



NEXUS:
FROM
HANDMADE
TO
HIGH TECH

SECAC 2014
OCTOBER 8-11 | SARASOTA, FLORIDA



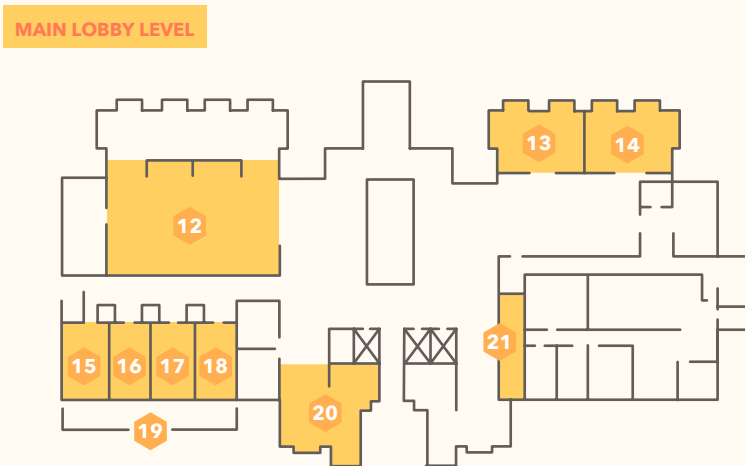
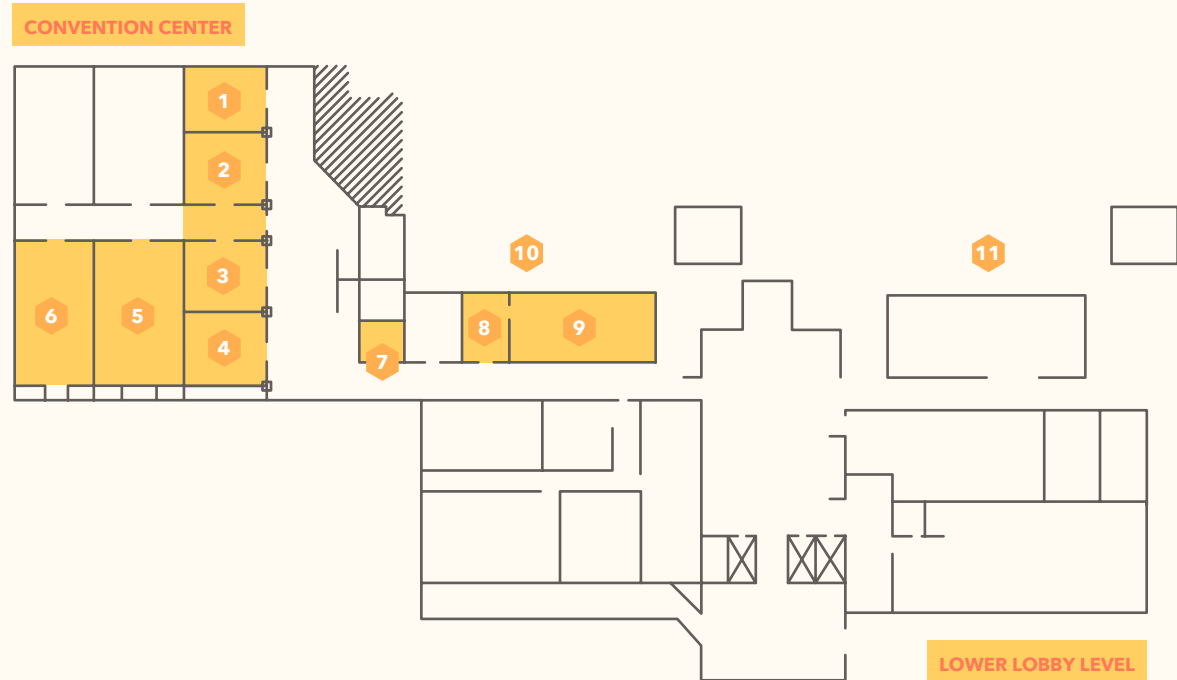
NEXUS: FROM HANDMADE TO HIGH TECH

From Etsy to Apple, letterpress to Wordpress, Guttenberg to Adobe, Patrick Dougherty to James Turrell, handmade and high-tech influences weave a rich tapestry of creative possibilities across disciplines. SECAC 2014 explores this spectrum, while compelling us to think about how the intersection of the human hand and technology informs contemporary art and design. NEXUS: Handmade to High Tech provides a springboard for vibrant exchange across disciplines and media, and promises to foster innovation, ignite the imagination, and shape artistic practice and curriculum for years to come.

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HYATT CONVENTION CENTER



KEY

- 1. SALON A
- 2. SALON B
- 3. SALON C
- 4. SALON D
- 5. SALON E
- 6. SALON F
- 7. REGISTRATION
- 8. PALM ROOM
- 9. BOARDROOM
- 10. PALM TERRACE
- 11. POOL
- 12. CURRENTS RESTAURANT & BAR
- 13. TROPICS A
- 14. TROPICS B
- 15. CASEY
- 16. SIESTA
- 17. LIDO
- 18. LONGBOAT
- 19. THE KEYS
- 20. LIBRARY
- 21. FRONT DESK

WEDNESDAY, OCTOBER 8TH

1:00-3:00 pm	Executive Committee Meeting	Hyatt: Boardroom, lower lobby level
4:00-7:00 pm	SECAC Board of Directors Meeting	Hyatt: The Keys, lower lobby level
7:00-9:00 pm	Welcome Reception	Hyatt: Poolside/Palm Terrace, lower lobby level
7:00-9:00 pm	Registration and Online registration pick up	Hyatt: Ballroom North Pre-function Area, convention center

