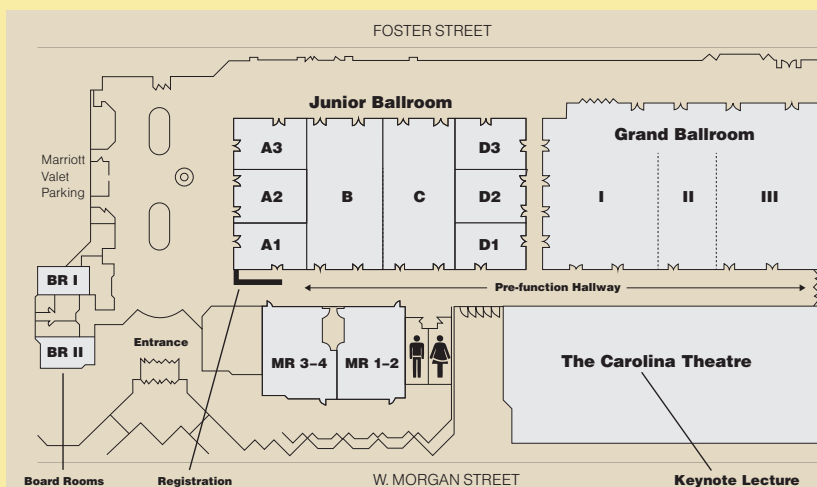
6–9pm Early Registration Pickup

7pm Welcome Reception with live jazz from the Martin Eagle Trio, Durham Convention Center, Grand Ballroom III

THURSDAY'S SESSION PROGRAM

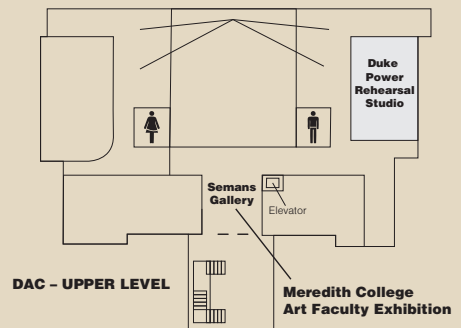
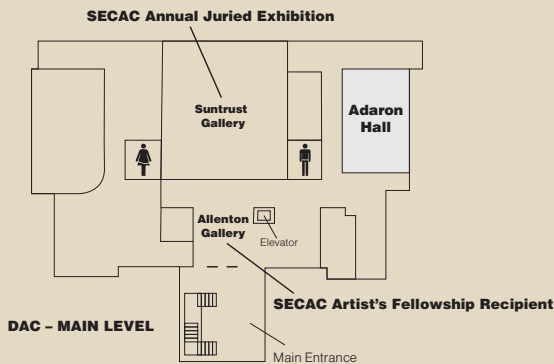
THURSDAY, OCT. 18, 2012	A1	A2	A3	JUNIOR BALLROOM B	JUNIOR BALLROOM C	D1
7am Registration open, Durham Convention Center entrance						
8-9:30am Panels, Session 1	The Black Female Subject in Western Art and Visual Culture E Jenkins	Designing for the Divide: The Role of Design in a Nation Marked by Impasse E Faulkes	Undergraduate Session 1 U Wachsmann-Linnan	Street Art and Urban Action J Thompson		Medieval and Renaissance Open Session B Niedzialkowska
9:45-11:45am Panels, Session 2		Real World Design in the Safety of the Classroom cd gibbs	The Creative Process: It's Relevancy in Today's University Art Department K Bromley, C Tomlins	The City as Subject: Aesthetic (Self) Transformation in Urban Environments L Curzon	The Absent Body in Medieval and Renaissance Art 1 E Kelley	Panel: Disability and Performance: Bodies on Display A Millett-Gallant
11:45am-1:15pm Lunch break – On Your Own						
1:15-3:15pm Panels, Session 3	Slow Media: the Advantages (?) of Learning to Make Art or Design Objects by Hand M Garvin	Surviving as a Graphic Designer in an Art Dept VR Chavis	Indigenous Arts 1 D Smith	"Livin' on the Edge": Expressions and Navigations of Parenthood in Art LT Peacock, B Bates	The Absent Body in Medieval and Renaissance Art, Part II PL Roberts	Are Comic Books Art? L Chew Orenduff
3:30-5:30pm Panels, Session 4	The Mobile Image M Routh, J Tumbas	Rob Roy Kelly Would Love This! R Mack	No Puppy Dogs, No Barns, No Glitter: Tackling the Taboo and Cliché as an Artist and as a Professor DM Dickens	Colliding Worlds: Artistic Reflections on Urbanization and Urbanity S Lippert	German Art since 1945 in Context C Dossin, VHF Scott	Multicultural Influences in Medieval Art T Garton
4pm Walking Tour – Madonna, Bull Durham, and Watgate (<i>advance ticket required</i>)						
4pm, 5pm, and 6pm Museum Visit – Nasher Museum of Art (<i>advance ticket required</i>)						
5:30-7:30pm						
8pm Keynote Lecture – Debbie Fleming Caffery at The Carolina Theatre						

DURHAM CONVENTION CENTER



D2	D3	MEETING ROOMS MR 1-2	MEETING ROOMS MR 3-4	DURHAM ARTS COUNCIL (DAC)	ADARON HALL	DUKE POWER REHEARSAL STUDIO
Art Criticism in the South C Howard	Me vs. We: New Collaborative Art T Sturgill, D DeZarn	Rockin' A Hard Place: Community College, Foundations and a Multi-valent Mandate J Brickey, H Rieth	Heroic and Virtuous Women D Murphy	8-9:30am		
Taking Art Apart C Walsh	Matter Matters; Encaustic in the Studio Classroom S Mast	The Artist Family Reconsidered J Dallow	A Question of Space: The Value of the Art Faculty Studio J Alexander, P Venz	9:45-11:45am	Artist's Fellowship	
Fostering Civic Engagement J Guynes	Where Art and Craft Collides and Cohabitates RF Lyon, JD Powers	The Culture of Critique: The Development, Progress, and Future of Classroom Analysis R Ravikumar, A Johnson	American Women Artists: Gendering the Cultural Canon B Fahlman	1:15-3:15pm	"Dance is Hard to See": Moving Bodies and Visual Art Practice J Goldstein, G Sneed	
The Art of Activism: How Artists Ignite Social Change L Amrhein, J Kolasinski	American Artists and the New Deal: New Perspectives L Dorrill	Indigenous Arts in the Americas II J Farmer	Site-Seeing: Place and Space in Visual Culture K Hassell	3:30-5:30pm	Pecha Kucha 3: Artists Who Make and Artists Who Don't R Gaddy	
				5:30-7:30pm	Pecha Kucha 1: Artucopia: An Open Pecha Kucha Session J Guynes	Pecha Kucha 2: Design Education in 5 minutes or Less! T Abel, B Hannam

DAC - DURHAM ARTS COUNCIL



**THURSDAY,
OCTOBER 18, 2012
8–9:30am** Session 1

**Rockin' A Hard Place:
Community College,
Foundations and a
Multivalent Mandate**

MEETING ROOMS – MR 1–2

Co-Chairs: Jennifer Brickey,
Pellissippi State Community
College; Herbert Rieth, Pellissippi
State Community College

Ashley Chavis, Northwest
Mississippi Community College;
Eunika Rogers, Northwest
Mississippi Community College
*Swimming Upstream: Teaching
Studio Art in Northwest Mississippi*

Sue Mulcahy,
Volunteer State Community College
*Fast Food Education. What Are
We Serving?*

Jaia Chen,
Shelton State Community College
The Art of CommUNITY

Heroic and Virtuous Women

MEETING ROOMS – MR 3–4

Chair: Debra Murphy,
University of North Florida

Debra Murphy,
University of North Florida
*Vestal Virgins and Ancient Roman
Heroines as Renaissance Exempla*

Laura J. Dufresne,
Winthrop University
*Confounding Exemplars: The
Problem of Illustrating Christine
de Pizan's Heroic Women in
Fifteenth Century Manuscripts*

Lindsay Dunn, University of
North Carolina at Chapel Hill
*Imperial Sacrifice: Representing
Marie-Louise, House of Habsburg-
Lorraine, in François Callet's The
August Alliance (Salon of 1810)*

Lara Kuykendall,
Ball State University
*Aaron Douglas's Harriet Tubman:
Fashioning Heroic Womanhood
in the American South*

**Designing for the Divide:
The Role of Design in a
Nation Marked by Impasse**

A2

Chair: Eve Faulkes,
West Virginia University

Eve Faulkes, West Virginia University
Designing for the Divide

Douglas Barrett, University of
Alabama at Birmingham
Design Thinking in Rural Alabama

Jerry R Johnson, Troy University
Bully Proofing through Type

**Me Vs. We:
New Collaborative Art**

D3

Co-Chairs: Thomas Sturgill,
Middle Tennessee State University;
Dan DeZarn, SUNY-Geneseo

Dan DeZarn, SUNY-Geneseo
*Pulled Resources,
a Collaborative Team*

Ronald Beverly, Howard University
BREW

Greg Skaggs, Troy University
Projekt: Recon: Vandalism, Polite

Street Art and Urban Action

JUNIOR BALLROOM B

Chair: Jeffrey P. Thompson,
Sewanee: The University
of the South

Amanda Douberley,
The University of Texas at Austin
*Phyllis Yampolsky's "Events in the
Open Air"*

Kate Green,
The University of Texas at Austin
*From Poetry to Performance:
Vito Acconci and the 1969 Event
Street Works*

Martina Tanga, Boston University
*Extramural Operations: Italian artistic
practices during the 1970s*

Art Criticism in the South

D2

Chair: Christopher Howard,
College Art Association

Jennifer Gonzales,
Memphis College of Art
Number: 25 Years and Counting

Susannah Darrow, Georgia State
University and Burnaway
*Writer's Block: Navigating the New
Formats of Arts Writing in the South*

**The Black Female Subject in
Western Art and Visual Culture**

A1

Chair: Earnestine Jenkins,
University of Memphis

Carmenita Higginbotham,
University of Virginia
*Girl Watching in the City: Race, Regi-
nal Marsh and 1930s American Art*

Earnestine Jenkins,
University of Memphis
*Race, Gender, & Sexuality in Joe
Jones' American Justice (1933)*

Przemyslaw Strozek, Institute of Art
Polish Academy of Sciences
*Black Feminine Robots. The Futuristic
Representations of Josephine Baker
and Grace Jones in the Avant-garde Art*

**UNDERGRADUATE SESSION 1:
Seeing the Connection I**

A3

Chair: Ute Wachsmann-Linnan,
Columbia College

Taylor Horak,
Virginia Commonwealth University
*The Silver Screen as Canvas: A Look
at the Use of Film in Surrealist Art*

Angela Gonzalez,
University of North Florida
*The Human Need for Belonging:
Hughie Lee-Smith and the Theater*

Joanna Burch, Columbia College
The Art of Flannery O'Connor

Kaleb Jewell,
Virginia Commonwealth University
*Ai Weiwei: Earthquakes and
"F*** You's"*



Medieval and Renaissance Open Session

D1

Chair: Beata Niedzialkowska, Bates College

Kelsey Novick, Pace University
"La Chatelaine de Vergi": A Medieval Romance in Ivory

Azar Rajaie, University of Houston-Downtown
Identity With Respect to Audience: Pietro Perugino and His Signatures

Miriam Kirch, University of North Alabama
The Consort as Patron and Collector: Susanna of Bavaria

THURSDAY, OCTOBER 18, 2012

9:45–11:45am Session 2

The Artist Family Reconsidered

MEETING ROOMS – MR 1–2

Chair: Jessica Dallow, University of Alabama at Birmingham

Stephanie Miller, Coastal Carolina University
At Home With the della Robbia Family

Debra Hanson, Virginia Commonwealth University
School of the Arts, Qatar
Re-constructing the Postwar Family: Presence and Absence in Thomas Eakins's Home Scene

Jennifer Olmsted, Wayne State University
Aesthetic Kin: Delaroche, Vernet, and the Nineteenth-Century Artist Family

Sharayah Cochran, Virginia Commonwealth University
A New Family Portrait: The Hyperreal in Vivan Sundaram's Re-take of Amrita

The Absent Body in Medieval and Renaissance Art I

JUNIOR BALLROOM C

Chair: Emily Kelley, Saginaw Valley State University

Lisa Victoria Ciresi, University South Carolina Beaufort
María Ecclesia: The Aachen Marienschrein as an Alternate Body for the Virgin Mary

Perri Lee Roberts, University of Miami
A Late Trecento Image of the Veneration of the 'Empty' Cross

Vibeke Olson, University of North Carolina at Wilmington
Blood, Sweat, Tears and Milk: "Fluid" Veneration in Medieval Devotional Painting

Margaret Morse, Augustana College
The Body as Reflection in Parmigianino's Self-Portrait in a Convex Mirror

Real World Design in the Safety of the Classroom

A2

Chair: c. diane gibbs, University of South Alabama

Courtney Barr, Louisiana State University
Advantages and Challenges in a Student-Run Design Studio

Ben Hannam, Virginia Tech
Fire My Students Please!

Deborah Huelsbergen, University of Missouri
Jekyll and Hyde: The Ups and Downs of Clients in the Classroom

Julie Spivey, University of Georgia
Is "Service-Learning" a Dirty Word? Meaningful Practical Experience for Graphic Design Students

c. diane gibbs, University of South Alabama
The Results: Who is Happy, Who is Not, & Why?

