

TEXTURE

SECAC 2011

NOV. 9-12

SAVANNAH GEORGIA

## ABOUT SCAD

The Savannah College of Art and Design is a private, nonprofit, accredited institution conferring bachelor's and master's degrees at distinctive locations and online to prepare talented students for professional careers. SCAD offers degrees in more than 40 areas of study, as well as minors in nearly 60 disciplines in Savannah and Atlanta, Georgia; in Hong Kong; in Lacoste, France; and online through SCAD eLearning.

SCAD has more than 20,000 alumni and offers an exceptional education and unparalleled career preparation. The diverse student body, consisting of more than 11,000 students, comes from all 50 United States and more than 100 countries worldwide. Each student is nurtured and motivated by a faculty of more than 700 professors with extraordinary academic credentials and valuable professional experience. These professors emphasize learning through individual attention in an inspiring university environment. SCAD's innovative curriculum is enhanced by advanced, professional-level technology, equipment and learning resources and has garnered acclaim from respected organizations and publications, including 3D World, American Institute of Architects, BusinessWeek, DesignIntelligence, U.S. News & World Report and the Los Angeles Times.

For more information, visit [scad.edu](http://scad.edu).

The story of SCAD is an educator's story.

In SCAD's early days, a founding group of passionate educators envisioned an unorthodox and utterly original learning environment. Guided by our mission to prepare talented students for meaningful careers in the arts, we aimed to build vibrant spaces that ignited imaginations and fostered innovation. Accordingly, we sought a curriculum shaped organically by advances in art, design, and technology. We hired accomplished faculty who continue to practice in their disciplines, artists and designers who nurture the creative gifts of the next generation through rigorous scholarship and groundbreaking collaboration.

Bringing together the most valuable elements of classical education with the promise of uncharted terrain, we created a new paradigm in higher education. Even as the university grows, it remains committed to the founding principles. And now, in its thirty-third year, SCAD is stronger than ever.

Though SCAD has expanded from Savannah to Atlanta; Lacoste, France; and, now, Hong Kong; this richly textured city remains our North Star. As you explore Savannah's canopied squares and treasured historical buildings, you will see SCAD's story writ upon the landscape. Ours is an intricate tapestry of creative influences woven by talented students and alumni, gifted faculty, and inspired administrators – including many who worked to bring this very conference to life.

On behalf of SCAD, I welcome you to Savannah. We are honored to host the 2011 Southeastern College Art Conference, and it is our distinct privilege to share our beloved campus with such a well-respected organization. I hope these three days at SECAC encourage dynamic discourse, give rise to profound new insights, and promote sustained innovation in our field. May your sojourn here encourage you to visit again soon.



Warmest regards,

*Paula Wallace*

Paula Wallace  
President and co-founder  
Savannah College of Art and Design

# SECAC 2011 At-a-Glance

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	WEDNESDAY NOV. 9	THURSDAY NOV. 10	FRIDAY NOV. 11	SATURDAY NOV. 12
<b>Conference Registration</b>	6-9 p.m. Members who completed online registration may pick up materials/badge.	7 a.m. to 5 p.m. On-site Registration	7 a.m. to 5 p.m. On-site Registration	8 a.m. to 3 p.m. On-site Registration
<b>Concurrent Session Blocks</b>		I 8-9:45 a.m. II 10-11:30 a.m. III 12:30-2:15 p.m. IV 2:30-4:15 p.m. V 4:30-6 p.m.	VI 8-9:45 a.m. VII 10-11:30 a.m. VIII 2-3:45 p.m. IX 4-6 p.m.	X 9-10:45 a.m. XI 11 a.m. to 12:30 p.m. XII 1:30-3:15 p.m. XIII 3:30-5 p.m., first floor 3:30-5:30 p.m., second and 15th floors
<b>Vendor Area</b>		9 a.m. to 5 p.m.	9 a.m. to 5 p.m.	9 a.m. to 1:30 p.m.
<b>Break</b>		11:30 a.m. to 12:30 p.m.	11:30 a.m. to 2 p.m.	12:30 p.m. to 1:30 p.m.
<b>SECAC Meetings</b>	1:30-3:30 p.m. Executive Board Meeting DeSoto, Reynolds  4-7 p.m. Board Meeting DeSoto, Pulaski	11:30 a.m. to 12:30 p.m. SECAC Art Education Policy Committee Business Meeting (open)	11:30 a.m. to 1:45 p.m. Awards Luncheon \$R and Presentation by Dan Cameron  3-3:30 p.m. SECAC 2012 Info Session (open)  3:30-4 p.m. SECAC Review Interest Meeting (open)	7:30 a.m. Annual Members' Breakfast and Business Meeting (open)
<b>State Meet + Greet</b>		11:30 a.m. AL, AR, KY, MS, NC, TN, VA, WV, At-large  5 p.m. FL	10 a.m. GA  11 a.m. LA, SC	
<b>Tours and Trips</b>	Pre-conference Events  10 a.m. to 2 p.m. Tour of Texts \$R  2:30-5 p.m. Tour of Texture \$R  4-6 p.m. SCAD Tour R	9:30-11:30 a.m. SCAD Tour R  12:30-1:30 p.m. Pepe Hall: SCAD Fibers Department Tour R  2:30-3:45 p.m. Savannah Walking Tour: City as Text R	2-3:30 p.m. Gulfstream: SCAD Industrial Design Idea Visualization Workshop R  2:30-3:45 p.m. Savannah Walking Tour: City as Texture R  9:30 p.m. Tybee Island Beach Trip \$R	9:30 a.m. to 3:30 p.m. Savannah Area Day Trip \$R
<b>Career Arc</b>		2:30-4:15 p.m. Mentor Appointments R	8-9:45 a.m. Mentor Appointments R  <i>See Career Arc for additional events.</i>	9-10:45 a.m. Panel: Art of Education  11 a.m. to 12:30 p.m. Workshop: Tenure Strategies  1:30-3:15 p.m. Mentor Appointments R <i>Also see Career Arc.</i>
<b>Additional Events</b>		6:30 a.m. Members' Jog	6:30 a.m. Members' Jog 10 a.m. EPCAF Interest Meeting (open) 5:30-7 p.m. Thames & Hudson Reception	
<b>Evening Events</b>	6-8 p.m. Orientation and Information  7:30-9:30 p.m. Welcome Reception	6-7:30 p.m. Reception, SECAC 2011 Juried Exhibition  7:30-9 p.m. Keynote: Ann Hamilton	7-9 p.m. SCAD Museum Reception and Gallery Hop, including SECAC 2010 Fellowship Recipient Exhibition by James Neel	5:30-8 p.m. SECAC Closing Reception and Open Studios

R = Reservation required. \$ = Fee. Reservations and fees were due by Oct. 31.

## SECAC GOVERNANCE

### OFFICERS

- President:**  
Debra Murphy, University of North Florida
- First Vice President:**  
Floyd W. Martin, University of Arkansas at Little Rock
- Second Vice President:**  
Pamela Simpson (1946-2011 In Memoriam), Washington and Lee University
- Secretary-Treasurer:**  
Beth Mulvaney, Meredith College
- Past President:**  
Donald Van Horn, Marshall University
- Editor, SECAC Review:**  
Peter Scott Brown, University of North Florida
- Chair, SECAC Fellowship Committee:**  
Jenny Hager, University of North Florida
- Chair, 2011 Annual Conference:**  
Sandra Reed, SCAD Savannah

### AFFILIATED SOCIETIES

- AHPT**, Art Historians Interested in Pedagogy and Technology  
*Representative:* Marjorie Och
- CAA**, College Art Association  
*Representative:* Doreen Davis, member services
- ATSAH**, Association for Textual Scholarship in Art History  
*Representative:* Liana Cheney
- SESAH**, Southeast Chapter of the Society of Architectural Historians  
*Representative:* Pamela Simpson (1946-2011 in Memoriam)

### STATE DIRECTORS

- Alabama:** Jason Guynes, University of South Alabama
- Arkansas:** Jane Brown, University of Arkansas at Little Rock
- Kentucky:** J. Barry Motes, Jefferson Community & Technical College
- Florida:** Amy Broderick, Florida Atlantic University
- Georgia:** Sandra Reed, SCAD Savannah
- Louisiana:** Gary Keown, Southeastern Louisiana 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:** Ria O'Foghludha, Whittier College
- At-large:** Kurt Pitluga, Slippery Rock University of Pennsylvania

- FATE**, Foundations in Art: Theory and Education  
*Representative:* Stacy Isenbarger
- VRC**, Visual Resources Curators of SECAC, a chapter of Visual Resources Association (VRA)  
*Representative:* Christina Updike
- MACAA**, Mid-America College Art Association  
*Representative:* Tommy White
- SGC International**  
*Representative:* Rich Gere

# INSTITUTIONAL MEMBERS

## Alabama

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

## Arkansas

Arkansas State University, State University, Arkansas  
Harding University, Searcy, Arkansas  
Henderson State University, Arkadelphia, Arkansas  
National Park Community College, Hot Springs, Arkansas  
University of Arkansas - Fort Smith, Fort Smith, Arkansas  
University of Arkansas at Little Rock, Little Rock, Arkansas  
University of Central Arkansas, Conway, Arkansas

## Florida

Florida Southern College, Lakeland, Florida  
Florida State University, Tallahassee, Florida  
Miami International University of Art & Design, Miami, Florida  
Northwest Florida State College, Niceville, Florida  
Ringling College of Art + Design, Sarasota, Florida  
University of Florida, Gainesville, Florida  
University of Central Florida, Orlando, Florida  
University of North Florida, Jacksonville, Florida  
University of South Florida, Tampa, Florida  
University of West Florida, Pensacola, Florida

## Georgia

Agnes Scott College, Decatur, Georgia  
Armstrong Atlantic State University, Savannah, Georgia  
Berry College, Mt. Berry, Georgia  
Columbus State University, Columbus, Georgia  
Emory College, Atlanta, Georgia  
Georgia College and State University, Milledgeville, Georgia  
Georgia Institute of Technology, Atlanta, Georgia  
Georgia Perimeter College, Clarkston, Georgia  
Georgia Southern University, Statesboro, Georgia  
Georgia State University, Atlanta, Georgia  
Kennesaw State University, Marietta, Georgia  
North Georgia College & State University, Dahlonega, Georgia  
SCAD - Art History, Savannah, Georgia  
University of Georgia, Athens, Georgia  
University of West Georgia, Carrollton, Georgia  
Valdosta State University, Valdosta, Georgia  
Wesleyan College, Macon, Georgia

## Indiana

Marian College, Indianapolis, Indiana  
Franklin College, Franklin, Indiana

## Kentucky

Centre College, Danville, Kentucky  
Eastern Kentucky University, Richmond, Kentucky  
Georgetown College, Georgetown, Kentucky  
University of Louisville, Louisville, Kentucky  
Western Kentucky University, Bowling Green, Kentucky

## Louisiana

Centenary College of Louisiana, Shreveport, Louisiana  
Tulane University, New Orleans, Louisiana  
University of New Orleans - Lakefront Campus, New Orleans, Louisiana

## Mississippi

Delta State University, Cleveland, Mississippi  
Dusti Bongé Art Foundation, Biloxi, Mississippi  
Jackson State University, Jackson, Mississippi  
Millsaps College, Jackson, Mississippi  
University of Mississippi, Oxford, Mississippi

## New York

Munson-Williams-Proctor Arts Institute, Utica, New York  
R & F Handmade Paints, Kingston, New York  
Rochester Institute of Technology, Rochester, New York

## North Carolina

Appalachian State University, Boone, North Carolina  
Brevard College, Brevard, North Carolina  
Davidson College, Davidson, North Carolina  
Duke University, Durham, North Carolina  
East Carolina University, Greenville, North Carolina

The Fine Art Museum of Western Carolina University, Cullowhee, North Carolina  
High Point University, High Point, North Carolina  
Meredith College, Raleigh, North Carolina  
North Carolina Central University, Durham, North Carolina  
North Carolina State University, Raleigh, North Carolina  
University of North Carolina at Asheville, Asheville, North Carolina  
University of North Carolina at Chapel Hill, Chapel Hill, North Carolina  
University of North Carolina at Charlotte, Charlotte, North Carolina  
University of North Carolina at Greensboro, Greensboro, North Carolina  
University of North Carolina at Wilmington, Wilmington, North Carolina

## North Dakota

Lake Region State College, Devils Lake, North Dakota

## Pennsylvania

Slippery Rock University, Slippery Rock, Pennsylvania

## South Carolina

Coastal Carolina University, Conway, South Carolina  
College of Charleston, Charleston, South Carolina  
Columbia College, Columbia, South Carolina  
Converse College, Spartanburg, South Carolina  
Francis Marion University, Florence, South Carolina  
Furman University, Greenville, South Carolina  
Lander University, Greenwood, South Carolina  
South Carolina State University, Orangeburg, South Carolina  
University of South Carolina, Columbia, South Carolina  
University of South Carolina Upstate, Spartanburg, South Carolina

## Tennessee

Austin Peay State University, Clarksville, Tennessee  
Cheekwood Museum of Art, Nashville, Tennessee  
East Tennessee State University, Johnson City, Tennessee  
Memphis College of Art, Memphis, Tennessee  
Middle Tennessee State University, Murfreesboro, Tennessee  
Rhodes College, Memphis, Tennessee  
University of Memphis, Memphis, Tennessee  
University of Tennessee, Knoxville, Tennessee  
University of the South, Sewanee, Tennessee  
Vanderbilt University, Nashville, Tennessee

## Virginia

James Madison University, Harrisonburg, Virginia  
Longwood University, Farmville, Virginia  
Mary Baldwin College, Staunton, Virginia  
Old Dominion University, Norfolk, Virginia  
University of Mary Washington, Fredericksburg, Virginia  
University of Virginia, Charlottesville, Virginia  
Virginia Commonwealth University Department of Sculpture, Richmond, Virginia  
Virginia Polytechnic Institute & State University, Blacksburg, Virginia  
Virginia State University, Petersburg, Virginia  
Washington and Lee University, Lexington, Virginia

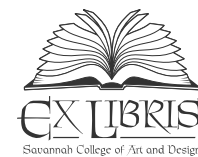
## West Virginia

Marshall University, Huntington, West Virginia  
West Virginia University, Morgantown, West Virginia

# SPONSORS

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# Welcome to SECAC 2011 and SCAD

We hope you enjoy your stay in Historic Savannah. The Hilton Savannah DeSoto, the conference hotel, offers complimentary Wi-Fi access and plenty of other amenities, including on-site dining at Beulah's (serving Starbucks beverages and to-go breakfast and lunch items), the DeSoto Grille (open for breakfast, lunch and dinner) and the Lion's Den (bar). Coffee and tea will be available at break stations throughout the conference. Gryphon, located just a few blocks south on Bull Street, offers a wide selection of tea and refined Southern classics against the distinctive backdrop of the 1926 Scottish Rite building on the corner of scenic Madison Square. Several coffeehouses and numerous restaurants, spanning a spectrum of cuisines, are located throughout downtown Savannah. Various shops, from clothing to home furnishings and antiques, and art galleries can be found on Broughton and River streets as well as in City Market. Tours of the historic district - by trolley, horse-drawn carriage, pedicab, Segway, bike, foot and even hearse - are readily available. Many of the historic homes and churches offer tours as well. For more information about places to eat and things to do in Savannah, call the Hilton Savannah DeSoto concierge at 912.232.9000, ext. 7160, or log on to savannahvisit.com.

**Your conference badge is your admission pass; please wear it for all events.**

# Local Transportation

Conference buses will provide transportation to off-site conference events. **All conference transportation, including tours, trips, jogs and walks, will depart from the Hilton DeSoto's south entrance on Harris Street.** The conference hotel offers self-parking (\$13 per day) and valet (\$17 per day) options. Long-term parking garages are available nearby. Limited on-street parking is available in downtown Savannah; street meters are monitored 7 a.m. to 5 p.m. weekdays. Take advantage of the dot, Savannah's fare-free downtown transportation system, which offers the Express Shuttle serving 11 stops in the Historic District 11 a.m. to 9 p.m. seven days a week as well as the Savannah Belles Ferry connecting downtown with Hutchinson Island. For more information about these free transportation options and parking in downtown, visit connectonthedot.com.

# Vendors

A vendor fair in the Hilton Savannah DeSoto ballroom foyer begins at 9 a.m. Thursday, Friday and Saturday, concluding at 5 p.m. Thursday and Friday and at 1:30 p.m. Saturday. Publishers and other businesses to be represented include **R & F Handmade Paints, Pearson, The Scholar's Choice, Thames & Hudson, Ex Libris Bookstore** and **Canson US**.

# SECAC 2011 Media Policy

- Each room will be equipped with one screen; smaller rooms will have a plasma TV.
- All meeting rooms with screens will be equipped with one digital projector.
- Rooms that require public address will be so equipped, and each room will have a podium and podium light.
- Presenters must supply their own laptops and USB cable.
- Presenters using a Macintosh computer must supply an appropriate VGA adapter.
- No Internet access will be available in session rooms. Presenters must have website information downloaded to laptops or other media devices.
- Slide projectors will not be available.

# SECAC 2011 Business Meetings

## SECAC Executive Board Meeting

Wednesday, Nov. 9, 1:30-3:30 p.m., Hilton DeSoto, second floor, Reynolds

## SECAC Board Meeting

Wednesday, Nov. 9, 4-7 p.m., Hilton DeSoto, first floor, Pulaski

## SECAC Art Education Policy Committee Business Meeting

Thursday, Nov. 10, 11:30 a.m. to 12:30 p.m., Hilton DeSoto, second floor, Lafayette

Open to all interested SECAC members, this committee will discuss and address pertinent visual art education policy issues at pre-K through post-graduate educational levels.

## SECAC Annual Awards Luncheon

Friday, Nov. 11, 11:30 a.m. to 1:45 p.m., Hilton DeSoto, first floor, Madison

Tickets must have been purchased as part of your online registration. No tickets will be sold in Savannah. Dan Cameron, juror for the SECAC 2011 Juried Exhibition and founding director of Prospect New Orleans, an international contemporary art biennial, will be the featured speaker. Limited additional seats will be available in Madison Ballroom at 1 p.m. for those members who did not attend the luncheon yet would like to attend the presentation.

## SECAC 2012 Information Session

Friday, Nov. 11, 3-3:30 p.m., Hilton DeSoto, second floor, Reynolds

Open to all members interested in information about SECAC 2012 at Meredith College in Durham, North Carolina.

## SECAC Review Interest Meeting

Friday, Nov. 11, 3:30-4 p.m., Hilton DeSoto, second floor, Reynolds

Open to all SECAC members interested in learning more about the organization's peer-reviewed publication, which features original scholarship in all fields of inquiry in the arts.

## SECAC Annual Members' Breakfast and Business Meeting

Saturday, Nov. 12, 7:30-8:45 a.m., Hilton DeSoto, first floor, Madison

The agenda is provided at the outset of the meeting, and all members may vote on SECAC matters.



## Featured Speakers



**ANN HAMILTON**  
Thursday, Nov. 10  
7:30-9 p.m.

Keynote Presentation  
SCAD, Trustees Theater

Your conference badge is your ticket to attend the keynote presentation.

**Ann Hamilton** was born in 1956 in Lima, Ohio. She trained in textile design at the University of Kansas and later received an M.F.A. from Yale University. While her degree is in sculpture, textiles and fabric have continued to be an important part of her work, which includes installations, photographs, videos, performances and objects. For example, following graduation she made "Toothpick Suit," for which she layered thousands of toothpicks in porcupine fashion along a suit of clothes that she then wore and photographed. Hamilton's sensual installations often combine evocative soundtracks with cloth, filmed footage, organic material and objects such as tables. She is as interested in verbal and written language as she is in the visual and sees the two as related and interchangeable. In recent work, she has experimented with exchanging one sense organ for another—the mouth and fingers, for example, become like an eye with the addition of miniature pinhole cameras. In 1993, she won a prestigious MacArthur Fellowship. As the 1999 American representative at the Venice Biennale, she addressed topics of slavery and oppression in American society with an installation that used walls embossed with Braille. The embossed Braille caught a dazzling red powder as it slid down from above, literally making language visible. After teaching at the University of California, Santa Barbara from 1985 to 1991, she returned to Ohio, where she has been on the faculty at Ohio State University since 2001. —from pbs.org/art21



**DAN CAMERON**  
Friday, Nov. 11  
1-1:45 p.m.

Featured Presentation at  
SECAC Awards Luncheon

Your luncheon ticket indicates the meal that you selected at the time of registration.  
Please place your ticket on your plate to indicate to the server which meal you are to be served.

**Dan Cameron** is founder and artistic director of U.S. Biennial, which organizes the Prospect New Orleans biennial and related exhibitions. From 2007-10, Cameron also served as director of visual arts for the Contemporary Arts Center, New Orleans, where he presented solo projects by artists Luis Cruz Azaceta, Tony Feher and Peter Saul, as well as the group exhibitions *Something from Nothing*, *Make-it-Right*, *Previously on Piety*, *Interplay* and *Hot Up Here*. Cameron was senior curator at the New Museum 1995-2006, where he organized numerous well-known group and solo exhibitions. In 2003 Cameron served as artistic director for the 8th Istanbul Biennial, titled Poetic Justice, and in 2006 he co-organized the 10th Taipei Biennial, Dirty Yoga. Since 2002, Cameron has served as senior curator for Next Wave Visual Art at Brooklyn Academy of Music (BAM), where he organizes an annual exhibition of emerging Brooklyn-based artists. Cameron is a member of the board of advisors of Hermitage Artist Retreat in Florida and sits on the board of directors for Anderson Ranch Arts Center in Colorado. In 2010 Cameron was guest professor for the International Curator Course of the Gwangju Biennale in South Korea, and since 2006 he has taught on the M.F.A. faculty at the School of Visual Arts in New York. —from brown.edu

## 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. For the names of the directors for each state, refer to the Governance section in the front of the program.

- ALABAMA:** Thursday, 11:30 a.m. to noon, Hilton DeSoto, Sapelo
- ARKANSAS:** Thursday, 11:30 a.m. to noon, Hilton DeSoto, Cumberland
- FLORIDA:** Thursday, 5-5:30 p.m., Hilton DeSoto, DeSoto Study
- GEORGIA:** Friday, 10-10:30 a.m., Hilton DeSoto, Pulaski
- KENTUCKY:** Thursday, 11:30 a.m. to noon, Hilton DeSoto, Harborview
- LOUISIANA:** Friday, 11-11:30 a.m., Hilton DeSoto, Pulaski
- MISSISSIPPI:** Thursday, 11:30 a.m. to noon, Hilton DeSoto, Telfair
- NORTH CAROLINA:** Thursday, 11:30 a.m. to noon, Hilton DeSoto, Pulaski
- SOUTH CAROLINA:** Friday, 11-11:30 a.m., Hilton DeSoto, DeSoto Study
- TENNESSEE:** Thursday, 11:30 a.m. to noon, Hilton DeSoto, Monterey
- VIRGINIA:** Thursday, 11:30 a.m. to noon, Hilton DeSoto, Madison
- WEST VIRGINIA:** Thursday, 11:30 a.m. to noon, Hilton DeSoto, DeSoto Study
- AT-LARGE:** Thursday, 11:30 a.m. to noon, Hilton DeSoto, Ossabaw (for all members outside the traditional SECAC area)

## Career Arc Schedule

Conference planners, state representatives and other members have coordinated sessions and events for conference participants at any stage of their career — collectively referred to as the Career Arc. These include dedicated studio and art history sessions for undergraduate student presenters; a graduate student poster session; a session to showcase the work of emerging educators and another to showcase the sustained work of experienced educators; a workshop on tenure strategies; a panel featuring the most recent recipients of the SECAC Excellence in Teaching Award; and one-on-one mentor appointments. Each 20-minute mentor appointment has been scheduled prior to the conference and will take place in the Hilton DeSoto Study.