THURSDAY, OCTOBER 9TH

8:00-9:30 am	Stop. Collaborate & Listen? Chair: Valarie Powell, Sam Houston State University	Hyatt: Longboat Key/Lido Key, main lobby level
	Open Session: Collaboration (Big Ideas) Chair: Naomi Falk, St. Lawrence University	Hyatt: Salon D, convention center
	Queer Visualities in the Later Twentieth Century: Breaking Open the Heteronormative Canon Chair: Helen Langa, American University	Hyatt: Siesta Key/Casey Key, main lobby level
	Thinking Outside the Book: Incorporating Digital Resources and Technologies in the 21st-Century Classroom Chair: Heather F. Sharpe, West Chester University of Pennsylvania	Hyatt: Salon E, convention center
	Conceptions of Reality: Prints in Nineteenth-Century Europe Chair: Katherine Inge, University of Arizona; Co-Chair: Courtney Acampora, University of Arizona	Hyatt: Salon F, convention center
	Engaged? Going Steady? Will I Respect Myself in the Morning? Museums and Visitor Engagement Strategies Chair: Mary Murray, Munson-Williams-Proctor Arts Institute; Co-Chair: Margaret Farr, Art Institute of Chicago	Hyatt: Tropics A, main lobby level
	Novel Approaches to the Intersection of Design Thinking, Form-Making, and Science Chair: Deborah Shmerler, University of Tennessee, Knoxville	Hyatt: Salon A, convention center
	Open Session: Memory Chair: Lisa Alembik, Georgia Perimeter College	Hyatt: Boardroom, lower lobby level
	Is This Desire? Women Depicting Women Chair: Mira Gerard, East Tennessee State University	Hyatt: Salon B, convention center
Flower as a Feminine Trope Chair: Stacy Bloom Rexrode, Alamance Community College	Hyatt: Salon C, convention center	
9:45-11:45 am	Decoration Reconsidered Chair: Noga Bernstein, Stony Brook University	Hyatt: Longboat Key/Lido Key, main lobby level
	Open Session: Material Culture Chair: Alfred Willis, Independent Scholar	Hyatt: Salon D, convention center
	Art Education Forum B-XI: Research, Instruction, and Best Practices Chair: Mary Lou Hightower, University of South Carolina Upstate	Hyatt: Siesta Key/Casey Key, main lobby level
	Participation and Collaboration: Art Practice, Research, and Pedagogy Chair: M. Kathryn Shields, Guilford College; Co-Chair: Sunny Spillane, University of North Carolina at Greensboro	Hyatt: Salon E, convention center
	Modernizing the Modern: The Conundrum and Challenge of Preserving and Restoring Modern Architecture Chair: Christopher Wilson, Ringling College of Art + Design	Hyatt: Salon F, convention center
	20 Slides: A Pecha Kucha Style Session Chair: Jason Guynes, University of South Alabama	Hyatt: Tropics B, main lobby level
	Local Type: Exploring Typography and Place Chair: Tim Speaker, Anderson University	Hyatt: Tropics A, main lobby level
	The Time Has Come to Talk of Shoes: How Shoes Have Carried Meaning in the History of Art Chair: Elizabeth Howie, Coastal Carolina University; Co-Chair: Betsy Towns, University of North Carolina School of the Arts	Hyatt: Salon A, convention center
	Design Educators as Principal Investigators Chair: Dori Griffin, University of Southern Mississippi	Hyatt: Boardroom, lower lobby level
	GREAT BIG IDEAS, little tiny budgets Chair: Wanda Sullivan, Spring Hill College	Hyatt: Salon B, convention center
The Color of Sculpture Chair: Sarah Beetham, Independent Scholar; Co-Chair: Amanda Douberley, University of Texas at Austin	Hyatt: Salon C, convention center	
11:45-1:15 pm	Lunch on your own	

THURSDAY, OCTOBER 9TH

1:15-3:15 pm	Writing Art History: Past, Present, and Future Chair: Cindy Persinger, California University of Pennsylvania	Hyatt: Longboat Key/Lido Key, main lobby level
	Sacred Spaces in Pre-Columbian Art Chair: Laura Amrhein, University of Arkansas at Little Rock	Hyatt: Salon D, convention center
	Examining Photography's Golden Age(s): Mentors, Inspiration, and Anticipating the Future Chair: James Swensen, Brigham Young University; Co-Chair: Paula McNeill, Valdosta State University	Hyatt: Siesta Key/Casey Key, main lobby level
	When Art Meets Science Chair: Bonnie Kutbay, Mansfield University of Pennsylvania	Hyatt: Salon E, convention center
	The Narrative in Modern and Contemporary Art Chair: Roja Najafi, University of Texas at Austin; Co-Chair: Robin Williams, University of Texas at Austin	Hyatt: Salon F, convention center
	Book Arts: A Gathering of Technologies Ancient and Modern Chair: Charlotte Wegrzynowski, University of Alabama	Hyatt: Tropics B, main lobby level
	The Artist's Visual Vocabulary: Development, Formation, and Use Chair: Jason Swift, Plymouth State University	Hyatt: Tropics A, main lobby level
	Digital Technologies for an Analog Praxis Chair: Markus Vogl, University of Akron; Co-Chair: Margarita Benitez, Kent State University	Hyatt: Salon A, convention center
	Obsession: A Love Affair with Typography, Words, and Things Chair: Dana Ezzell Gay, Meredith College	Hyatt: Boardroom, lower lobby level
	The Renaissance in the 19th Century Chair: Carolyn Porter Phinizy, Virginia Commonwealth University	Hyatt: Salon B, convention center
	Tradition + Tech: Developing Foundations Curriculum for Tomorrow's Artists Co-Chairs: Amanda Hood, East Tennessee State University; Megan Levacy, Georgia Perimeter College	Hyatt: Salon C, convention center
	3:30-5:30 pm	Approaches to the Study of Latino Art Chair: Ilenia Colon Mendoza, University of Central Florida; Co-Chair: Wanda Raimundi-Ortiz, University of Central Florida
Pop's Abstract Expressionism Chair: James Boyles, North Carolina State University		Hyatt: Salon D, convention center
Open Session: Women Artists: Blurring Boundaries Chair: Kelsey Frady, University of Missouri		Hyatt: Siesta Key/Casey Key, main lobby level
Regarding Feminist Art Chair: Anja Foerschner, Getty Research Institute		Hyatt: Salon F, convention center
Gender and Modernity: American Women Artists, 1865-1945 Chair: Betsy Fahlman, Arizona State University		Hyatt: Tropics B, main lobby level
Dust to Dust Chair: Tiffany Johnson-Bidler, Saint Mary's College; Co-Chair: Elizabeth Carlson, Lawrence University		Hyatt: Tropics A, main lobby level
Digital Nexus: Visual and Digital Poetry Chair: Alison Watkins, Ringling College of Art + Design		Hyatt: Salon A, convention center
The Bauhaus and the New Typography Chair: Richard Doubleday, Louisiana State University		Hyatt: Boardroom, lower lobby level
Visual Imagery and Abortion Chair: Carolyn Watson, Furman University		Hyatt: Salon B, convention center
Essentialism Revisited: Do Ethnicity, Sexual Identity, and/or Gender Proscribe Creating, Experiencing, and Interpreting the Visual Arts? Chair: Claire Orenduff-Bartos, Valdosta State University; Co-Chair: Lai Orenduff, Valdosta State University		Hyatt: Salon C, convention center
6:00-7:30 pm	SECAC 2014 Juried Exhibition reception	Sarasota Art Center 707 N Tamiami Trail, Sarasota, FL 34236
8:00-9:00 pm	Keynote Address by Brandon Oldenburg	Hyatt Convention Center Ballroom