The City as Subject: Aesthetic (Self) Transformation in Urban Environments

JUNIOR BALLROOM B

Chair: Lucy Curzon, The University of Alabama

Jennifer Parsons, University of Virginia
Philadelphia to New York: John Sloan's Proto-Modernism

Emily Schiller, The Pennsylvania State University
Expansion Underground, Destruction Overhead: New York City in the 1930s

Stephanie Batcos, SCAD Atlanta
Smith and Mapplethorpe: Just Kids as an Artistic American Dream

Lucy Curzon, The University of Alabama
Mandy McCartin: London Life and Other Animal Tales

Chung-Fan Chang, Jackson State University
Public Art: Traffic Signal Box in Jackson and Taipei

The Creative Process: Its Relevancy in Today's University Art Department

A3

Co-Chairs: Kimble A. Bromley, North Dakota State University; Chuck Tomlins, University of Tulsa

Liz Miller, Webster University
The Creative Process Course within a Foundations and Studio Art Curriculum

Beth Stewart, Mercer University
My Leonardo Moment: An Experiment in Teaching Creative Thinking

Emily Stokes, Northwestern College of Iowa
Crafting Creativity in the Liberal Arts College

Miklos P. Simon, Columbia College
Jack of All Trades, Master of None

Taking Art Apart

D2

Chair: Catherine Walsh, Boston University and University of Montevallo

Carrie Anderson, Boston University
Exchange(d) Encounters: Johan Maurits and the Ethnographic Gift

Catherine Holochwost, Smithsonian American Art Museum
Skinning the Sister: Frederick Edwin Church's "Restoration" of Sor Pudenciana

Virginia Anderson, Maryland Institute College of Art
Constructed Ambiguity: Jasper Johns's Reworking of the Dymaxion Map, 1967–1971

Amy Feger, University of Montevallo
Incongruent Landscapes

**Panel: Disability and Performance:
Bodies on Display**

D1

Chair: Ann Millett-Gallant,
University of North Carolina at Greensboro

Jessica Cooley, Temple University
The Army Medical Museum: Monument and Memorial to the American Civil War

Lindsay Heffernan, The Barnum Museum
Victorian Photography and the Human Oddity in America

Ann Millett-Gallant, University of North Carolina at Greensboro; **Jay O'Berski**, Duke University and Little Green Pig Theatrical Concern
Basilisk: The Disabled Female Body in Film

**A Question of Space:
The Value of the Art Faculty Studio**

Co-Chairs: James Alexander, University of Alabama at Birmingham; **Pamela Venz**, Birmingham-Southern College

MEETING ROOMS – MR 3–4

Christopher Luhar-Trice, University of North Florida
Room to Work: Experiences of an Academic Vagabond

Christopher McNulty, Auburn University
Creating a Case for Space

Dustan Creech, Elmhurst College
Head Space: A Space for the Mind to Work

Pamela Venz, Birmingham-Southern College
Leveling the Playing Field: The Allocation of Institutional Research Space

**Matter Matters:
Encaustic in the Studio Classroom**

D3

Chair: Sara Mast, Montana State University

Jane Nodine, University of South Carolina Upstate
Who Says You Can't Make a Silk Purse from a Sow's Ear?

Teresa Prater, Converse College
Special Topics: One on One

THURSDAY, OCTOBER 18, 2012
11:45am–1:15pm
Lunch break On Your Own

THURSDAY, OCTOBER 18, 2012
1:15–3:15pm Session 3

Indigenous Arts I

A3

Chair: Denise Smith, SCAD Atlanta

Mary D. Edwards, Pratt Institute
Norval Morriseau's Thunderbird and Inner Spirit (1978): Shamanism, Christianity, the Eckankarian Belief System and the Artist's Mature Style

Elizabeth Hawley, The Graduate Center, CUNY
Posing the Self by Performing the Other: James Luna and the Paradoxically Present Vanishing Indian

James Farmer, Virginia Commonwealth University
Que es Contrapuesto? An Argument for the Development of Contraposto in Precolumbian Ecuadorean Ceramics

Fostering Civic Engagement

D2

Chair: Jason Guynes, University of South Alabama

Tammy Evans, Winston-Salem State University
Fostering Civic Engagement in Graphic Design

Nicole Gibbs, Columbus College of Art & Design
The Puppet Show: Collaboration and Community Engagement in Design Foundations

Jeanine Kraft, Columbus College of Art & Design;
Elena Harvey Collins, Columbus College of Art & Design
Activating Social Engagement in Art History and Studio Pedagogy

**The Culture of Critique: The Development,
Progress and Future of Classroom Analysis**

MEETING ROOMS – MR 1–2

Co-Chairs: Rukmini Ravikumar, University of Central Oklahoma; **Amy Johnson**, University of Central Oklahoma

Lisa Anderson, University of South Carolina Upstate
The Critique: A Method of Instant Playback

Mary Stewart, Florida State University
Creative Inquiry Plus Critical Inquiry: An Essential Partnership

Troy Abel, Virginia Tech
Design Education: Incorporating the Scientific Method and Eye Tracking Data into Design Studio Critiques

**The Absent Body in Medieval
and Renaissance Art, Part II**

JUNIOR BALLROOM C

Chair: Perri Lee Roberts, University of Miami

Natalie Mandziuk, Florida State University
Drawn to Scale: The Medieval Monastic's Virtual Pilgrimage through Sacred Measurement

Jennifer Feltman,
Florida State University
*Cognition and Corporeality:
Imagining the Sorrows of Death
and the Pains of Hell in the
Hours of Catherine of Cleves*

Lisa Dillon Strickland,
Stony Brook University
*Sculpted Admonitions: The Tödlein
in Early Modern Sculpture*

Surviving as a Graphic Designer in an Art Department

A2

Chair: Virginia Rougon Chavis,
University of Mississippi

Virginia Rougon Chavis,
University of Mississippi
*So Many Options for Graphic
Design in an Art Program*

David Charles Chioffi,
Memphis College of Art
Extraction

Ann Ford, Virginia State University
Oh, the Dreaded Faculty Show!

Colin McLain,
University of Arkansas at Fort Smith
Graphic Design Degree Plan Blues

Matthew Tullis,
Western Kentucky University
*Eliminating Barriers between the
Fine and Graphic Arts*

Are Comic Books Art?

D1

Chair: Lai-Kent Chew Orenduff,
Valdosta State University

Daniel Sachs, Kennesaw State
*Comic Book Art: The Modern Art
of Storytelling*

Tiffany Pascal,
University of North Dakota
*Theory in Spandex: The Suppression
of the Comic Book as an Art*

Robert Loss,
Columbus College of Art & Design
*Mysterious Villains: Comics,
Authorship and Legitimacy*

Slow Media: the Advantages (?) of Learning to Make Art or Design Objects by Hand

A1

Chair: Maureen Garvin,
SCAD Savannah

Rita Alves, Independent Artist
*Complexity of Content and Slow
Media Process*

Paul Karabinis,
University of North Florida
*The Path as Goal: Hand-Made
Photography in a Digital Age*

Jason Lee, West Virginia University
Abstraction and Transformation

Brian Curtis, University of Miami
*Making is Thinking: The Importance
of Direct Sensory Experience in an
Increasingly Digital World*

American Women Artists: Gendering the Cultural Canon

MEETING ROOMS – MR 3–4

Chair: Betsy Fahlman,
Arizona State University

Melissa Dabakis, Kenyon College
*Harriet Hosmer's Zenobia: La Bella
Liberta in Rome*

Lacey Baradel,
University of Pennsylvania
*"Woman's Work" and World's
Fairs: Professional Artists and
the Separatism Debate*

Brett Knappe, Baker University
*Summer's Children Reconsidered:
Barbara Morgan in the early 1950s*

Helen Langa, American University
*A Rose by Other Names: Queering
Mid-Twentieth Century American
Lesbian Art History*

"Livin' on the Edge": Expressions and Navigations of Parenthood in Art

JUNIOR BALLROOM B

Co-Chairs: Louly Turner Peacock,
Independent Scholar; Bette Bates,
Warren Wilson College

Scott Betz,
Winston-Salem State University
A Familiar Territory

Virginia Derryberry,
University of North Carolina at Asheville
*I Am The Very Model Of
The Modern Major-General*

Bryce Lafferty,
Jacksonville State University
*Childish: The Influence of Child
Rearing on My Art Practice*

Romy Silver Kohn,
The Graduate Center, CUNY
*Turning Maintenance into Art:
Mierle Laderman Ukeles' Early
Maintenance Work*

Laurel Taylor, University of
North Carolina at Asheville
*Parenting: Inspiration, Fragmentation
and Negotiation*

Where Art and Craft Collides and Cohabitates

D3

Co-Chairs: Robert F. Lyon,
University of South Carolina;
John Douglas Powers, **University
of Alabama at Birmingham**

Robert Lyon,
University of South Carolina
*The Cohabitation of Materials
and Ideas*

Melissa Precise,
Louisiana State University
Craft: An Inherited Impulse

Sara Christensen Blair,
Northern State University and
Institute for Doctoral Studies
in the Visual Arts
The Domestic Sublime

John Douglas Powers,
The University of Alabama
at Birmingham
*Apples and Oranges:
The Un-separation of Art and Craft*

"Dance is Hard to See": Moving Bodies and Visual Art Practice

DAC – MAIN LEVEL – ADARON HALL

Co-Chairs: Jennie Goldstein, **Stony
Brook University; Gillian Sneed**,
The Graduate Center, CUNY

Ikuyo Nakagawa,
The Graduate Center, CUNY
*Visualizing Eurhythmics: Dance in
Modern Japanese Photography
1920–1939*

Norman Magden,
University of Tennessee, Knoxville
*Transgression: Dance as Image
and Image as Dance*

Katie Anania, University of Texas at Austin/
California College of the Arts
*Line, Sensation, Restriction, Extension: Carolee
Schneemann's Social Experiments with Rope*

Gayle Seymour, University of Central Arkansas;
Sue Schroeder, CORE Dance Company
Navigating the Gallery: Dance Responding to Art

THURSDAY, OCTOBER 18, 2012

3:30–5:30pm Session 4

The Mobile Image

A1

**Co-Chairs: Mitali Routh, Duke University;
Jasmina Tumbas, Duke University**

Emily Wehby, Independent Scholar
Unexpected Modernity: Bouguereau and the Photograph

Charles Eppley, Stony Brook University
*Un-Fixing Media: Max Neuhaus, Aspen Magazine,
and the Politics of Communication*

David Smucker, Stony Brook University
*Automotive Mobility's Impact on Photographic Vision:
The Americans and Every Building on the Sunset Strip*

Mitali Routh, Duke University;
Jasmina Tumbas, Duke University
Reflections on the Mobile Image

**No Puppy Dogs, No Barns, No Glitter:
Tackling the Taboo and Cliché as an Artist
and as a Professor**

A3

Chair: Dawn Martin Dickins, Rollins College

Dylan Collins, West Virginia University
*Nothing is Off-Limits: Helping Art Students Succeed
With Taboo Materials*

Wanda Sullivan, Spring Hill College
*I'm an Artist, Not a Little Girl! But I Can't Stop
Painting Butterflies!*

Barry Jones, Austin Peay State University
*I Can Has Cheezburger?: The Role of Internet Memes
and Kitsch in the New Media Classroom*

German Art since 1945 in Context

JUNIOR BALLROOM C

**Co-Chairs: Catherine Dossin, Purdue University;
Victoria H.F. Scott, Emory University**

Chu-Chiun Wei, The Graduate Center, CUNY
*Restaging the Avant-Garde: Subjektive Photography,
1951–1958*

Jennifer McComas, Indiana University Art Museum
*Postwar German Art and Cultural Diplomacy: Exhibitions
at the Tate and the Museum of Modern Art, 1956–57*

Julie Sissia, Centre allemand d'histoire de l'art de Paris
*The GDR at the Biennale de Paris: Between Individual
Subversion and National Representation*

Kathleen Wentrack, Queensborough Community
College, CUNY
Ulrike Rosenbach: The German Feminist Art Movement

Natalie Dupêcher, Williams College
*Refracted Histories: Parody and Authorship in the Work
of Martin Kippenberger*

Meredith Mowder, The Graduate Center, CUNY
*The Void: The Relationship between Daniel Libeskind's
Jewish Museum in Berlin and Arnold Schoenberg's
Opera 'Moses und Aron'*

**Colliding Worlds: Artistic Reflections
on Urbanization and Urbanity**

JUNIOR BALLROOM B

Chair: Sarah Lippert, University of Michigan-Flint

Anna Piperato, High Point University
*Siena's Living History: Past as Present in Sieneese Art,
Architecture, and Ritual*

Erin McClenathan, University of Georgia
*Constructing Modernity in Paris: Delmaet and Durandelle
Photograph Garnier's Opéra, 1865–72*

Elsie Heung, The Graduate Center, CUNY
*Above the City: Ashcan Realism and New York's
Elevated Train*

Kathleen Spies, Birmingham-Southern College
*Sex and the City: Burlesque and the Modern Metropolis
in the Art of Walt Kuhn*

Melissa Geiger, East Stroudsburg University of Pennsylvania
Reflections of New York: Robert Rauschenberg's Oracle

Kristina Olson, West Virginia University
Delirium: Contemporary Artists React to the Modern City

Indigenous Arts in the Americas II

MEETING ROOMS – MR 1-2

Chair: James Farmer, Virginia Commonwealth University

Jeanette Nicewinter, Virginia Commonwealth University,
Moche Art and "Animality"

Yumi Park, Jackson State University
The Origin of Cupisnique Head Motifs

Meredith Bagby Fettes, University of Arkansas at Little Rock
*The Stone at the Center: The Spiritual Duality and Purpose
of the Akapana at Tiwanaku*

Jennifer Seigler, Emory University
*The Strength of Chimú Culture under Inka Rule:
Chimú-Inka Urpus*

Rob Roy Kelly Would Love This!