Thursday, Nov. 10	Friday, Nov. 11	Saturday, Nov. 12
<p><b>2:30-4:15 p.m.</b> Mentor Appointments DeSoto Study</p>	<p><b>8-9:45 a.m.</b> Mentor Appointments DeSoto Study</p> <p><b>8 a.m.</b> Session: Research by Emerging Educators I Sapelo</p> <p><b>10 a.m.</b> Session: Research by Emerging Educators II Sapelo</p> <p><b>4 p.m.</b> Session: Research by Experienced Educators Sapelo</p>	<p><b>9 a.m.</b> Panel: Art of Education Madison</p> <p>Session: Undergraduate Research in Art History I Monterey</p> <p><b>11 a.m.</b> Workshop: Tenure Strategies Madison</p> <p>Session: Undergraduate Research in Art History II Monterey</p>
		<p><b>11 a.m. to 4 p.m.</b> Poster Session: Graduate Student Research Telfair</p> <p><b>1:30 p.m.</b> Session: Undergraduate Studio Research Monterey</p> <p><b>1:30-3:15 p.m.</b> Mentor Appointments DeSoto Study</p>

### The Art of Education: A Panel Discussion with SECAC 2010 Excellence in Teaching Award Winners

Saturday, Nov. 12, 9-10:45 a.m., Hilton DeSoto, first floor, Madison  
Benjamin Harvey of Mississippi State University will moderate this panel featuring James Rodger Alexander, University of Alabama at Birmingham; William R. Levin, Centre College; and Mary Stewart, Florida State University.

This panel is dedicated to the memory of Pamela Simpson, Washington and Lee University, who was the fourth recipient of the SECAC 2010 Excellence in Teaching Award.

### Surviving the Tenure Track: Probationary Period and the Tenure Review

Saturday, Nov. 12, 11 a.m. to 12:30 p.m., Hilton DeSoto, first floor, Madison  
This workshop, led by Michael Aurbach of Vanderbilt University, highlights survival strategies to deal with shifts in academia, administrators, the art world and changing institutional expectations.

## SECAC 2011 Tours and Trips (All tours and trips depart from the south entrance of the Hilton DeSoto.)

### **Pre-conference Event: Tour of Texts**

**Wednesday, Nov. 9, 10 a.m. to 2 p.m.**

Fee: \$20. Ticket includes a boxed lunch and transportation between sites. Tickets must have been purchased as part of your online conference registration. No tickets will be sold in Savannah. The Tour of Texts travels to five institutions within the historic district to unveil rare and unusual texts. These texts include the oldest Torah in Georgia, a draft of the Constitution, a 1733 Bible that belonged to Mary Musgrove Bosomworth, special editions of Gulliver’s Travels, storyboards by Don Bluth Productions, architectural drawings and many more works.

### **Pre-conference Event: Tour of Texture (sponsored by Ex Libris)**

**Wednesday, Nov. 9, 2:30-5 p.m.**

Fee: \$10. Ticket includes basic sketching supplies and a beverage. Tickets must have been purchased as part of your online conference registration. No tickets will be sold in Savannah. The Tour of Texture combines a tour of the historic district with opportunities to draw and/or photograph the city at various intervals along the route. This draw-as-you-tour approach provides a personal and novel introduction to the city.

### **SCAD Tour**

**Wednesday, Nov. 9, 4-6 p.m.; Thursday, Nov. 10, 9:30-11:30 a.m.**

Free. Open to SECAC members and guests. Reservation required. Check at the registration desk for availability. The tour will make stops at the Clarence Thomas Center for Historic Preservation, Bergen Hall (photography), Arnold Hall (art history and liberal arts), Working Class Studio and Montgomery Hall (animation, broadcast design, interactive design and game development, and visual effects).

### **SCAD Fibers Department/Pepe Hall Tour**

**Thursday, Nov. 10, 12:30-1:30 p.m.**

Meet at the south entrance of the Hilton DeSoto Hotel to join this tour. Free. Cayewah Easley, chair of the fibers department at SCAD, will give a tour of the program’s state-of-the-art facility, which features dedicated areas for screen-printing, repeat pattern design, dyeing, weaving, sewing, felting and papermaking, and offers equipment such as a Jacquard loom, Compu-Dobby looms and a Mimaki textile printer.

### **Savannah Walking Tour: City as Text**

**Thursday, Nov. 10, 2:30-3:45 p.m.**

Reservations must have been made as part of your online reservation. This tour is full. The Savannah plan is an engineering landmark, a source of inspiration to members of the New Urbanism movement and artists alike. This tour explores the design of the city and will be led by member of the architectural history department. Participants are advised to wear shoes suitable for walking on uneven surfaces.

### **Information and Idea Visualization: An Improvisational Workshop**

**Friday, Nov. 11, 2-3:30 p.m.**

Check at the registration desk for availability. SCAD professors Diana Miller, Chris Miller and Bob Fee will develop large-scale images of ideas generated during this improvisational and collaborative workshop at the Gulfstream Center for Industrial and Furniture Design.

### **Savannah Walking Tour: City as Texture**

**Friday, Nov. 11, 2:30-3:45 p.m.**

Reservations must have been made as part of your online reservation. This tour is full. The Savannah plan is an engineering landmark, a source of inspiration to members of the New Urbanism movement and artists alike. This tour explores the design of the city and will be led by a SCAD faculty member. Participants are advised to wear shoes suitable for walking on uneven surfaces.

### **Tybee Island Beach Trip**

**Friday, Nov. 11, 9:30 p.m. to midnight**

Tickets must have been purchased as part of your online conference registration. All tickets have been sold.

### **Savannah Area Day Trip**

**Saturday, Nov. 12, 9:30 a.m. to 3:30 p.m.**

Fee: \$35. Tickets must have been purchased as part of your online conference registration. No tickets will be sold in Savannah. Daves Rossell, architectural history professor at SCAD, and Bob Cvicevich, historian and author, will lead the tour of memorable places around Savannah, including Bonaventure Cemetery and other sites of local lore and cultural significance.

## SECAC 2011 Evening Events

### **SECAC 2011 Orientation and Information**

**Wednesday, Nov. 9, 6-8 p.m.**, Hilton DeSoto, south entrance foyer

SECAC members from SCAD will be available for one-on-one orientation to the conference and to provide information about Savannah.

### ***En Plein Air* Welcome Reception**

**Wednesday, Nov. 9, 7:30-9:30 p.m.**, Madison Square (south of and adjacent to the conference hotel)

Reconnect and make new SECAC friends in the relaxing environment of Madison Square, one of the jewels of Savannah’s city plan. Refreshments will be served. In case of poor weather, the reception will be held in the Hilton DeSoto’s Pulaski Room.

### **Members Reception, SECAC 2011 Juried Exhibition**

**Thursday, Nov. 10, 6-7:30 p.m.**, SCAD, Gutstein Gallery, 201 E. Broughton St.

Transportation will be provided; buses will be departing from the south entrance of the Hilton DeSoto starting at 5:30 p.m. The exhibition features 31 works of art by 26 artists representing 11 states. The Best of Show award will be announced. Refreshments will be served. Congratulations to the following artists selected by juror Dan Cameron from among the more than 400 works submitted by 178 members:

J. Bradley Adams, Berry College  
Salwa Aleryani, SCAD Savannah  
Nikki Arnell, Arkansas State University  
Misty Bennet, University of Montevallo  
Marie Bukowski, Louisiana Tech  
Scott Dietrich, SCAD Savannah  
Gregory Eltringham, SCAD Savannah  
Amy Feger, University of Alabama  
Jonathan Field, SCAD Savannah  
Jamey Grimes, University of Alabama

Kathryn Hagy, Mount Mercy University  
Shekinah Hein, SCAD Savannah  
Glenn Hirsch, Independent Artist  
Christopher Jordan, University of Alabama  
Matthew Kolodziej, University of Akron  
Zachary McFarlen, SCAD Savannah  
Nick Pena, Christian Brothers University  
Steven Ramsey, SCAD Atlanta  
Kim Salinas, SCAD Savannah  
Sherry Saunders, SCAD Savannah

Marcia Vaitsman, SCAD Atlanta  
Brent Dedas, Western Kentucky University  
Brad Birchett, Virginia Commonwealth University  
Christopher Lowther, University of Alabama at Birmingham  
Amanda Ladymon, Augusta State University  
Joseph Mougel, Ringling College of Art + Design

### **Keynote Presentation**

**Thursday, Nov. 10, 7:30-9 p.m.**, SCAD, Trustees Theater, 216 E. Broughton St.

Artist Ann Hamilton will present the keynote address followed by a question-and-answer session.

### **SCAD Museum Reception and Gallery Hop**

**Friday, Nov. 11, 7-9 p.m.**, SCAD Museum of Art and SCAD Galleries

Transportation will be provided; buses will depart from the south entrance of the Hilton DeSoto Hotel starting at 7 p.m. The Gallery Hop will include three SCAD galleries and the SCAD Museum of Art. The work of Jim Neel, recipient of the SECAC Artist Fellowship in 2010, will be on view at Hall Street Gallery. Work of professors from the jewelry and objects department will be on view at Fahm Hall. The SECAC 2011 Juried Exhibition is on view at the Gutstein Gallery. The recently expanded SCAD Museum of Art – home to the Walter O. Evans Center for African American Art, the Earle W. Newton Center for British and American Studies, and other impressive collections – will be the site of a reception for SECAC members and will be the final stop on the Gallery Hop.

### **SECAC 2011 Closing Reception and Open Studios**

**Saturday, Nov. 12, 5:30-8 p.m.**, SCAD, Alexander Hall, 668 Indian St.

Transportation will be provided; buses will be departing and returning to the south entrance of the Hilton DeSoto starting at 5 p.m. Work by professors and students of the SCAD painting, printmaking and ceramics programs will be on view. Graduate painting studios will be open. A solo exhibition by Natalija Mijatovic, SCAD professor of painting, will be on exhibit in the Alexander Hall Gallery. A variety of interactive events will be featured. Refreshments will be served.

## Other Events for SECAC members

### **Conference advertiser and other local businesses bid you welcome.**

Kim locovozzi Fine Art, Ltd., and Daguerrotypes will remain open until 9:30 p.m., Wednesday, Nov. 9. The gallery is one block south of the Hilton DeSoto Hotel on Bull Street at Jones Street. Other nearby businesses will also remain open late to welcome SECAC members to Savannah.

### **Members’ Jog**

**Thursday, Nov. 10, 6:30 a.m.**

All are welcome. No registration required. Join Steve Bliss, dean of the SCAD School of Fine Arts, for a jog from the conference hotel north to City Market and River Street. Jog departs from the south entrance of the Hilton DeSoto Hotel.

### **Members’ Jog**

**Friday, Nov. 11, 6:30 a.m.**

All are welcome. No registration required. Join Lisa Jaye Young, professor of art history, and Jessica Smith, professor of fibers, for a jog from the conference hotel south to and around Forsyth Park. Jog departs from the south entrance of the Hilton DeSoto Hotel.

### **Interest Meeting: European Postwar and Contemporary Art Forum (EPCAF)**

**Friday, Nov. 11, 10 a.m.**, Hilton DeSoto, second floor, Reynolds

All are welcome. No registration required. Contact Catherine Dossin, Purdue University, or Victoria H.F. Scott, Emory University, for more information.

### **Thames & Hudson Reception: An Evening with the Authors of *Gateways to Art***

**Friday, Nov. 11, 5:30-7 p.m.**, Hilton DeSoto, study and lounge

*Gateways to Art: Understanding the Visual Arts* is the most comprehensive new art appreciation book on the market. Composed of brief chapters, each a self-contained unit, *Gateways to Art* adapts to the instructor’s pedagogy and can be taught in any order. SECAC members Kathryn Shields and Debbie DeWitte are two of the book’s three authors. SECAC members participated in planning sessions for *Gateways to Art* during SECAC 2006 in Nashville, Tennessee.

### **Jepson Center for the Arts (special admission rate)**

**Thursday, Nov. 10**, Jepson Center

Telfair Museums invite SECAC members to view the exhibitions at the Jepson Center for free Thursday, Nov. 10. On this date, the galleries are open from 10 a.m. to 8 p.m. The Jepson Center is a conference session venue from 8 a.m. to 6 p.m., Thursday. SECAC members are offered reduced admission for \$5 to the Jepson Center on all other days of the SECAC conference; please show your conference badge at the front desk. Visit telfair.org for hours of admission and exhibition information.

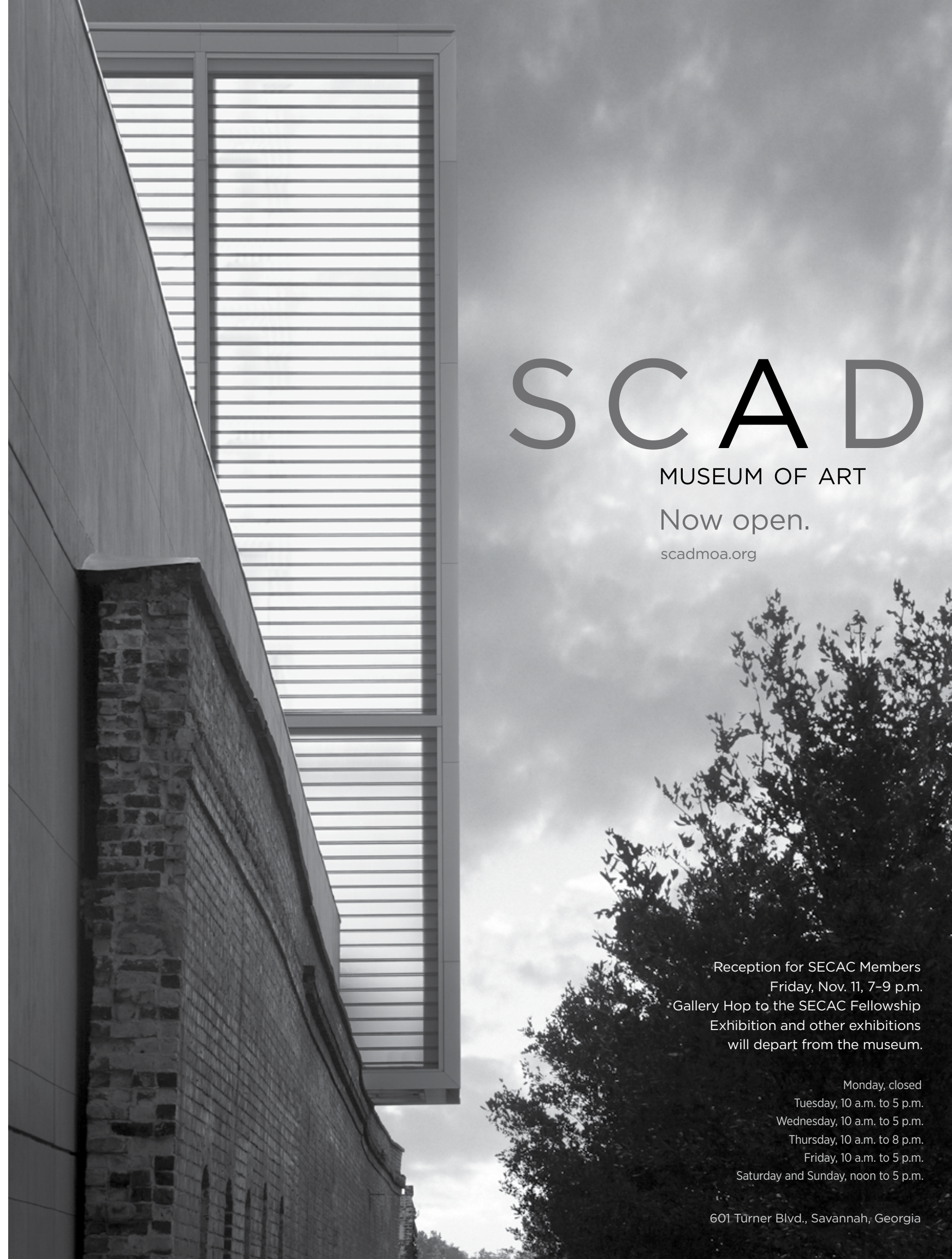




**Christopher Jordan**, Tuscaloosa, Alabama, *Suburban Sublime #19*, archival pigment print, 20" x 30", 2010



**Jim Neel**, SECAC 2010 Artist's Fellowship recipient, Birmingham, Alabama, *Détente*, vitreous china, 48" x 24" x 72"



# SCAD

MUSEUM OF ART

Now open.

[scadmoa.org](http://scadmoa.org)

Reception for SECAC Members  
Friday, Nov. 11, 7-9 p.m.  
Gallery Hop to the SECAC Fellowship  
Exhibition and other exhibitions  
will depart from the museum.

Monday, closed  
Tuesday, 10 a.m. to 5 p.m.  
Wednesday, 10 a.m. to 5 p.m.  
Thursday, 10 a.m. to 8 p.m.  
Friday, 10 a.m. to 5 p.m.  
Saturday and Sunday, noon to 5 p.m.

601 Turner Blvd., Savannah, Georgia



11.10

# THURSDAY

## TODAY'S SCHEDULE

6:30 a.m.	Members' Jog
7 a.m. to 5 p.m.	Conference Registration
8-9:45 a.m.	<b>SESSION I</b>
9 a.m. to 5 p.m.	Vendor Area
9:30-11:30 a.m.	SCAD Tour R
10-11:30 a.m.	<b>SESSION II</b>
11:30 a.m. to noon	State Meet + Greet: AL, AR, KY, MS, TN, NC, VA, WV, At-large
11:30 a.m. to 12:30 p.m.	Break
11:30 a.m. to 12:30 p.m.	SECAC Art Education Policy Committee Meeting
12:30-1:30 p.m.	SCAD Fibers Dept. Tour R
12:30-2:15 p.m.	<b>SESSION III</b>
2:30-4:15 p.m.	Mentor Appointments
2:30-3:45	Walking Tour: City as Text R
2:30-4:15 p.m.	<b>SESSION IV</b>
4:30-6 p.m.	<b>SESSION V</b>
5 p.m.	State Meet + Greet: FL
6-7:30 p.m.	SECAC 2011 Juried Exhibition Reception
7:30-9 p.m.	Keynote: Ann Hamilton

## Session I

Thursday, Nov. 10, 8-9:45 a.m.

**Beyond Black Mountain College**  
Chair: Louly Turner Peacock, Independent Scholar  
Hilton DeSoto, first floor, Ossabaw

Siu Challons-Lipton, Queens University of Charlotte  
*Black Mountain College - An Oxford Education?*

Seth McCormick, Western Carolina University  
*Beyond Avant-Garde: BMC and the Problem of Influence*

Karl Fuessl, Technische Universität Berlin  
*European Progressivism and American Pragmatism at Black Mountain College*

Morgan Ridler, The Graduate Center, CUNY  
*The Square Within the Square: Josef Albers and Sol LeWitt*

Katherine Markoski, Johns Hopkins University  
*"We'll find out tomorrow": On Tacita Dean's Craneway Event*

**Risk: Negotiating a Balance Between Creativity and Constraint in Design Classrooms**  
Chair: Rukmini Ravikumar, University of Central Oklahoma  
Hilton DeSoto, first floor, Sapelo

Lisa Fontaine, Iowa State University  
*Subversive Thinking As A Learning Method: The Corporate Identity Parody Assignment*

Adam Gault, University of Central Oklahoma  
*Risky Business: The Client/Designer Relationship*

Amy Johnson, University of Central Oklahoma  
*Limitations And Creative License In Design: Inadvertent Lessons From A Catholic School Education.*

Ashley Waldvogel, SCAD Savannah  
*Power Play*

**Mapping Imaginary Worlds**  
Chair: Jim Toub, Appalachian State University  
Hilton DeSoto, 15th floor, Harborview

Zoran Belic, SCAD Savannah  
*Mapping Simulacrum*

Timothy Hutchings, Independent Artist  
*The Play-Generated Map and Document Archive*

Dan Jakubowski, University of Florida  
*Storming the Grid: Multitude, Event, and Cognitive Mapping in the Painting of Julie Mehretu*

**The Artist in Context**  
Chair: Alexandria Pierce, SCAD Savannah  
Hilton DeSoto, second floor, Lafayette

Rachel Erwin, Independent Scholar  
*Venetian Cohesion: Reconciling 'Disparities' in the Work of John Singer Sargent*

Dina Comisarenco Mirkin, University Iberoamericana  
*When two fit, three will as well: Diego Rivera, Edward Weston and Tina Modotti*

Melissa L. Mednicov, Pennsylvania State University  
*Pink, White, and Black: The Strange Case of James Rosenquist's Big Bo*

**Soft Art: Fibers in the Contemporary Studio**  
Chairs: Jane Allen Nodine, University of South Carolina Upstate;  
Leslie Rech, South Carolina State University  
Hilton DeSoto, first floor, Pulaski

Beth Melton, Winthrop University  
*Follow The Thread*

Seo Eo, East Carolina University  
*Covetable*

Kelly Frigard, University of Cincinnati  
*The Scandinavian Influence: Tradition, Reconfiguration, and Change*

Jim Arendt, Coastal Carolina University  
*Denim Disfigured: Materials and Meaning in Narrative Image Making*

**Exploring a Brave New World:**  
**Introducing the 4th Dimension in a 2-D World**  
Chair: Vanessa B. Cruz, University of North Florida  
Hilton DeSoto, first floor, Madison

John Vorwald, University of Wisconsin-Stout  
*Revolving Barriers to Authorship: Perceived Difficulties of Authorship in the App Age*

Jillian Coorey, Kent State University  
*Embracing the Digital Revolution, Designing for 21st Century Mediums*

Lin Sun, Clark Atlanta University; Yuanliang Sun, Western Michigan University  
*Authentic Learning of Technology for Graphic Design*

Vanessa B. Cruz, University of North Florida  
*Crossing Boundaries: The Move from Print to Motion*

**Incorporating Culture: Corporate Patronage of Art and Architecture in the United States, Part I**  
Chair: Melissa Renn, Harvard Art Museums  
Jepson Center, Neises Auditorium

Douglas Klahr, University of Texas at Arlington  
*The Carnegie Library Phenomenon: Civic Spaces Produced by Corporate Patronage*

Ross Barrett, University of North Carolina at Chapel Hill  
*Picturing a Crude Past: Primitivism, Public Art, and Corporate Oil Promotion in the United States*

Antoniette M. Guglielmo, Los Angeles County Museum of Art  
*The Met and Macy's: Industrial Art and Commerce in the 1920s*

Elizabeth McGoey, Indiana University, Bloomington  
*"To Live is to Look and Move Forward": Lord and Taylor's 1928 Exhibition of Modern French and American Art*

**Indigenous Arts of the Americas II-A**  
Chair: Reinaldo Morales, University of Central Arkansas  
Hilton DeSoto, second floor, Chippewa

Christine Batta, SCAD Savannah  
*Kitsch Native Americana, The Dreamcatcher & Stereotyping Authenticity*

Héctor Garcia, University of Central Arkansas  
*Architecture, Iconography and Ceremonial Space at El Tajín*

Renee McGarry, The Graduate Center, CUNY  
*Rethinking Mexica (Aztec) Plant and Animal Imagery*

**Belle Époque - Fin de Siècle**  
Chair: Claire McCoy, Columbus State University  
Hilton DeSoto, second floor, Telfair

Debbie DeWitte, University of Texas at Dallas  
*Exhibitions in Paris: 1900-1914*

Joyce Polistena, Pratt Institute  
*Art and Artists' Anxieties: France 1893-1913*

Mary Slavkin, The Graduate Center, CUNY  
*Nationalism in the Salons of the Rose+Croix: Catholicism, Medievalism, and Latinism*

Jodie Katzeff, The Graduate Center, CUNY  
*Sigfried Bing: A Modern Man of L'Art Nouveau*

**Uncommon Virtue: Studies on Unfamiliar Saints in Art, Part I**  
Chair: Vida J. Hull, East Tennessee State University  
Hilton DeSoto, second floor, Monterey

Matthew Woodworth, Duke University  
*"The Flower of the North": The Forgotten Cult of St. John of Beverley*

Alison C. Fleming, Winston-Salem State University  
*Local Hero: St. Guido of Pomposa*

Diane Scillia, Kent State University  
*St. Gertrude of Nivelles (626- 659): The Changing Images of an Early Saint*

Beata Niedzialkowska, Bates College  
*Narratives of Saint Stanislaus in Krakow's Late Medieval Art*

Amanda McCarthy, Case Western Reserve University  
*Temptation, Celebration, or Satire? Alart du Hameel's St. Christopher*

**Human Suffering in the Arts I: 20th-Century Europe and Two World Wars**  
Chair: Ute Wachsmann-Linnan, Columbia College  
Hilton DeSoto, first floor, Cumberland

Nell Andrew, University of Georgia  
*Dancing in the Dark: Wartime Dada's Sophie Taeuber*

Romy Silver-Kohn, The Graduate Center, CUNY  
*"In Italy, I found the way to myself": Christian Schad's Exploration of Raphael's La Fornarina*

Gianna LoScerbo, Rutgers University  
*Crucifying the Self: Body and Being in the Interwar Paintings of Francis Bacon*

Rebecka A. Black, University of Memphis  
*Against Order: The Works of Doris Zinkeisen from Belsen*

Anna Edmonds, Columbia College  
*Surviving the Holocaust Through Art: Looking Beyond the Picture*

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THURSDAY  
11



## Session II

Thursday, Nov. 10, 10-11:30 a.m.