FRIDAY, OCTOBER 10TH

8:00-9:30 am	Contemporary Art Open Session Chair: Preston Thayer, Augustana College	Hyatt: Longboat Key/Lido Key, main lobby level
	The Hand and the Machine: Tensions in Interwar Design Chair: Toby Norris, Assumption College; Co-Chair: Rachael Barron-Duncan, Central Michigan University	Hyatt: Salon D, convention center
	Affective Re-Visions: The Archive in Modern and Contemporary Art Chair: Helena Shaskevich, The Graduate Center, CUNY; Co-Chair: Rachel Boate, New York University	Hyatt: Siesta Key, main lobby level
	Art Education Forum: Policy, Administration, and Accreditation Chair: Bryna Bobick, University of Memphis; Co-Chair: Thomas Brewer, University of Central Florida	Hyatt: Casey Key, main lobby
	Renaissance and Baroque Art Open Session Chair: Barbara Watts, Florida International University	Hyatt: Salon E, convention center
	Rethinking Art Collecting Motives and Mores Chair: Leanne Zalewski, Randolph College	Hyatt: Tropics B, main lobby level
	Dust to Dirt: The Role of Filth in Art Chair: Susan Baker, University of Houston-Downtown; Co-Chair: Valerie Hedquist, University of Montana	Hyatt: Tropics A, main lobby level
	Graham and Beyond Session 1: Classical Modern Dance and the Visual Arts in America Chair: Paula Wisotzki, Loyola University Chicago	Hyatt: Salon A, convention center
	Innovative Typography Projects Chair: Scott Fisk, Samford University	Hyatt: Boardroom, lower lobby level
	From Caves until Conquest: Art of the Ancient Americas Chair: Paula Winn, John Tyler Community College; Co-Chair: Yumi Park, Jackson State University	Hyatt: Salon B, convention center
	Photomontage: From Early Photography to Digital Media Chair: Lindsay Heffernan, Westport Arts Center	Hyatt: Salon C, convention center
9:45-11:45 am	In Cahoots: Collaborative and Interdisciplinary Projects Chair: Jenny Hager, University of North Florida	Hyatt: Longboat Key/Lido Key, main lobby level
	Dress as Art, Art as Dress: Costume Seen Through the Eyes of Technology Chair: Ann Albritton, Ringling College of Art + Design; Co-Chair: Bernice Jones, Independent Scholar	Hyatt: Salon D, convention center
	Porous Borders: The Changing Face of Contemporary Drawing Chair: Pete Schulte, University of Alabama; Co-Chair: Travis Head, Virginia Tech	Hyatt: Casey Key, main lobby level
	American Art Open Session 1: New Directions in American Landscape Painting Chair: Barbaranne Liakos, Northern Virginia Community College	Hyatt: Salon E, convention center
	Ancient Body, Modern Mind: Recent Research on the Figure in Ancient Mediterranean Art Chair: Victor Martinez, University of North Carolina at Chapel Hill	Hyatt: Salon F, convention center
	Graham and Beyond Session 2: Classical Modern Dance and the Visual Arts in America Chair: Janet Snyder, West Virginia University	Hyatt: Salon A, convention center
	Installation Art: Fine Arts, Digital Media, or Social Issues Art? Chair: Kyra Belan, Broward College	Hyatt: Tropics B, main lobby level
	Is Graphic Design Fine Art? Does it Matter? Chair: Kevin Cates, University of Arkansas at Little Rock	Hyatt: Tropics A, main lobby level
	Whence Come We, What Are We, Whither Are We Going?: SECAC's Seventieth Meeting Part 1 Chair: William Levin, Centre College	Hyatt: Salon B, convention center
	Debunking Dogma: The Collaboration of Painting and Photography Chair: Harry Boone, Georgia Gwinnett College	Hyatt: Salon C, convention center
11:45-1:15 pm	Lunch on your own	

FRIDAY, OCTOBER 10TH

1:15-3:15 pm	From Ancient Roman Herculaneum to the Ringling Museum: Handmade or High-Tech? Chair: Carol Mattusch, George Mason University; Co-Chair: Roger Macfarlane, Brigham Young University	Hyatt: Longboat Key/Lido Key, main lobby level
	Merging Media: Hybrid Practices in the Studio Chair: Chris Kienke, University of Illinois at Urbana-Champaign	Hyatt: Salon D, convention center
	Re-Inventing Memory Chair: Marita Gootee, Mississippi State University	Hyatt: Siesta Key, main lobby level
	From Plate to Pixel and Beyond: Contemporary Photography Today Chair: Brooke White, University of Mississippi	Hyatt: Casey Key, main lobby level
	American Art Open Session 2: Portraying Politics in American Art Chair: Alan Wallach, College of William & Mary	Hyatt: Salon E, convention center
	The Mindful Designer Chair: Alma Hoffman, University of South Alabama	Hyatt: Salon F, convention center
	Master of WHAT: Praise and Criticism of the Master of Fine Arts Degree Chair: James Alexander, University of Alabama at Birmingham; Co-Chair: Pamela Venz, Birmingham-Southern College	Hyatt: Tropics B, main lobby level
	Art Education Forum: Intersections between Contemporary Art, Technology, and Pedagogy Chair: Stephanie Danker, Miami University; Co-Chair: Karin Tollefson-Hall, James Madison University	Hyatt: Tropics A, main lobby level
	The Nexus of Animals and Humans: Space, Experience, Representation Chair: Elizabeth Sutton, University of Northern Iowa; Co-Chair: Noah Doely, University of Northern Iowa	Hyatt: Salon A, convention center
	Multiple Narratives in Visual Form Chair: Moon Jung Jang, University of Georgia	Hyatt: Boardroom, lower lobby level
	Whence Come We, What Are We, Whither Are We Going?: SECAC's Seventieth Meeting Part 2 Chair: Beth Mulvaney, Meredith College; Organizer: William Levin, Centre College	Hyatt: Salon B, convention center
	The Material Body Chair: Kristina Keogh, Indiana University, Bloomington; Co-Chair: Emily Winthrop, Virginia Commonwealth	Hyatt: Salon C, convention center
3:30-5:30 pm	Artworks + Networks: Materializing Connectivity in Art Historical Research Chair: Miriam Kienle, University of Illinois at Champaign-Urbana; Co-Chair: Lauren Applebaum, University of Urbana-Champaign	Hyatt: Longboat Key/Lido Key: main lobby level
	The Studio-Art Doctorate Chair: Sandra Reed, Marshall University	Hyatt: Salon D, convention center
	Art Museums in Florida: Exploring Their Histories, Patronage, and Collections Chair: Debra Murphy, University of North Florida	Hyatt: Siesta Key, main lobby level
	Mediating Latin America Chair: Jamie Ratliff, University of Minnesota Duluth	Hyatt: Casey Key, main lobby level
	American Art Open Session 3: American Art and Cultural Experience Chair: Rachel Stephens, University of Alabama	Hyatt: Salon E, convention center
	What's All the Hype about Hand Drawn Type? Chair: Diane Gibbs, University of South Alabama	Hyatt: Salon F, convention center
	The State of the State of the Object Chair: Greg Shelnett, Clemson University	Hyatt: Tropics B, main lobby level
	Raiders of the Lost Art: Issues of Looting in Visual Culture Chair: Ashley Elston, Berea College; Co-Chair: Julia Fischer, Lamar University and Ohio State University	Hyatt: Tropics A, main lobby level
	Heated Exchange Chair: Reni Gower, Virginia Commonwealth University; Co-Chair: Kristy Deetz, University of Wisconsin-Green Bay	Hyatt: Salon A, convention center
	Educating the Disciplined Designer Chair: Beth Nabi, University of North Florida	Hyatt: Boardroom, lower lobby level
	Commerce and the Photographic Image Chair: Mark Geil, Jackson State University	Hyatt: Salon B, convention center
	New Teaching Strategies for the Millennial Generation Chair: Amy Feger, University of Montevallo	Hyatt: Salon C, convention center
5:30 pm	Optional visit to see James Turrell's <i>Joseph's Coat</i> at Sunset	Ringling Museum of Art