A2

**Chair: Richard Mack, Jr.,
University of South Carolina
Upstate**

Jeff Pulaski, Wichita State University
*Restarting Letterpress
at the University Level*

Ric Wilson, University of Missouri
*Studying Design History
in the Letterpress Studio*

Richard Mack, Jr., University of
South Carolina Upstate
*Printing with Artifacts and
Becoming Part of Type History*

Cynthia Marsh,
Austin Peay State University
*The Posted Notice – Letterpress
Posters Make the Personal . . . Public*

Jean Brueggjenjohann,
University of Missouri
*Student Small Edition Books &
Broadside – Letterpress + Other
Printing Processes*

Multicultural Influences in Medieval Art

D1

**Chair: Tessa Garton,
College of Charleston**

Bonnie Kutbay,
Mansfield University of Pennsylvania
*Jewish Influence on the Iconography
of Abraham and Isaac in Christian
Medieval Art*

Peter Scott Brown,
University of North Florida
*Amatus of Oloron and the
"Romanesque" Revival of
Monumental Sculpture*

Tessa Garton, College of Charleston
*Images of Combat and Hunting in
Islamic and Christian Spain: from
Caskets to Capitals*

Janet Snyder,
West Virginia University
*Prestige by Association: Eastern Power
Embodied in Appropriated Stuffs*

Emily Kelley,
Saginaw Valley State University
*Where is the "Flemish" in "Hispano-
Flemish"? A Case Study of Altarpieces
from Late Medieval Burgos*

The Art of Activism: How Artists Ignite Social Change

D2

**Co-Chairs: Laura M. Amrhein,
University of Arkansas at Little
Rock; Jacek Kolasinski,
Florida International University**

Laura M. Amrhein, University
of Arkansas at Little Rock
*NOLA and Beyond: Jacqueline
Bishop's Imaginary Landscapes*

Jennifer Kruglinski,
Stony Brook University
*Service Interrupted: Feminist Media
Art as Activist Strategy*

James R. Ewald, Texas A&M
*Miyazaki's Female Heroines:
Social Activists*

Jennifer Noonan, Caldwell College
*The Anti-Biennale:
Activism on Display*

Barbara Yontz,
Saint Thomas Aquinas
*Making Art Work:
In Defense of Lost Causes*

Site-Seeing: Place and Space in Visual Culture

MEETING ROOMS – MR 3-4

Chair: Ken Hassell, Elon University

Ken Hassell, Elon University
*Tourism and Photography:
The Authority of Seeing*

Hallie Scott,
The Graduate Center, CUNY
*Cars and Cameras: Conceptual
Artists on Road Trips*

Ann Kaplan, Clemson University
*The Tourist: Video Art, Critical Exami-
nation, The Personal and Academic*

Mark Geil, Jackson State University
The Next Weather

Eileen Turan, University of Louisville
*British Nationalism: Agricultural
Landscape and the English Georgic,
1690–1850*

American Artists and the New Deal: New Perspectives

D3

**Chair: Lisa Dorrill,
Dickinson College**

Louise Feder, Temple University
*Stuyvesant Van Veen, Pittsburgh
Panorama, and Socialism*

Lisa Dorrill, Dickinson College
*Man and Nature: New Deal
Murals Celebrating the Tennessee
Valley Authority*

Austin Power, Boston University
*Power on the Farm: Promoting Rural
Electrification during the New Deal*

Pecha Kucha 3: Artists Who Make and Artists Who Don't

DAC – MAIN LEVEL – ADARON HALL

**Chair: Raymond Gaddy,
University of North Florida**

**THURSDAY,
OCTOBER 18, 2012
5:30–7:30pm**

Pecha Kucha 1: Artucopia: An Open Pecha Kucha Session

DAC – MAIN LEVEL – ADARON HALL

**Chair: Jason Guynes,
University of South Alabama**

Pecha Kucha 2: Design Education in 5 minutes or Less!

**DAC – UPPER LEVEL – DUKE POWER
REHEARSAL STUDIO**

**Co-Chairs: Troy Abel, Virginia Tech;
Ben Hannam, Virginia Tech**

**THURSDAY,
OCTOBER 18, 2012
Other Events &
Evening Schedule**

4pm

Walking Tour – Madonna, Bull
Durham, and Watergate (*advance
ticket required*)

4pm, 5pm, and 6pm

**Museum Visit –
Nasher Museum of Art**

(bus leaves at 4pm, 5pm, and 6pm;
last bus will return at 7:30pm)
(*advance ticket required*)

8pm

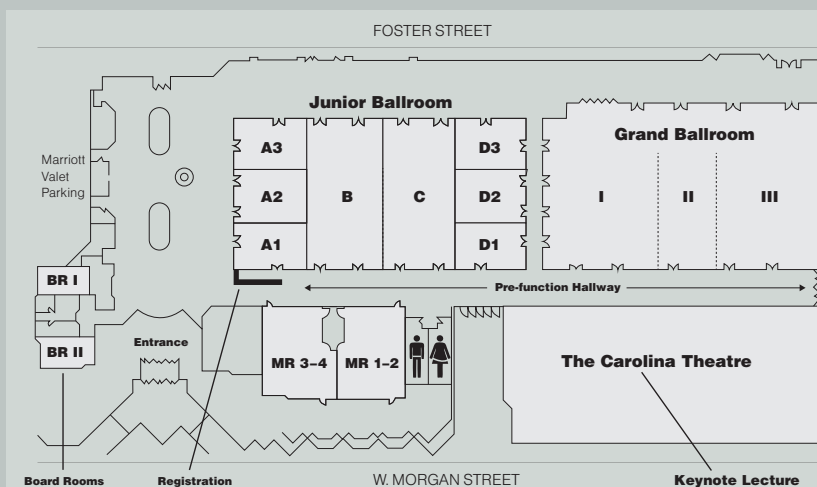
**Keynote Lecture – Debbie
Fleming Caffery at the**

Carolina Theatre (next door to
the hotel and Convention Center)

FRIDAY'S SESSION PROGRAM

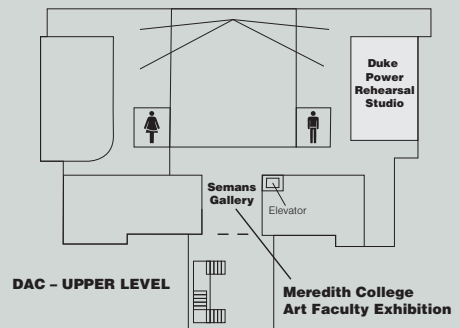
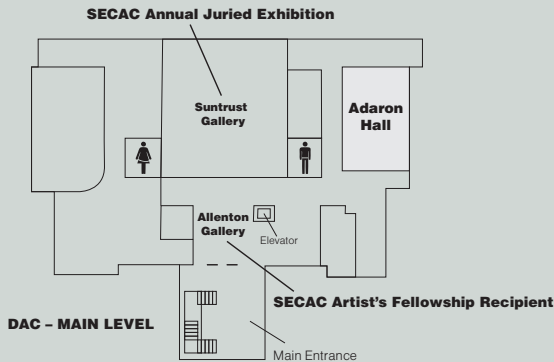
FRIDAY, OCT. 19, 2012	A1	A2	A3	JUNIOR BALLROOM B	JUNIOR BALLROOM C	D1
7am Registration opens, Durham Convention Center entrance						
8-9:30am Panels, Session 5	Type Today: Exploring Traditional & Digital Approaches to Type L Gabbard	Hold Still/ Keep Going: Time and Memory in Contemporary Lens-Based Media D Roe, E Friedman	Open Session: Time Arts N Magden	Art in Three Crises: 30-70-Now R Erickson, E Luse		Out of Control H Szatmary
9:45-11:45am Panels, Session 6	Contemporary Art Open Session P Thayer	The Museum and the Survey Art History Requirement K Shelby, M Jubin	Paragone: Music, Poetry, and Visual Art 1 C Hughes	American Art I: Historical Portraiture R Stephens	The Art of Making: Presentations by Winners of the SECAC Artist Fellowship or the Outstanding Artistic Achievement Award H Deyling	Printmaking in the Green M Reneke, D Joiner
12-1:30pm Awards Luncheon , Durham Convention Center, Grand Ballroom I (<i>advance ticket required</i>)						
1:45-3:15pm Panels, Session 7	American Art in the 1930s: Radicalism and Its Foreign Influences D Palmer, R Edwards	The End of Art History as We Know It? Digital Education and the Changing Classroom S Thornton-Grant	Paragone: Music, Poetry, and Visual Art 2 ZB Smetana	American Art II: Responses to U.S. History B Liakos	Has It All Been Done? Creativity, Originality, and Postmodernism's Impact on Younger Artists and Art Scholars E McNeil, S Talluto	Early Exposure: The Emergence of Photography as Art E Williams
3:30-5:30pm Panels, Session 8	Aftershocks: Natural Disaster, Contemporary Art, and Survival KG Rice, AH Carlisle	Art History 2.0: New Technologies and Changes in Pedagogical Practice V Spivey	Baroque and Rococo Art and Architecture S Arbury	American Art III: Southern Perspectives A Heineman	Let's Talk: Creating Community for a Sustainable Life in the Arts R Gower, A Outlaw	In Memory Of... Death and Technological Afterlife C Dzenko, D Cox
4pm, 5pm, and 6pm Museum Visit – NCMA (North Carolina Museum of Art) (<i>advance ticket required</i>)						
6pm Receptions for 2012 SECAC Annual Juried Exhibition, 2011 SECAC Artist's Fellowship Recipient, and 2012 Meredith College Art Faculty Exhibition at DAC (Durham Arts Council)						
6-9pm Durham 3rd Friday (travel free aboard the Bull City Connector; see page 4 for Transportation Information)						

DURHAM CONVENTION CENTER



D2	D3	MEETING ROOMS MR 1-2	MEETING ROOMS MR 3-4	DURHAM ARTS COUNCIL (DAC)	ADARON HALL	DUKE POWER REHEARSAL STUDIO	Revolution* (located at 107 W Main St)
Undergraduate Session 2 P Manoguerra	Minimalism/ Post-Minimalism: Absent Expressionism and Autobiography AJ Morris, IK Lacias	What do Painters Teach? C Kienke	Consciously Creative: Where Sustainability Meets Design Education B Scherer	8-9:30am		Art Education Forum IX-A: Policy, Administration and Accreditation B Bobick, T Brewer	
The Artist Residency as Creative Practice W DesChene	Multiple Realisms E Berkowitz	Folk Art: Looking Back E Puchner	Two for One: Doppelgängers, Alter-Egos, Mirror Images, and Other Dupes in Western Art: 1850-2000 M Edwards	9:45-11:45am	The Gang's All Here: Downtown New York, Then and Now F Gross	Art Education Forum IX-B: Research, Instruction & Best Practices ML Hightower	
Drawing, Diagramming and Mapping Investigation and Inquiry in the Studio Practice J Swift	Occupy Art Street - Innovation of the 1% J Slagle	Contemporary Folk, Self-Taught and Visionary Art L Kogan, C Crown	Performance Art Then and Now: 1960s-2000s N Musteata	1:45-3:15pm	Apocalypse! A Beigel	Art Education Forum IX-C: Community Art K Tollefson-Hall	
Blogs, Vanity Shows, and Self-Publishing: Evaluating the Contemporary Artist-Educator M Aurbach	Finishing Each Other's Sentences: Interdisciplinary Team Teaching J Kim, MC Santana	From Profane to Profound: Interpreting Erotic Art E Devine, L Zalewski	The Absent Body in Early Modern through Contemporary Art E Richards	3:30-5:30pm	Ranking the Rankings: US News and World Report Rankings of Graduate Programs in the Fine Arts B Lyons	Designing Relevance: Synthesizing Past, Present, Future in Arts Education D Vanada	The Importance of the Bar S Betz

DAC - DURHAM ARTS COUNCIL



**FRIDAY,
OCTOBER 19, 2012
8–9:30am** Session 5

What Do Painters Teach?

MEETING ROOMS – MR 1–2

Chair: Chris Kienke,
SCAD Savannah

Chris Kienke, SCAD Savannah
What If? = Try It Out

Elsie Hill,
Georgia Southern University
*Processing the Pace of Visual
Information through Painting Practice*

Jason John,
University of North Florida
Painting from the 'Film Still'

Brent Dedas,
Western Kentucky University
You Call That Painting?

Open Session: Time Arts

A3

Chair: Norman Magden,
The University of Tennessee

Meaghan Dee, Virginia Tech
Typography in the fourth dimension

Jennie Goldstein,
Stony Brook University
*Moving Bodies, Moving Images:
Convergences of Dance and Film in
Kelly Nipper's Weather Center (2009)*

Marc Russo,
North Carolina State University
*The Four Horsemen of the Apocalypse:
Time and the Relationship between
Video Art, Painting and Film*

Minimalism/Post-Minimalism: Absent Expressionism and Autobiography

D3

Co-Chairs: Anthony J. Morris,
Austin Peay State University;
Indra K. Lacin, Case Western
Reserve University

Joe Madura, Emory University
*Minimalism, AIDS, and the Limits
of Autobiography*

Alexandra Lancaster-King,
University of Wisconsin-Madison
*Specific Objects, Queer Archives:
Sadie Benning's Abstractions*

Herbert Hartel,
John Jay College, CUNY
*Finding One's Self in the Grid:
The "Pseudo-Minimalist" Paintings
of Agnes Martin as Catharsis
and Meditation*

Consciously Creative: Where Sustainability Meets Design Education

MEETING ROOMS – MR 3–4

Chair: Brooke Scherer,
University of Tampa

Alma Hoffmann, Indiana University –
Purdue University Fort Wayne
*Re-Thinking to Re-Purpose:
Prototype Proposals in a Packaging
Design Class*

John Kortlander,
Columbus College of Art & Design
Andrew McCauley,
Columbus College of Art & Design
*Teaching Quality and the Aesthetics
of Sustainability*

Brooke Scherer,
University of Tampa
*Agents For Change: Pedagogical
Approaches in Sustainable Design*

Hold Still/Keep Going: Time and Memory in Contemporary Lens-Based Media

A2

Co-Chairs: Dawn Roe, Rollins
College; **Elisabeth Friedman,**
Illinois State University

Leigh-Ann Pahapill,
Bowling Green State University
*Grasped Phenomena: The
Spatialization of Still and Moving
Representations*

Lisa Zaher, University of Chicago
*Whirling Viewers: The Stroboscopic
Grounds of Photographic Media*

Vesna Pavlović, Vanderbilt University
Real Images

Art Education Forum IX-A: Policy, Administration and Accreditation

DAC – UPPER LEVEL – DUKE POWER REHEARSAL STUDIO

Co-Chairs: Bryna Bobick,
University of Memphis; **Thomas
Brewer,** University of Central Florida

Julia Vantrimpont, Pace University
*Finance and Education
in the Museum*

Thomas Brewer,
University of Central Florida
*Digging Deeper into the 2008 NAEP
Restricted Data II*

Read Diket, William Carey University
*Research Conjunctions between
Visual Arts Research and Neurosci-
ence Fields of Study*

Bryna Bobick, University of Memphis
*Reflections from a Museum Education
Experience Involving University
Pre-Service Art Education Students*

Out of Control

D1

Chair: Heather Szatmary,
SCAD Savannah

Stephen Cartwright, University of
Illinois at Urbana-Champaign
Data Fix

Joseph Meiser, Bucknell University
Art and Narrative Explorations

Marius Valdes,
University of South Carolina
*No Context: An Experiment in
Making Graphic Images*

Art in Three Crises: 30–70–Now

JUNIOR BALLROOM B

Co-Chairs: Ruth Erickson, University
of Pennsylvania; **Emilie Anne-
Yvonne Luse,** Duke University

Emilie Anne-Yvonne Luse,
Duke University
*The Speculative Canvas: Antisemitic
Critiques of the Parisian Art Market
between the Two World Wars*

Rachel Wetzler,
The Graduate Center, CUNY
Art and Real Estate in the 1970s

Grant Wiedenfeld, Yale University
*How ROCKY Neo-liberated the
Individual from Industrial Precisionism*

Lauren Rosati,
The Graduate Center, CUNY
Alternative Art / Alternative Economies

UNDERGRADUATE SESSION 2: Seeing the Connection

D2

Chair: Paul Manoguerra,
Georgia Museum of Art

Chloe Courtney, Auburn University
*Matisse as Interdisciplinary Artist:
Exploring Color through Diverse Media*

Catherine DeSilvey, Randolph College
Yes Klein: Trickster or Trailblazer?