**Striving for Student Success in the World of Professional Practice**

**Chair: Brent Dedas, Western Kentucky University  
Hilton DeSoto, 15th floor, Harborview**

Brent Dedas, Western Kentucky University  
*Escaping the Academic Bubble*

Paul Karabinis, University of North Florida  
*Art Survival: Art Majors and Professional Practice*

Yvonne Petkus, Western Kentucky University  
*Building the Groundwork for a Sustained Practice* Marko Marian, Anoka-Ramsey Community College *Fast Track to an Art Professional: Making the Most Out of a Two-Year Art Degree*

**Text and Textiles**

**Chairs: Karla Freiheit, Independent Artist; Dixie Webb, Austin Peay State University**

**Hilton DeSoto, first floor, Pulaski**

Karla Freiheit, Independent Artist  
*Slowed Reading: Uses of Text in Contemporary Art Textiles*

Cynthia Marsh, Austin Peay State University; Jean Brueggenjohann, University of Missouri  
*Quilting the Narratives of a Southern Community*

Tore Terrasi, University of Texas at Arlington  
*The Woven Grid: Intersection of Reading within Design and Art*

Genevieve Hill-Thomas, Indiana University, Bloomington  
*Woven Words: Marka faso dan fani from Burkina Faso, West Africa*

**Design Education In 5 Minutes**

**Chairs: Troy Abel, Virginia Tech; Ben Hannam, Virginia Tech  
Hilton DeSoto, first floor, Madison**

Troy Abel, Virginia Tech *Beyond Design Education: An Alternative Methodological Approach to Sketching*

Meaghan Dee, Virginia Tech  
*Natural Selection: Semantic and Syntactic Qualities of Marks and Letterforms in Graphic Design*

Diane Gibbs, University of South Alabama  
*Analogy*

Rosanne Gibel, Art Institute of Ft. Lauderdale  
*The Physical and the Virtual: Creating a Balanced Curriculum*

Alexis Gregory, Mississippi State University  
*The Return of the Master Builder: Haptic Learning in Architecture*

Alma Hoffmann, Harrington College of Design  
*Presentations vs. Impromptu Diagrams in Design Classes*

Mandy Horton, University of Central Oklahoma  
*Rock Stars of Graphic Design History, or the Geology of Rock Stars of Graphic Design*

Deborah Huelsbergen, University of Missouri  
*Using the Strengths of Students to Make Group Projects Work*

Jillian Noble, University of Wisconsin-Stevens Point  
*REfocus: The Future of Design Education*

Keith Webb, University of Central Oklahoma  
*Social Networking: The Super Communication Tool*

Ric Wilson, University of Missouri  
*Integrating the Letterpress Studio and the Graphic Design Curriculum*

James Ewald, Texas A&M University-Commerce  
*Using Sequential Art to Teach Globalization*

**Stories to Tell: The Narrative Tendency of British Art**

**Chair: Rebecca B. Trittel, SCAD Savannah  
Hilton DeSoto, second floor, Telfair**

Floyd W. Martin, University of Arkansas at Little Rock  
*Charles Robert Leslie's "Le Bourgeois Gentilhomme" (1841) and Other Literary Subjects*

William C. McKeown, University of Memphis  
*Loss and Exile in Dante's Dream: The Dantean Significance of Medieval Sienna in a Painting by Dante Gabriel Rossetti*

Kenyon Holder, Troy University  
*The Russian Linesman: Mark Wallinger and the Narrative Intent of Museum Display*

**Art Education Forum VIII-A: Policy, Administration, and Accreditation**

**Chairs: Bryna Bobick, University of Memphis; Thomas Brewer, University of Central Florida  
Hilton DeSoto, second floor, Lafayette**

Rachael Delaney, Metropolitan State College of Denver  
*Assessment Accountable to Whom*

Thomas Brewer, University of Central Florida  
*Finally: The 2008 NAEP Restricted Data Arrives. We Have Some Early Analysis.*

Karin Tollefson-Hall, James Madison University  
*Building Community in a Pre Service Art Education Program Through Mentoring*

Susan J. Slavik, Coastal Carolina University  
*Replenishing Creativity through the Zen of Journaling*

Bryna Bobick, University of Memphis  
*Native American Art Lesson Plans in School Arts: A Content Analysis*

**With or Without C. Greenberg: Beyond Anglophone Art History  
Chairs: Raffaele Bedarida, The Graduate Center, CUNY;  
Stéphanie Jeanjean, The Graduate Center, CUNY  
Hilton DeSoto, first floor, Ossabaw**

Adrian R. Duran, Memphis College of Art  
*The Same, Only Different: (Greenbergian?) Binarism in Post-War Italy*

Catherine Dossin, Purdue University  
*Without Greenberg: The French Reception of Abstract Expressionism, 1948-1959*

Davide Lacagnina, Università degli Studi di Siena  
*A Transatlantic Smash: Joan Miró Between Clement Greenberg (1948) and Juan-Eduardo Cirlot (1949)*

Raffaele Bedarida, The Graduate Center, CUNY  
*The Politics of Italian Kitsch in the 1960s*

Riccardo Venturi, George Washington University  
*Minimalia as a Threat to Modernism. On the Absence of Greenberg in Italian Post-War Debate*

**Indigenous Arts of the Americas II-B**

**Chair: H. Denise Smith, SCAD Atlanta  
Hilton DeSoto, second floor, Chippewa**

Travis Nygard, Ripon College; Kaylee Spencer, University of Wisconsin River Falls; Linnea Wren, Gustavus Adolphus College; Amanda Hankerson, Minneapolis Institute of Arts  
*Sculptural Mutilation at Palenque and Tonina: Rethinking the Evidence*

Stephen Driver, University of Arkansas at Little Rock; Joe Molinaro, Eastern Kentucky University  
*Evolving Pottery Traditions of the Ecuadorian Amazon Region*

James Farmer, Virginia Commonwealth University  
*Mexicanidad in the Ancient Southwest?: Culture Identity and the Chaco Canyon "Chocolate War"*

**Incorporating Culture: Corporate Patronage of Art and Architecture in the United States, Part II  
Chair: Monica Jovanovich Kelley, University of California, San Diego  
Jepson Center, Neises Auditorium**

Elizabeth B. Heuer, University of North Florida  
*Imual: Eugene Savage and the Matson Murals*

Amanda Douberley, University of Texas at Austin  
*Building the Corporate Image: Abstract Sculpture in the Architecture of SOM*

Adam Arenson, University of Texas at El Paso  
*Privately Sponsored Public History: Howard Ahmanson, Millard Sheets, and the Art of Home Savings*

Daniel Haxall, Kutztown University of Pennsylvania  
*From Sportswear to Hedge Fund: Corporate Patronage and African-American Art*

**Uncommon Virtue: Studies on Unfamiliar Saints in Art, Part II  
Chair: Beata Niedzialkowska, Bates College  
Hilton DeSoto, second floor, Monterey**

Lisa Victoria Ciresi, University South Carolina Beaufort  
*Saint Charlemagne as an Instrument of Propaganda*

Carlee A. Bradbury, Radford University  
*The Iconography of William of Norwich and the Creation of an Uncommon Anti-Semitism*

Kristina Keogh, Virginia Commonwealth University  
*Postmortem Portraits: The Saint's Vera Effigie*

Christa Irwin, The Graduate Center, CUNY  
*Angelino Medoro and the Only Portrait of Saint Rose of Lima*

**Cultivating Creativity: The Artist Community  
Chair: Elizabeth A. Richards, University of South Alabama  
Hilton DeSoto, first floor, Sapelo**

Hallie Scott, The Graduate Center, CUNY  
*Floating, Throwing and Making Art: CalArts' Early Years*

Tara Kohn, University of Texas at Austin  
*On Being Jewish Together: Making a Community in Photographs*

Lauren Rosati, The Graduate Center, CUNY  
*Fort Thunder: Art, Industry and Community in Providence, RI*

**Human Suffering in the Arts II: 20th to 21st Century  
Chair: Paul Manoguerra, Georgia Museum of Art  
Hilton DeSoto, first floor, Cumberland**

Ute Wachsmann-Linnan, Columbia College  
*Does Pain Make Us Stronger? Understanding of Human History through Images of Pain/Anguish*

Paul Manoguerra, University of Georgia  
*"A Scabrous Dwelling": O. Louis Guglielmi's Tenements and Depression-Era Housing*

Caitlin Lennon, Louisiana State University  
*One Pain, One Suffering, One Nation: The Unifying Power of Crisis in Post-Earthquake Haiti*

Debra Murphy, University of North Florida  
*Images of Violence, Suffering and Unrest: Hope McMath's Responses to the Universal Declaration of Human Rights*

Cynthia Thompson, Memphis College of Art  
*Anguish: Unspeakable Pain in Contemporary Art*

## Session III

Thursday, Nov. 10, 12:30-2:15 p.m.

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

**Chairs: Mary Lou Hightower, University of South Carolina Upstate;  
Linda K. Neely, Lander University  
Hilton DeSoto, second floor, Lafayette**

Larry W. Bunch, Coastal Carolina University  
*Assessment: Methods and Strategies for Pre-Service Teachers of the Visual Arts*

Jennifer Gonzales, Memphis College of Art  
*A 6+1 Traits Approach to Developing An Arts Assessment*

Anne C. Grey, University of Central Florida  
*A Phenomenological Investigation of Collectors and the Art of Collecting*

Mary Lou Hightower, University of South Carolina Upstate  
*Museum Connection: Involvement of Pre-Service Art Teachers*

Harrigan McMahon Bowman, Teachers College Columbia University  
*The Artist as Educator & the Educator as Artist*

Paula L. McNeill, Valdosta State University  
*Doing Narrative Inquiry in Art Education: The South Georgia Artists Oral History Project*

Timarie Fisk, University of Alabama at Birmingham  
*Preparing Artists to Be Teaching Artists*

Doug McAbee, Lander University; Linda Neely, Lander University  
*Assessment in Foundations: Allies in Wonder-What's-Going-On Land*

**Current Trends in Studio-Based Practices Research**

**Chair: Jason Swift, Plymouth State University  
Hilton DeSoto, 15th floor, Harborview**

Jason Swift, Plymouth State University  
*Finding Voice Through Autoethnography and Reflective Inquiry in the Studio Practice*

Jillian Taylor, Florida Atlantic University  
*Drawing Meaning: Recording Detail and Mapping Accumulations*

Joanna Sperry-Jones, Norwich University College of the Arts, University of the Arts London  
*Breaking as Making: A Methodology for Visual Work Reflected in Writing*

Eduardo Ortiz, Stephen F. Austin University  
*How the Childhood Stories We Tell, Are the Lives We Live*

**Creativity in Contemporary Middle Eastern Art in the Age of Globalization  
Chair: Rihab Kassatly Bagnole, SCAD Savannah  
Hilton DeSoto, first floor, Sapelo**

Margaret Richardson, Independent Scholar  
*Interrogating Culture: The Role of Tradition in Contemporary Middle Eastern Art*

Cigdem Slankard, Baldwin Wallace College  
*The Controversial Elements in Contemporary Turkish Art*

Sara Mameni, University of California, San Diego  
*Testing the Traffic: Cars, Oil and Pollution in Contemporary Art from the Middle East*

Salwa Aleryani, SCAD Savannah  
*Debates of Blasphemy in Contemporary Middle Eastern Art: American Quran by Sandow Birk*

Jessica Gerschultz, Emory University  
*Art in the Age of Early Authoritarianism: Habib Bourguiba and the École de Tunis*

**Art + Land**

**Chair: Floyd W. Martin, University of Arkansas at Little Rock  
Hilton DeSoto, first floor, Cumberland**

Meredith Bagby Fettes, University of Arkansas at Little Rock  
*Process and Identity in the Work of Michelle Stuart*

Kristy Deetz, University of Wisconsin-Green Bay  
*Earth Texts*

Jennifer Stoneking-Stewart, Lander University  
*Packed-Up: Absence in a Landscape*

Jennie Goldstein, Stony Brook University  
*A Public Display of Inaccessible Goods: Site-Specific Contradiction in Elmgreen and Dragset's Prada Marfa*

Carlos Antonio Colón, University of South Carolina Beaufort  
*Landscape x Scale = ∞ : There Is Only One Landscape*

**Art Historians Interested in Pedagogy and Technology (AHPT): Reflections on Where We Are and Where We Are Going with Technology in the Art History Classroom  
Chair: Marjorie Och, University of Mary Washington  
SCAD, Jen Library, Room 109**

Fran Altvater, Hillyer College, University of Hartford  
*Wikis, Podcasts, and Blogs; Oh, My! Technology and Pedagogy in Parallel in the Art History Classroom*

Janice Robertson, Pratt Institute  
*VoiceThread Class Projects Turn Text-Based Teaching Practices On Their Head*

Saul Zalesch, Louisiana Tech University  
*Ephemerastudies.org and Bringing Original Art Ephemera into the Classroom*

**Artists Among Poets**

**Chair: Alison Watkins, Ringling College of Art + Design  
Hilton DeSoto, second floor, Chippewa**

Craig Smith, University of Florida  
*Talking Heads: On the Performative in Walt Whitman's Leaves of Grass*

Robert Stalker, Independent Scholar  
*Transmissions: Word and Image in Wallace Berman's Semina*

Ryan Van Cleave, Ringling College of Art + Design  
*Intersections(s) of Poem & Image*

Alison Watkins, Ringling College of Art + Design  
*Leslie Dill: Cloaking and Revealing the Human Soul*

**Histories of Art History and Visual Culture as Narratives  
Chair: Jeanne-Marie Musto, Fordham University  
Hilton DeSoto, second floor, Telfair**

Benjamin Harvey, Mississippi State University  
*Sermons on Humility: Thoughts on the Literary Content of Roger Fry's Formalism*

Sarah Archino, The Graduate Center, CUNY  
*Examining New York Dada: The Americanness of the Dada Spirit*

Cindy Persinger, California University of Pennsylvania  
*On Meyer Schapiro's Anti-Nationalist Narrative of Art*

Megan Voeller, University of South Florida  
*Narrating Ryan Trecartin*

**Elsewhere**

**Chair: Karen Davies, SCAD Savannah  
Hilton DeSoto, second floor, Monterey**

Kimble A. Bromley, North Dakota State University  
*Hypnosis: A Creativity Enhancement Tool*

Emma Dent, Washington University in St. Louis  
*Toward a Definition of Wartime Womanhood: Cultural Expectations and Social Roles in Al Parker's Ladies' Home Journal Cover Series, 1939-1952*

Simone Paterson, Virginia Tech  
*Where Have All the Geek Girls Gone?*

Pamela W. Toll, University of North Carolina at Wilmington  
*No Boundaries: International Art Colony and Collaborative Projects*

Sarah Stackhouse, Ramapo College of New Jersey  
*Hindsight: How Past Design Styles and Technologies Innovate the Present*

**Eclecticism, Appropriation, and Forgery: Issues of Borrowing in Art  
Chairs: Betty J. Crouther, University of Mississippi; Christopher W. Lular-Trice, University of North Florida  
Hilton DeSoto, first floor, Pulaski**

Casey Lynch, SCAD Atlanta  
*"Ctrl+C, Ctrl+V"*

Gary Chapman, University of Alabama at Birmingham  
*The Borrowed Image: Reference Point For A Larger Conversation*

Kathryn Hall, University of Georgia  
*Re-Born Her Way: From The Fame to Immortal Fame in Lady Gaga's Performance Art*

10

THURSDAY

11

Susanne Slavick, Carnegie Mellon University  
*A Borrower and a Lender Be...*

Christopher Tradowsky, St. Olaf College  
*Object Becomes Idiom: Appropriation and Contemporary Sculpture*

**The Museum As Subject**  
**Chair: Margy Rich, State College of Florida, Manatee-Sarasota Jepson Center, Neises Auditorium**

Amy J. Bowman, University of West Florida  
*Parallel Universe: The Museum as a Site of Transplantation, Permission and Exchange*

Courtney McNeil, Telfair Museums  
*Reframing a Perceptual Paradigm: One Artist's Response to a Museum's History and Collection*

Michelle Jubin, The Graduate Center, CUNY  
*Whose Radical Practice? Artist-Educators and the Pedagogical Turn*

Margy Rich, State College of Florida, Manatee-Sarasota  
*In the Space Between Paintings*

**American Art I: Gardens, Fruit, and Women**  
**Chair: Helen Langa, American University**  
**Hilton DeSoto, first floor, Ossabaw**

Judy Bullington, Belmont University,  
*Images of Cultivating the Self and Nature in Early American Painting*

Shana Klein, University of New Mexico  
*The Fruits of Empire: A Study in Nineteenth-Century Still Life Painting*

Elsie Heung, The Graduate Center, CUNY,  
*Who's in the Ashcan School? Theresa Bernstein and Her Vision of New York*

Kate C. Lemay, Georgia O'Keeffe Museum,  
*Malvina Hoffman, the Mythic Mother of the Fallen, and the Cold War in the Épinal American Cemetery*

**A Beautiful Group of Letters: Typography as Discourse in Communication Design and the Visual Arts, Part I**  
**Chair: Dana Ezzell Gay, Meredith College**  
**Hilton DeSoto, first floor, Madison**

Lisa Anderson, University of South Carolina Upstate  
*A Beautiful Group of Letters: Typography in Communication Design and the Visual Arts*

Matthew Tullis, Western Kentucky University  
*Alternative Typestyles: An Alphabetic Gestalt*

Peter Bain, Mississippi State University  
*Inclined Slope: Twentieth-Century Script Type and Lettering before 1970 in America*

Delana Gabbard, University of Central Oklahoma  
*Illustrating With Type: A Typographic Exploration of Nursery Rhymes*

Tim Speaker, Anderson University  
*Speaking Type: The Typeface Project*

## Session IV

**Thursday, Nov. 10, 2:30-4:15 p.m.**

**Revisiting Modernist Architecture**  
**Chair: Irene Nero, Southeastern Louisiana University**  
**Hilton DeSoto, second floor, Monterey**

Lauren Albie Kaplan, The Graduate Center, CUNY  
*Place Making on the Argentine Pampas: Le Corbusier and Amancio Williams*

Anastasia Rees, University of Texas at Austin  
*Locating the Sotsgorod*

Matthew Hayes, SCAD eLearning  
*Urban Renewal Modernism and the Erasure of 19th Century African-American Cityscapes*

Christopher W. Luhar-Trice, University of North Florida  
*Dixie Square Mall: Retail Modernism in the Midwest*

Kristina Olson, West Virginia University  
*The Mind/Body Split: A Reconsideration of Figuration in Michael Graves's Work of the 1980s*

**Collage is / as / of**  
**Chair: Heather Deyling, SCAD Savannah**  
**Hilton DeSoto, 15th floor, Harborview**

Julie Jack, Tennessee Wesleyan College  
*Way Up High, Way Down Low, and In-Between Stuff*

Andrew Ellis Johnson, Carnegie Mellon University  
*The Caesarean Urge*

Deborah Karpman, University of Montevallo  
*Collage as Contagion: Toward a Process of Mutation*

Heather Deyling, SCAD Savannah  
*Collage as Installation*

**Visual Resources Curators of SECAC (VRC): Rich Texture: New Resources for Teaching and Learning in an Image-Centric World**  
**Chairs: Kathe Hicks Albrecht, American University; Christina Updike, James Madison University**  
**SCAD, Jen Library, Room 301**

Robin Miller, SCAD Savannah; Deborah Rouse, SCAD Savannah  
*The Don Bluth Collection of Animation at SCAD: A Collaborative Adventure into the Digital Realm*

Stephanie Thornton-Grant, Hillwood Estate, Museum and Gardens  
*Classroom 2.0: Using Digital Storytelling in the Learning Environment*

Mark Pompelia, Rhode Island School of Design  
*Texture and Materiality: Creating a New Material Resource Center at RISD*

Alix Reiskind, Harvard University  
*extraMUROS and the 21st Century Image Library*

**Reassessing the Role of Display I: Exhibitions and the Making of Art History**  
**Chair: K.C. Williams, Northwest Florida State College**  
**Jepson Center, Neises Auditorium**

Andrea Alvarez, Virginia Commonwealth University  
*Abstract Expressionism: the Formation of a Complete History*