SATURDAY, OCTOBER 11TH

**ALL SESSIONS WILL BE HELD AT RINGLING COLLEGE OF ART + DESIGN;
SHUTTLE SERVICE PROVIDED BETWEEN THE HYATT AND CAMPUS**

8:00-9:00 am	SECAC Member Breakfast	Hyatt: Salon A & Salon B
9:30-11:30 am	Hand to Mouse to Touch Screen: Teaching Drawing in the Digital Age Chair: Beverly West Leach, Troy University	Ringling College Campus: ACACTR 207
	Deep and Wide: Preparing Designers for the Near Future Chair: Jerry Johnson, Troy University	Ringling College Campus: ACACTR 413
	Digital Embodiment: New Media and Materiality in the Visual Arts Chair: Laura Fletcher, University of Houston	Ringling College Campus: ACACTR 208
	FATE Open Session - The Quick and the Dead: Collected Contemporary Content Chair: Brent Dedas, Western Kentucky University	Ringling College Campus: ACACTR 209
	Rethinking Abstraction Chair: Michael Smith, Institute for Doctoral Studies in the Visual Arts	Ringling College Campus: ACACTR 215
	REPURPOSING, RECLAIMING, and RETHINKING Teaching Art in Higher Education Chair: Michelle Tillander, University of Florida	Ringling College Campus: ACACTR 214
	Wicked Women in Art Chair: Vida Hull, East Tennessee State University	Ringling College Campus: ACACTR 218
	The Veil, the Mask, and the Mirror Session 1: The Hidden and the Revealed in Art Chair: Ruth Bolduan, Virginia Commonwealth University	Ringling College Campus: ACACTR 120
11:45-1:15 pm	Awards Luncheon	Ringling College of Art + Design, Diane Roskamp Exhibition Hall
1:30-3:30 pm	Eclecticism, Appropriation, Forgery: Issues of Borrowing in Art Chair: Betty Crouther, University of Mississippi	Ringling College Campus: ACACTR 207
	Typographic Methods: Analog to Digital Chair: Meaghan Dee, Virginia Tech; Co-Chair: Cassie Hester, Mississippi State University	Ringling College Campus: ACACTR 413
	Transformative Power of the Arts: Building Connections within the Community-Panel Discussion Chair: Wendy Dickinson, Ringling College of Art + Design; Co-Chair: Nancy Roucher, Sarasota Arts and Cultural Alliance	Ringling College Campus: ACACTR 208
	SECAC des Refusés Chair: Emily Newman, Texas A&M University-Commerce; Co-Chair: Mary Frances Zawadzki, The Graduate Center, CUNY	Ringling College Campus: ACACTR 209
	Motion-Studio Art Chair: Nichola Kinch, Temple University; Co-Chair: Wendy DesChene, Auburn University	Ringling College Campus: ACACTR 214
	Forging Art Historical Connections in Egyptology Chair: Rachel Kreiter, Emory University	Ringling College Campus: ACACTR 218
	The Veil, The Mask, and The Mirror Session 2 Chair: Anne Greeley, Indiana Wesleyan University	Ringling College Campus: ACACTR 120

SATURDAY, OCTOBER 11TH

3:45-5:15 pm	Painting vs. Photography: the Interwar Debates Chair: Elizabeth Berkowitz, The Graduate Center, CUNY	Ringling College Campus: ACACTR 207
	Native American Art: Past and Present Chair: Mary Edwards, Pratt Institute	Ringling College Campus: ACACTR 215
	From Gallery to Classroom: Integrating Your Studio or Commercial Art Career into Educational Practices Chair: Catherine Moore, Georgia Gwinnett College	Ringling College Campus: ACACTR 214
	Beyond Connectivity: The Network as Art Historical Model Chair: Monica Steinberg, The Graduate Center, CUNY; Co-Chair: Alexis Carrozza, The Graduate Center, CUNY	Ringling College Campus: ACACTR 218
	Affiliate Session: Association for Textual Scholarship in Art (ATSAH) Pious Expressions: Devotion in Art and Literature Chair: Liana De Girolami Cheney, Universidade da Coruña	Ringling College Campus: ACACTR 120
	New Unities: Transatlantic Conversations in Art, Design, and Technology in Europe and America, 1890-1933 Chair: Christina Jurasek, Neue Galerie New York; Co-Chair: Michelle Jackson, Neue Galerie New York	Ringling College Campus: ACACTR 102