Kristen Gallagher, Meredith College
Jasper Johns: Encaustic Influences

Abed Haddad, Millsaps College
*The End of Art: Duchamp's Fountain as an Answer
to the Exhaustion of Painting by the Monochrome*

Type Today: Exploring Traditional & Digital Approaches to Type

A1

Chair: Lanie Gabbard, University of Central Oklahoma

Amanda Horton, University of Central Oklahoma
Letterpress and the Digital Era

Kristine Hwang, Kennesaw State University
*Personality of Typeface: Personality Quiz Based on
Your Favorite Typeface on the iPhone*

Tore Terrasi, University of Texas at Arlington
Type in Time: Rethinking Animated Typography

FRIDAY, OCTOBER 19, 2012 9:45–11:45am Session 6

Contemporary Art Open Session

A1

Chair: Preston Thayer, Cummer Museum of Art

Emelie Matthews, University of Georgia
*Christian Marclay's Video Quartet: An Orchestrated
Experience of the Sublime*

Rosemary O'Neill, Parsons The New School for Design
On Your Mark: Images of Sports in Contemporary Art

Daniel Haxall, Kutztown University of Pennsylvania
*How Soccer Explains the World: Contemporary Art
and the Beautiful Game*

James C. Boyles, North Carolina State University
and Meredith College
*"I want to make a sacred space": From Warhol to Gober,
Gay American Artists and Catholicism*

Multiple 'Realisms'

D3

Chair: Elizabeth Berkowitz, The Graduate Center, CUNY

Michelle Vangen, The Graduate Center, CUNY
Picturing "Reality": Multiple Realisms in Weimar and Nazi Art

Carrie Robbins, Bryn Mawr College
Lifelike: Modes of Realism in the Work of Thomas Demand

Shannon Connelly, Rutgers University
*Figuring the City: Karl Hubbuch, Realism, and Regional
Identity between Karlsruhe and Berlin*

The Artist Residency as Creative Practice

D2

Chair: Wendy DesChene, Auburn University

Katie Avery, Santa Fe Art Institute
Diversifying Residencies

David Morrison, The Billboard Art Project
*The Artists' Residency as a Means of Expanding
Community Exchange and Understanding*

Jamie Badoud, The Hambidge Center
The Artist's Residency as a Creative Practice

Ralph Crispino Jr., I-Park Artist Residency
I-Park Artist Residency

Two for One: Doppelgängers, Alter-Egos, Mirror Images, and Other Duples in Western Art: 1850–2000

MEETING ROOMS – MR 3–4

Chair: Mary D. Edwards, Pratt Institute

Jenny Ramirez, Virginia Military Institute
*On the Double: Mirroring and Twinning in the
Photographs of Clementina, Lady Hawarden*

Nathan J. Timpano, University of Miami
*Puppets, Playwrights, and Painters: The Doppelgänger
as Avant-gardist Motif in fin-de-siècle Vienna*

Maxim Leonid Weintraub, Hunter College
Uncanny Objects: Bruce Nauman's Aesthetic Anxiety

Samuel Dylan Ewing, Florida State University
*Let Me Die, or I'll Perish: Dissolution and
Resurrection Through the Photographic Double
in David Nebreda's Autoportraits*



American Art I: Historical Portraiture

JUNIOR BALLROOM B

Chair: Rachel Stephens,
Nicholls State University

Judy Bullington, Belmont University
Garden Motifs in Colonial Portraits

Laura Igoe, Temple University
*Sylvan Metamorphosis and William
Rush's Self-Portrait*

Nancy Palm, University of North
Carolina at Pembroke
*"The Face is Not in the Least Indian":
Critical Response to Native American
Subjects at the National Academy
of Design, 1800–1850*

Letha Clair Robertson,
University of Texas at Tyler
*Marketing the Theatrical Celebrity
in the Nineteenth-Century: Thomas
Hicks' Portraits of Edwin Booth*

**The Art of Making:
Presentations by Winners of
the SECAC Artist Fellowship
or the Outstanding Artistic
Achievement Award**

JUNIOR BALLROOM C

Chair: Heather Deyling,
SCAD Savannah

Clive King,
Florida International University
Two Scarpettas

Anne Beidler, Agnes Scott College
Process as a Journey

Richard Heipp, University of Florida
*Pictures Like Painting: Seeing
Through Glass Eyes*

Kyra Belan, Broward College
*Installation Works: Mother Earth,
American Beauty*

Hanna Jubran,
East Carolina University
Reflection on the Creative Process

Printmaking in the Green

D1

Co-Chairs: Margaret Reneke,
LaGrange College; Dorothy Joiner,
LaGrange College

Pam Allen, Troy University
'Print-Like' for a Safer Environment

Andrew Kozlowski,
Auburn University
Transition and Tradition

Marina Mangubi,
The College of Wooster
Music on the Bones

Scott Stephens, University of
Montevallo; **Judy Major-Girardin**,
McMaster University
*Collaboration: An Environmentally
Responsible Printmaking Initiative*

The Museum and the Survey Art History Requirement

A2

Co-Chairs: Karen Shelby, Baruch
College, CUNY; Michelle Millar
Jubin, The Graduate Center, CUNY

Karen Shelby,
Baruch College, CUNY
*Making the Museum Relevant:
Strategies for the Semester*

Michelle Millar Jubin,
The Graduate Center, CUNY
*Modeling Museum Educators: Bringing
Participatory Techniques from the
Museum into the Survey Classroom*

Christopher Currie,
Ackland Art Museum, University
of North Carolina at Chapel Hill
*Fostering Self-Awareness as an
Interpretive Strategy*

Discussion: Karen Shelby and
Michelle Millar Jubin
AHRresources: Bringing the
Museum into the Classroom

Art Education Forum XI-B: Research, Instruction, and Best Practices

DAC – UPPER LEVEL – DUKE POWER REHEARSAL STUDIO

Chair: Mary Lou Hightower,
University of South Carolina Upstate

Anne C. Grey,
University of Central Florida
Arbiters of Art: How Collectors Think

Paula L. McNeill,
Valdosta State University
*Plains Indian Ledger Book Drawings
as Elementary School Art Project*

Linda Neely, Lander University
Alpha Art Teachers

Mary Lou Hightower,
University of South Carolina Upstate
*Can A Placement Test Predict
Success in Art?*

Paragone: Music, Poetry, and Visual Art 1

A3

Chair: Carlton Hughes,
University of South Carolina

Emily Gephart, School of the
Museum of Fine Arts, Boston /
Tufts University
*Painting the Harmony of Dreams:
Arthur B. Davies's Synesthetic Mural*

Peter Schmunk, Wofford College
*Ut pictura musica: the Realignment
of Painting in the Nineteenth Century*

Melissa Warak,
University of Texas at Austin
*Music, System, and Process in Larry
Poons's Dot Paintings (1962–1968)*

The Gang's All Here: Downtown New York, Then and Now

DAC – MAIN LEVEL – ADARON HALL

Chair: Frederick Gross,
SCAD Savannah

Amelia Ishmael,
Independent Scholar/Curator
Bleeding Black Noise

Capri Rosenberg, SCAD Savannah
*Manufactured Culture: The Rise of the
Young British Artist Phenomenon*

Folk Art: Looking Back

MEETING ROOMS – MR 1–2

Chair: Edward M. Puchner,
Indiana University, Bloomington

Lee Kogan, American Folk Art Museum
Foiled: Tinsel Painting In America

Carol Crown, University of Memphis
Prophecy Art: "Teaching and Preaching the World's Demise"

Lesley Wolff, Florida State University
Oaxacan Alebrijes: The Branding of a Fictive Past and an Invented Tradition

Laura-Caroline Johnson,
School of the Art Institute of Chicago
From Place to Space: The Societal and Art Historical Context of Clyde Connell's Sculpture

Katherine Jentleson, Duke University
Forrest Bess on Display: A Reflection on Self-Taught Artists and Whitney Biennials

FRIDAY, OCTOBER 19, 2012 12–1:30pm

**Awards Luncheon – Durham Convention Center,
Grand Ballroom I** (advance ticket required)

FRIDAY, OCTOBER 19, 2012 1:45–3:15pm Session 7

American Art in the 1930s: Radicalism and Its Foreign Influences

A1

Co-Chairs: Daniel S. Palmer, The Graduate Center, CUNY; Randall Edwards, The Graduate Center, CUNY

Roann Barris, Radford University
Performing Russia: Revising, Reinterpreting, and Reframing the Russian Avant-Garde

Sarah Powers, Hood Museum of Art, Dartmouth College
Cross-Cultural Collusions: Jackson Pollock and José Clemente Orozco

Amy Kirschke, University of North Carolina at Wilmington
Romare Bearden and George Grosz: Radical Political Cartoons and African American Identity

Paragone: Music, Poetry, and Visual Art 2

A3

Chair: Zbynek ("ZB") Smetana, Murray State University

Christopher Fettes, University of Central Arkansas
*"Gather Me into the Artifice of Eternity":
The Hierarchy of the Arts in the Work of W. B. Yeats*

Benjamin Harvey, Mississippi State University
Reading Illegibility in Caillebotte's Painted Text

Zbynek Smetana, Murray State University
(ir)Reverend Appropriation: Titian's Pietà and Palma Giovane

Mary Slavkin, The Graduate Center, CUNY
Péladan, Painting, and Prose: Subjects, Styles, and Scales at the Salons of the Rose + Croix

Has It All Been Done? Creativity, Originality, and Postmodernism's Impact on Younger Artists and Art Scholars

JUNIOR BALLROOM C

**Co-Chairs: Erin McNeil, SCAD Savannah;
Salvatore Talluto, Georgia College & State University**

Giordano Angeletti, SCAD Savannah
Failure Is In The Eye Of The Beholder

Jared Butler, SCAD Savannah
Ambivalent Resistance: Uncertainty in the Work of Gerhard Richter and Paul Virilio

Erin McNeil, SCAD Savannah
Whitehead and the Altermodern

American Art II: Responses to U.S. History

JUNIOR BALLROOM B

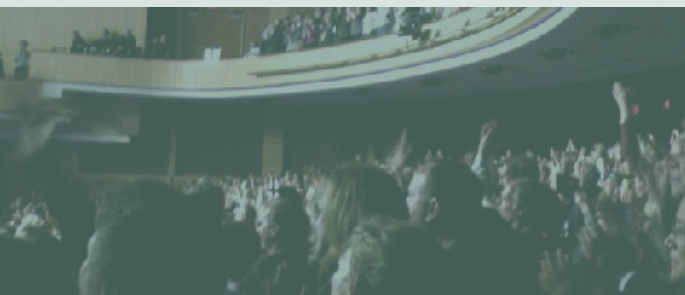
Chair: Barbaranne Liakos, Smithsonian American Art Museum

Sarah Beetham, University of Delaware
Sentinel at the Old North Bridge: French's Minuteman and the Monument Market

Akela Reason, University of Georgia
The Disappearance of Iconography from New York's Civil War Monuments, 1864–1902

Callie Crabb, Georgia State University
Re-Orientalizing Blacks: The Marketing Strategy of Booker T. Washington

Anthony Morris, Austin Peay University
Labor and Sadism: Paul Cadmus's The Herrin Massacre, 1940



**Early Exposure:
The Emergence of
Photography as Art**

D1

**Chair: Evan Williams,
Independent Scholar**

Sarah Marsh, Columbia University
*Beato's Tableaux Morts: Corpses,
Colonialism, and the Camera*

Erin Pauwels,
Indiana University, Bloomington
*Inventing Oscar Wilde: Napoleon
Sarony and the Art of Photography*

Alise Tifentale,
The Graduate Center, CUNY
*Unconventional Art: The Emergence
of New Photographic Art in Post-Stalin
Soviet Union*

**Performance Art Then and
Now: 1960s–2000s**

MEETING ROOMS – MR 3–4

**Chair: Natalie Musteata,
The Graduate Center, CUNY**

Charles Aubin,
Royal College of Art, London
*Difference and Repetition: 1990s
“conceptual” choreography vis-à-vis
Judson Dance Theater*

Kat Koh, Institute of Fine Arts,
New York University
*Designing Performance Art: Dexter
Sinister's Performative Publishing*

Jonah Westerman,
The Graduate Center, CUNY
*The End of Ephemerality:
Reproducible Performance and
Collective Reception*

**Drawing, Diagramming and
Mapping Investigation and
Inquiry in the Studio Practice**

D2

**Chair: Jason Swift,
Plymouth State University**

Eduardo Ortiz, Independent Scholar
Experiential Schematics

Rod Northcutt, Miami University
*Lots of Little Papers Pinned to the
Wall: Mapping Dialogical Art as it
Happens, Not as it Once Was*

Jason Swift,
Plymouth State University
*Reflective Visual Inquiry:
Constructing Stories of Studio
Process and Practice*

**The End of Art History as We
Know It? Digital Education and
the Changing Classroom**

A2

*Sponsored by Art Historians Interested
in Pedagogy and Technology (AHPT)
(Affiliated Society)*

**Chair: Stephanie Thornton-Grant,
Northern Virginia Community
College**

Stephanie Thornton-Grant,
Northern Virginia Community College
*New Media vs. Old School: Modern-
izing the Art History Classroom*

Rhonda Reymond,
West Virginia University
*Are We There Yet? Using Google Maps
to Let Students Drive the Learning*

Renee McGarry,
The Graduate Center, CUNY
And I Feel Fine (But My Students Don't)

**Occupy Art Street –
Innovation of the 1%**

D3

**Chair: Jim Slagle,
Lander University**

Doug McAbee, Lander University
Properties and Possibilities

Mark DeYoung,
Austin Peay State University
*Ambacht Design: Repurposing
Materials Extends the Creative
Process and Potential*

Jim Slagle, Lander University
*Plotting Creativity: Vinyl in the
Art Department*

**Contemporary Folk, Self-Taught
and Visionary Art**

MEETING ROOMS – MR 1–2

**Co-Chairs: Lee Kogan, American
Folk Art Museum; Carol Crown,
University of Memphis**

Edward M Puchner,
Indiana University, Bloomington
*“...you got a special one to draw”:
Global Destruction, Feminist
Theology and Revelation in the Art
of Minnie Evans*

Leisa Rundquist, University of
North Carolina at Asheville
*Little (White) Girls: Racial Homogeneity
and the Vivian Girl*

Joy Gritton,
Morehead State University
*Prescription Panes: The Art of Bonita
Skaggs Parsons*

William L. Ellis, St. Michael's College
*Sermons against the Grain: The
Wooden Sculptures of Edwin Jeffrey, Jr.*

Charles Russell, Rutgers University
*The Self-Taught Artist
as Contemporary Artist*

Apocalypse!