Toby Norris, Assumption College  
*Competing Visions: Modern Art at the 1937 Paris World's Fair*

Virginia Gardner Troy, Berry College  
*Textiles on Display 1940-1970: The Museum of Modern Art*

**Renaissance Topics I: Italian Masters**  
**Chair: Debra Murphy, University of North Florida**  
**Hilton DeSoto, second floor, Lafayette**

Charity Shae Troy, SCAD Savannah  
*Leonardo's Appropriation and Correction of Michelangelo's David*

Liana De Girolami Cheney, University of Massachusetts  
*Lowell Titian's Bacchanal on Andros: New Observations*

Zbynek Smetana, Murray State University  
*Michelangelo's Last Judgment and Beatific Vision*

**A Beautiful Group of Letters: Typography as Discourse in Communication Design and the Visual Arts, Part II**  
**Chair: Lisa Anderson, University of South Carolina Upstate**  
**Hilton DeSoto, first floor, Madison**

Dana Ezzell Gay, Meredith College  
*Typography as Discourse: Message, Meaning, and Making with Letters and Words*

Richard Mack, University of South Carolina Upstate  
*New Grounds in Type*

Julie Spivey, University of Georgia  
*Give That Type Some Life! (and please hang your punctuation): Typography as Information and Imagery*

Brittany Shaw, Florida Atlantic University  
*Illustrated Type: Creative Expression in Today's Digital Environment*

Kevin Cates, University of Arkansas at Little Rock  
*I Kern Alone: Advanced Typography Explorations Within Graphic Design Independent Studies*

**Text: The Art History Assignment**  
**Chair: Alison C. Fleming, Winston-Salem State University**  
**Hilton DeSoto, second floor, Telfair**

Elizabeth Sutton, University of Northern Iowa  
*Hooked on Art History*

Barnaby Nygren, Loyola University Maryland  
*Learning to Argue: A Writing Exercise in Context*

Alyson A. Gill, Arkansas State University  
*CULBR: A Farewell to the Traditional Art History Course*

Elise L. Smith, Millsaps College  
*New Variant of the Museum Essay: Writing a Catalogue Entry*

**American Art II: Late Nineteenth Century**  
**Chair: Betsy Fahlman, Arizona State University**  
**Hilton DeSoto, first floor, Ossabaw**

Gina M. D'Angelo, Independent Scholar  
*Francis Davis Millet: Mural Impresario and Muralist*

Rachel Stephens, Nicholls State University  
*Investigating the New South via the Tennessee Centennial Exposition*

Rhonda Reymond, West Virginia University  
*The Immortal Name of the Architect: Richard Morris Hunt's Ambitions as Ecclesiastical Architect*

Christine Neal, SCAD Savannah  
*Theo Alice Ruggles Kitson*

**Drawing Muchness, Part I**  
**Chair: Raymond Gaddy, University of North Florida**  
**Hilton DeSoto, first floor, Pulaski**

Dylan Collins, West Virginia University  
*Reciprocal Dialogue: What I Learned From My Drawing Students*

Jim Toub, Appalachian State University  
*In and Out of the Margins: The Art of the Doodle*

Tommy White, Cleveland Institute of Art  
*Combat Drawing*

**Pain and Pleasure: Artistic Responses to the Sublime, Part I**  
**Chair: Jenny O. Ramirez, Virginia Military Institute**  
**Hilton DeSoto, first floor, Sapelo**

Carmen McCann, Independent Scholar  
*'A Sensation of the Sublime' in Eugène Delacroix's Paintings of Cliffs in Normandy*

Heidi Powell-Mullins, University of Arkansas at Little Rock  
*Oogling: The Myth in Northwest Coast Art—Three Artists' Stories*

Carol Leake, Loyola University New Orleans  
*"The Teeth of Beauty:" The Sublime in the Photographs of Kay Duvernet*

**Contextualizing the Text: New Investigations of the Image via the Word**  
**Chair: Melissa Geiger, East Stroudsburg University of Pennsylvania**  
**Hilton DeSoto, second floor, Chippewa**

Sarah Lippert, University of Michigan-Flint  
*Scandal and Glory: Girodet's Epic Poem Le Peintre and the Dramatic Critical Responses of Artists to their Peers at the Salon*

Julia A. Sienkewicz, Duquesne University  
*Unifying Forms: The Art of Rescuing a Nation*

John Hebble, Virginia Commonwealth University  
*The Possibilities of the Camera: Alvin Langdon Coburn's The Future of Pictorial Photography and the Road to Photographic Abstraction*

Christina Glover, Florida State University  
*Elevating Textiles to Modern Art: Contextualizing Anni Albers's Early Pictorial Weavings and Essay "Work with Material"*

**Landscape and Human Culture, Part I**  
**Chair: Kelly Wacker, University of Montevallo**  
**Hilton DeSoto, first floor, Cumberland**

Catherine Walsh, Boston University/University of Montevallo  
*The Transformative Landscape of Giambologna's Appennino*

Catherine Page Harris, University of New Mexico  
*Art within Landscape, Process, Motion and Change*

Tera Galanti, California Polytechnic State University  
*Memory, Fear and the Wild*

Shana Berger, Coleman Center for the Arts; Nathan Purath, Coleman Center for the Arts  
*Public Projects*

## Session V

**Thursday, Nov. 10, 4:30-6 p.m.**

**Vice Over Virtue: Debating the Morality of Art**  
**Chair: Sarah Lippert, University of Michigan-Flint**  
**Hilton DeSoto, second floor, Chippewa**

Melissa Geiger, East Stroudsburg University  
*Still in the Closet: Robert Rauschenberg's Aesthetic Pornography*

Gabriela Jasin, SCAD Atlanta  
*Vestals, Virgins, and Virtue: Two Paintings by Jean Raoux and their Prescription for Women in 18th-Century France*

Marie Ladino, University of Maryland  
*Goltzius' Ovidian Fables: Sensuous Images, Virtuous Messages*

Stephanie Bender, Florida State University  
*Savages in the City: George Grosz, Otto Dix and Rudolf Schlichter's Constructions of Urban Indians and Lustmord*

**Spoofing Off: Are Parody and Satire Effective Tools for Institutional Critique?**  
**Chair: Guy Jordan, Western Kentucky University**  
**Hilton DeSoto, 15th floor, Harborview**

Monica Steinberg, The Graduate Center, CUNY  
*The Alter Ego as Satirical Act: A Los Angeles Critique*

Eleanor Grix, Armstrong Atlantic State University  
*Fred Wilson's Imprint on the Seattle Art Museum's Floorplan*

Brianne Cohen, University of Pittsburgh  
*Thomas Hirschhorn: Parodying the Topography of a Swiss "Imagined Community"*

Jonathan Wallis, Moore College of Art & Design  
*They Drew First Blood: Jenny Drumgoole and the Real Women of Philadelphia*

**The End of the Global Biennial Exhibition? Past Politics and Future Prospects**  
**Chair: Xandra Eden, University of North Carolina at Greensboro**  
**Hilton DeSoto, second floor, Monterey**

Liz Donato, The Graduate Center, CUNY  
*Analyzing Complementary Discursive Frameworks in Biennial Exhibitions*

Kate Green, University of Texas at Austin  
*Nazis, Cold War, Globalism: Why Exhibitions Matter*

Camila Maroja, Duke University  
*Cannibal Feast: Understanding the 24th São Paulo Biennial*

Rattanamol Singh Johal, Courtauld Institute of Art, University of London  
*Monopoly Rent, Urban Regeneration, and 'Disneyfication' through the Lens of the Liverpool Biennial*

**Pecha Kucha**  
**Chair: Jason Guynes, University of South Alabama**  
**Hilton DeSoto, first floor, Madison**

Julia Alderson, Humboldt State University  
*What Does "Indian" Architecture Look Like Today?*

Rene Culler, University of South Alabama  
*Up Against the Wall*

Josh Jalbert, SCAD Savannah  
*Notations from Nature*

Jose Ray, SCAD Savannah  
*TASTE of Savannah*

Cynthia Roberts, Endicott College  
*Life Horizon: Interdisciplinary Intersections*

Margarita Skiadas, University of South Alabama  
*Kimitrion, The Room of Bones: Greek Burial Rites*

Heather Szatmary, SCAD Savannah  
*Breaking Patterns*

Kim R. Taylor, University of Cincinnati  
*The Delicious Paintings of Pieter Bruegel the Elder*

Nikki Vahle-Schneider, University of South Alabama  
*Everyday Inspirations*

Jose Gamboa, SCAD Savannah  
*Gamboa Sketch Aerobics*

**The Art History Survey in the 21st Century**  
**Chair: Cynthia Kristan-Graham, Auburn University**  
**Hilton DeSoto, second floor, Telfair**

Cynthia Kristan-Graham, Auburn University  
*The Art History Survey: Mainstay or Passé?*

Heather F. Sharpe, West Chester University of Pennsylvania  
*Think Globally, Look Locally: Utilizing Regional Architecture in the Art History Survey*

Timothy B. Smith, Birmingham-Southern College  
*Queering the Art History Survey*

**Pain and Pleasure: Artistic Responses to the Sublime, Part II**  
**Chair: Laura M. Amrhein, University of Arkansas at Little Rock**  
**Hilton DeSoto, first floor, Sapelo**

Laura Hollengreen, Georgia Institute of Technology  
*The Absorptive Sublime in Contemporary Art*

Amelia Ishmael, The School of the Art Institute of Chicago  
*Black Metal in the White Tower: The Transcendental American West*

Joshua Rayman, University of South Florida  
*Kant on Violence and Sublimity*

**American Art III: The Academy Collects, Paintings and Buildings**  
**Chair: Pamela H. Simpson (1946-2011 In Memoriam), Washington and Lee University**  
**Hilton DeSoto, first floor, Ossabaw**

Deborah S. Jamieson, Armstrong Atlantic State University  
*Gari Melchers and the Telfair Academy*

Robert M. Craig, Georgia Institute of Technology  
*Nationality Rooms & the School of Nations Project: The Evolution of an Idea, 1924-65*

Jeannine Keefer, Binghamton University  
*A Modern Temple: Nolen & Swinburn's Transformation of Temple University*



**Reassessing the Role of Display II: Exhibitions and the Reception of Art History**

**Chair: Jenny McComas, Indiana University, Bloomington  
Jepson Center, Neises Auditorium**

Tomas Enrique Creus, University of California, Los Angeles  
*Early Modernist Art Exhibitions in Brazil and Their Influence*

Jenny McComas, Indiana University, Bloomington  
*Modernism for the Midwest: German Expressionist Exhibitions at the Indiana University Art Museum*

Natalie Lentz Wall, University of North Carolina at Greensboro  
*Experiencing Art History: How One Art History Course Embraced the Role of Display*

**Renaissance Topics II: Themes of Identity in Renaissance Drawings and Paintings**

**Chair: Liana De Girolami Cheney, University of Massachusetts Lowell  
Hilton DeSoto, second floor, Lafayette**

Arthur DiFuria, SCAD Savannah  
*The Meaning of Multiple Hands: Artist as Collector in the Berlin Albums*

Denise M. Budd, Bergen Community College  
*The Provenance of the Unfinished Painting: A Case Study*

Bradley Cavallo, Temple University  
*The Hands of Proteus: Hendrick Goltzius and the Philadelphia Museum of Art's Without Ceres and Bacchus, Venus Grows Cold (c. 1599-1602)*

**Landscape and Human Culture, Part II**

**Chair: Catherine Walsh, Boston University/University of Montevallo  
Hilton DeSoto, first floor, Cumberland**

Marina Mangubi, College of Wooster  
*Infinite Landscape*

Sara Dismukes, Troy University  
*Drive: A Reading of the American Landscape*

Mira Gerard, East Tennessee State University  
*I Dream About Burning*

Jon Hunt, Kansas State University; Bambi Yost, Iowa State University  
*Spirit and Place of the People*

**Drawing Muchness, Part II**

**Chair: Stephen Gardner, SCAD Savannah  
Hilton DeSoto, first floor, Pulaski**

Jesse Payne, Virginia Commonwealth University in Qatar  
*Why Drawing?*

Leslie Robison, Flagler College  
*Beyond Observation: Challenging Students Into Contemporary Drawing Practices*

Heidi Jensen, Ball State University  
*Things to Touch*



Telfair Academy, 121 Barnard Street



Owens-Thomas House, 124 Abercorn Street



Jepson Center, 207 West York Street

Telfair Museums, founded in 1883 through the bequest of prominent Savannah philanthropist Mary Telfair, is the oldest public art museum in the South. Located in the heart of the city's vibrant historic district, it encompasses three architecturally significant buildings: the Telfair Academy and the Owens-Thomas House—two National Historic Landmark buildings, and the contemporary Jepson Center.

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# FRIDAY

## TODAY'S SCHEDULE

6:30 a.m.	Members' Jog
7 a.m. to 5 p.m.	Conference Registration
8-9:45 a.m.	<b>SESSION VI</b>
8-9:45 a.m.	Mentor Appointments
9 a.m. to 5 p.m.	Vendor Area
10-10:30 a.m.	State Meet + Greet: GA
10-11:30 a.m.	<b>SESSION VII</b>
10-11:30 a.m.	EPCAF Interest Meeting
11-11:30 a.m.	State Meet + Greet: LA, SC
11:30 a.m. to 1:45 p.m.	Awards Luncheon R \$; Featured Presentation by Dan Cameron
2-3:45 p.m.	<b>SESSION VIII</b>
2-3:45 p.m.	Workshop: Idea Visualization R
2:30-3:45 p.m.	Walking Tour: City as Texture R
3-3:30 p.m.	SECAC 2012 Info Session
3:30-4 p.m.	SECAC Review Interest Meeting
4-6 p.m.	<b>SESSION IX</b>
5:30-7 p.m.	Thames & Hudson Reception
7-9 p.m.	SCAD Museum of Art Reception and Gallery Hop including SECAC Fellowship Exhibition
9:30 p.m. to midnight	Tybee Island Beach Trip R \$



# Session VI

Friday, Nov. 11, 8-9:45 a.m.

## A House Divided: Examining the Conflict Between Sensory Aesthetics and Concept-Driven Cultural Practice

**Chair: Brian Curtis, University of Miami**  
**Hilton DeSoto, first floor, Madison**

Michael Aurbach, Vanderbilt University  
*“Look Ma, No Hands”*

Chad Airhart, Carson Newman College  
*Beauty Revived: A Defense for Teaching Sensory Aesthetics in the American University*

Peter Kaniaris, Anderson University  
*The Duchamp Effect: Readymade Art Education*

Franklin Einspruch, Independent Artist  
*“Academic” and Other Pejoratives*

## At Ease: The Shaping Aesthetic of Our Military Veterans

**Chair: Christopher Olszewski, SCAD Savannah**  
**Hilton DeSoto, first floor, Pulaski**

Joseph Mougel, Ringling College of Art and Design  
*Hi, I am a Marine: Student to Professor from the Perspective of a Veteran*

Katherine Rhodes Fields, University of Mississippi  
*At Peace*

Aaron Olson, SCAD Savannah  
*Citizen Artists-Military Art Journal Project*

## Art and Technology: Changing Paradigms

**Chairs: Belinda Haikes, West Chester University of Pennsylvania; Gary A. Keown, Southeastern Louisiana University**  
**Hilton DeSoto, first floor, Cumberland**

Andrew F. Scott, SCAD Savannah  
*G-Code: Digital Explorations in Sculpture*

Jeff Mickey, Southeastern Louisiana University  
*Combining Digital Technology and Traditional Practice*

S/N Coalition (Jennida Chase and Hassan Pitts), Virginia Commonwealth University  
*Accessible Technology and Shifting Exhibition Paradigms*

Jeff Thompson, University of Nebraska-Lincoln  
*Data, Poetics, and Supercomputers*

Norberto Gomez, Virginia Commonwealth University  
*Return of the Executable: A Critique of Critical Code*

## Contemporary Art Open Session

**Chair: Preston Thayer, New Mexico State University**  
**Hilton DeSoto, 15th floor, Harborview**

Shannon Egan, Gettysburg College  
*Jeff Wall’s Little History of Photography*

Rachel Federman, New York University  
*(Under)mining Los Angeles: Contemporary Responses to the City*

Maria Margarita Malagón-Kurka, SCAD eLearning / Universidad Nacional de Colombia  
*Ambivalence and Ambiguity in Contemporary Art - Is it About Our Times, and Us Too?*

Evan D. Williams, New York University  
*An Unsettling Backdrop: The Contemporary Art World in Zimbabwe*

Barbara Yontz , St. Thomas Aquinas College  
*Art at the End of Times: Capitalism, Marxism, and Contemporary Art*

## Art and Pilgrimage in the Middle Ages

**Chair: Rebecca Turner, SCAD Savannah**  
**Hilton DeSoto, second floor, Lafayette**

Tessa Garton, College of Charleston  
*Pilgrimage and Reconquista: Christian and Islamic imagery in the Romanesque Art of Northern Spain*

Barbara J. Johnston, Columbus State University  
*A View from the Top: Royal Pilgrimage and Sacred Journeying in Louise of Savoy’s Vie de la Magdalene*

Peter Scott Brown, University of North Florida  
*A Brief History of Touch in the Reception of Medieval Sculpture*

## Practice and Research: Work by Emerging Educators, Part I

**Chair: Amy S. Broderick, Florida Atlantic University**  
**Hilton DeSoto, first floor, Sapelo**

Joshua Hunter Davis, Florida Atlantic University  
*Fearful Symmetries: Painting Monstrous Bodies*

Teri Frame, Alberta College of Art and Design  
*Performing a Protean Identity*

Joe Meiser, Bucknell University  
*Sculptural Investigations of Plato and the Human Condition*

## Revisiting the Civil War, Part I

**Chair: Akela Reason, University of Georgia**  
**Hilton DeSoto, first floor, Ossabaw**

Evie Terrono, Randolph-Macon College  
*“The very remote and trifling influence of the existing war . . . upon American art”: Artistic and Critical Responses to the Civil War in the 1860s*

Asma Naeem, Independent Scholar  
*Telegraphing Absence, Distance, and Death: Winslow Homer’s Civil War Pictures*

Barbaranne Liakos, Smithsonian American Art Museum  
*The ‘Lost Cause’—A Confederate Point of View: John Adams Elder and The Battle of the Crater*

Sara Moriarty, Virginia Commonwealth University  
*Painting the American Sonderbundskreig (or Why is Robert E. Lee’s Portrait Hanging in the Swiss Embassy in Washington, D.C.)*

**More than Skin Deep: Body and Text in Feminist Art**  
**Chair: Kathleen Wentrack, Queensborough Community College, CUNY**  
**Hilton DeSoto, second floor, Chippewa**

Marissa Vigneault, University of Nebraska-Lincoln  
*Hannah Wilke’s Performative Text*

Deanne Pytlinski, Metropolitan State College of Denver  
*Text and Antiquity in the Work of Beryl Korot and Nancy Spero*

Karen Stock, Winthrop University  
*Diary or Pornography? The Works of Susan Harbage Page and Jenny Holzer*

Susannah Darrow, Georgia State University  
*Profiling Identity: The Language of Body Arts as a Mnemonic Device in the Work of Berni Searle*

Indra K. Lacin, Case Western Reserve University  
*Marina Abramovic and Shirin Neshat: Talking through Text and Telling through Others*

## Southeast Chapter of the Society of Architectural Historians

**(SESAH): Drawing and Design Method in Architecture**  
**Chair: David Gobel, SCAD Savannah**  
**Hilton DeSoto, second floor, Monterey**

Robin H. Prater, Georgia Institute of Technology  
*The Architecture of Peter Harrison: Two-Dimensional Translation*

Michael Kleeman, Art Institute of Atlanta  
*Hejduk’s Icon(s): Mediating Habitation Through Drawn Construct*

Mikesch Muecke, Iowa State University; Miriam Zach, University of Florida/Iowa State University  
*Drawing Architecture and Music in Contemporary Rome: How to Be an Academic Tourist*

## When Is It Worth It?

**Chair: Rod Northcutt, Miami University**  
**Hilton DeSoto, second floor, Telfair**

Rod Northcutt, Miami University  
*How Does It Fit?*

Aaron Wilcox, University of North Carolina at Wilmington  
*Infinitely Recyclable, But Be Careful*

Eve Faulkes, West Virginia University  
*Repurposing: Recycling a Good Idea*

Jason Frazier, SCAD Savannah  
*A Real-World Project in Sustainable Design*

# Session VII

Friday, Nov. 11, 10-11:30 a.m.

## Southern Graphics Council International (SGCI): Textualized Body:

### The Intersection of Self and Identity in Printmaking

**Chair: Jennifer D. Anderson, Hollins University**  
**Hilton DeSoto, second floor, Chippewa**

Jennifer D. Anderson, Hollins University  
*Printing the Body and its Interior: From Dissection to Self Reflection*

Shelley Gipson, Arkansas State University  
*External Form and Internal State*

Grace E. Zuniga, University of Georgia  
*The Body as a Tool of Power*

Tobin W. Keller, Cabrillo College  
*Image and Process: Six Decades of Men and Other Portraits*

## Revisiting the Civil War, Part II

**Chair: Barbaranne Liakos, Smithsonian American Art Museum**  
**Hilton DeSoto, first floor, Ossabaw**

Marie-Stephanie Delamaille, Columbia University  
*Propaganda, News, or History? The Civil War and the American Cartoon*

Elizabeth A. Richards, University of South Alabama  
*The End of Innocence: The Effects of the Civil War on Children in the Paintings of Eastman Johnson*

Melissa Sheets, University of Nebraska-Lincoln  
*A Memory Forgotten: Public Representation of Women and the Washington, D.C. Arsenal Monument*

Sarah Beetham, University of Delaware  
*Sculpting the Citizen Soldier: Reproduction, National Memory, and the Civil War*

## Practice and Research: Work by Emerging Educators, Part II

**Chair: Eric Landes, Florida Atlantic University**  
**Hilton DeSoto, first floor, Sapelo**

Chris Barr, West Virginia University  
*Participatory Media Works: Intervention, Play, and Temporary Communities*

Lily Kuonen, Jacksonville University  
*PLAYNTINGS: The Synthesis*

Kristin Carlson, Independent Scholar  
*Writing/Drawing/Making/Moving: The Case for Gesture in the Verbi-Visual Creative Process*

**The Big Money Game of Contemporary Art**  
**Chairs: Susan Falls, SCAD Savannah; Capri Rosenberg, SCAD Savannah**  
**Hilton DeSoto, 15th floor, Harborview**

Claudine de With, Erasmus University Rotterdam  
*The Alternative Narrative: The Tension Between Art and Money*

Kevin Kornegay, Duke University  
*Art Markets and Visual Culture*

Capri Rosenberg, SCAD Savannah  
*Slouching Towards Sotheby’s: Damien Hirst’s Apocalyptic Drift*

Susan Falls, SCAD Savannah  
*Thomas Kinkade, the Anti-Hirst*

**Traditional Folk and Self-Taught Art**  
**Chair: Cheryl Rivers, Independent Scholar**  
**Hilton DeSoto, second floor, Lafayette**

Georgina E. Gajewski, University of North Carolina at Chapel Hill  
*‘Lately Arrived in this City’: The Migration of Folk Painters to the American South*

K. Johnson Bowles, Longwood University  
*Marion Forgey Line (1919-1999): Heir Apparent to Grandma Moses and the Memory Painter Tradition*

Mya Dosch, The Graduate Center, CUNY  
*Constructed Memories: Creating “The Traditional” in Aguilar Ceramics*

**Art and Architecture on the Mediterranean Rim 1300-1600**  
**Chairs: Kathleen G. Arthur, James Madison University; Sara N. James, Mary Baldwin College**  
**Hilton DeSoto, second floor, Monterey**

Charles Anthony Stewart, University of St. Thomas-Houston  
*Cyprus Opulentissima: The Gothic Style of Byzantine Orthodox Churches*

Emily Kelley, Saginaw Valley State University  
*Imitating the Italians: The Impact of Florentine Funerary Practices on the Funerary Altarpiece of the Spanish Merchant Gonzalo López de Polanco*

Laurent Odde, Kutztown University of Pennsylvania  
*Florence on the Rhone River: Philibert de l’Orme and the Fuorusciti Community in Lyon*

**Stoking Hephaestus’ Fire: Linking Art and Science**  
**Chairs: Kristie Bruzenak, SCAD Savannah; Matthew Kolodziej, University of Akron**  
**Hilton DeSoto, first floor, Cumberland**

Matt Kenyon, University of Michigan  
*Techno-Activism and Inverse Biotelemetry*

Shona Macdonald, University of Massachusetts Amherst  
*Ut Pictura Scientia: The Studio Lab*

Wayne Madsen, Independent Artist  
*Leveraging Public Experience in a Scientific Approach to the Arts*

Al Denyer, University of Utah; Erik Brunvand, University of Utah  
*Printmaking on a Micro Scale: An Art and Science Collaboration*

# Session VIII

Friday, Nov. 11, 2-3:45 p.m.