WORKSHOPS

Sign-up during registration process only

All workshops take place on Saturday at the Ringling College campus

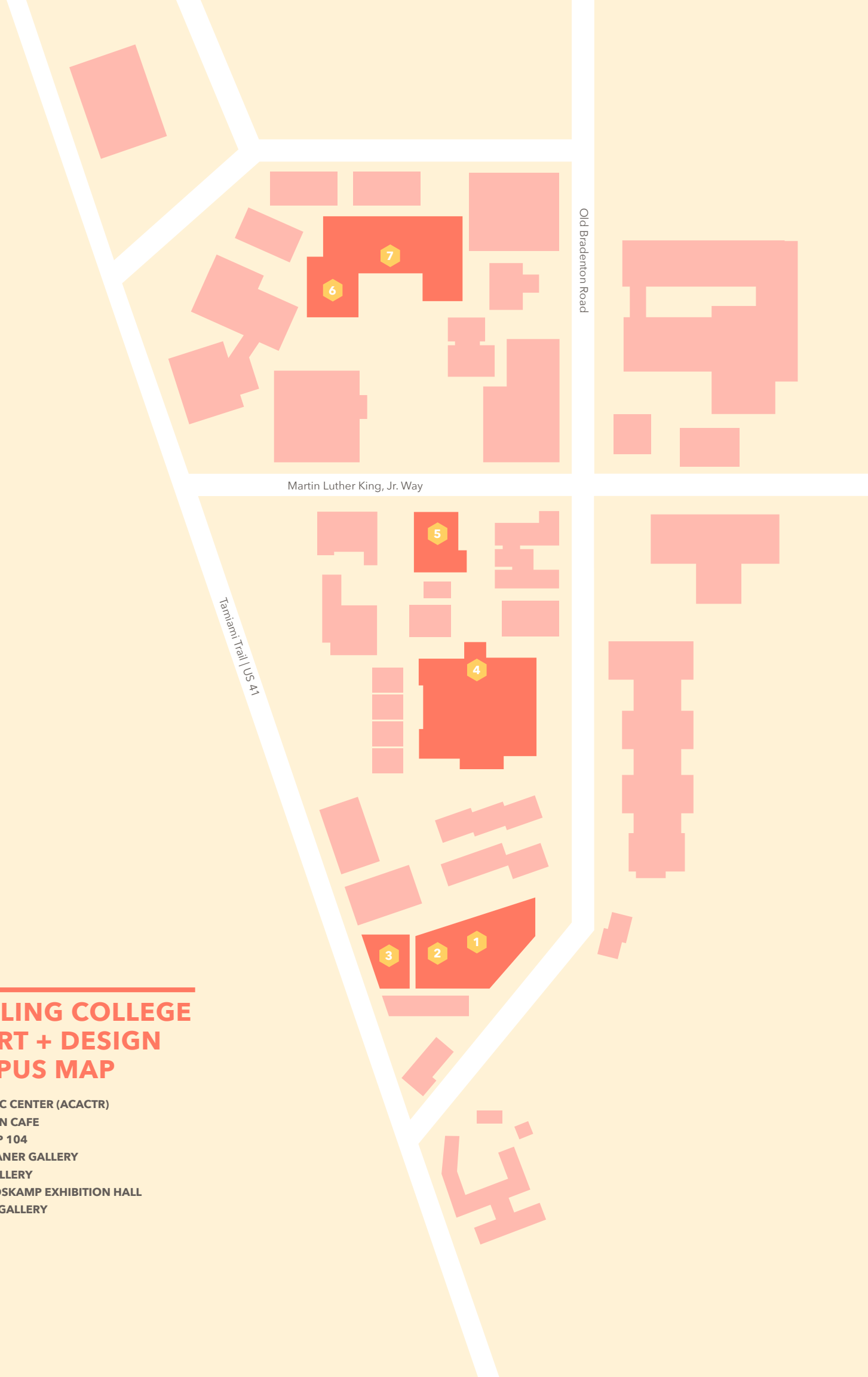
9:30-11:30 am	Creativity Enhancement Workshop using Hypnosis Facilitator: Kimble Bromley, North Dakota State University	Ringling College Campus: ACACTR 407
	Digital Drawing + Painting with the iPad Instructor: Octavio Perez, Ringling College of Art + Design	Ringling College Campus: Roskamp 104
1:30-3:30 pm	International Studies Roundtable Facilitators: Amy Pettengill and Ann Albritton, Ringling College of Art + Design	Ringling College Campus: ACACTR 102
	Digital Drawing + Painting with the iPad Instructor: Octavio Perez, Ringling College of Art + Design	Ringling College Campus: Roskamp 104
3:45-5:15	Graphic Design Undergraduate Session Session Chair: Brooke Scherer, University of Tampa	Ringling College Campus: ACACTR 413

MENTORING OPPORTUNITIES

Thursday	1:30-3:00 pm	Mentoring	Hyatt Library
Friday	8:00-9:30 pm	Mentoring	Hyatt Library
Saturday	1:45-3:15 pm	Mentoring	Ringling College Brickman Cafe

RINGLING COLLEGE OF ART + DESIGN CAMPUS MAP

- 1. ACADEMIC CENTER (ACACTR)
- 2. BRICKMAN CAFE
- 3. ROSKAMP 104
- 4. CHRIST-JANER GALLERY
- 5. SELBY GALLERY
- 6. DIANE ROSKAMP EXHIBITION HALL
- 7. MADEBY GALLERY



WELCOME TO SECAC

Ringling College of Art and Design is honored to host you, and we welcome you to the beautiful city of Sarasota! Ringling College is a private, not-for-profit, fully accredited college offering the Bachelor's degree in 11 disciplines: Advertising Design, Business of Art & Design, Computer Animation, Digital Filmmaking, Fine Arts, Game Art & Design, Graphic Design, Illustration, Interior Design, Motion Design, and Photography & Digital Imaging.

Our founding father, John Ringling, is regarded as one of the world's first entrepreneurs. He recognized that art, design, and creative thinking play a critical role in fostering business and economic vitality. Taking his lead, our mission is to shatter the myth of the starving artist, demonstrating that artists and designers are among the most vital contributors to industries of all kinds - not just to the arts and academia.

The College opened its doors in 1931, enrolling just 75 students the first term. Today, Ringling College is one of the premier colleges of art and design in the western hemisphere. We attract nearly 1,300 students from around the world, representing more than 50 countries, and are proud to have secured our role in nurturing tomorrow's creative professionals. Our students and alumni produce work that receives the highest levels of recognition across the globe, and we're delighted to welcome Academy-Award winning alumnus, Brandon Oldenburg, as this year's Conference Keynote Speaker.