DAC – MAIN LEVEL – ADARON HALL

**Chair: Andrea Begel,
Adelphi University**

Barbara J. Watts,
Florida International University
*Minos, Sin and Salvation in
Michelangelo's Last Judgment*

Ksenia Nouril, Rutgers University
*Retrograde Apocalypse: José Clem-
ente Orozco's Mexican Narrative in
the Murals at the Hospicio Cabañas*

David Stewart,
University of Alabama in Huntsville
*Remembering Contemporary Art's
Post-Apocalyptic Decade*

**Art Education Forum IX-C
Community Art**

**DAC – UPPER LEVEL – DUKE POWER
REHEARSAL STUDIO**

**Chair: Karin Tollefson-Hall,
James Madison University**

Linda Smith, KIST University (Kigali
Institute of Science and Technology)
The Arts and the Community

Amy Pfeiler-Wunder,
Kutztown University
Money! Money! Class, Identity and Representation in the Art Room

Karin Tollefson-Hall, James Madison University
Intergenerational Art Experiences and Teacher Preparation

FRIDAY, OCTOBER 19, 2012
3:30–5:30pm Session 8

From Profane to Profound: Interpreting Erotic Art

MEETING ROOMS – MR 1-2

Co-Chairs: Erin C. Devine, Northern Virginia Community College; Leanne M. Zalewski, Randolph College

Karlynn Griffith,
Florida State University
Orgasmic Rebirth in the Etruscan Tomb of the Bulls

Andrew Hottle, Rowan University
The Erotic Aesthetic of Sylvia Sleigh

Maria Margarita Malagon-Kurka,
Universidad de los Andes / SCAD Savannah E-Learning
Conflicted Passion: The Homoerotic Images of Luis Caballero

Sooran Choi, The Graduate Center, CUNY
Japanese Pornography: From Shunga to Artworks by Takashi Murakami

Baroque and Rococo Art and Architecture

A3

Chair: Steve Arbury, Radford University

Michele Frederick, Berea College
Bearing Standards: Frans Pourbus the Younger and Royal Child Portraiture

Ilenia Colón Mendoza, University of Central Florida
The Jíbaro Masquerade: Luis Paret y Alcázar's Self-Portrait of 1776 Revisited

Marina Mellado, Virginia Commonwealth University
Supporting and Contesting Interracial Distinctions in the Visual Culture of Viceregal Peru

Janet Seiz, North Carolina A&T State University
New Information on the "Chariot of Aurora" at Biltmore House

Aftershocks: Natural Disaster, Contemporary Art, and Survival

A1

Co-Chairs: Karen Gonzalez Rice, Connecticut College; Ashley Hope Carlisle, University of Wyoming

Amanda Hood, East Tennessee University
Nature, Destruction, and the Sublime

Laura Heyman, Syracuse University
Pa Bouje Anko: Don't Move Again

Reilley Bishop-Stall, McGill University
Arctic Exposure: LOVELAND's Sublime Simulation of an Endless Apocalypse

Joe Duffy, Manchester Metropolitan University
Uncanny Disasterscapes

Let's Talk: Creating Community for a Sustainable Life in the Arts

JUNIOR BALLROOM C

Co-Chairs: Reni Gower, Virginia Commonwealth University; Adrienne Outlaw, Independent Artist / Nashville Cultural Arts Project

Adrienne Outlaw, Independent Artist / Nashville Cultural Arts Project
DIY Practice and Social Initiatives

Kelley Lowe, Virginia Commonwealth University;
Ha Tran, Virginia Commonwealth University
Pulse: Testing the Vitals of an Art Community

Kyle Baker, Soundcrawl.org
One Thousand True Fans: Has the Internet Replaced Patronage?

Paul Collins, Austin Peay State University
Developing a Socially Engaged Exhibition Program

Meg Duguid, Independent Artist
Clutch Gallery: Mobile Spaces as Performative Practice

Margaret Murphy, Independent Artist
The Garage – An Experimental Exhibition Space in Jersey City

Finishing Each Other's Sentences: Interdisciplinary Team Teaching

D3

Co-Chairs: Joo Kim, University of Central Florida; M.C. Santana, University of Central Florida

Leslie Rach, Gallaudet University
Studio Arts Approach to Team Teaching

Julie Posey, Columbus College of Art & Design;
Kristine Schramer, Columbus College of Art & Design
Science, Art, Three Schools, and a Museum

Maria Cristina Santana, University of Central Florida
How Do You Know If You Are Creative?: Interdisciplinary Publishing Class Takes on Non-Majors

Joo Kim, University of Central Florida
Desktop Publishing Design: Concept to Product



The Absent Body in Early Modern through Contemporary Art

MEETING ROOMS – MR 3–4

Chair: Elizabeth Richards, University of South Alabama

Rebekah Scoggins, Georgia State University
"No Living Presence": Human Absence in the Work of Jasper Johns

Michael R. Smith, Jr., Institute for Doctoral Studies in the Visual Arts
The Absent Body in Mark Rothko's Mature Style

Elizabeth Richards, University of South Alabama
Cloth as a Sign of the Absent Body in American Sculpture from the 1960s

Aliza Edelman, Independent Scholar;

Alison Poe, Fairfield University
Eva Hesse: Her Laocoön (1966)

Sophie Landres, Stony Brook University
I've Got To Talk Myself Into This: The Vocal Claims Of Vito Acconci

In Memory Of...

Death and Technological Afterlife

D1

Co-Chairs: Corey Dzenko, University of New Mexico;
Dickie Cox, University of North Carolina at Greensboro

Augusta Toppins,
University of Tennessee at Chattanooga
The Good Service: Designing Meaningful Ways to Honor the Dead

Elizabeth Landesberg, Duke University
Say Hi

Norberto Gomez Jr., Virginia Commonwealth University
Dead Man's Bell: Virilio's Tele-vision & the Cybernetic Eternity

Fulya Ertem Baskaya, Izmir University of Economics
"Life Before Death": A Photographic Oscillation between Life and Death

Art History 2.0: New Technologies and Changes in Pedagogical Practice

A2

Chair: Virginia Spivey, Georgetown University

Sarah Liberatore, Northern Virginia Community College
The Teacher as Student: What My Students Teach Me about Technology and Digital Media in the Classroom

Patrick Herron, Duke University
Fantasy Collecting: A New Pedagogical Game at Duke University

Mary Prevo, Hampden-Sydney College
Places On-line: Integrating Student Research in On-line Resources to Enhance the Study of Local Architecture



Parme Giuntini, Otis College of Art and Design
Out of the Cave and into Cyberspace or Lessons I Learned While Rethinking Art History, Technology and Pedagogy in the Classroom

American Art III: Southern Perspectives

JUNIOR BALLROOM B

Chair: Anna Heineman, University of Florida

Julia Sienkewicz, Duquesne University
Landscape Theory in the American Context: Evaluating Benjamin Henry Latrobe's "An Essay on Landscape"

Mey-Yen Moriuchi, Drexel University
Typecasting in the Nineteenth-Century: Visualizations of Popular Types in Mexico

Brooke Anderson, Los Angeles County Museum of Art
The John Biggers Murals at Winston-Salem State University

Stanton Thomas, Memphis Brooks Museum of Art
Carroll Cloar, Quiet Champion of Southern Realism

Blogs, Vanity Shows, Self-Publishing: Evaluating the Contemporary Artist-Educator

D2

Chair: Michael Aurbach, Vanderbilt University

Gary A. Keown, Southeastern Louisiana University
Keyboarding to Promotion?

Greg Shelnett, Clemson University
Dare the Academy Trust Nascent Modes of Creative and Scholarly Engagement and Assessment?

Glenn Hild, Eastern Illinois University
A Chair's Perspective

Travis Head, Virginia Tech University
Start Publishing Now: P.O.D. and P. & T.

The Importance of the Bar

OFF-SITE – REVOLUTION, 107 WEST MAIN ST

Chair: Scott Betz, Winston-Salem State University

Claire Kovacs, Canisius College
Caricature, Degas and the Caffe Michelangiolo

Chad Alligood, The Graduate Center, CUNY
Beer and Sympathy: Tom Marioni's "The Act of Drinking Beer with Friends is the Highest Form of Art"

Pete Schulte, The University Of Alabama
The Act Of Drinking Beer With Friends: A Tale Of High Art & Hijinks

**Designing Relevance:
Synthesizing Past, Present,
Future in Arts Education**

**DAC – UPPER LEVEL – DUKE
POWER REHEARSAL STUDIO**

**Chair: Delane Ingalls Vanada,
University of North Carolina
at Charlotte**

Ann Holt, Penn State University;
*Mining Collisions, Peeling Layers:
Archives and Art Education*

Melissa Mudd, University of Missouri
*Reading Material Culture: Objects
as Creative Catalysts*

Christy Ortiz, SCAD Savannah
*A Self-Exploration of the Relationship
between Art Teaching and Artistic
Practice*

Theodore Cooke, University of
North Carolina at Charlotte
Living with Questions of Creativity

Delane Ingalls Vanada, University
of North Carolina at Charlotte
Reflexive Art Education for Change

**Ranking the Rankings:
US News and World Report
Rankings of Graduate
Programs in the Fine Arts**

DAC – MAIN LEVEL – ADARON HALL

**Chair: Beauvais Lyons,
University of Tennessee, Knoxville**

Joseph H. Seipel,
Virginia Commonwealth University
*US News and World Report,
Just Like Football?*

Catherine E. Caesar,
University of Dallas
*University of Dallas MFA Theses:
Tradition in 2012*

Beauvais Lyons,
University of Tennessee, Knoxville
*Peer Assessment Surveys: Does
Perception Create Reality?*

**FRIDAY,
OCTOBER 19, 2012**

**Other Events &
Evening Schedule**

**4pm, 5pm, and 6pm
Museum Visit – NCMA (North
Carolina Museum of Art)**

(bus leaves at 4pm, 5pm, and 6pm;
last bus will return at 8:45pm)
(advance ticket required)

**6pm
Receptions for 2012 SECAC
Annual Juried Exhibition,
2011 SECAC Artist's Fellow-
ship Recipient, and 2012
Meredith College Art Faculty
Exhibition at DAC
(Durham Arts Council)**

(see secollegeart.org to download
the exhibition catalogue pdf for the
annual juried exhibition)

**6–9pm
Durham 3rd Friday –** Travel
free aboard the vibrantly decorated
Bull City Connector. This bus will carry
you along the major sites in Durham
stretching between Duke's campus in
the western part of town all the way to
artists' studios in Golden Belt in East
Durham. Catch the bus at Main and
Corcoran. www.thirdfridaydurham.com

2012 **SECAC** ANNUAL JURIED EXHIBITION

WHERE PAST MEETS PRESENT

COLLISIONS

SEPTEMBER 14–OCTOBER 20

2012 **SECAC** MEREDITH COLLEGE
ART FACULTY EXHIBITION

2011 **SECAC** ARTIST'S FELLOWSHIP RECIPIENT

CRAIG DRENNEN

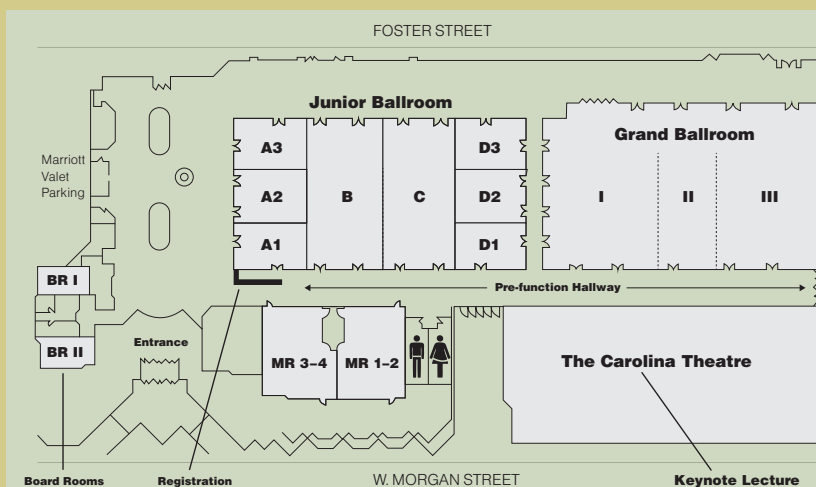
CHARACTERS

Craig Drennen is an artist living in Atlanta, GA. He is represented by Samsøn gallery in Boston and Saltworks gallery in Atlanta. He teaches at Georgia State University and serves as dean of the Skowhegan School of Painting and Sculpture. He is on the board of Art Papers magazine and has worked in the exhibition departments of the Guggenheim Museum, the Jewish Museum, and the International Center of Photography, among others. Since 2008 he has organized his studio practice around Shakespeare's *Timon of Athens*.