## “The Subject Speaks?” Reading into the Photograph

**Chairs: Beth Saunders, The Graduate Center, CUNY; Janna Schoenberger, The Graduate Center, CUNY**  
**Hilton DeSoto, 15th floor, Harborview**

Rachel Snow, University of South Carolina Upstate  
*Message Received: Text on Real-Photo Postcards 1900-1930*

Emily Ackerman, The Graduate Center, CUNY  
*Pioneering Cliché: Nickolas Muray and Commercial Photography in the United States, 1920-1955*

Yoshie Kunita, J. Paul Getty Museum/Technische Universität Berlin  
*Perception of Urban Image Through Photobooks with an Example from the German Weimar Period, “Berlin in Bildern” (Berlin in Pictures)*

Mira Lynn Rai, University of California, Santa Barbara  
*The Photograph as Fantasy: The Practices of Nineteenth Century Indian Bazaar Photography*

## Town and Gown: Our Communities and Our Art Programs

**Chair: Donald Van Horn, Marshall University**  
**Hilton DeSoto, first floor, Pulaski**

Byron Clercx, Marshall University  
*Reshaping the Paradigm: Art, Community, and Economic Development*

John Lowe, SCAD Savannah  
*Civic Engagement: A Surfeit of Opportunity*

Marilyn Lake McElwain, University of Indianapolis  
*Service Learning in the Arts: Reciprocity of Community Collaborations*

Jessica L. Smith, University of West Alabama  
*Crafting Community*

## The African-American Presence at Academic Art Conferences

**Chair: Corinna Brewer, University of California, Berkeley**  
**Hilton DeSoto, second floor, Monterey**

Breuna Baine, Auburn University Montgomery  
*MISSING: African-American Art Academics*

Rodrecas Davis, Grambling State University  
*Why Are All of the Afro-American Artist-Types Sitting Together?*

Bridgette McCullough Alexander, Independent Scholar  
*Black Market: Prominent African-Americans and the Place in the Art World*

Yonsenia White, Durham Technical Community College  
*For Colored Girls: Black Women Who Leave Academia (When the Ivory Tower is Not Enough)*

## Contemporary Folk, Self-Taught, and Outsider Art

**Chairs: Carol Crown, University of Memphis; Lee Kogan, American Folk Art Museum**  
**Hilton DeSoto, second floor, Lafayette**

Susan Mitchell Crawley, High Museum of Art  
*The Treasure of Ulysses Davis*

Lee Kogan, American Folk Art Museum  
*Paintings and Sculpture by Sam Doyle (1906-1985) in the American Folk Art Museum’s Permanent Collection*

Efram Burk, Curry College  
*Painting History—Sam Doyle’s “St. Helena Out Door Gallery”*

Alice R. Burmeister, Winthrop University  
*The World of Malam Zabeyrou: Koranic Boards and Related Works*

**Visualizing Disability**  
**Chair: Ann Millett-Gallant, University of North Carolina at Greensboro**  
**Hilton DeSoto, first floor, Sapelo**

Amanda Cachia, California College of the Arts  
*Breaking the Venetian Glass Ceiling*

Elizabeth Howie, Coastal Carolina University  
*The Dandy Victorian: Yinka Shonibare, Disability, and Passing*

Meredith Kooi, Emory University  
*An Autoimmune Aesthetic*

Crawford Alexander Mann III, Chrysler Museum  
*Picturing Blindness in 1850s America: Leutze’s Milton and Rogers’s Nydia*

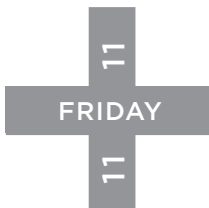
**Painting in the Collapsed Field**  
**Chair: Craig Drennen, Georgia State University/Skowhegan**  
**School of Painting and Sculpture**  
**Hilton DeSoto, first floor, Cumberland**

David Humphrey, Yale University  
*Painting’s Slippery Sociability*

Steve Locke, Massachusetts College of Art  
*IMAGING LAZARUS: The Undead in Contemporary Painting*

Katherine Smith, Agnes Scott College  
*Claus Oldenburg’s “expansion of painting…”*

Wendy White, Independent Artist  
*What Bothers Me About Buildings*





**ACT Out: Performance, Politics and Public Art**

**Chair: Karen Shelby, Baruch College, CUNY  
Hilton DeSoto, second floor, Chippewa**

Tara Burk, The Graduate Center, CUNY  
*Lesbian Chic My Ass: Fierce Pussy and the Politics of Queer Visibility in New York City, 1991-1994*

Dmitry Komis, Independent Scholar  
*Politics of Loss and the Possibility of Renewal: The Ephemeral Work of Felix Gonzalez-Torres*

Karen Shelby, Baruch College, CUNY  
*From the Ephemeral to the Concrete: Moving in from the Margins*

Gillian Sneed, The Graduate Center, CUNY  
*Manifestations of Queer: Queer Temporality, Desire, and Disidentification in the Performance Art of Sharon Hayes*

**Rethinking the Hudson River School, Part I  
Chair: Alan Wallach, College of William and Mary  
Hilton DeSoto, first floor, Ossabaw**

Sarah Dennis, University of Illinois  
*Reviving "a living image of thy native land": William Cullen Bryant's Commemoration of Thomas Cole*

Roberta Katz, DePaul University  
*The Literate Landscape*

Christopher Oliver, University of Virginia  
*Ideal Landscapes in a City of Humbug: The Great Pictures and Popular Amusement*

Kenneth Myers, Detroit Institute of Art  
*Eugene Benson and the Subjectivist Turn in American Landscape Painting*

**Project Share: Interdisciplinary Models  
Chairs: Anthony Fisher, SCAD Savannah; Jenny K. Hager-Vickery, University of North Florida  
Hilton DeSoto, second floor, Telfair**

Jenny K. Hager-Vickery, University of North Florida  
*Wind Weaver and the Whirling Wheel - Interdisciplinary Studio*

Sarah Hermes Griesbach, Washington University in St. Louis  
*Individual History Projects in Authentic Interdisciplinary Learning: What Instructors in Higher Education Can Learn from the Secondary Social Studies Classroom*

Tammy L. Evans, Winston-Salem State University  
*Fine Arts and the School of Health Sciences*

David Duncan, SCAD Savannah; Anthony Fisher, SCAD Savannah; Laura Victore, Savannah-Chatham County Public School System  
*Comics in the Curriculum: Educational Experience of Visual Narrative*

Lee Lines, Rollins College; Moriah Russo, Rollins College; Rachel Simmons, Rollins College  
*A Visual Study of Appropriate Scale in the Landscapes of Iceland and Greenland*

## Session IX

**Friday, Nov. 11, 4-6 p.m.**

**The Virtual and the Actual: Painting as Practice and Pedagogy in the Digital Age**

**Chair: Thomas Berding, Michigan State University  
Hilton DeSoto, first floor, Cumberland**

Julia Morrisroe, University of Florida  
*The Case for a Pedagogy of Slippage*

Matthew Kolodziej, University of Akron  
*What's Touch Got To Do With It*

Judith Rushin, Florida State University  
*Dry on Wet: Continuity and Displacement in Painting Technology*

Rob Kolomyski, Inver Hills Community College  
*Point and Reach: The Velocity of the Known*

**Strategies for Cultivating and Harvesting Ideas  
Chairs: Jerry R Johnson, Troy University; Marcela Iannini, Miami International University of Art & Design  
Hilton DeSoto, first floor, Madison**

Jerry R Johnson, Troy University  
*All Ideas Are NOT Created Equal*

Maureen Garvin, SCAD Savannah  
*Valuing the Process: Teaching Research and Ideation Strategies to First Year Students*

Ricardo Navarro, Miami International University of Art & Design  
*Semantic Chain in Design*

Ronda Mariani, Schiller International University  
*Ideation Communities*

Louis Baker, SCAD Savannah  
*Think Wrong: Ideational Strategies of Project M*

Marcela Iannini, Art Institute of Tampa  
*Intrinsic Structured Methodologies in Creative Processes*

**Project Share: Interdisciplinary Models, continued  
Chair: Anthony Fisher, SCAD Savannah; Jenny K. Hager-Vickery, University of North Florida  
Hilton DeSoto, second floor, Telfair**

Jenny K. Hager-Vickery, University of North Florida  
*Wind Weaver and the Whirling Wheel - Interdisciplinary Studio*

Sarah Hermes Griesbach, Washington University in St. Louis  
*Individual History Projects in Authentic Interdisciplinary Learning: What Instructors in Higher Education Can Learn from the Secondary Social Studies Classroom*

Tammy L. Evans, Winston-Salem State University  
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David Duncan, SCAD Savannah; Anthony Fisher, SCAD Savannah; Laura Victore, Savannah-Chatham County Public School System  
*Comics in the Curriculum: Educational Experience of Visual Narrative*

Lee Lines, Rollins College; Moriah Russo, Rollins College; Rachel Simmons, Rollins College  
*A Visual Study of Appropriate Scale in the Landscapes of Iceland and Greenland*

**Sustained Research by Experienced Educators  
Chair: Reni Gower, Virginia Commonwealth University  
Hilton DeSoto, first floor, Sapelo**

Reni Gower, Virginia Commonwealth University  
*Strange Loops: A Thirty-Year Investigation*

Jason Guynes, University of South Alabama  
*Work in the System: Fitting Creative Activities into the Academic Mold*

Teresa Bramlette Reeves, Kennesaw State University  
*Multiple Hats, Multiple Spaces*

Patrick FitzGerald, North Carolina State University  
*Creative Culture in a Research University*

Vicky A. Clark, Clarion University of Pennsylvania  
*Déjà Vu All Over Again*

**European Art and Philosophy since 1945  
Chairs: Catherine Dossin, Purdue University; Victoria H. F. Scott, Emory University  
Hilton DeSoto, first floor, Pulaski**

Emmanuel Guy, Université Paris 13 & 10/Bibliothèque Nationale de France  
*Dépassement de l'art, Réalisation de la Philosophie: Guy Debord and the Revolution of Everyday Life*

Rosemary O'Neill, Parsons The New School for Design  
*Claude Viallat and Marcelin Pleynet: Thinking About Painting as a System and Site*

Laura Moure Cecchini, Duke University  
*Vincenzo Agnetti and the Italian Response to Consumer Society: "Zeroing" as Aesthetic Alienation*

Ruth Erickson, University of Pennsylvania/Centre Georges Pompidou  
*Social Theory/Social Practice: The Sociological Art Collective in 1970s France*

Arnaud Gerspacher, The Graduate Center, CUNY  
*Grace Notes: Artur Żmijewski's Singing Lessons*

**Medieval Art  
Chair: Stephen M. Wagner, SCAD Savannah  
Hilton DeSoto, second floor, Lafayette**

Elizabeth Bailey, Wesleyan College  
*Personifications of Humilitas and Superbia in Carolingian and Romanesque Manuscripts*

Jane Brown, University of Arkansas at Little Rock  
*Trends in Lay Devotion as Imaged in British Library MS Arundel 157*

Courtney Bufford, University of Arkansas at Little Rock  
*The Fish Motif in The Book of Kells*

Kristen Seaman, Kennesaw State University  
*A Shared Heritage in Both 'East' and 'West': The Use of the Classical Tradition in Islamic Art*

**The Dressed Head in Art and Practice  
Chairs: Jessica Stephenson, Emory University/Kennesaw State University; John Stephenson, Appalachian State University  
Hilton DeSoto, second floor, Monterey**

Laura Rinaldi Dufresne, Winthrop University  
*From Devil Horns to Butterfly Wings: The Late Medieval Headdress*

Michelle Moseley-Christian, Virginia Tech  
*Iconography as Cartography: Head Ornament and the Early Modern Peripatetic Artist*

Carrie Anderson, Boston University  
*Hairstyles, Head Adornments, and Colonial Identity in Dutch Brazil*

Andrianna Campbell, The Graduate Center, CUNY  
*Flung Far Ashore: Saint Domingans Abroad*

Julie Gilbert, Stony Brook University  
*Styling Korean Society: The Social Construction of Female Hairstyles in the Paintings of Shin Yoon Bok*

Jessica Stephenson, Emory University/Kennesaw State University  
*From Hair to Hat: Changing Fashions in Zulu Women's Head Adornment*

**Analogous Yet Asynchronous: Digital Imaging and Photography  
Chair: Liz Murphy Thomas, Lincoln Memorial University  
Hilton DeSoto, 15th floor, Harborview**

Sarah Arkins, SCAD Savannah  
*What's New is Old Again*

Ronald Beverly, Howard University  
*Pixel Chiaroscuro: The Advancements and Enhancements Of The Analog Image*

Scott Turri, University of Pittsburgh  
*The Painted Digital Image*

Brooke White, University of Mississippi  
*Brain Drawings: Science, Technology and Photography in the Studio*

**Rethinking the Hudson River School, Part II  
Chair: Kenneth Myers, Detroit Institute of Art  
Hilton DeSoto, first floor, Ossabaw**

Julie Levin Caro, Warren Wilson College  
*Thomas Cole, Architect: Artistic Self-Fashioning and the Landscape of Cedar Grove*

Grant Hamming, Stanford University  
*The American Art-Union, the Hudson River School, and the Displacement of Labor in Antebellum America*

Annie Ronan, Stanford University  
*Heade's Orchids, Church's Opera Glasses and the Trouble with Detail*

Katie Steiner, The Frick Collection  
*The Undermined Sublime of Louis Prang's Yellowstone National Park*

Leslie K. Brown, Boston University  
*Institutionalizing the Artist's View: The Viewshed of Frederic Edwin Church and Olana*

**Seeing is Believing: Art Outside the Classroom  
Chairs: M. Kathryn Shields, Guilford College; Sam Watson, University of Wisconsin-Sheboygan  
Hilton DeSoto, second floor, Chippewa**

Lou Haney, University of Mississippi  
*Field Trippin'*

Alexa Hade, SCAD Savannah  
*Being Your Own Teacher: My Experience in New York City*

Jamie Higgs, Marian University  
*Marian University Study Abroad: Using The 'Power' of Place*

Raymond Gaddy, University of North Florida  
*Mapping Rome: Getting Lost on the Grand Tour*

Elissa Auerbach, Georgia College & State University  
*From Rembrandt to Versailles: Engaging Students in the Art of Amsterdam and Paris*

Kevin Concannon, Virginia Tech  
*Object/Scholar: Art History as Service Learning*





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**SATURDAY**

**TODAY'S SCHEDULE**

7:30-9 a.m.	Membership Annual Breakfast and Business Meeting
8 a.m. to 3 p.m.	Conference Registration
9-10:45 a.m.	<b>SESSION X</b>
9-10:45 a.m.	Panel: Art of Education
9 a.m. to 1:30 p.m.	Vendor Area
9 a.m. to 4 p.m.	Savannah Area Day Trip R \$
11 a.m. to 12:30 p.m.	<b>SESSION XI</b>
11 a.m. to 12:30 p.m.	Workshop: Tenure Strategies
12:30-1:30 p.m.	Break
1:30-3:15 p.m.	<b>SESSION XII</b>
1:30-3:15 p.m.	Mentor Appointments
3:30-5/5:30 p.m.	<b>SESSION XIII</b>
5:30-8 p.m.	SECAC Closing Reception and Open Studios



# Session X

Saturday, Nov. 12, 9-10:45 a.m.

**The Art of Education: A Panel Discussion with the SECAC 2010 Excellence in Teaching Award Winners**  
**Moderator: Benjamin Harvey, Mississippi State University**  
**Hilton DeSoto, first floor, Madison**

James Rodger Alexander, University of Alabama at Birmingham

William R. Levin, Centre College

Mary Stewart, Florida State University

*This panel is dedicated to the memory of Pamela Simpson.*

**Installation: Transformative Explorations**  
**Chair: Charles Clary, Middle Tennessee State University**  
**Hilton DeSoto, first floor, Cumberland**

Jamey Grimes, University of Alabama  
*Clarity and Chaos in Site-specific Installation*

Herb Rieth, Pellissippi State Community College  
*Please Don't Touch the Art Work: Pitfalls of Interactive Installation*

Casey McGuire, University of West Georgia  
*Uncomfortable Bodies*

**Ancient Art and Architecture**  
**Chair: Beth Stewart, Mercer University**  
**Hilton DeSoto, first floor, Sapelo**

Rachel Golden, University of Arkansas at Little Rock  
*A Question of Character: Alexandros the Herdsman and Paris, Prince of Troy*

Kara K. Burns, University of South Alabama  
*Herakles and Sisyphus at the Gates of Hell: Advertising Salvation in Late Archaic Athens*

Ann-Marie Knoblauch, Virginia Tech  
*Women and the Worship of Dionysos in Ancient Greece*

Amy Gansell, Emory University  
*Near Eastern Ivory Sculptures of Women in Sacred Greek Contexts during the Orientalizing Period (8th – 7th Century BCE)*

**Association for Textual Scholarship in Art History (ATSAH): Bow Wow & Meow: Canines and Felines in Art and Literature**  
**Chair: Barbara J. Watts, Florida International University**  
**Hilton DeSoto, second floor, Lafayette**

Virginia M. Da Costa, West Chester University of Pennsylvania  
*The Persecution of Black Cats in Literature and Art*

Maureen Pelta, Moore College of Art & Design  
*Of Harrying Hounds and Sacred Stags*

Tina Waldeier Bizzarro, Rosemont College  
*Of Dogs and Saints*

**Get Out of the Car: Photography and the Local**  
**Chairs: Holly Markovitz Goldstein, SCAD Savannah; Lisa Jaye Young, SCAD Savannah**  
**Hilton DeSoto, 15th floor: Harborview**

Jane A. Dorn, Anderson University  
*South of Tarnation*

Bridget Gilman, University of Michigan  
*Photorealism's Local Lens: Robert Bechtle and the San Francisco Bay Area*

Michael Mergen, Longwood University  
*Vote*

Erin Hyde Nolan, Boston University  
*On the Road Again: Todd Webb's Walk Across America*

**Is the Gaze [Still] Male?: A 21st Century Inquiry into the Dynamics of the Subject/Object in Popular Culture, Part I**  
**Chair: Anthony J. Morris, Mississippi State University**  
**Hilton DeSoto, first floor, Pulaski**

David Cole Duncan, The Graduate Center, CUNY  
*The Mark of Her Marks: Laurel Nakadate's Lucky Tigers*

Young In Chung, Swarthmore College  
*Reconfiguration of Spectatorship in Installation Video Art and Yoko Ono's 'Rape'*

Matt Terrell, SCAD Atlanta  
*To Look and to Want to Be Looked At: The Gaze as Cultural Myth*

Natalie Musteata, The Graduate Center, CUNY  
*The Periferic Gaze*

David Stone, SCAD Savannah  
*A Knife in the Ear: Sound Design in the Films of Roman Polanski*

**Undergraduate Research in Art History, Part I**  
**Chair: Evan Gatti, Elon University**  
**Hilton DeSoto, second floor, Monterey**

Allison McLarty, University of North Florida  
*The Medieval Transi Tomb: An Anthropological Perspective*

Katie Smith, Wofford College  
*The Moral Lesson Learnt by Two Dutch Men*

Travis Kniffin, Temple University  
*Rembrandt and the Face of Convention*

Marie Lou Glackin, Cornell College  
*The Divine Shepherdess in the Andes: Syncretism in the New World*

**Interrogating the Past: Race Memory and American Identities**  
**Chair: Evie Terrono, Randolph-Macon College**  
**Hilton DeSoto, first floor, Ossabaw**

Thomas Stanton, Memphis Brooks Museum of Art  
*Eagle on the Mountain: Freedom and Flight in African American Quilts*

Mary Shurtz, Utah Valley University  
*Discarded Monuments: Past Outlooks Enshrined*

Rebecca Elizabeth Keegan, Duke University  
*Excavating Africa in the Work of Lois Mailou Jones from the 1920s to the 1940s*

Vivien Green Fryd, Vanderbilt University  
*Kara Walker's About the Title: Reenacting the Trauma of Colonialism and Slavery*

**Looking Forward While Staying Connected: Rapid Changes in Graphic Design**  
**Chairs: Ann Ford, Virginia State University; Joey Hannaford, University of West Georgia**  
**Hilton DeSoto, second floor, Chippewa**

Virginia Rougon Chavis, University of Mississippi  
*Embracing the Boundaries Between Traditional Processes and Digital Design*

David Charles Chioffi, Memphis College of Art  
*The Topical Science of Art*

Scott Fisk, Samford University  
*Digital Shift: From Letterpress to Digital Publishing*

Ben Hannam, Virginia Tech  
*Using Student Freelance Experiences to Strengthen a Design Curriculum*

# Session XI

Saturday, Nov. 12, 11 a.m. to 12:30 p.m.