We wish you a compelling, creative, and collaborative conference experience and invite you to explore and enjoy our campus.

Dr. Larry R. Thompson

President,
Ringling College of Art and Design

Welcome to the 2014 SECAC Conference, hosted by Ringling College of Art and Design. This year's theme, NEXUS: Handmade to High Tech, considers the intersection of the human hand and technology across disciplines, promising lively discourse and a diverse collection of research from artists, scholars, and students.

The Conference will be held at the Sarasota Hyatt and at the Ringling College campus. While you're in town, I hope you'll find some time to explore Sarasota's visual and performing arts, enjoy a meal at an award-winning local restaurant, and relax at one of our beautiful beaches. Despite its small-town feel, I think you'll find downtown Sarasota is alive with culture and rich with urban amenities.

The unwavering support and hard work of many have helped to bring this conference to life. I'm especially grateful to former SECAC President Don Van Horn, current SECAC President Floyd Martin, and SECAC First Vice-President Jason Guynes, for their thoughtful planning advice and oversight. Many thanks to Rachel Frew, who gave order and expertise to conference preparations, Michelle Bauer, whose big-picture insights and event planning experience guided me throughout the process, Jennifer Baker for her organization and clarity, and Lenna Dahlquist of the Ringling Design Center, whose talent brought invention and creativity to our conference materials. Finally, I'd like to extend special thanks to President Larry Thompson and Vice President of Academic Affairs, Jeff Bellantoni, whose support and enthusiasm helped to make this conference possible.

Jeff Schwartz

Chair, 2014 SECAC Conference
Department Head of Illustration,
Ringling College of Art and Design



SECAC GOVERNANCE

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AFFILIATES

AHPT, Art Historians Interested in Pedagogy and Technology

Representative: Marjorie Och, moch@umw.edu

CAA, College Art Association

Representative: Doreen Davis, Member Services, ddavis@collegeart.org

ATSAH, Association for Textual Scholarship in Art History

Representative: Liana Cheney, lianacheney@earthlink.net

SESAH, Southeast Chapter of the Society of Architectural Historians

Representative: Laura H. Hollengreen, laura.hollengreen@gatech.edu

FATE, Foundations in Art: Theory and Education

Representative: Brent Dedas, studio@brentdedas.com

VRA, Visual Resources Association

Representative: John Taormina, taormina@duke.edu

MACAA, Mid-America College Art Association

Representative: Mysoon Rizk, mysoon@utoledo.edu

SGC International

Representative: Scott Betz, Winston-Salem State University, betzs@wssu.edu

INSTITUTIONAL MEMBERS

ALABAMA

Auburn University
Auburn AL 36849-5125

Auburn University in Montgomery
Montgomery, AL 36124

Birmingham-Southern College
Birmingham, AL 35254

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University of North Alabama
Florence, AL 35632-0001

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ARKANSAS

Arkansas Arts Center
Little Rock AR 72203-2137

Arkansas State University
State University AR 72467

Harding University
Searcy AR 72143

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Hot Springs AR 71913

University of Arkansas at Little Rock
Little Rock AR 72204

University of Central Arkansas
Conway AR 72035

FLORIDA

Embracing Our Differences
Sarasota FL 34230-2559

Florida International University
Miami FL 33199

Florida Southern College
Lakeland FL 33081

Florida State University
Tallahassee FL 32306-2001

Northwest Florida State College
Niceville FL 32578

Ringling College of Art & Design
Sarasota FL 34234

University of Florida
Gainesville FL 32611

University of Central Florida
Orlando FL 32816

University of North Florida
Jacksonville FL 32224-2660

University of South Florida
Tampa FL 33620-7350

University of West Florida
Pensacola FL 32514-5750

GEORGIA

Agnes Scott College
Decatur GA 30030

Armstrong Atlantic State University
Savannah GA 31419-1997

Berry College
Mt. Berry GA 30149

Columbus State University
Columbus GA 31907-5645

Emory University
Atlanta GA 30322

Georgia College
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Georgia Southern University
Statesboro GA 30460-8032

Georgia Southwestern State University
Americus GA 31709

Georgia State University
Atlanta, GA 30302-4107

Kennesaw State University
Marietta GA 30144-5591

SCAD - Art History
Savannah GA 31402-3146

University of North Georgia
Dahlonega GA 30597

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Volume 10 (2015), 2 issues per year

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October 9-12, 2014

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9 Presentations... interviews, panels, keynote

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JURIED SHOW STATEMENT

MATTHEW MCLENDON

Selecting work for a juried group exhibition is one of the most difficult tasks a curator can be asked to perform. More often than not, work is selected by sifting through images on a flickering computer screen. To my eye, this is an even paltrier substitute than the old days of slides. How can you know an artist's work from a screen? The feel? The power, or lack there of? Group exhibitions risk suffering from their very nature, their heterogeneity. Is it acceptable to simply fill a space with work deemed "good" in its own right but bearing little to no relation to those works it joins? Does this show the work at its best? I think not.

Yet, juried group exhibitions persist and can be useful. While there was no theme specified for SECAC's exhibition, I found myself looking for some loose connection, a thread which ties the works together. As I looked through the over three hundred entries, themes of structure, border, impediment, and resistance, seemed to recur. The works resist expectations and force the viewer into deeper consideration. Structures build form and then frustrate. Meaning is arrived at only after breaking through the visual impediments. Borders are negotiated within and between the works.

**Location: Sarasota Art Center, Thursday, 6-7:30 pm
707 N. Tamiami Trail**

KEYNOTE SPEAKER

BRANDON OLDENBURG

Brandon Oldenburg is an award-winning illustrator, designer, sculptor, and film director. He earned his BFA in Illustration in 1995 from Ringling College of Art and Design, where he was honored as the 2010 Distinguished Alumni of the Year and serves on the Board of Trustees. Oldenburg co-founded Moonbot Studios in Shreveport, Louisiana and co-directed the studio's Academy Award® winning film, *The Fantastic Flying Books of Mr. Morris Lessmore*. His most recent project at the studio is a film and game experience for Chipotle Mexican Grill called "The Scarecrow," which he co-directed with Limbert Fabian.