SATURDAY'S SESSION PROGRAM

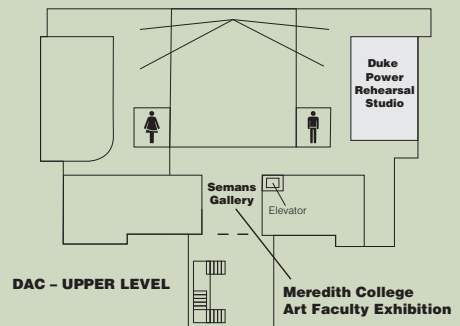
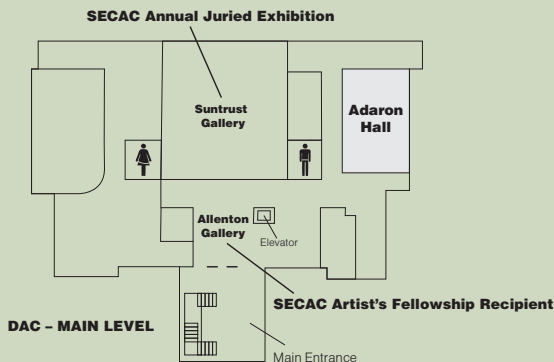
SATURDAY, OCT. 20, 2012	A1	A2	A3	JUNIOR BALLROOM B	JUNIOR BALLROOM C	D1
8:30-9:45am Annual SECAC Business Meeting , Durham Convention Center, Junior Ballroom B						
9am Registration opens, Durham Convention Center entrance						
10am Walking Tour – The Faces and Places of Civil Rights (<i>advance ticket required</i>)						
10am-12pm Panels, Session 9	Nature and Natural History in Contemporary Art B Towns, E Howie	Traditional/Contemporary: Collisions in African Textiles G Hill-Thomas, A Burmeister	Shopping for the Contemporary in an Antique Market K Hall	Colliding in Space: History and the Public Monument in the Modern State J Hargrove, A Eschelbacher	Gender and Otherness in Medieval and Early Modern Art C Bradbury	FATE Open Session – Foundational Forces: Momentum beyond Foundational Classes S Isenbarger
12-1:15pm Lunch break – On Your Own						
1:15-3:15pm Panels, Session 10	VRC – When the Past Collides with the Present: Moving Beyond the Single Classroom Experience via Digital Technologies J Taormina, M Pompelia	What is Old is New Again: An Exploration of the Artistic Impact of Collecting M Geiger	Project Share: Interdisciplinary Models J Hager-Vickery	Society, Politics, and Landscape – I F Martin, E Turan	S/symbolism – Movement vs. Mode M Slavkin, S Chadwick	Making the Grade: The Art of Assessment DJ Creech
3:30-5:30pm Panels, Session 11	Eclecticism, Appropriation, Forgery: Issues of Borrowing in Art B Crouther	Egyptomania, Orientalia, and Western Art and Design from the Nineteenth Century to the Present AR Gansell	The Feminine Sacred in the Arts S Kang	Society, Politics, and Landscape – II F Martin, E Turan	Art for the Public Sphere N De Armendi, M Richardson	It's Made of What?: The Exploration of Non-Traditional Mediums C Clary

DURHAM CONVENTION CENTER



D2	D3	MEETING ROOMS MR 1-2	MEETING ROOMS MR 3-4	PRE-FUNCTION HALLWAY	DURHAM ARTS COUNCIL (DAC)	ADARON HALL
Gesture & Mark Making: A Collision or Collaboration across Time A Bessac	The Intersection of Anthropology and Contemporary Art J Cooper	Imaginary Portraiture (ATSAH) B Watts	Still Painters S Turri	Graduate Student Poster Session 2012 S Saunders	9:45-11:45am	
For the Public Good: Local, Regional, National, or International Pro Bono Art Projects K Cates	Design Innovation and Entrepreneurialism: Research, Experimentation and Collaboration in the Classroom A Blair-Early	Story as Criticism: Tales about Artists N Land	Medium of Exchange A Cervino, S Egan		1:15-3:15pm	The Utilization of Current and Innovative Technological Applications and Practices in the Teaching of Visual Arts Content and Art Education Teacher Training L Bunch
Pace and Place: Implications of Walking on Art M Kolodziej, S Macdonald	Technology not Technicians: Integrating New Media with Art and Design P FitzGerald, M Russo	Uncommon Virtue: Studies on Unfamiliar Saints in Art V Hull	Shocking Collisions: The Artistic Strategy of Shock across Historical Distance M Vigneault, C Robbins		3:30-5:30pm	

DAC - DURHAM ARTS COUNCIL



**SATURDAY,
OCTOBER 20, 2012**

8:30–9:45am

Annual SECAC Business Meeting – Durham Convention Center, Junior Ballroom B

10am

Walking Tour – The Faces and Places of Civil Rights

**SATURDAY,
OCTOBER 20, 2012**

10am–12pm Session 9

**Traditional/Contemporary:
Collisions in African Textiles**

A2

Co-Chairs: Genevieve Hill-Thomas, Indiana University, Bloomington; Alice Burmeister, Winthrop University

Alice Burmeister,
Winthrop University
Designs for the Times: The Popularity of Technology-Related Motifs in West African Cloth

Rowen Schusheim-Anderson,
Augustana College
Adinkra Prints and Proverbs

Brittany Sheldon,
Indiana University, Bloomington
Marketing Culture: Adinkra Tourist Batik

Genevieve Hill-Thomas,
Indiana University, Bloomington
Current Crisis / Traditional-Style Textiles: A Call for Environmental Activism in Art History

Still Painters

MEETING ROOMS – MR 3–4

**Chair: Scott Turri,
University of Pittsburgh**

Kristy Deetz, University of Wisconsin-Green Bay
Veiling Desire: Painting New Wrinkles into the Trope of Draped Fabric

Yvonne Petkus,
Western Kentucky University
Process Painting – Finding Imagery

Imaginary Portraiture

Sponsored by Association for Textual Studies in Art History (ATSAH) (Affiliated Society)

MEETING ROOMS – MR 1–2

**Chair: Barbara J. Watts,
Florida International University**

Caitlin C. Clerkin,
University of Georgia
Representing Alexander: Alexander the Great's Ptolemaic Portraiture in Cultic and Dynastic Use

Preston McLane,
Florida State University
"Ivan, You're Looking Terrible": In the Likeness and Presence of a Tyrant

Nora M. Heimann,
Catholic University of America
Imaging the Ineffable: the Long and Short Politics of Joan of Arc's Image in the Late Long 19th Century

Vida J. Hull,
East Tennessee State University
Sacred Impersonations: Northern Renaissance Portraits in the Guise of Saints

**FATE Open Session –
Foundational Forces:
Momentum beyond
Foundational Classes**

Sponsored by Foundations in Art: Theory and Education (FATE) (Affiliated Society)

D1

**Chair: Stacy Isenbarger,
University of Idaho**

Cindy Hellyer Heinz,
Northern Illinois University
Structuring Chaos

Kristin Skees, Christopher Newport University; **Alan Skees,** Christopher Newport University
Redefining Foundations in a Small Liberal Arts Setting

Valerie Powell,
Sam Houston State University
Art+Music {Notations}

The Intersection of Anthropology and Contemporary Art

D3

**Chair: Jeane Cooper,
Florida Atlantic University**

Lisa J. Young, SCAD Savannah
On The Ground

Hyewon Yi,
The Graduate Center, CUNY / SUNY College at Old Westbury
Photographers as Native Informers: Wendy Ewald, Jim Goldberg, and Eugene Richards

Jeane Cooper,
Florida Atlantic University
Benedeiras: The Power of Brazilian Female Faith Healers

Colliding in Space: History and the Public Monument in the Modern State

JUNIOR BALLROOM B

Co-Chairs: James Hargrove, Roanoke College; Andrew Eschelbacher, University of Maryland

Caterina Pierre, Kingsborough Community College, CUNY
Preserving the Site-Specificity of Ruckstuhl's Minerva (1920) in Green-Wood Cemetery

Evie Terrono,
Randolph-Macon College
Great Generals and Christian Soldiers: Art and Politics in Laura Gardin Fraser's Monument to Lee and Jackson

Elizabeth Baltes, Duke University
One of These Things is Not Like the Others: Richmond's Monument Avenue

Jennifer Favorite,
The Graduate Center, CUNY
Up Against the Wall: The Vietnam Veterans Memorial Education Center on the National Mall

Marisa Lerer,
The Graduate Center, CUNY
Don't Expect Them to Erect a Monument to Your Feats: Vandalism and Destruction of Argentine Memorials

Shopping for the Contemporary in an Antique Market

A3

Chair: Kathryn Hall, University of Georgia

Kenyon Holder, Troy University
A Marriage of Convenience: The British Country House as Contemporary Gallery

Owen Duffy, Virginia Commonwealth University
Great Expectations: Ai Wei Wei's Furniture and the Chinese Antique Market

Kathryn Hall, University of Georgia
Invading Versailles: Takashi Murakami's 2010 Exhibition

Gender and Otherness in Medieval and Early Modern Art

JUNIOR BALLROOM C

Chair: Carlee A. Bradbury, Radford University

Michelle Moseley-Christian, Virginia Tech
The Wild Woman and Women's Wildness in the Early Modern Northern European Visual Arts

Bradley Cavallo, Temple University
Sexuality, Self Control, and Self Censorship: Albrecht Dürer's The Men's Bathhouse of c. 1496

Elizabeth Fischer, University of North Carolina at Chapel Hill
"Aspectu Desiderabilis": A Thirteenth Century Reliquary of David with the Face of Medusa

Holly Flora, Tulane University
Representing Women and Poverty in Late Medieval Art

Nature and Natural History in Contemporary Art

A1

Co-Chairs: Betsy Towns, University of North Carolina School of the Arts; Elizabeth Howie, Coastal Carolina University

Kelly Wacker, University of Montevallo
Nature Abhors A Vacuum: Artists as the New Naturalists

Diane Fox, University of Tennessee, Knoxville
Sitting Ducks: Photographing the Diorama

Megan Levacy, Georgia Perimeter College
Taxidermy and The Use of Animals in Postmodern Art

Gesture & Mark Making: A Collision or Collaboration across Time

D2

Chair: Anne Bessac, SCAD Savannah

Adrienne Baxter Bell, Marymount Manhattan College
Mark-Maker: The Gnostic Body in Gilded Age American Art and Psychology

Gillian Sneed, The Graduate Center, CUNY
Transcribing the Body: Performative Photography, Drawing, and Indexicality in the Work of Helena Almeida and Arnulf Rainer

Anne Bessac, SCAD Savannah
Contemporary Drawing: Shifting Templates

Graduate Student Poster Session 2012

PRE-FUNCTION HALLWAY OF CONVENTION CENTER

Chair: Sherry Saunders, Lamar University

Erika Balogh, University of Texas-Pan American
Socialism, Anyone?

Stephanie Cacuoles, University of Central Florida
Pure Versus Recorded Process

Elizabeth Di Donna, Florida State University
Material as Memory: Clay and the Body in Performance

Emilie Finney, University of Central Florida
The Perception of Love through Time

Tatiana Klacsmann, Institute for Doctoral Studies in the Visual Arts
The Power in Precision Project and Lacan's Mirror-Phase

Amelia Spinney, Northern Illinois University
Hiding and Seeking: An Examination of the Metaphorical Closet

SATURDAY, OCTOBER 20, 2012

12-1:15pm

Lunch break On Your Own

SATURDAY, OCTOBER 20, 2012

1:15-3:15pm Session 10

Story as Criticism: Tales about Artists

MEETING ROOMS - MR 1-2

Chair: Norman E. Land, University of Missouri

Claire McCoy, Columbus State University
Michelangelo of the Boulevards

Carolyn Porter Phinizy, Virginia Commonwealth University
Dante G. Rossetti's "Autopsychologies" and the Pursuit of Ideal Beauty

Tyler E. Ostergaard, University of Iowa
Stories of Smoke: Monet, Caillebotte, and the Gare Saint-Lazare in the Reviews of the Third Impressionist Exhibition

Karen Stock, Winthrop University
The Dark History of Pierre Bonnard's Bathtub

Medium of Exchange

MEETING ROOMS - MR 3-4

Co-Chairs: Anthony Cervino, Dickinson College; Shannon Egan, Gettysburg College

Shannon Egan, Gettysburg College
Medium of Exchange: Curating Concepts of Value

Amanda Burnham, Towson University
Entropy Ad Absurdum: A Cross-Boundary Response to "Medium of Exchange"

Christopher LaVoie, Independent Artist
Creative and Participatory Alternatives to Capitalist Land Control

Mazia Hixson, Delaware Center for the Contemporary Arts;
Lauren Ruth, The SHAFT Gallery
The SHAFT: An Elevator Gallery As Metaphor for Art World Access

Society, Politics, and Landscape – I

JUNIOR BALLROOM B

Co-Chairs: Floyd W. Martin, University of Arkansas at Little Rock; **Eileen Turan**, University of Louisville

Elissa Auerbach, Georgia College
A Fiction of Normalcy: Scenes of Catholic Pilgrimage in the Early Modern Calvinist Netherlands

Shana Lopes, Rutgers, The State University of New Jersey
Picturing Scott's Land: Social Identity in William Henry Fox Talbot's Landscapes

Sandy McCain, University of Georgia
Framing Southern Character: The Landscape Sketches of Charles Fraser

Peter Clericuzio, University of Tennessee, Knoxville
Nature and Industry: The Politics of Art Nouveau in Lorraine, 1890–1914

VRC – When the Past Collides with the Present: Moving Beyond the Single Classroom Experience via Digital Technologies

Sponsored by Visual Resources Curators of SECAC (VRC) (Affiliated Society)

A1

Co-Chairs: John J. Taormina, Duke University; **Mark Pompelia**, Rhode Island School of Design

Donald Beetham, Rutgers, The State University of New Jersey
Where Did Assisi Go? Art History at the Virtual Frontier

David Hill, North Carolina State University; **Adrienne Lai**, North Carolina State University
Bringing the Past into the Practice: Incorporating Primary Source Materials into Digital Media Education

Bryan Loar, Beecher Hill
Augmenting Education: The Collision of Real and Virtual Worlds

S/symbolism – Movement vs. Mode

JUNIOR BALLROOM C

Co-Chairs: Mary Slavkin, The Graduate Center, CUNY; **Stephanie Chadwick**, Rice University

Leanne Zalewski, Randolph College
Jean-Léon Gérôme's Bellona: The Antithesis of the Femme Fatale?