**Graduate Student Poster Session**  
(The poster session begins at 11 a.m. and concludes at 4 p.m.)  
**Chairs: Deanna Kamal, University of Georgia; Sherry Saunders, SCAD Savannah**  
**Hilton DeSoto, second floor, Telfair**

Amy Fix, Georgia Southern University  
*Skin Deep: The Elusive Aphrodite*

Bryce A. Hammond, University of Central Florida  
*Translating Gestural Foot Movement into Non-Mimetic Action Painting*

Deanna Kamal, University of Georgia  
*The Transformation of Form in Space*

Judith Kruger, SCAD Savannah  
*The Gofun Project*

Zachary McFarlen, SCAD Savannah  
*Kinetic Typography and the Narrative*

Erin Clare McNeil, SCAD Savannah  
*Richard Serra's Classic Liberal Concerns: Deliberative Utilitarianism and Modern Discussions of Public Art*

Marc Russo, North Carolina State University  
*The Four Horsemen of the Apocalypse*

Sherry Saunders, SCAD Savannah  
*Ambiguity and Indeterminacy in Graphic Design*

Barbara Stubbs, Dartmouth College/University of Tampa  
*Vision and Voice of the Caribbean: Expressing Identity in Art*

**10 Bullets for Art Students**  
**Chair: Scott Betz, Winston-Salem State University**  
**Hilton DeSoto, first floor, Sapelo**

Deborah Carlson, Lake Region State College  
*How Many Times Have We Heard, "I Can't Draw A Straight Line"?*

Mark Geil, Jackson State University  
*Let Us See What Develops: A Video Introduction to the Black and White Analog Darkroom*

Scott Betz, Winston-Salem State University  
*Ten Bullets for Figure Drawing*

Rich Gere, SCAD Atlanta  
*The Razor's Edge: Teaching to the Drop Down Menu Generation*

**Is the Gaze [Still] Male?: A 21st-Century Inquiry into the Dynamics of the Subject/Object in Popular Culture, Part II**  
**Chair: Stephanie Batcos, SCAD Atlanta**  
**Hilton DeSoto, first floor, Pulaski**

Anthony J. Morris, Mississippi State University  
*Documenting the Gaze: One Spencer Tunick Model's Experience*

Mary Timothy Wilson, Louisiana State University  
*"She's always wanting to be hit": Sadism, Masochism, and the Male Gaze in Mildred Pierce*

Osayi Endolyn, SCAD Atlanta  
*Getting What We Want: How The Bachelor Feeds and Satisfies Our Shameful Needs*

Deborah Seddon, Rhodes University  
*Playing Detective: YouTube, the Interactive Audience, and the Queering of Cagney and Lacey*

**Text Me: Text in Contemporary Art**  
**Chair: Christopher Williams, SCAD Savannah**  
**Hilton DeSoto, second floor, Chippewa**

Anila Quyyum Agha, Indiana University at Indianapolis  
*My Forked Tongue*

Paul Pak-Hing Lee, University of Tennessee  
*The Discursive Space in Mistranslation: Cai Guo-Qiang and the 2010 Shanghai World Expo*

Nevin Mercede, Independent Artist  
*The Forest and the Trees: Integrating Text and Image*

**Conversations: Sculpture**  
**Chair: Vesna Pavlović, Vanderbilt University**  
**Hilton DeSoto, first floor, Cumberland**

Vesna Pavlović, Vanderbilt University,  
*Conversations: Sculpture*

Chad Alligood, The Graduate Center, CUNY  
*Women's Work and the Sculptural Legacy of Minimalism*

Wendy DesChene, Auburn University  
*Art Activism and Intervention*

Adrienne Outlaw, Independent Artist/Nashville Cultural Arts Project  
*Sculpture and Social Engagement*

**American Women Artists and Modernity: 1930s and 1940s**  
**Chair: Paula Wisotzki, Loyola University Chicago**  
**Hilton DeSoto, first floor, Ossabaw**

Leila Bailey Van Hook, Virginia Tech  
*Violet Oakley and the 'Moderns'*

Herbert R. Hartel, Jr., John Jay College, CUNY  
*Reconsidering the Influences on Irene Rice Pereira's Geometrically Abstract Paintings*

Jae Turner, Emory University  
*Mary E. Hutchinson: Queering Kitsch in Pen and Ink*

Christina Weyl, Rutgers University  
*Experimentation and Variation in Louise Nevelson's Early Atelier 17 Etchings*

**Circa 1500: Studies in Italian Painting**  
**Chair: Ria O'Foghluudha, Whittier College**  
**Hilton DeSoto, second floor, Lafayette**

Beth A. Mulvaney, Meredith College  
*Open and Closed: Bellini's Organ Shutters and the Nuns at Santa Maria dei Miracoli*

Elizabeth McMahon Nabi, University of Virginia  
*Meditations on Mortality: Fra Bartolomeo's Last Judgment for the Cloister of the Bones*

Janet Seiz, North Carolina A & T State University; Robert Elliott, Independent Scholar  
*Leonardo's Botanical Drawings Shed New Light on the North Carolina Museum of Art's Portrait of a Youth Crowned with Flowers, Attributed to Boltraffio*

**Reassessing Susan Sontag's Contributions to Photography Theory**  
**Chairs: Kris Belden-Adams, Minneapolis College of Art and Design; Allison Moore, University of South Florida**  
**Hilton DeSoto, 15th floor, Harborview**

Jenny Kuhla, SCAD Savannah  
*Sontag's Stencil*

Sharon Suchma, The Graduate Center, CUNY  
*How Do Photobooks Regard the Pain of Others? Sontag's Voice on Photographs In/As Books*

Kristen Oehlrch, Brown University  
*History Seen Through Photographs, Darkly: Political Narratives in Susan Sontag and Walter Benjamin*

Kris Belden-Adams, Minneapolis College of Art and Design; Allison Moore, University of South Florida  
*Seeing Without Being Seen: Why Susan Sontag Has Been Overlooked*

**Undergraduate Research in Art History, Part II**  
**Chair: Barnaby Nygren, Loyola University Maryland**  
**Hilton DeSoto, second floor, Monterey**

Rachel Eck, Lebanon Valley College  
*The Hospitable Earth: Humans as an Expression of Nature in the Pastoral Imagery of Samuel Palmer*

Amanda Schwartz, Old Dominion University  
*More Than Mount Fuji: Redefining a Hiroshige Print*

Abigail Upshaw, University of Georgia  
*Strike a Pose: Thoughts on Jessie Mann and the Grande Odalisque as Model*

# Session XII

Saturday, Nov. 12, 1:30-3:15 p.m.

**How Much Religion Is Too Much? Teaching Catholic Art in the 21st Century**  
**Chair: Mindy Nancarrow, University of Alabama**  
**Hilton DeSoto, second floor, Chippewa**

Bonnie Kutbay, Mansfield University of Pennsylvania  
*Teaching Catholic Liturgy and Iconography in Images of the Sacrifice of Isaac and the Crucifixion*

Lauren Grace Kilroy, Brooklyn College  
*Beyond Blood: Engaging Christological Imagery in the Spanish Colonial Americas*

Ilenia Colón Mendoza, University of Central Florida  
*The Seventeenth-Century Spanish Art Survey: Catholic Art in Context*

Anna E. Piperato, High Point University  
*Open Wounds: Teaching Christian Art to the Sensitive, the Pious, and the "I need this for my GenEd requirement" Students*

**Artistic Collaboration and Academia**  
**Chairs: Jennifer Gonzales, Memphis College of Art; Nathaniel Hein, Delta State University**  
**Hilton DeSoto, second floor, Lafayette**

Nathaniel Hein, Delta State University  
*Valuing Collaboration*

Brooke Scherer, University of Tampa  
*The Art of Cross-Listing: Communicative Benefits of Teaching Graphic Design to Non-Majors*

Adream Blair, University of Wisconsin-Milwaukee  
*Participatory Research, Technology, and Innovation in a Design Curriculum*

**Undergraduate Research in Studio Art: Mechanics and Meaning in Painting**  
**Chairs: Peggy Blood, Savannah State University; Rosemary C. Erpf, SCAD Atlanta**  
**Hilton DeSoto, second floor, Monterey**

Stephanie Mervin, Savannah State University  
*Has Contemporary Art Exhausted its Resources?*

Rebecca Hanna, Georgia State University  
*Procedure and Process: A Symbiotic Relationship*

Steven M. Teller, SCAD Savannah  
*Processes and Seeing Through Experience*

Mimi Silver, SCAD Savannah  
*Southern Gothic*

**Foundations in Art: Theory and Education (FATE): The Start of a Beautiful Relationship: Creative Introductory Activities and Projects**  
**Chair: Stacy Isenbarger, University of Idaho**  
**Hilton DeSoto, first floor, Sapelo**

Steven Bleicher, Coastal Carolina University  
*Day One*

Jessica Wohl, Sewanee: The University of the South  
*Getting to know you, Projects in Introductions and Collaborations*

Mary Stewart, Florida State University  
*Points of Entry*

Greg Skaggs, Troy University  
*Introducing Time/Space-Based Design Through Cinema*

Rae Goodwin, University of Kentucky  
*Non-Objective Narratives*

**Black, White and Read All Over: (Dis)Locating the Photographic Narrative**  
**Chair: Stassa B. Edwards, Florida State University**  
**Hilton DeSoto, 15th floor, Harborview**

Keri W. Watson, Auburn University of Montgomery  
*Captioning the Image: The Significance of Text in You Have Seen Their Faces*

12  
SATURDAY  
11



Chris Balaschak, Flagler College  
*The Criminal and the Comic: The Photography Book Between Benjamin and Barthes*

Kate Palmer Albers, University of Arizona  
*In So Many Words: Alfredo Jaar’s Real Pictures*

Faye Gleisser, Northwestern University  
*Holding Images: Fazel Sheikh and the Politics of the Almost Missed Encounter*

**American Art During the Great Depression, Part I**  
**Chair: Mark Miller Graham, Auburn University**  
**Hilton DeSoto, first floor, Ossabaw**

Lisa Dorrill, Dickinson College  
*The Environment, the New Deal, and the Art of the Great Depression*

Carmenita Higginbotham, University of Virginia  
*Reinventing the City: Art, George Biddle and Federal Art*

Helen A. Harrison, Pollock-Krasner House and Study Center/Stony Brook University  
*Making Murals Modern: Social Consciousness and Formal Innovation in the 1930s*

Daniel S. Palmer, York College/The Graduate Center, CUNY,  
*Artist Shepherds: New York City Jewish Garment Workers’ Flight to Nature*

**After Recognition: The Later Careers of Artists, Part I**  
**Chair: Mary Caroline Simpson, Eastern Illinois University**  
**Hilton DeSoto, first floor, Pulaski**

Dana E. Cowen, Case Western Reserve University  
*Albrecht Dürer’s Oblong Passion and the Influence of Netherlandish Art on the Artist’s Late Work*

Saisha Grayson, Brooklyn Museum of Art  
*Finding David: A Spatial Analysis of Jacques Louis David’s Last Painting*

Leanne Zalewski, Randolph College  
*From Orientalist Painter to Symbolist Sculptor? Jean-Léon Gérôme’s Artistic Transformation*

Alexis L. Boylan, University of Connecticut  
*Body of Work: The Late Career of John Sloan*

**Re-framing Religious Art: Religious Art After 1980**  
**Chair: Lai Orenduff, Valdosta State University**  
**Hilton DeSoto, first floor, Madison**

Laura Lake Smith, University of Georgia  
*Reconsidering Religion and Art in the 21st Century*

Lesa Mason, SCAD Savannah  
*Contemporary Art in Sacred Space: An Expanded Definition*

Kate Kretz, Independent Scholar and Artist  
*Sincere, But Not: Religious Imagery and The Contemporary Artist*

**The Teaching of Sculpture: Media, Methodology and Concept**  
**Chairs: James Rodger Alexander, University of Alabama at Birmingham;**  
**John Douglas Powers, University of Alabama at Birmingham**  
**Hilton DeSoto, first floor, Cumberland**

Robert F. Lyon, University of South Carolina  
*Developing a Philosophy of Teaching, Advising and Mentoring*

Anthony Cervino, Dickinson College  
*Trial and Error: A Case Study for Teaching Sculpture*

Dustan Julius Creech, Elmhurst College  
*The Power of Process, The Mystery of Materials, The Cruciality of Concept*

Joseph Mannino, Carnegie Mellon University  
*Movelt: Concept and Process*

Christopher McNulty, Auburn University  
*Thinking Through Material: The Interdependence of Material and Concept in Sculptural Practice*

## Session XIII

**Saturday, Nov. 12, 3:30-5 p.m.**

**After Recognition: The Later Careers of Artists, Part II**  
**Chair: Leanne Zalewski, Randolph College**  
**Hilton DeSoto, first floor, Pulaski**

Erin Hanas, Duke University  
*Creating His Own Legacy: Wolf Vostell’s Fluxus Zug*

Kevin Mulhearn, Converse College  
*Before and After: The End of Apartheid and the Artistic Career of David Goldblatt*

Susan Richmond, Georgia State University  
*Breaking the Mold: Lynda Benglis as Craft Artist?*

Erica Ando, Florida Atlantic University  
*The Anti-Aging Properties of ORLAN’s Surgery-Performances*

**American Art During the Great Depression, Part II**  
**Chair: Sylvia Rhor, Carlow University**  
**Hilton DeSoto, first floor, Ossabaw**

Sylvia Rhor, Carlow University  
*Enmeshed and Apart: Maxo Vanka’s Millvale Murals and New Deal Murals*

Randall Edwards, The Graduate Center, CUNY  
*Engendering Masculinity: The Laboring Male Body in Political Art of the Great Depression*

Kendall Martin, West Virginia University  
*Blanche Lazzell and the White Line Wood-Block Prints*

Bryna R. Campbell, Washington University in St. Louis  
*An “International Incident”: William Gropper’s Emperor Hirohito Wins the Nobel Peace Prize in Context*

**The Academic Studio**  
**Chair: Michael Kellner, Ohio State University**  
**Hilton DeSoto, first floor, Cumberland**

Miklos P. Simon, Columbia College Chicago/Independent Artist  
*Tools v. Critical Thinkers*

Stephen Knudsen, SCAD Savannah  
*New Color Theory/The Fourth Dimension of Color and The Knudsen Dual Wheel*

Michael Kellner, Ohio State University  
*Art School as the Conscience of the Art World*

**How Dead is Too Dead?**  
**Chair: Harry W. Boone, Georgia Gwinnett College**  
**Hilton DeSoto, second floor, Chippewa**

Svetlana Rakic, Franklin College  
*Confronting the Terror of Death: From Bosch to Witkin*

Charles A. Westfall, East Tennessee State University  
*Hirst’s Transubstantiation*

Kate Scott, Rutgers University  
*Picturing Desire: The Self and the Other in the Still Lives of JoAnn Verburg and Joel-Peter Witkin*

David Cunningham, Franklin College  
*Artist as Prophet: Confronting a Youth-Obsessed Culture with Its Own Mortality*

**Pre-Columbian Ceramic Traditions** (Session continues until 5:30 p.m.)  
**Chairs: Johanna Minich, University of Mary Washington; Yumi Park, Jackson State University**  
**Hilton DeSoto, second floor, Monterey**

Amy Marshman, Virginia Commonwealth University  
*What’s So Great About Pottery?*

Melisa Quesenberry, University of Central Arkansas  
*Drinking with the Gods: An Investigation of Pulque Vessels from Mesoamerica*

Kaitlan Smith, Virginia Commonwealth University  
*The Ceramics in Naj Tunich Cave: Evidence of Classic Maya Royal Accession*

Kathleen McCampbell, Florida State University  
*Mixing It Up: Patterns in Highland Maya Effigy Funerary Urn Iconography*

Sarahh Scher, Upper Iowa University  
*Bodies in Both Worlds: A Preliminary Comparison of Human and Supernatural Dress in Moche Art*

**Two by Two: Collaborative Exchange and the Classroom**  
(Session continues until 5:30 p.m.)  
**Chair: Claire van der Plas, Adams State College**  
**Hilton DeSoto, second floor, Lafayette**

Stacy Isenbarger, University of Idaho; Claire van der Plas, Adams State College  
*Back and Forth: An Experimental Art Project and the Lessons Learned*

Daniel P. Shea, Austin Peay State University;  
Mark John DeYoung, Austin Peay State University  
*William Morris Project: A Pilot Project between Writers and Artists*

Joo Kim, University of Central Florida  
*A Case Study of Advantages and Disadvantages for STEAM (Science, Technology, Engineering, Art and Mathematics) Collaborations*

Anthony F. Mangieri, Salve Regina University; Emily Taub Webb, SCAD Atlanta  
*Lost Art Project: Forging Collaboration and Exchange in the Art History Classroom*

Garrick Imatani, Lewis & Clark College  
*Open Assignment: Sharing Methods for Civic Engagement and Creative Circulation*

**Race and Gender in the Photographic Image**  
(Session continues until 5:30 p.m.)  
**Chairs: Timothy W. Hiles, University of Tennessee, Knoxville; Suzanne Schuweiler, Converse College**  
**Hilton DeSoto, 15th floor, Harborview**

Laura A. Lindenberger Wellen, University of Texas at Austin  
*Studio and Snapshot: Elise Harleston’s Portraits of Black Charleston, 1922-31*

Marta Zarzycka, Utrecht University/Wolfsonian Museum  
*Outside the Frame: Mourning in Press Photographs*

Nogin Chung, Bloomsburg University of Pennsylvania  
*Echoing Gender Performativity in Yasumasa Morimura’s Self-Portrait Series*

Erin Devine, Indiana University, Bloomington/Longwood University  
*Exoticism as Strategy: Race & Gender in the Photography of Shirin Nesh*

## SESSION ABSTRACTS

*Session abstracts are in alphabetical order by session chair’s last name.*

**Abel, Troy, Virginia Tech, and Ben Hannam, Virginia Tech**  
**IGNITE: Sharing and Changing Design Education in 5 Minutes**  
*Thursday, Nov. 10, 10 a.m.*

Design education is often the topic for sessions; however, this session will allow participants to share their ideas using a presentation methodology introduced at the Ignite conferences. Participants are allowed 20 slides that auto-advance over five minutes, while they succinctly present their material in this fast-paced, thought-provoking, high-energy session.

**Albrecht, Kathe Hicks, American University, and Christina Updike, James Madison University**  
**Rich Texture: New Resources for Teaching and Learning in an Image-Centric World**  
**Affiliate Session: Visual Resources Curators (VRC) of SECAC**  
*Thursday, Nov. 10, 2:30 p.m.*

Today’s students are visually oriented. They expect perpetual access to online resources and classroom materials. Instructors must harness their creativity to become digital storytellers. Presentations will explore this rich texture of resources by describing the use of social media in education, examining cross-campus digital initiatives, and sharing Web 2.0 tools.

**Alexander, James Rodger, University of Alabama at Birmingham, and John Douglas Powers, University of Alabama at Birmingham**  
**The Teaching of Sculpture: Media, Methodology, Concept**  
*Saturday, Nov. 12, 1:30 p.m.*

Sculpture is the one studio art discipline that mandates neither media nor methodology. Rather, any medium is viable and any methodology is acceptable. Pedagogically the dilemma is whether teaching media specificity limits one’s conceptual thinking and, conversely, does emphasis on concept limit one’s skillful application of appropriate media. Discuss and debate.

**Amrhein, Laura M., University of Arkansas at Little Rock, and Jenny O. Ramirez, Virginia Military Institute**  
**Pain and Pleasure: Artistic Responses to the Sublime, Parts I and II**  
*Thursday, Nov. 10, 4:30 p.m.*

The sublime has a central position in the study of aesthetics. Burke examined the pleasurable nature of the terror it arouses. For Kant, the sublime suggested the mind’s capacity to apprehend the limitless and immense. Papers will address notions of the sublime from landscape painting to Black Metal.

**Anderson, Jennifer, Hollins University**  
**Textualized Body: The Intersection of Self and Identity in Printmaking**  
**Affiliate Session: Southern Graphics Council International (SGCI)**  
*Friday, Nov. 11, 10 a.m.*

This panel will explore how contemporary print artists work in ways that reflect the medium’s history of being used to disseminate physical and anatomical knowledge of the body. Emphasis will be placed on why printmaking continues to function as an expressive conduit for understanding both our cultural and personal body.

**Anderson, Lisa, University of South Carolina Upstate, and Dana Ezzell Gay, Meredith College**  
**A Beautiful Group of Letters: Typography as Discourse in Communication Design and the Visual Arts, Parts I and II**  
*Thursday, Nov. 10, 12:30 p.m.*

Letterforms become vehicles of expression by their design, and text as art continues to prevail in both contemporary image making and communication design, either graphic or interactive. This session explores the potential of typography to command space and communicate messages that speak to the imagination and beauty of typographic form.

**Arthur, Kathleen G., James Madison University, and Sara N. James, Mary Baldwin College**  
**Art and Architecture on the Mediterranean Rim 1300-1600**  
*Friday, Nov. 11, 10 a.m.*

This session asks to what extent the “Mediterranean Rim” can be seen as an arena for exchange of artistic ideas in the period of 1300 to 1600. Papers will address artists working in foreign lands, patrons modeling their art or architecture after foreign monuments in other countries, and iconographic developments revealing cross-cultural exchanges.

**Bagnole, Rihab, SCAD Savannah**  
**Creativity in Contemporary Middle Eastern Art in the Age of Globalization**  
*Thursday, Nov. 10, 12:30 p.m.*

This session discusses the topics and artistic styles that reflect innovative approaches to creative expression in Middle Eastern art. It examines the influence of new ideas, lifestyles, technologies and beliefs that foster an expectation for loosening and challenging the restrictions governing exhibitions of contemporary art.

**Batcos, Stephanie, SCAD Atlanta, and Anthony J. Morris, Mississippi State University**  
**Is the Gaze [Still] Male?: A 21st-Century Inquiry into the Dynamics of the Subject/Object in Popular Culture, Parts I and II**  
*Saturday, Nov. 12, 11 a.m.*

Since E. Ann Kaplan’s article explored the active male viewer and the passive female object, have we seen any shifts in these dynamics in the intervening decades? Papers that explore how gender operates in traditional and nontraditional contexts will allow us to understand the authority of the gaze in the 21st century.

**Bedarida, Raffaele** See: Jeanjean, Stéphanie

**Belden-Adams, Kris, Minneapolis College of Art and Design, and Allison Moore, University of South Florida**  
**Reassessing Susan Sontag’s Contributions to Photography Theory**  
*Saturday, Nov. 12, 11 a.m.*

When Susan Sontag’s “On Photography” was published in 1977, it was a watershed event in the discourse on photography. Yet Sontag’s writings have been overlooked in recent academic theoretical discussions. This panel discussion is dedicated to taking a revised, in-depth look at Sontag’s writing on photography and its merits.

**Berding, Thomas, Michigan State University**  
**The Virtual and the Actual: Painting as Practice and Pedagogy in the Digital Age**  
*Friday, Nov. 11, 4 p.m.*

This session will explore the painting discipline’s current position within the media saturated landscape. Specifically, the presentations and ensuing discussion will focus on how painting, as both practice and pedagogy, is absorbing or responding to technological innovations and incorporating insights, experiences and expectations born by this digital age.

**Betz, Scott, Winston-Salem State University**  
**10 Bullets for Art Students**  
*Saturday, Nov. 12, 11 a.m.*

Toms Sachs’ “10 Bullets” video is an example of how to educate a diverse group of individuals into a specific way of working in a professional artist’s studio. This session will consist of similar video perspectives on other topics in art education.

**Blood, Peggy, Savannah State University, and Rosemary Erp, SCAD Atlanta**  
**Undergraduate Research in Studio Art: Mechanics and Meaning in Painting**  
*Saturday, Nov. 12, 1:30 p.m.*

This session, which is open to undergraduate artists, will explore the role of process and the mechanics in painting responding to the core question, “Are technical procedures merely a means to a visual end or does the process itself shape content and determine possible readings of the finished work?”