Prior to launching Moonbot, Oldenburg co-founded Reel FX Creative Studios specializing in design and special effects for clients such as Troublemaker Studios, Pixar, Disney, DreamWorks, and Blue Sky Studios. While at Reel FX, Oldenburg oversaw a joint venture with William Joyce, collaborating on works for Martha Stewart, Disney, and title design for feature films such as *Mr. Magorium's Wonder Emporium*. Additionally, Oldenburg and renowned designer Brad Oldham collaborated on a large-scale, nationally acclaimed sculptural series for a \$1.4 million commission called The Traveling Man. His illustrations have graced the covers of books by prestigious authors such as Elmore Leonard and Michael Chabon.

Location:
Hyatt Convention Center North Ballroom
Thursday, 8-9:00 pm
Sponsored by Visit Sarasota





THURSDAY, 8:00-9:30 AM

Stop. Collaborate & Listen?

Chair: Valerie Powell, Sam Houston State University

Hyatt: Longboat Key/Lido Key, main lobby level

Dylan Collins, West Virginia University. *Woven Together: Carol Hummel's "Morgantown Tree" Installation*

Heather Hertel, Slippery Rock University of Pennsylvania. *How Do We Learn?*

Guen Montgomery, University of Illinois at Urbana-Champaign. *Collaboration's Back With A Brand New Edition...Of Prints*

Open Session: Collaboration (Big Ideas)

Chair: Naomi Falk, St. Lawrence University

Hyatt: Salon D, convention center

Naomi Falk, St. Lawrence University. *Work With Me, Here: A Collaborative Conversation*

Valerie Zimany, Clemson University. *Coaction / Collection: Valerie Zimany & Daniel Bare*

Caitlin Play, Florida State University. *Commemoration and Declaration: Deciphering the Jason*

Ruth Stanford, Georgia State University. *Art Censorship: Lessons from A Walk in the Valley*

Queer Visualities in the Later Twentieth Century: Breaking Open the Heteronormative Canon

Chair: Helen Langa, American University

Hyatt: Siesta Key/Casey Key, main lobby level

Travis Nygard, Ripon College. *Can we Understand the Sexuality of Andy Warhol's Alexander the Great?: Historical Fiction as Primary Documentation*

Tracy Spencer-Stonestreet, Hampton University. *Semiotics of a Flag: Jonathan Horowitz and the Queering of Jasper Johns*

Lexi Johnson, Stanford University. *Stripping it Bare: Felix Gonzalez-Torres "Untitled," 1991*

Thinking Outside the Book: Incorporating Digital Resources and Technologies in the 21st-Century Classroom

Chair: Heather F. Sharpe, West Chester University of Pennsylvania

Hyatt: Salon E, convention center

Belinda Haikes, Interactive Design, West Chester University of Pennsylvania. *Digital Media: The Pace of Evolution and the Textbook's Peril*

Heather F. Sharpe, West Chester University of Pennsylvania. *Tossing the Textbook: Utilizing Digital Resources for a Survey Course on Greek and Roman Art History*

Virginia da Costa, West Chester University of Pennsylvania. *Social Media and Pinterest: Engaging Students in Art History Research*

Conceptions of Reality: Prints in Nineteenth-Century Europe

Chair: Katherine Inge, University of Arizona

Hyatt: Salon F, convention center

Katherine Inge, University of Arizona. *Angelica Kauffmann and Queen Charlotte: the Beneficial Business Relationship Seen Through a Print*

Andrew Shelton, Ohio State University. *Lithographic Constructions of Bourgeois Reality in Romantic-Era Paris*

Jennifer Pride, Florida State University. *Mediating Cultural Trauma through Caricatures in 19th-century Paris*

Keri Watson, University of Central Florida. *Johnny Meah: "The Czar of Bizarre"*

Lee Kogan, Independent Scholar. *Purvis Young, 1943-2010*

Engaged? Going Steady? Will I Respect Myself in the Morning? Museums and Visitor Engagement Strategies

Chair: Mary Murray, Munson-Williams-Proctor Arts Institute

Co-Chair: Margaret Farr, Art Institute of Chicago

Hyatt: Tropics A, main lobby level

Alexis Boylan, University of Connecticut. *Everyone a Curator: Crowdsourcing the Exhibition*

Margaret F. Farr, Art Institute of Chicago. *Reaching In, Reaching Out: Dialogical Discovery in Curatorial-Education Collaborations*

April Oswald, Munson-Williams-Proctor Arts Institute. *Shared Traditions: Visual and Language Literacy*

Novel Approaches to the Intersection of Design Thinking, Form-Making, and Science

Chair: Deborah Shmerler, University of Tennessee, Knoxville

Hyatt: Salon A, convention center

Jack Ox, University of New Mexico. *Art-Science is a Conceptual Blend: Quantifying the Proportion of Art to Science in a Work*

John Nash, University of Kentucky. *When Human-Centered Design Changes the Urban School Day: What Are the Critical Incidents?*

Kofi Opoku, West Virginia University. *The Role of Technology in Designing for Social Change*

Open Session: Memory

Chair: Lisa Alembik, Georgia Perimeter College

Hyatt: Boardroom, lower lobby level

Jason John, University of North Florida. *Maybe it is Time for Less*

Lisa Alembik, Georgia Perimeter College. *Fabricating Memory and Solace*

Thomas Koole, Piedmont Technical College. *Memory is Everything*

Is This Desire? Women Depicting Women

Chair: Mira Gerard, East Tennessee State University

Hyatt: Salon B, convention center

Rebecca Morgan, Independent Artist. *Scene and be Seen: Navigating the Art World as a Figurative, Diaristic Artist*

Jessica Wohl, Sewanee: The University of the South. *Poses and Postures: The Face, the Body, and the Mainstream Media*

Betti Pettinati, Salem College. *Re-informing the Art Canon: Inclusion of Art She-roes*

Mira Gerard, East Tennessee State University. *Teardrop on the Fire: The Speaking Mirror*

Flower as a Feminine Trope

Chair: Stacy Bloom Rexrode, Alamance Community College

Hyatt: Salon C, convention center

Boris Zakic, Professor of Art, Georgetown College. *Grand Gesture: Allegories of Love*

Amanda Wagstaff, University of North Carolina at Greensboro. *Flowers and Independent Women*

Stacy Bloom Rexrode, Alamance Community College. *Flower as a Feminine Trope*

THURSDAY, 9:45-11:45 AM

GREAT BIG IDEAS, little tiny budgets

Chair: Wanda Sullivan, Spring Hill College

Hyatt: Salon B, convention center

Hanna Jubran, East Carolina University. *The Funding is out There-Seek It*

Jim Benedict, Jacksonville University. *Balancing on a Shoestring*

Wanda Sullivan, Spring Hill College. *Creative Financing: Visiting Artists Program on a Dime....Literally!*