Erin Dusza, Georgia State University
Seditious Symbolism in a Skirt: Nationalistic Propaganda in the Czech Posters of Alphonse Mucha

Rachel Golden, University of Arkansas at Little Rock
Mikhail Vrubel and the Symbolist Contribution to Modern Russian Art

Alexis Clark, Duke University
Symbolism in the Interwar Limelight: Somerset Maugham's The Moon and Sixpence and Paul Gauguin as Popular Spectacle

Making the Grade: The Assessment of Art

D1

Chair: Dustan Julius Creech, Elmhurst College

Rosanne Gibel, Art Institute of Fort Lauderdale
Beyond Measure—An Assessment Program For The Studio

April Macatangay, Glenbard North High School
The Head, the Heart and the Hand, a Holistic Approach to Art Assessment

James Alexander, University of Alabama at Birmingham
The Art of Assessment: The Art Studio Critique

For The Public Good: Local, Regional, National, or International Pro Bono Art Projects

D2

Chair: Kevin Cates, University of Arkansas at Little Rock

Nathaniel Hein, Delta State University
Service Learning: A Website for a Regional Arts Journal

Kevin Cates, University of Arkansas at Little Rock
Third World Print: Designing Pictorial Leaflets for Illiterate Farmers in Mali, Africa

Lin Hightower, Kennesaw State University; **Carole Mauge-Lewis**, Kennesaw State University
Higher Education Student Web Design for Positive Change for Third World Nonprofit Organizations

What is Old is New Again: An Exploration of the Artistic Impact of Collecting

A2

Chair: Melissa Geiger

Sarah Lippert, University of Michigan-Flint
Civilised or Barbaric? The Confrontation between Ideal and Real Greece in Nineteenth-Century France

John Hebble, Virginia Commonwealth University
Duchamp's Boxes: The Green Box and Box in a Valise as a Portable Museum



Design Innovation and Entrepreneurialism: Research, Experimentation and Collaboration in the Classroom

D3

Chair: Adream Blair-Early,
University of Wisconsin-Milwaukee

Kate LaMere, East Carolina University
In My Backyard: Graphic Design and Health Disparities

Christopher Lowther,
University of Alabama at Birmingham
Leonardo: At the Intersection of Art & Science

Adream Blair-Early, University of Wisconsin-Milwaukee
*Using Participatory Research in the Design Curriculum
to Encourage Critical Thinking*

Project Share: Interdisciplinary Models

A3

Chair: Jenny Hager-Vickery,
University of North Florida

Jenny Hager-Vickery, University of North Florida
Trojan Horse: Sculpture/Print

Stacy Isenbarger, University of Idaho
*Collaborative Responses between Digital Imaging
& Advanced Poetry Classes*

Amy Stevens, Gallaudet University
Selected Projects

The Utilization of Current and Innovative Technological Applications and Practices in the Teaching of Visual Arts Content and Art Education Teacher Training

DAC – MAIN LEVEL – ADARON HALL

Chair: Larry W. Bunch, Coastal Carolina University

Michelle Tillander, University of Florida
Out of the Box: Art Education and Technology

Jennifer Betz, Piedmont College
*Between the Gaps: Using Video Conferencing
and Second Life to Meet Virtually with Students*

Stephanie Danker, Coastal Carolina University
*The Significance of Teacher Blogs in Pre-service
Art Education*

**SATURDAY, OCTOBER 20, 2012
3:30–5:30pm** Session 11

Egyptomania, Orientalia, and Western Art and Design from the Nineteenth Century to the Present

A2

**Chair: Amy Rebecca Gansell, Fashion Institute
of Technology, SUNY / Pratt Institute**

Frederick Bohrer, Hood College
Museums and Orientalism, or Fieldwork in Common Places

Flora Anthony, Emory University
Where Egyptology and Orientalism Meet

Jaimee Comstock-Skipp, Williams College
*Art Deco Sartorialism in America: the Urban African
Turban Version*

Rachel P. Kreiter, Emory University
The Use of Egyptian Aesthetics in “The Prince of Egypt”

Society, Politics, and Landscape – II

JUNIOR BALLROOM B

**Co-Chairs: Floyd W. Martin, University of Arkansas
at Little Rock; Eileen Turan, University of Louisville**

Alena Pletneva Veller, Stony Brook University
*Searching for Ireland in Battery Park City: Brian Tolle’s
Irish Hunger Memorial as a Site of Memory and Action*

Lee Hallman, The Graduate Center, CUNY
Frank Auerbach: Landscape and Legacy in Postwar London

Jim Toub, Appalachian State University
*The Landscape in Ruins: Paintings of Mostar
during the Bosnian Civil War*

Susanne Slavick, Carnegie Mellon University
Out of Rubble: the Terrain of War

Eclecticism, Appropriation, Forgery: Issues of Borrowing in Art

A1

Chair: Betty J. Crouter, University of Mississippi

Julia C. Fischer, Georgia Southern University
*Roman Relief Sculpture and Imperial Cameos:
Iconographic Borrowing in the Early Empire*

Callie Jackson, University of Arkansas at Little Rock
Henri-Edmond Cross: The Academic in Neo-Impressionism

Linda Rosefsky, Independent Scholar
Like a Machine: Warhol and the Copied Image

Arthur F. Jones, University of North Dakota
*Munch He See, Munch He Do: Appropriation and
Cultural Bias*

It’s Made of What: The Exploration of Non-Traditional Mediums

D1

Chair: Charles Clary, Middle Tennessee State University

Lily Kuonen, Jacksonville University
Title Card

Natalie Phillips, Ball State University
*Pain as Medium: The Performances of Chris Burden,
Fakir Musafar, Bob Flanagan and Orlan*

Artun Özgüner, Izmir University of Economics
Art on Paper / Art of Paper

Shocking Collisions: The Artistic Strategy of Shock across Historical Distance

MEETING ROOMS – MR 3–4

Co-Chairs: Marissa Vigneault, University of Nebraska-Lincoln; Carrie Robbins, Bryn Mawr College

Alexis Carrozza, The Graduate Center, CUNY
Meat is Murder: The Aesthetics of Shock in Three Still-Life Paintings by Gustave Caillebotte

Monica Steinberg, The Graduate Center, CUNY
Prank, Provoke, Shock: Strategies of the Los Angeles Avant-Garde of the 1950s

Nathanael Roesch, Bryn Mawr College
Collier Schorr: Wrestling with Tenderness

Paul Baker Prindle, Edgewood College
Mementi Mori: Sex, Murder, and the American Landscape

Technology not Technicians: Integrating New Media with Art and Design

D3

Co-Chairs: Patrick FitzGerald, North Carolina State University; Marc Russo, North Carolina State University

Seder Burns, University of Toledo
Balancing Technology in the New Media Curriculum

Sara Dismukes, Troy University
Interactive and Time-based Media as Research Opportunity within Design

Jonathan Peedin, East Carolina University
Paint & Pixels

Art for the Public Sphere

JUNIOR BALLROOM C

Co-Chairs: Nicole De Armendi, George Mason University; Margaret Richardson, Virginia Commonwealth University

Nicholas Hartigan, University of Michigan
Sculpture in Fiction, Sculpture in Fact: Claes Oldenburg's Real and Imagined Large-Scale Sculptures

Noga Bernstein, Stony Brook University
Public Art and Urban Memory: A Detroit Odyssey

Allie Craver, Virginia Commonwealth University
Picture This: A Postmodern Imperfect Utopia

Margaret Richardson, Virginia Commonwealth University
Transformations of Public Art in the Digital Age

Pace and Place: Implications of Walking on Art

D2

Co-Chairs: Matthew Kolodziej, University of Akron; Shona Macdonald, University of Massachusetts Amherst

Sky Shineman, University of Alabama
Painting as Walking

Melissa Johnson, Illinois State University
Walking to Rome: Hannah Höch's Italian Journey

Rebecca Reynolds, University of West Georgia
Walking as Research: Experiential Analysis of Sculpture Parks

Ken Giles, University of Windsor, Ontario
Lived Experience: Walking a Contemplative "Time" Frame

Uncommon Virtue: Studies on Unfamiliar Saints in Art

MEETING ROOMS – MR 1–2

Chair: Vida J. Hull, East Tennessee State University

Samuel Sadow, The Graduate Center, CUNY
The St. Eldred and St. Nicholas Frescoes in the Chapel of St. Eldred at the Abbey of Novalesa

Jessica Ortega, University of Central Florida
"Second-Tier" Plague Saints

Ashley Mason, University of Iowa
Pierre Mignard's Portrait of Marquise de Maintenon as St. Frances of Rome: The Unusual Invocation of a Saint by a maîtresse du roi

Joan Tkacs, University of Georgia
Letters and Legacy: Saints Cyril and Methodius Come to America

Harry DeLorme, Telfair Museums
Folk Saints and Roadside Shrines in Northwest Argentina

The Feminine Sacred in the Arts

A3

Chair: Soo Kang, Chicago State University

Barbara Johnston, Columbus State University
Apostola, Missionary, Mystic: The Many Faces of Mary Magdalene

Soo Kang, Chicago State University
The Ultimate Feminine Sacred: The Femme-Enfants of Dorothea Tanning

Christopher Longan, Loyola University
The 'Venus' of La Specola and 'Interior Scroll': Versions of the Feminine Sacred?

FAVORITE PLACES TO EAT

Favorite Downtown Durham Restaurants & Cafés

Reviews of Downtown Durham restaurants from critics, food bloggers, and fellow diners can be found at <http://www.urbanspoon.com/n/25/2404/Research-Triangle/Downtown-Durham-restaurants>.

MODERATE PRICES

1013 Bread-n-Kabob

www.1013bread-n-kabob.com

1013 West Main St.; 919.680.8048.
Traditional Afghan kabob specialties.

Beyú Caffè

beyucafe.com

335 W. Main St.; 919.683.1058.
New American cuisine.

Bull City Burger and Brewery

bullcityburgerandbrewery.com

107 East Parrish St. Suite 105;
919.680.2333.

Burgers (pasture-raised beef) & hot dogs; buns and beer made in-house

Dame's Chicken & Waffles

<http://www.dameschickenwaffles.com>

317 W. Main St.; 919.682.9235.

Where crispy, Southern-fried perfection meets deliciously sweet European decadence.

Eat Daisy Cakes Bakery & Café

eatdaisycakes.com

401 Foster Street, Suite A (just steps away from the Farmer's Market & the YMCA); 919.389.4307.

The most delicious cupcakes you've ever eaten; pastries, cookies, sandwiches, specialty drinks and cakes, and more.

Geer Street Garden

geerstreetgarden.com

644 Foster St.; 919.688.2900.

Restaurant and bar: simple, down home food and drinks in a relaxed atmosphere.

Loaf

Facebook page: www.facebook.com/pages/Loaf/102663859807344

111 W Parrish St.; 919.797.1254.

Breads baked fresh.

Lilly's Pizza

lilypizza.com

810 West Peabody St. (next to Morgan Imports); 919.797.2554.

Delicious and healthy alternative; prepares only organic, natural and fresh foods from local vendors.

L'Uva

www.luvaenoteca.com

406 Blackwell Street, suite 406 (in the historic American Tobacco Complex); 919.688.8181.

Authentic Italian cuisine.

Mateo

www.mateotapas.com

109 W. Chapel Hill St. (in the former of Book Exchange building); 919.530.8700.

Spanish tapas with a Southern soul.

Ninth Street Bakery

www.ninthstreetbakery.com

136 East Chapel Hill St. (has parking lot); 919.688.5606. Closed Sundays.

Made from scratch using organic & unbleached flour, whole grains.

Parker and Otis

www.parkerandotis.com

112 S Duke St.; 919.683.3200.

Breakfast items, sandwiches, paninis, huge array of deli-type salads, desserts.

Reliable Cheese Company

www.reliablecheese.com

405 East Chapel Hill St.; 919.680.3939.

A premier cheese shop.

Respite Café

respitecafe.com

115 N. Duke St. #1A; 919.294.9737.

Closed Sundays.

Coffee, tea, cheese, meat, bakery, and more.

Satisfaction Restaurant & Bar

www.satisfactionrestaurant.com/restaurant.bar

905 W Main St., Suite 37 (Brightleaf Square); 919.682.7397.

Pizza, sandwiches, burgers and wings.

Scratch Baking

piefantasy.com

111 Orange St.; 919.956.5200.

Closed Mondays.

Serving sweet and savory. Fresh salads daily.

Taberna

tabernatapas.com

325 W. Main St.; 919.797.1457.

Spanish Tapas with rustic authentic dishes prepared in a modern way.

Toast

toast-fivepoints.com

345 West Main St.; 919.683.2183.

Closed Sundays.

Authentic Italian sandwich shop; salads and soups.

On Saturday, the much-talked about Durham Farmer's Market will be two blocks away down Foster (at Central Park) between 8am and noon.

UPSCALE PRICES

Dos Perros

dosperrosrestaurant.com

200 N Mangum St.; 919.956.2750.
Classic Mexican cuisine.

Piedmont

www.piedmontrestaurant.com

401 Foster St. (across from the YMCA); 919.683.1213.

Closed Tuesdays.

Contemporary American seasonally focused.

Pop's at Durham

www.pops-durham.com

605 West Main St. (West Village); 919.956.7677.

Italian trattoria seafood, chicken, steak and pizza.

Revolution

www.revolutionrestaurant.com

107 West Main St.; 919.956.9999.

Closed Sundays.

Contemporary global cuisine. Raw bar.

Rue Cler

www.ruecler-durham.com

401 E Chapel Hill St. (across from Main St. post office & from parking deck); 919.682.8844. Sundays: Brunch only.

Parisian-style restaurant, bakery, and café.

FOOD TRUCKS

Food trucks will be parked a short distance from the Marriott and Convention Center for lunch and dinner on Thursday and Friday (on Hunt Street near the intersection of Foster Street; two blocks from the hotel near Central Park). On Saturdays they are down around Central Park during the Farmer's Market. In addition, Proust Cafe will be available for breakfast Thurs.–Fri. from 7–9am and Italian Ices every night.

You may also visit the Carpe Durham website to track locations for food truck locations.

<http://carpedurham.com/food-trucks>

DOWNTOWN DINING, SHOPPING, & ENTERTAINMENT

For more information about Downtown, visit downtowndurham.com.
To search all of Durham's great dining and entertainment options,
visit DCVB's website at durham-nc.com.

Numbers circled with **ORANGE** on the map
to the right indicate **RESTAURANT** locations.