**Bobick, Bryna, University of Memphis, and Thomas Brewer, University of Central Florida**  
**Art Education Forum VIII-A: Policy, Administration, and Accreditation**  
*Thursday, Nov. 10, 10 a.m.*

Papers for this SECAC 2011 panel will represent a wide professional array of arts education policy, administration, and accreditation topics for all levels of public and private education. This art education venue offers an excellent regional opportunity for art educators to develop and present new policy.

**Boone, Harry W., Georgia Gwinnett College**  
**How Dead is Too Dead?**  
*Saturday, Nov. 12, 3:30 p.m.*

Contemporary artists who deal with the subject of death have been accused of sensationalism and exploitation. What purposes do these images serve? Are these works meritorious? If intent and context are important determinants in assessing such works, how does one identify such subjective bases?

**Brewer, Corinna Nicole, University of California, Berkeley**  
**The African-American Presence at Academic Art Conferences**  
*Friday, Nov. 11, 2 p.m.*

Academic art conferences bring together art historians and practicing artists. Hundreds of sessions are hosted, with a wide array of topics. Yet, something is missing: a strong presence of African-American participants. Although a minority, African-Americans exist in the academic art world; what is preventing them from sharing their research?

**Brewer, Thomas** See: Bobick, Bryna

**Broderick, Amy S., Florida Atlantic University, and Eric Landes, Florida Atlantic University**  
**Practice and Research: Work by Emerging Educators, Parts I and II**  
*Friday, Nov. 11, 8 a.m.*

This session invites emerging professionals to present their personal research/ studio work to their SECAC colleagues. This forum gives the work of SECAC’s newest artist educators meaningful exposure, while providing attendees with multiple points of view on contemporary studio practice.

**Bruzenak, Kristie, SCAD Savannah, and Matthew Kolodziej, University of Akron**  
**Stoking Hephaestus’ Fire: Linking Art and Science**  
*Friday, Nov. 11, 10 a.m.*

Both scientists and artists are involved with the creative process and synthetic

thinking. Collaborations between art and science occur in local, national and international communities. These efforts bring individuals and collectives together and probe ideas, images and mutual interests. This session seeks to present pairings of the visual arts and the sciences.

**Cheney, Liana De Girolami, University of Massachusetts Lowell Renaissance Topics II: Themes of Identity in Renaissance Drawings and Paintings**  
*Thursday, Nov. 10, 4:30 p.m.*

Artistic innovations are found in drawings, prints and unfinished paintings. Three stimulating papers on Goltzius, Heemskerck and Raphael will elaborate on the merit of artistic signification. How an artist's project in prints assimilates the classical tradition or how collecting drawings enhances the visual pleasure and artist's role are issues addressed in this session.

**Clary, Charles, Middle Tennessee State University Installation: Transformative Explorations**  
*Saturday, Nov. 12, 9 a.m.*

Today, installations have evolved into fully immersive environments exploring aspects of sculpture, painting, drawing, performance and digital media. This session will showcase artists who utilize installation to explore and enhance the viewer's experience while creating challenging transformative environments.

**Crouther, Betty J., University of Mississippi, and Christopher W. Luhar-Trice, University of North Florida Eclecticisim, Appropriation, and Forgery: Issues of Borrowing in Art**  
*Thursday, Nov. 10, 12:30 p.m.*

Eclecticism – deliberate borrowing from the works of another – dates back to ancient Greece. An increasingly shared visual culture encouraged 20th century artists to appropriate materials in ever-bolder ways. Today, borrowing remains a relevant issue within the democratic environment of the Internet. This session features varied perspectives on borrowing in art.

**Crown, Carol, University of Memphis, and Lee Kogan, American Folk Art Museum Contemporary Folk, Self-Taught and Outsider Art**  
*Friday, Nov. 11, 2 p.m.*

This session focuses on contemporary self-taught artists (sometimes called outsider, visionary or contemporary folk artists) with a special emphasis on artists active in Georgia. Papers will situate an artist's work within a cultural context.

**Cruz, Vanessa B., University of North Florida Exploring a Brave New World: Introducing the 4th Dimension in a 2-D World**  
*Thursday, Nov. 10, 8 a.m.*

How do we incorporate digital media into a traditional graphic design course, redesign a curriculum, or face the transition of print to time-based media? The pitfalls and successes in developing curricula will be discussed.

**Curtis, Brian, University of Miami A House Divided: Examining the Conflict Between Sensory Aesthetics and Concept-Driven Cultural Practice**  
*Friday, Nov. 11, 8 a.m.*

Post-retinal practice that valorizes digital technology, collaboration and topicality is rapidly eliminating aesthetics and skill-based training from art school curricula. Media-based artists, arguing from a Darwinian perspective, valorize the human predisposition to crave direct sensory pleasure from objects that require specialized skill in their making. Is compromise feasible?

**Davies, Karen, SCAD Savannah Elsewhere**  
*Thursday, Nov. 10, 12:30 p.m.*

Collaborative artist projects and residencies will be examined. The role of women in new media art, Al Parker's Ladies' Home Journal cover series and the impact of the organization of the history of graphic design will be analyzed. Techniques to access creative potential through hypnosis will also be presented.

**Dedas, Brent, Western Kentucky University Striving for Student Success in the World of Professional Practice**  
*Thursday, Nov. 10, 10 a.m.*

This session will use various viewpoints to approach innovative methods for teaching professional practices for studio majors. We will hear from instructors specializing in drawing, painting, sculpture, new media and more. Each discussion will contribute to the dialogue regarding the broad range of multidisciplinary skills a student needs to succeed.

**Deyling, Heather, SCAD Savannah Collage is / as / of**  
*Thursday, Nov. 10, 2:30 p.m.*

Collage does not fit neatly into other fine art categories but spans many. It is not media-specific. Collage, assemblage and montage all involve creating a whole from parts or fragments. This panel will present work that moves past traditional definitions of collage, overlapping with other disciplines.

**Dossin, Catherine, Purdue University, and Victoria H. F. Scott, Emory University European Art and Philosophy Since 1945**  
*Friday, Nov. 11, 4 p.m.*

This panel considers parallel developments in European art and philosophy since 1945. It examines the exchanges that took place between European thinkers and artists who often belonged to the same social and cultural circles. Our objective is to highlight the ways intellectual and artistic creations echoed and/or influenced one another.

**Drennen, Craig, Georgia State University and Skowhegan School of Painting and Sculpture Painting in the Collapsed Field**  
*Friday, Nov. 11, 2 p.m.*

This session uses Rosalind Kraus's 1979 essay to re-position the role of contemporary painting. Since WWII painting has been "reborn" several times, painted "degree zero," "patterned" and "decorated," finally declared a "last exit." Panelists will discuss painting's attraction to young artists as part mash-up and part mutation.

**Eden, Xandra, University of North Carolina at Greensboro The End of the Global Biennial Exhibition? Past Politics and Future Prospects**  
*Thursday, Nov. 10, 4:30 p.m.*

Since the 1990s, international exhibitions of contemporary art have been preoccupied with globalization. This session examines the politics of these exhibitions and their effect upon curatorial and artistic practice. Documenta X, the 24th Sao Paulo Biennial, the Queens Museum's Global Conceptualism and other international exhibitions will be discussed.

**Edwards, Stassa, Florida State University Black, White and Read All Over: (Dis)Locating the Photographic Narrative**  
*Saturday, Nov. 12, 1:30 p.m.*

Roland Barthes wrote of the "historic reversal" in which "the image no longer illustrates the words it is the words which, structurally, are parasitical on the image." This session aims to (dis)locate Barthes's "historical reversal" and investigate moments in which the photograph either resists or assimilates to the printed page.

**Erpf, Rosemary** See: Blood, Peggy

**Fahman, Betsy, Arizona State University American Art II: Late Nineteenth Century**  
*Thursday, Nov. 10, 2:30 p.m.*

American Art during the late 19th century was energetically diverse in theme, style, medium and venue. This session considers works in architecture (Tennessee Centennial Exposition, Richard Morris Hunt), painting (Francis Davis Millet) and sculpture (Theo Alice Ruggles Kitson), conveying the vibrant range of the visual arts discourse during this period.

**Falls, Susan, SCAD Savannah, and Capri Rosenberg, SCAD Savannah The Big Money Game of Contemporary Art**  
*Friday, Nov. 11, 10 a.m.*

This panel investigates the relationship between high culture and commoditization. We will examine the cultural dynamics that give rise to absurd market values, how art is used in the service of political and economic projects, and what this reveals about the sphere of culture in late capitalist economies.

**Fisher, Anthony, SCAD Savannah, and Jenny K. Hager-Vickery, University of North Florida Project Share: Interdisciplinary Models**  
*Friday, Nov. 11, 2 p.m.*

Project Share: Interdisciplinary Models is an exhibited presentation of material that utilizes hybrid, interdisciplinary or collaborative approaches that effectively enhance and expand the perspective of learning. The concept is a portfolio share merged with that of a poster session of projects that involves two or more disciplines.

**Fleming, Alison C. Winston-Salem State University Text: The Art History Assignment**  
*Thursday, Nov. 10, 2:30 p.m.*

This pedagogical session presents papers examining innovative methods for creating art history assignments. Discussion of techniques for engaging student interest, encouraging thoughtful looking at art, promoting research and communication skills, and preventing plagiarism will be emphasized, and updates on, or refinements to, the traditional museum/gallery assignment will be considered.

**Ford, Ann, Virginia State University, and Joey Hannaford, University of West Georgia Looking Forward While Staying Connected: Rapid Changes in Graphic Design**  
*Saturday, Nov. 12, 9 a.m.*

Handheld devices have changed the notion of graphic page design. Academics must teach a combination of print and e-publishing. Artist's books, letterpress printing and screenprinting in graphic design programs signal a return to traditional craftsmanship. Are the vast dichotomies between print and e-publishing contradictory or complementary?

**Isenbarger, Stacy, University of Idaho The Start of a Beautiful Relationship: Creative Introductory Activities and Projects**  
**Affiliate Session: Foundations in Art: Theory and Education (FATE)**  
*Saturday, Nov. 12, 1:30 p.m.*

It's said that you only get one shot at a first impression. Whether the first day of class or the start of a project, how do you motivate your students with creative inspiration? This session will present various introductory exercises that launch the imagination of students through creative play, interaction, and literature.

**Freiheit, Karla, Independent Artist, and Dixie Webb, Austin Peay State University Text and Textiles**  
*Thursday, Nov. 10, 10 a.m.*

Embedded in the word textile is the word text. Many artists using the materials and techniques of or historical references to textiles also use text as an important element in their work. This panel proposes presentations of both contemporary and historical uses of text within textile-based or -related artworks.

**Gaddy, Raymond, University of North Florida, and Stephen Gardner, SCAD Savannah Drawing Muchness, Parts I and II**  
*Thursday, Nov. 10, 2:30 p.m.*

"...you know you say things are 'much of a muchness' – did you ever see such a thing as a drawing of a muchness?"—Lewis Carroll. These panels are open to all things drawing, whether this is teaching of drawing, research of drawing, or your own muchness.

**Gardner, Stephen** See: Gaddy, Raymond

**Gatti, Evan, Elon University, and Barnaby Nygren, Loyola University Maryland Undergraduate Research in Art History, Parts I and II**  
*Saturday, Nov. 12, 9 a.m.*

These sessions will share papers on various topics in art history by undergraduate students.

**Gay, Dana Ezzell** See: Anderson, Lisa

**Geiger, Melissa, East Stroudsburg University of Pennsylvania Contextualizing the Text: New Investigations of the Image Via the Word**  
*Thursday, Nov. 10, 2:30 p.m.*

Throughout art's history, artists have written treatises, manifestos, poetry and the like, experimenting with bringing ideas to fruition in multiple forms. This session explores a nuanced intersection between texts and visual works, concentrating on artists who used their writings to bolster the academic, theoretical or institutional value of their art.

**Gobel, David, SCAD Savannah Drawing and Design Method in Architecture Affiliate Session: Southeast Chapter Society of Architectural Historians (SESAH)**  
*Friday, Nov. 11, 8 a.m.*

Drawing has held a privileged place in architectural design since the 16th century, but its importance has become increasingly contested in the 21st century. This session explores the changing role of drawing in architectural design in three case studies from the 18th century to the present.

**Goldstein, Holly Markovitz, SCAD Savannah, and Lisa Jaye Young, SCAD Savannah Get Out of the Car: Photography and the Local**  
*Saturday, Nov. 12, 9 a.m.*

In response to today's media-saturated society, many photographers explore intimate local subjects, offering meaningful representations of place. A shift in values, including a renewed appreciation of craftsmanship and a commemoration of the ordinary, informs such work. This panel examines photographic projects that address the personal, document the vernacular, and critically examine and celebrate regional eccentricity.

**Gonzales, Jennifer** See: Hein, Nathaniel

**Gower, Reni, Virginia Commonwealth University Sustained Research by Experienced Educators**  
*Friday, Nov. 11, 4 p.m.*

Highlighting careers of more than 10 years, this session invites artists/scholars to present their personal research while offering strategies that balance research priorities with teaching responsibilities. As a forum on sustained research by seasoned professors, this session will also give emerging professionals access to active role models and mentors.

**Graham, Mark Miller, Auburn University, and Sylvia Rhor, Carlow University American Art During the Great Depression, Parts I and II**  
*Saturday, Nov. 12, 1:30 p.m.*

The complex currents of American art during the Great Depression both defined and undermined American modernism. FDR's New Deal aimed to provide employment for cultural workers such as painters, photographers, writers, playwrights and actors. Parallel efforts were often linked to the Communist Party and the Popular Front.

**Guynes, Jason, University of South Alabama Pecha Kucha**  
*Thursday, Nov. 10, 4:30 p.m.*

This is an open session featuring presentations of art historical research, educational methods and creative activities using the Pecha Kucha format of 20 x 20: 20 slides for 20 seconds each. Pecha Kucha is an opportunity to review numerous lively and engaging presentations in an abbreviated format.

**Hager-Vickery, Jenny K.** See: Fisher, Anthony

**Haikes, Belinda** See: Keown, Gary A.

**Hannaford, Joey** See: Ford, Ann

**Hannam, Ben** See: Abel, Troy

**Hein, Nathaniel, Delta State University, and Jennifer Gonzales, Memphis College of Art Artistic Collaboration and Academia**  
*Saturday, Nov. 12, 1:30 p.m.*

With an increase in collaborative art pedagogy, artists working together publicly and interdisciplinary practices at universities, tenure candidates and committees are unsure of how to present and evaluate collaboration. These changes require discourse regarding how to address collaboration, possible standards for evaluation and current successful practices.

**Hightower, Mary Lou, University of South Carolina Upstate, and Linda K. Neely, Lander University Art Education Forum VIII-B: Research, Instruction, and Best Practices**  
*Thursday, Nov. 10, 12:30 p.m.*

Panelists address the changing nature of art education with discussion of how research affects the environment of education. This forum on art education relates to section A, placing the emphasis on the practices of art instruction rather than the administration of a program of studies.

**Hiles, Timothy W.** See: Schuweiler, Suzanne

**Hull, Vida J., East Tennessee State University, and Beata Niedzialkowska, Bates College Uncommon Virtue: Studies on Unfamiliar Saints in Art, Parts I and II**  
*Thursday, Nov. 10, 8 a.m.*

In past eras, saints served as exemplars, patrons, intercessors, healers and chastisers. They had their special areas of expertise and were always available in times of need. Their lives and images were adventure stories and inspiration to the faithful. These presentations concern lesser-known saints and familiar saints with unusual imagery.

**Iannini, Marcela** See: Johnson, Jerry R.

**James, Sara N** See: Arthur, Kathleen G.

**Jeanjean, Stéphanie, The Graduate Center, CUNY, and Raffaele Bedarida, The Graduate Center, CUNY With or Without C. Greenberg: Beyond Anglophone Art History**  
*Thursday, Nov. 10, 10 a.m.*

Post-WWII Anglo-American Modernism has been articulated around Clement Greenberg's Formalism and the reactions it provoked. However, beyond the Anglophone world, either a postponed reception or a total disregard for his principles caused non-Greenbergian interpretations of post-war art movements such as Abstract Expressionism and brought different formulations of Post-Modernism.

**Johnson, Jerry R., Troy University, and Marcela Iannini, Miami International University of Art and Design Strategies for Cultivating and Harvesting Ideas**  
*Friday, Nov. 11, 4 p.m.*

In creative endeavors the concept of generating ideas (or ideation) is mission critical and desirously prolific. This session will explore a variety of ways in which ideas are generated and, perhaps more importantly, harvested. Presenters discuss a variety of theories and methodologies for generating, selecting and assimilating divergent ideas.

**Jordan, Guy, Western Kentucky University Spoofing Off: Are Parody and Satire Effective Tools for Institutional Critique?**  
*Thursday, Nov. 10, 4:30 p.m.*

This session evaluates the effectiveness of parody and satire in rendering institutions open for critique. Do such projects succeed at motivating, organizing and sustaining public interest and change in scholarly inquiry? Do occasions to laugh at powerful individuals and institutions truly undermine their authoritative positions?

**Jovanovich-Kelley, Monica, University of California, San Diego, and Melissa Renn, Harvard Art Museums Incorporating Culture: Corporate Patronage of Art and Architecture in the United States, Parts I and II**  
*Thursday, Nov. 10, 8 a.m.*

This session features papers that explore examples of corporate patronage of art and architecture, addressing a wide variety of media from any moment in American history. Papers consider the themes of corporate modernism; corporate art collections; and corporate commissions engaging both private and public spaces.

**Kamal, Deanna, University of Georgia, and Sherry Saunders, SCAD Savannah Graduate Student Poster Session**  
*Saturday, Nov. 12, 11 a.m.*

The goal of this session is to give graduate students a place to present their work while encouraging interaction with their colleagues in the professional art community. Students will communicate their research concept in poster format while discussing their work with viewers in an informal setting.

**Kellner, Michael, Ohio State University The Academic Studio**  
*Saturday, Nov. 12, 3:30 p.m.*

This session will showcase presentations from studio artists and teachers exploring the limits of the traditional, Bauhaus-inspired studio classroom. Presentations will include a reconsideration of color theory, an exploration of coursework at the School of the Art Institute of Chicago and some suggestions for guiding principles for reshaping academic art curriculum.



**Keown, Gary A., Southeastern Louisiana University, and Belinda Haikes, West Chester University of Pennsylvania**  
**Art and Technology: Changing Paradigms**

*Friday, Nov. 11, 8 a.m.*

With technological advancements in visual arts, there are areas where this is not expected. Photography has embraced it. New technologies are now adopted in drawing, painting, printmaking and sculpture. This session will focus on new and unexpected technology now implemented in the teaching of art and the practice of professionals.

**Kogan, Lee** See: Crown, Carol

**Kolodziej, Matthew** See: Bruzenak, Kristie

**Kristan-Graham, Cynthia, Auburn University**  
**The Art History Survey in the 21st Century: Where Are We Going? What Are We Doing? How Can We Improve?**  
*Thursday, Nov. 10, 4:30 p.m.*

The art history survey class has grown from the original classes that provided a positivistic education in archaeology and the Renaissance. This panel considers the role of the survey class today, focusing on the disciplines of art history and education and our electronic and virtual information age.

**Landes, Eric** See: Broderick, Amy

**Langa, Helen, American University**  
**American Art I: Gardens, Fruit, and Women**  
*Thursday, Nov. 10, 12:30 p.m.*

Garden landscapes signify a joining of science and cultural taste. Still-life paintings raise issues of class, racialized identities and normalization of exotic cultures. Theresa Bernstein’s training and interests reshape her connection with the Ashcan School. Malvina Hoffman’s memorial for the Epinal American Cemetery in France reveals tensions between maternal grief and American post-WWII power.

**Lippert, Sarah, Louisiana State University, Shreveport**  
**Vice Over Virtue: Debating the Morality of Art**  
*Thursday, Nov. 10, 4:30 p.m.*

This session considers moments in art’s history when the morality or immorality of art has been promoted and questioned.

**Liakos, Barbaranne** See: Reason, Akela

**Luhar-Trice, Christopher W.** See: Crouther, Betty L.

**Manoguerra, Paul** See: Wachsmann-Linnan, Ute

**Martin, Floyd, University of Arkansas at Little Rock**  
**Art + Land**  
*Thursday, Nov. 10, 12:30 p.m.*

Art + Land includes presentations about works of art inspired by, or related to, specific geographical areas. Questions of interest include how art gives meaning to particular places, how associations with particular places affect works of art, and how historical information about particular geographic areas relates to artists’ interests.

**McComas, Jenny, Indiana University, Bloomington**  
**Reassessing the Role of Display II: Exhibitions and the Reception of Art History**  
*Thursday, Nov. 10, 4:30 p.m.*

While the first Reassessing the Role of Display session highlights the role of museums and institutions in interpreting art history through the organization of exhibitions, this session explores how critics, curators and educators have responded to influential exhibitions. This session focuses on the critical and popular reception of major exhibitions.

**McCoy, Claire Black, Columbus State University**  
**Belle Époque – Fin de Siècle**  
*Thursday, Nov. 10, 8 a.m.*

From 1871 to 1913 the Parisian art scene became increasingly complex. Once viewed as the time when Modernism held sway, this paradigm has been challenged. This session presents papers exploring the interaction of French artists and art institutions during this period.

**Millett-Gallant, Ann, University of North Carolina at Greensboro**  
**Visualizing Disability: Representations of Disability in Art and Visual Culture**  
*Friday, Nov. 11, 2 p.m.*

This panel analyzes representations of disability in works of art and visual culture. We engage scholarship in art history and visual culture with disability studies and explore new ways to bride such research. We will expand our concepts of disability and work toward visualizing disability in multi-dimensional and unconventional forms.

**Minich, Johanna, University of Mary Washington, and Yumi Park, Jackson State University**  
**Pre-Columbian Ceramic Traditions**  
*Saturday, Nov. 12, 3:30 p.m.*

In early archeological studies, ceramics were used as a crucial chronological tool. Today, ethnography, art history, iconography and connoisseurship help us understand the production of Pre-Columbian ceramics and their historical role in religious practice and daily life.

**Moore, Allison** See: Belden-Adam, Kris

**Morales, Reinaldo** See Smith, Denise H.

**Morris, Anthony J.** See: Batcos, Stephanie

**Murphy, Debra, University of North Florida**  
**Renaissance Topics I: Italian Masters**  
*Thursday, Nov. 10, 2:30 p.m.*

Works by Leonardo da Vinci, Titian and Michelangelo are the focus of this session. The papers explore the twin pillars of Renaissance subject matter: the classical and the sacred.

**Musto, Jeanne-Marie, Fordham University**  
**Histories of Art History and Visual Culture as Narratives**  
*Thursday, Nov. 10, 12:30 p.m.*

Narrative theory provides a rich resource for investigating our disciplinary histories. This session uses narratological concepts to reflect on how these histories have been constructed in the past, on the impact that they have on our understanding of the present moment and on how else they might be constructed.