RESTAURANTS

- 1 **2 Zero 1 Restaurant & Lobby Bar**
201 Foster St (American)
- 2 **604 West Morgan – Italian Eatery featuring Cinelli's**
604 W Morgan St (Italian)
- 3 **1013 Bread-n-Kabob**
1013 W Main St (American)
- 4 **Alivia's Durham Bistro**
900 W Main St (American)
- 5 **Beyú Caffé**
335 W Main St (Café/Deli)
- 6 **Blue Coffee Café**
202 Corcoran St (Coffee Houses/
Tea Shops)
- 7 **Brightleaf Square**
905 W Main St
• Amelia Café (Coffee Shop) •
Chamas Churrascaria Steakhouse
• El Rodeo Mexican Restaurant
• Mt Fuji Asian Bistro (Sushi & Bar)
• Palermo Deli (Café/Deli) • Piazza
Italia (Italian) • Satisfaction
Restaurant, Bar & Pizza Delivery
(American) • Taverna Nikos (Greek)
- 8 **Bull City Burger & Brewery**
107 East Parrish St,
Suite 105 (American)
- 9 **Bull McCabe's**
427 W Main St (Irish)
- 10 **Cuban Revolution Restaurant & Bar**
318 Blackwell St, American
Tobacco (Café/Deli/Sandwiches)
- 11 **Dame's Chicken & Waffles**
317 W Main St (American)
- 12 **Devine's Restaurant & Sports Bar**
904 W Main St (American)
- 13 **Dos Perros**
200 N Mangum, Ste 101 (Mexican)
- 14 **The Federal**
914 W Main St (American)
- 15 **Fishmonger's Restaurant
& Oyster Bar**
806 W Main St (Seafood)
- 16 **Geer Street Garden**
624 Foster St (American)
- 17 **Guajillos Mexican Grill**
325 W Main St
- 18 **James Joyce Irish Pub**
912 W Main St
- 19 **JC's Kitchen**
706 E Main St (Southern)
- 20 **King's Sandwich Shop**
701 Foster St (American)
- 21 **La Tropicale Dining and Catering**
411 W Chapel Hill St (Caribbean)
- 22 **Loaf** (2011)
111 W Parrish St (Bakery Goods)
- 23 **McDonald's**
102 W Morgan St (Fast Food)
- 24 **Mellow Mushroom**
410 Blackwell St, American
Tobacco (Pizza)
- 25 **Ninth Street Bakery Café**
136 E Chapel Hill St (Café/Deli)
- 26 **Old Havana Sandwich Shop**
310 E Main St (Café/Deli)
- 27 **Papa John's**
1018 W Main St (Pizza)
*Take-out/Delivery Only
- 28 **Parker & Otis**
112 S Duke St (American)
- 29 **Parrish Street Take-Out**
110 E Parrish St (American)
- 30 **Piedmont**
401 Foster St (Italian)
- 31 **Pop's, A Durham Trattoria**
605 W Main St (Italian)
- 32 **Rainbow Chinese Restaurant**
910 W Main St
- 33 **Revolution**
107 W Main St (American)
- 34 **Rue Cler Bakery/Café/Restaurant**
401 E Chapel Hill St (Bakery Goods)
- 35 **Saladella Caffé**
406 Blackwell St, American
Tobacco (Cafe/Deli/Sandwiches)
- 36 **Scratch Seasonal Artisan Baking**
111 Orange St (Bakery Goods)
- 37 **Subway** (inside courthouse)
200 E Main St (Café/Deli)
- 38 **Toast – a Paninoteca**
345 W Main St (Cafe/Deli/Sandwiches)
- 39 **Tobacco Road Sports Cafe**
280 S Mangum St, Ste 100 (American)
- 40 **Torero's Mexican Restaurant**
800 W Main St
- 41 **Tyler's Restaurant and Taproom
& The SpeakEasy**
324 Blackwell St, American
Tobacco (American)
- 42 **West End Wine Bar of Durham**
601 W Main St (Cafe/Deli/Sandwiches)

Numbers circled with **GREEN** on the map
to the right indicate **SHOPPING** locations.

SHOPPING

- 1 **Accent Hardwood Flooring**
- 2 **Brame Furniture Showroom**
- 3 **Brightleaf Square**
• Adorn Boutique • Bull City Art &
Frame • Hamilton Hill Jewelry •
James Kennedy Antiques • Off beat
Music • Replay Photos • Vert & Vogue
• Wentworth & Leggett Books
- 4 **Bull City Arts Collaborative**
- 5 **Carolina Business Interiors**
- 6 **Claymaker's Studio**
- 7 **Clear Vue Glass**
- 8 **Common Ground Building Supply**
- 9 **Cricket Forge**
- 10 **Dolly's Vintage**
- 11 **Durham Arts Place**
- 12 **Durham Bulls Store**

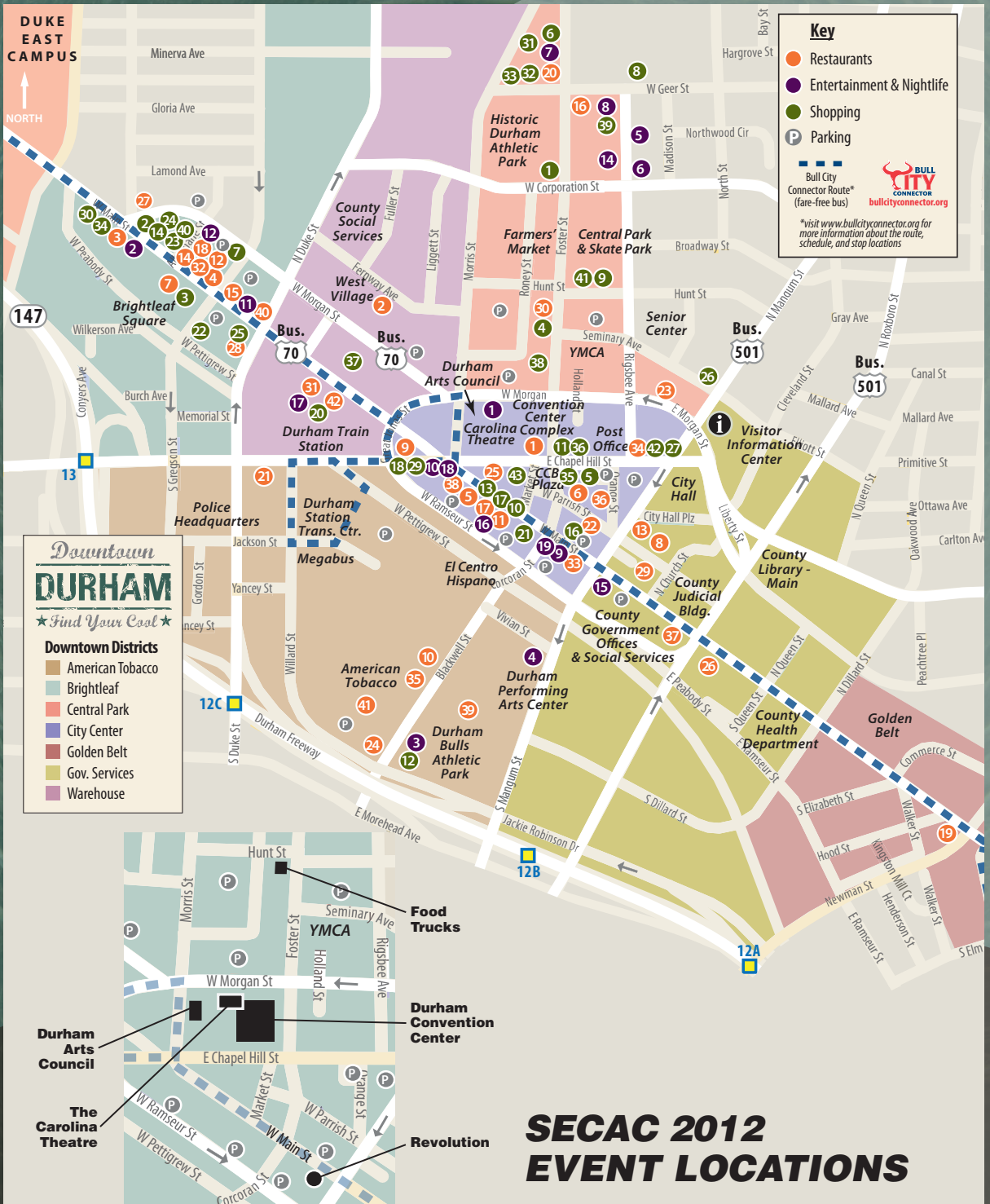
- 13 **Exotique Fabrics & Gifts**
- 14 **Fifi's Fine Resale Apparel**
- 15 **Golden Belt Artist Studios**
- 16 **Gurley's Pharmacy**
- 17 **Heather Garrett Home**
- 18 **Kimbrell's Furniture**
- 19 **LabourLove Gallery**
- 20 **Magpie**
- 21 **Main Street Pharmacy**
- 22 **Morgan Imports**
- 23 **Nomadic Trading Company**
- 24 **Not Just Paper**
- 25 **Parker & Otis**
- 26 **Public Hardware**
- 27 **Rock Paper Scissors Salon & Gallery**
- 28 **Scrap Exchange**
- 29 **Selam Convenience Store**
- 30 **Smitten Boutique**
- 31 **SnapTotes**
- 32 **Southern Portico**
- 33 **Stone Bros & Byrd**
- 34 **Teresa's on Main**
- 35 **Threadz**
- 36 **Through This Lens**
- 37 **Tre Bella Bridal**
- 38 **Trosa Furniture & Frame Shop**
- 39 **Ujamaa Boardhouse**
- 40 **Uniquities**
- 41 **Vega Metals**
- 42 **Ward Furniture**
- 43 **Whitecap Solutions**

Numbers circled with **PURPLE** on the map
to the right indicate **ENTERTAINMENT** locations.

ENTERTAINMENT & NIGHTLIFE

- 1 **The Carolina Theatre**,
309 W Morgan St
- 2 **Casbah**, 1007 W Main St
- 3 **Durham Bulls Athletic Park**,
409 Blackwell St
- 4 **DPAC–Durham Performing
Arts Center**, 123 Vivian St
- 5 **Fullsteam Brewery**, 726 Rigsbee Ave
- 6 **Lloyd's Lounge**, 704 Rigsbee Ave
- 7 **Manbites Dog Theater**, 703 Foster St
- 8 **Motorco Music Hall**, 403 W Geer St
- 9 **The Pinhook**, 117 W Main St
- 10 **The Republic Bar + lounge**,
353 W Main St
- 11 **The Roxy** (2011), 802 W Main St
- 12 **Shooters II**, 827 W Morgan St
- 13 **St. Joseph's Performance Hall**,
804 Old Fayetteville St
- 14 **Steel Blue**, 711 Rigsbee Ave
- 15 **Talk of the Town**, 108 E Main St
- 16 **Teasers Men's Club** (ADULT),
315 W Main St
- 17 **West End Billiards** (2011),
601 W Main St
- 18 **Whiskey**, 347 W Main St
- 19 **Xscape Lounge**, 119 W Main St

DOWNTOWN MAP



Downtown
DURHAM

★ Find Your Cool ★

Downtown Districts

- American Tobacco
- Brightleaf
- Central Park
- City Center
- Golden Belt
- Gov. Services
- Warehouse

Key

- Restaurants
- Entertainment & Nightlife
- Shopping
- P Parking

■ Bull City Connector Route* (fare-free bus)

BULL CITY CONNECTOR
bullcityconnector.org

*visit www.bullcityconnector.org for more information about the route, schedule, and stop locations

**SECAC 2012
EVENT LOCATIONS**

SECAC 2012 SCHEDULE AT-A-GLANCE

SECAC 2012 AT-A-GLANCE	WEDNESDAY, OCT. 17, 2012	THURSDAY, OCT. 18, 2012	FRIDAY, OCT. 19, 2012	SATURDAY, OCT. 20, 2012
Conference Registration	6–9pm Registration pickup for Pre-registered <i>Durham Convention Center entrance</i>	7am–5pm On-site Registration <i>Durham Convention Center entrance</i>	7am–5pm On-site Registration <i>Durham Convention Center entrance</i>	9am–3pm On-site Registration <i>Durham Convention Center entrance</i>
Morning Events				8:30–9:45am Annual SECAC Business Meeting <i>Junior Ballroom B</i> 10am Walking Tour* – The Faces and Places of Civil Rights <i>(advance ticket required)</i>
Concurrent Session Blocks		8–9:30am Panels, Session 1 9:45–11:45am Panels, Session 2 1:15–3:15pm Panels, Session 3 3:30–5:30pm Panels, Session 4	8–9:30am Panels, Session 5 9:45–11:45am Panels, Session 6 1:45–3:15pm Panels, Session 7 3:30–5:30pm Panels, Session 8	10am–12pm Panels, Session 9 1:15–3:15pm Panels, Session 10 3:30–5:30pm Panels, Session 11
Lunch Breaks		11:45am–1:15pm Lunch break – On Your Own	12–1:30pm Awards Luncheon,* <i>Grand Ballroom I</i> <i>(advance ticket required)</i>	12–1:15pm Lunch break – On Your Own
Afternoon Events	1–3pm SECAC Executive Committee Meeting <i>Board Room I</i> 4–7pm SECAC Annual Meeting of Board of Directors <i>Meeting Rooms 1–2</i>	4pm Walking Tour* – Madonna, Bull Durham, and Watergate <i>(advance ticket required)</i> 4pm, 5pm, and 6pm Museum Visit* – Nasher Museum of Art <i>(advance ticket required)</i>	4pm, 5pm, and 6pm Museum Visit* – NCMA (North Carolina Museum of Art) <i>(advance ticket required)</i>	
Evening Events	7–9pm Welcome Reception with live Jazz from the Eagle Trio <i>Grand Ballroom III</i>	5:30–7:30pm Pecha Kucha sessions 8pm Keynote Lecture – Debbie Fleming Caffery <i>The Carolina Theatre</i>	6pm Receptions for 2012 SECAC Annual Juried Exhibition, 2011 SECAC Artist's Fellowship Recipient, and 2012 Meredith College Art Faculty Exhibition at DAC (Durham Arts Council) 6–9pm Durham 3rd Friday <i>(see pages 4–5 for more information)</i>	
State Meet + Greet Opportunities ** Board Room II *** Board Room I **** DAC, <i>Allenton Gallery</i> <i>(see page 2 for more information)</i>		10–11am Florida** 9–9:30am Virginia** 11:30am–12:30pm West Virginia** 12–12:30pm South Carolina** 4pm Kentucky**	10–11am Alabama** 11am–12pm Arkansas** 11am–12pm Tennessee*** 4pm At-Large** 5:30pm Georgia****	10–11am Louisiana** 10–11am North Carolina** This meet + greet will offer information about 2013 SECAC. 11am At-Large ** 12–1pm Mississippi**

Minor changes may be made prior to the conference. See secollegeart.org for updates. Some events require a reservation.* You may inquire at the registration table for more information.