**Myers, Kenneth** See: Wallach, Alan

**Nancarrow, Mindy, University of Alabama**  
**How Much Religion Is Too Much? Teaching Catholic Art in the 21st Century**  
*Saturday, Nov. 12, 1:30 p.m.*

Catholic religious art can test the resources of an experienced instructor. In this session, presenters address particular problems occurring during classroom presentation of religious and devotional art and offer innovative strategies that have been implemented to engage students with its content.

**Nero, Irene, Southeastern Louisiana University**  
**Revisiting Modernist Architecture**  
*Thursday, Nov. 10, 2:30 p.m.*

This session reexamines modern architecture in terms of assessing the current contributions in scholarship on modernist architecture, with its technologically driven, anti-ornamentation stance. Contained in this session are discussions of how the suburbs, shopping malls, new urbanism and “starchitects” fit into revised concepts of modernism.

**Niedzialkowska, Beata** See: Hull, Vida J.

**Nodine, Jane Allen, University of South Carolina Upstate, and Leslie Rech, South Carolina State University**  
**Soft Art: Fibers in the Contemporary Studio**  
*Thursday, Nov. 10, 8 a.m.*

Fiber methods and materials encompass our connection with a tactile past, the value of touch and the desire for sensuality. In this session, artists discuss the value that they place on tactile methods. Insights gained regarding textile education in Scandinavia during a Fulbright Fellowship is also featured.

**Northcutt, Rod, Miami University of Ohio**  
**When Is It Worth It?**  
*Friday, Nov. 11, 8 a.m.*

Art students consume materials and produce waste in their pursuit of skill. In teaching students to make we accept that learning requires the consumption of materials. From a practical standpoint, however, institutions are trying to “green” themselves, therefore re-conceptualizing the acquire/use/dispose paradigm. How do we use materials responsibly?

**Nygren, Barnaby** See: Gatti, Evan

**Och, Marjorie, University of Mary Washington**  
**Reflections on Where We Are and Where We Are Going with Technology in the Art History Classroom**  
**Affiliate Session: Art Historians Interested in Pedagogy and Technology (AHPT)**  
*Thursday, Nov. 10, 12:30 p.m.*

Session inaugurates AHPT, long affiliated with CAA, at SECAC. Presenters outline current uses of technology in teaching and research through demonstration and workshop. We consider tools for online or blended courses, introducing new technology into traditional lectures, fostering pedagogical change within departments and institutions, and negotiating curricular needs with administrators.

**Orenduff, Lai, Valdosta State University**  
**Re-framing Religious Art: Religious Art After 1980**  
*Saturday, Nov. 12, 1:30 p.m.*

Does contemporary “religious” art connect with the past? Do contemporary forms, though different, still possess qualities that relate to the past? Who are today’s “religious” artists? Do they seek a transcendent experience, or are religious issues only ancillary for them? Can we relate contemporary “religious” art to our society today?

**O’Foghludha, Ria, Whittier College**  
**Studies in Medieval and Early Modern Italian Art and Architecture**  
*Saturday, Nov. 12, 11 a.m.*

This session considers art produced in Italian cities at the turn of the Cinquecento, addressing paintings as they are shaped by physical locus, social milieu, and historical context.

**Olszewski, Christopher, SCAD Savannah**  
**At Ease: The Shaping Aesthetic of Our Military Veterans**  
*Friday, Nov. 11, 8 a.m.*

In this session, a veteran will discuss projects related to military experience; another veteran will discuss his perspective as a former student and current professor; and a professor who has worked with veterans will recount noteworthy incidents. Note: This session takes place on Veterans Day and is followed by the

Savannah Veterans Day Parade.

**Park, Yumi** See: Minich, Johanna

**Pavlović, Vesna, Vanderbilt University**  
**Conversations: Sculpture**  
*Saturday, Nov. 12, 11 a.m.*

This session brings together artists and art historians to address current projects and tendencies in the field of sculpture. It explores our understanding of sculptural practices, architectural installations and the environments that are referred to as sculpture.

**Peacock, Louly Turner, Independent Scholar**  
**Beyond Black Mountain College**  
*Thursday, Nov. 10, 8 a.m.*

What is the value of the legacy of Black Mountain College to the art world? Do works and trends inspired by Black Mountain College become mired in myths about the college? Were creations at the college helpful in creating new movements in art or unable to develop beyond traditional mid-20th century Modernism?

**Pierce, Alexandria, SCAD Savannah**  
**The Artist in Context**  
*Thursday, Nov. 10, 8 a.m.*

Artists’ personalities, struggles and reactions to society remain significant factors in the discourse of Western art history since the Early Modern period. Concepts such as the tormented artistic soul, the political commentator and the businessperson deciding to pursue passion instead of lucrative venues are addressed in this session.

**Powers, John Douglas** See: Alexander, James Rodger

**Ramirez, Jenny O.** See: Amrhein, Laura M.

**Ravikumar, Rukmini, University of Central Oklahoma**  
**Risk: Negotiating a Balance between Creativity and Constraint in Design Classrooms**  
*Thursday, Nov. 10, 8 a.m.*

To prepare future designers for a constantly changing profession, educators encourage students to “take risks” with their design solutions and to “learn the rules to break them.” This defies the educational training previously gained by students and is unheard of in other disciplines. This panel invites design educators to discuss the development of creative thinking and the ability to function within constraints in an environment of risk taking and rule breaking.

**Reason, Akela, University of Georgia, and Barbaranne Liakos, Smithsonian American Art Museum**  
**Revisiting the Civil War, Parts I and II**  
*Friday, Nov. 11, 8 a.m.*

As sesquicentennial commemorations of the Civil War unfold, these sessions will reflect upon the war’s influence on art, artists and visual culture in the United States. Speakers will consider the impact of the war on representation, patronage, collecting and the art market both during and after the conflict.

**Rech, Leslie** See: Nodine, Jane Allen

**Renn, Melissa** See: Jovanovich-Kelley, Monica

**Rich, Margy, State College of Florida, Manatee-Sarasota**  
**The Museum as Subject**  
*Thursday, Nov. 10, 12:30 p.m.*

This panel explores the museum as subject in contemporary art, which acquired prominence through the practice of institutional critique. Now, through on-site and often collaborative projects, these investigations continue. Panel papers provide perspectives on practices by curators, artists and artist-educators dealing with the museum as subject.

**Richards, Elizabeth A., University of South Alabama**  
**Cultivating Creativity: The Artist Community**  
*Thursday, Nov. 10, 10 a.m.*

At the turn of the 20th century, a handful of American visionaries had a similar dream: to create bucolic communities for artists. Based on European notions of the atelier, New World individualism and local characters, these communities celebrated creative people and process and valued experimentation.

**Rivers, Cheryl, Independent Scholar**  
**Traditional Folk Art and Self-Taught Art**  
*Friday, Nov. 11, 10 a.m.*

Traditional folk art will be discussed, including ceramics by the Aguilar sisters of Mexico and Marion Forgey Line’s memory paintings. The intersecting interests of folk artists with those of patrons and collectors are examined relative to the definition of “tradition” and the migration of folk artists to Southern states.

**Rhor, Sylvia** See: Graham, Mark Miller

**Rosenberg, Capri** See: Falls, Susan

**Saunders, Beth, The Graduate Center, CUNY, and Janna Schoenberger, The Graduate Center, CUNY**

**“The Subject Speaks?” Reading into the Photograph**  
*Friday, Nov. 11, 2 p.m.*

Martha Rosler has written, “The inclusion of purported quotations, clearly, changes the nature of the transaction between image and viewer; the subject speaks, whereas in a caption what is pictured is spoken about…” This panel explores photography’s inadequacy to convey precise meaning via text or physical embellishment to the photographic surface.

**Saunders, Sherry** See: Kamal, Deanna

**Schoenberger, Janna** See: Saunders, Beth

**Schuweiler, Suzanne, Converse College, and Timothy Hiles, University of Tennessee, Knoxville**  
**Race and Gender in the Photographic Image**  
*Saturday, Nov. 12, 3:30 p.m.*

Since its inception, photography has played a significant role in the construction and, notably, deconstruction of racial and gender stereotypes in American culture. This session’s papers examine photographs as either endorsers or usurpers of social mores pertaining to gender and racial representations.

**Scott, Victoria. H. F.** See: Dossin, Catherine

**Shelby, Karen, Baruch College, CUNY**  
**ACT UP/Act Out: Interventions in Art History**  
*Friday, Nov. 11, 2 p.m.*

The AIDS crisis ushered in a new intersection of public and private, high and low art, and fine arts and graphic design. At the fore were a group of personally and politically motivated male artists who drew on a wide range of art practices. The session explores how female artists de-centered an androcentric AIDS movement.

**Shields, M. Kathryn, Guilford College, and Sam Watson, University of Wisconsin-Sheboygan**  
**Seeing Is Believing: Art Outside the Classroom**  
*Friday, Nov. 11, 4 p.m.*

There is no substitute for seeing art in person. This session presents programs that bring students into contact with original artwork, including field trips, academic residencies and service learning projects as well as study abroad programs in Turkey, Greece, Italy, France and Holland.

**Simpson, Mary Caroline, Eastern Illinois University, and Leanne Zalewski, Randolph College**  
**After Recognition: The Later Careers of Artists, Parts I and II**  
*Saturday, Nov. 12, 1:30 p.m.*

An artist’s canonization is based on a body of work created during a discreet moment deemed innovative or exemplary. This work represents but a single moment in a continuum of lifelong creativity. Papers by art historians and artists reconsider approaches to the late work of an artist, alive or deceased.

**Simpson, Pamela (1946-2011 In Memoriam), Washington and Lee University**  
**American Art III: The Academy Collects, Paintings and Buildings**  
*Thursday, Nov. 10, 4:30 p.m.*

At the turn of the last century, many academic institutions developed study collections of paintings, prints and drawings. They also populated their campuses with sculpture and architect-designed buildings. These four papers explore the interaction between artists, collectors and the academy; the purposes of the collections; and the innovative ideas advanced in the exchange.

**Smith, H. Denise, SCAD Atlanta, and Reinaldo Morales, University of Central Arkansas**  
**Indigenous Arts of the Americas II-A and II-B**  
*Thursday, Nov 10, 8 a.m.*

Indigenous Art of the Americas invites artists and scholars to present research concerning visual expression by indigenous peoples of the Western Hemisphere. Papers critique the prevailing pedagogy, offer alternative paradigms, or address contributions of individual artists to the overall dialog from antiquity to the most contemporary.

**Stephenson, Jessica, Emory University/Kennesaw State University, and John Stephenson, Appalachian State University**  
**The Dressed Head in Art and Practice**  
*Friday, Nov. 11, 4 p.m.*

This panel considers the dressed head and representations of dressed hair in art. Here the “dressed head” includes hair styles as well as the erasure of hair, veiling or the covering of the head, or hair adornments regardless of time and geography.

**Stephenson, John** See: Stephenson, Jessica

**Stewart, Beth, Mercer University**  
**Ancient Art and Architecture**  
*Saturday, Nov. 12, 9 a.m.*

This session addresses new scholarship on the art and architecture of ancient Greece.

**Swift, Jason, Plymouth State University**  
**Current Trends in Studio-Based Practices Research**  
*Thursday, Nov. 10, 12:30 p.m.*

Artists investigate images, materials, concepts and messages in their studio practice resulting in artworks. What does the studio practice become when artists move beyond this? The panel will present current trends in studio-based practices research including examples of their investigations, outcomes and applications of research methodologies in the studio.

**Terrono, Evie, Randolph-Macon College**  
**Interrogating the Past: Race, Memory, and American Identities**  
*Saturday, Nov. 12, 9 a.m.*

This panel explores artistic interpretations of the American historical experience that express the racial, ethnic and cultural diversity of the United States and propose the appropriation and counter-appropriation of the American historical past and its significance in the formation of modern American identities.

**Thayer, Preston, New Mexico State University**  
**Open Session: Contemporary Art**

*Friday, Nov. 11, 8 a.m.*

This panel explores various aspects of contemporary art, including issues of production, reception and patronage.

**Thomas, Liz Murphy, Lincoln Memorial University**  
**Analogous Yet Asynchronous: Digital Imaging and Photography**

*Friday, Nov. 11, 4 p.m.*

Through analogous interface with existing and understandable media as well as designing interfaces with analogous processes, we have narrowed our treatment of digital imagery to view it as an extension of film photography. Are digital images the newest technology of photography or a completely new and separate medium?

**Toub, Jim, Appalachian State University**  
**Mapping Imaginary Worlds**

*Thursday, Nov. 10, 8 a.m.*

This session will focus on mapping fictional worlds. It includes a discussion of role-playing game maps as folk art, offers an analysis of mapping within the work of Julie Mehretu, and applies Barthes' notions of simulation and simulacra to mapping the imaginary.

**Trittel, Rebecca B., SCAD Savannah**  
**Stories to Tell: The Narrative Tendency of British Art**

*Thursday, Nov. 10, 10 a.m.*

The relevance of the written word on the British psyche is a recurrent theme in British art. This session presents examples of literary and narrative influences in the work of Charles Robert Leslie, Dante Gabriel Rossetti and Mark Wallinger.

**Turner, Rebecca C., SCAD Savannah**  
**Art and Pilgrimage in the Middle Ages**

*Friday, Nov. 11, 8 a.m.*

Medieval Christians undertook pilgrimages to the Holy Land, Rome, Santiago de Compostela and other locations to visit the relics of saints. Pilgrimage inspired innovative architectural solutions and the creation of decorative works. This session explores the impact of pilgrimage on the art and architecture of the Middle Ages.

**Updike, Christina** See Albrecht, Kathe Hicks

**Van der Plas, Claire, Adams State College**  
**Two by Two: Collaborative Exchange and the Classroom**

*Saturday, Nov. 12, 3:30 p.m.*

Collaborative projects produce outcomes besides crafted works—expanded perspectives, multifaceted idea development, shared skills, increased scale possibilities and more. We will discuss the rewards and challenges of such projects, including planning long-term projects, grading options, and collaborating with other departments, institutions and communities.

**Van Horn, Donald, Marshall University**  
**Town and Gown: Our Communities and Our Art Programs**

*Friday, Nov. 11, 2 p.m.*

Many visual art departments and colleges are becoming more engaged in their communities through a number of wide-ranging enterprises. This panel offers presentations focusing on how some visual arts programs have established strong community relationships.

**Wachsmann-Linnan, Ute, Columbia College, and Paul Manoguerra, Georgia Museum of Art**  
**Human Suffering in the Arts I: 20th-Century Europe and Two World Wars (Wachsmann-Linnan)**

**Human Suffering in the Arts II: 20th and 21st Century (Manoguerra)**

*Thursday, Nov. 10, 8 a.m.*

Human suffering in the arts has been an ongoing theme throughout the centuries, from antiquity to today. Why do artists depict suffering? What role do the arts play for this most profound human trauma of suffering? Works by Sophie Taeuber, Christian Schad, Francis Bacon and Doris Zinkeisen are discussed.

**Wacker, Kelly, University of Montevallo, and Catherine Walsh, Boston University**

**Landscape and Human Culture, Parts I and II**

*Thursday, Nov. 10, 2:30 p.m.*

Looking retrospectively at the connection between art and landscape, this session seeks to understand more fully the rich relationship between human culture and landscape in art. This topic will be considered in broad cultural and historical contexts, fostering provocative discussion about how we consider, make and place art in the landscape.

**Wagner, Stephen M., SCAD Savannah**  
**Open Session: Medieval Art and Architecture**

*Friday, Nov. 11, 4 p.m.*

Lasting for more than 1200 years, artists and builders of the Middle Ages produced an incredible array of painting, sculpture, manuscripts, metalwork and jewelry, textiles, and buildings. This session invites participants to present their research on the diverse art and architecture of the Middle Ages.

**Wallach, Alan, College of William and Mary, and Kenneth Myers, Detroit Institute of Art**  
**Rethinking the Hudson River School, Parts I and II**

*Friday, Nov. 11, 2 p.m.*

After a quarter century of blockbuster and quasi-blockbuster exhibitions, now

is a perfect time to take a fresh look at the Hudson River School. These sessions explore the influence of new social formations, new cultural practices and new technologies of vision on American landscape representation in the period of 1800 to 1900.

**Walsh, Catherine** See: Wacker, Kelly

**Watkins, Alison, Ringling College of Art + Design**  
**Artists Among Poets**

*Thursday, Nov. 10, 12:30 p.m.*

This panel explores the intersections between visual art and poetry: contexts where word and image share the same space, where writing has become a visual language, or where visual artists have made use of language, interactions between writers and artists, and/or the influence of new technology on both art forms.

**Watson, Sam** See: Shields, M. Kathryn

**Watts, Barbara J., Florida International University**  
**Bow Wow and Meow: Canines and Felines in Art and Literature**  
**Affiliate Session: Association for Textual Scholarship in Art History (ATSAH)**

*Saturday, Nov. 12, 9 a.m.*

This session welcomes proposals that address all aspects of the pictorial representation of canines and felines (real and mythical) but especially those that include consideration of literary portrayals of our domesticated friends and/or the often times horrific historical record of their population, breeding, treatment and care.

**Webb, Dixie** See: Freiheit, Karla

**Wentrack, Kathleen, Queensborough Community College, CUNY**  
**More Than Skin Deep: Body and Text in Feminist Art**

*Friday, Nov. 11, 8 a.m.*

Feminist art has frequently been criticized for its emphasis on the female body without acknowledging the works' complexities. This panel presents papers that interrogate the use of text in conjunction with women's bodies in art to provide a more nuanced understanding of the rich content of feminist art production.

**Williams, Christopher L., SCAD Savannah**  
**Text Me: Text in Contemporary Art**

*Saturday, Nov. 12, 11 a.m.*

Since the early 20th century, artists have been incorporating text into artwork, provoking interpretation by simultaneously addressing pictorial and linguistic concerns. Contemporary artists incorporate text instructionally, comically, graphically, didactically, sincerely, ironically, aesthetically, physically, virtually, literally and poetically. This panel will address the use of text in contemporary studio practice.

**Williams, K. C., Northwest Florida State College**  
**Reassessing the Role of Display I: Exhibitions and the Making of Art History**

*Thursday, Nov. 10, 2:30 p.m.*

The discipline of art history developed with the establishment of public art museums and annual exhibitions and curatorial choices arguably determined the body of works that we study today. This session considers several types of art exhibition as integral to the formation of art history and its canon.

**Wisotzki, Paula, Loyola University Chicago**  
**American Women Artists and Modernity: 1930s and 1940s**

*Saturday, Nov. 12, 11 a.m.*

By examining women's art practices and modern cultural conditions of the United States in the 1930s and 1940s, this session seeks to bring further attention to the situation of women artists as they negotiated modernity at a time when visual culture also had to grapple with political uncertainties, dramatic shifts in social roles and significant economic pressures.

**Young, Lisa Jaye** See: Goldstein, Holly Markovitz

**Zalewski, Leanne** See: Simpson, Mary Caroline

## THANK YOU TO THE SESSION SELECTION COMMITTEES:

### Studio Session Selection Committee

Heather Deyling, chair, SCAD Savannah  
Trudie Abadie-Fail, SCAD eLearning  
Brent Dedas, Western Kentucky University  
Rich Gere, SCAD Atlanta  
Jason Guynes, University of South Alabama  
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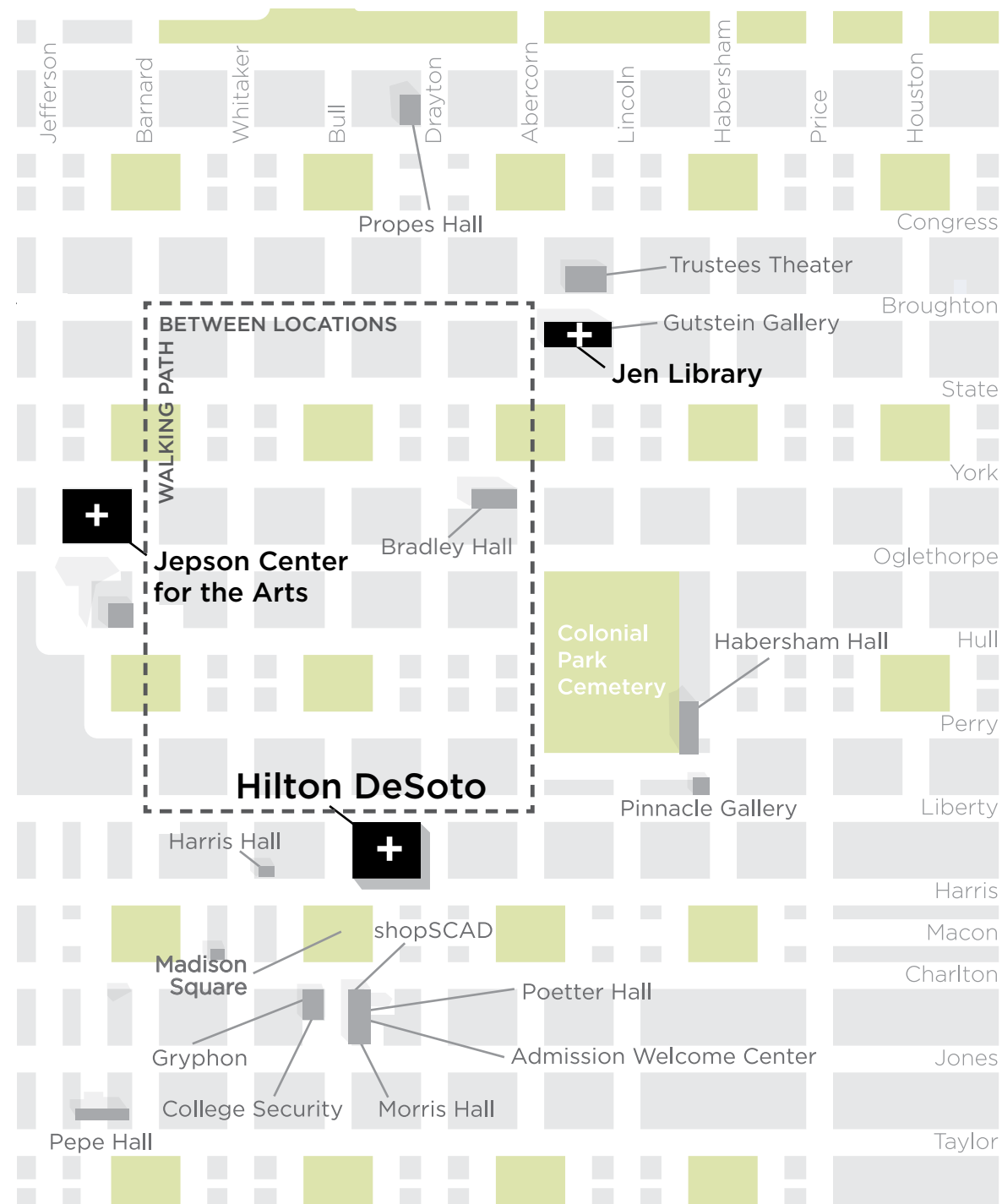
### deadlines

call for sessions & panels **Jan 1, 2012**  
SECAC 2012 juried exhibition **Apr 1, 2012**  
call for papers **Apr 20, 2012**

### for more information

contact **secac@secollegeart.org** or conference director  
**beth mulvaney** at **secac2012@meredith.edu**

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