Modernizing the Modern: The Conundrum and Challenge of Preserving and Restoring Modern Architecture

Chair: Christopher Wilson, Ringling College of Art + Design

Hyatt: Salon F, convention center

Mark Hulbert, Independent Preservation Architect. *Rehabilitation of the Modernist Richmond Civic Center, Richmond, California*

Maria Gindhart, Georgia State University. *Renovating Charles Letrosne's Parc Zoologique de Paris*

Yelena McLane, Florida State University. *Conventionalized Nature and Decay: Relinquishing Wright's Spring House*

Amy Bowman-McElhone, Florida State University. *Memory-Place and the Unintentional Monument: Pittsburgh's Civic Arena*

20 Slides: A Pecha Kucha Style Session

Chair: Jason Guynes, University of South Alabama

Hyatt: Tropics B, main lobby level

Nick Davis, University of West Alabama. *The School of Poetic Living*

J. Bradley Adams, Berry College. *A Priori*

Heather Stark, Marshall University. *Charles Sheeler's Manhatta: A Look at Painting and Filmmaking in 1920*

Astri Snodgrass, University of Alabama. *On Painting and Language*

Sharon Hart, Florida Atlantic University. *Photography Now: Teaching and Making*

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

Chair: Mary Lou Hightower, University of South Carolina Upstate

Hyatt: Siesta Key/Casey Key, main lobby level

Tracey Hunter-Doniger, College of Charleston. *STEAM: A Rising Tide or a Deadly Undercurrent*

Ben Cunningham, Millersville University. *Deep Learning from Classroom Failure*

Anne C. Grey, University of Central Florida. *Reimagining Art Education*

Sandy Brunvand, University of Utah. *Performance Printmaking with a Steamroller*

Mary Lou Hightower, University of South Carolina Upstate. *Changing the Mind Set: STEM to STEAM*

Local Type: Exploring Typography and Place

Chair: Tim Speaker, Anderson University

Hyatt: Tropics A, convention center

Jane Dorn, Anderson University. *Type of Grief*

Rosanne Gibel, Art Institute of Ft. Lauderdale. *Keystrokes-Typing the Florida Keys*

Tim Speaker, Anderson University. *Type In Italiano*

The Time Has Come to Talk of Shoes: How Shoes Have Carried Meaning in the History of Art

Chair: Elizabeth Howie, Coastal Carolina University

Co-Chair: Betsy Towns, University of North Carolina School of the Arts

Hyatt: Salon A, convention center

Leslie Wallace, Coastal Carolina University. *Shoes for the Dead: Examples from Han Dynasty Tombs*

Jennifer Courts, University of Southern Mississippi. *On Pattens, Poulaines, and Social Resistance in Fifteenth-Century Burgundy*

Elizabeth Howie, Coastal Carolina University. *Doré's Puss in Boots: Do the Boots Make the Man?*

Louly Peacock, University of North Carolina Asheville. *"Tongues Untied": Shoes Representing Power in Art*

Design Educators as Principal Investigators

Chair: Dori Griffin, University of Southern Mississippi

Hyatt: Boardroom, lower lobby level

Kimberly Elam, Ringling College of Art + Design. *What If...*

Douglas Barrett, University of Alabama at Birmingham. *A Model for Design-driven Service Learning in Alabama*

Kate LaMere, East Carolina University. *Students as Design Researchers: Three Examples from the Field*

Decoration Reconsidered

Chair: Noga Bernstein, Stony Brook University

Hyatt: Longboat Key/Lido Key, main lobby level

Heather Vinson, University of West Georgia. *Women's Way of Observing, Combining, and Feeling: Degas's Project for Decoration and Critical Consumption*

Sydney Skelton Simon, Stanford University. *Art as Architectural Decoration: Artist-Architect Collaboration at Mid-Century*

Lauren Kalman, Wayne State University. *But if the Crime is Beautiful*

Participation and Collaboration: Art Practice, Research, and Pedagogy

Chair: M. Kathryn Shields, Guilford College

Co-Chair: Sunny Spillane, University of North Carolina at Greensboro

Hyatt: Salon E, convention center

Mark Dixon, Guilford College. *On the Collaborative Spectrum: Stories of Collaboration and its Pedagogy*

Izabel Galliera, McDaniel College. *To Engage or Not to Engage: Collaborative Art in Hungary's Second Society, 1950s-1980s*

Lauren Kalman, Wayne State University. *But if the Crime is Beautiful*

Mary Stewart, Florida State University. *Exploring Inquiry-based Teaching and Learning*

Chuck Tomlins, University of Tulsa. *KUBOS-TESSERACT*

The Color of Sculpture

Chair: Sarah Beetham, Independent Scholar

Co-Chair: Amanda Doublerley, University of Texas at Austin

Hyatt: Salon C, convention center

Roberto C. Ferrari, Columbia University. *Tinting Venus: John Gibson and Polychrome Sculpture, from the Studio to the Fair*

Katrina E. Greene, University of Delaware. *In Search of a Modern Outer Form: Color and Patination in William Zorach's Sculpture*

Miguel de Baca, Lake Forest College. *Not Painted Sculpture: Anne Truitt and Color*

Monica Steinberg, The Graduate Center, CUNY. *Judy Gerowitz to Judy Chicago: The Functionality of Color within the Construction of a Public Identity*

Open Session: Material Culture

Chair: Alfred Willis, Independent Scholar

Hyatt: Salon D, convention center

Everett Henderson, University of Florida. *The Machine and the Craftsman: The Hope for Technology in Modern American Architecture*

Lauren Applebaum, University of Illinois at Urbana-Champaign. *Epistolary Tools in the Electronic Age: Louis C. Tiffany's "Etched Metal and Glass" Desk Set*

Alfred Willis, Independent Scholar. *Architecture as Illustration of the Lost Cause and Its Redemption: A Southern Romance in Six Houses*

THURSDAY, 1:15-3:15 PM

The Narrative in Modern and Contemporary Art

Chair: Roja Najafi, University of Texas at Austin

Co-Chair: Robin Williams, University of Texas at Austin

Hyatt: Salon F, convention center

Douglas Cushing, University of Texas at Austin. *Two Marcells, Môme*

William Schwaller, Temple University. *Mary Miss and Film: Introducing Narrative to Land Art*

James Scheuren, University of Texas at Austin. *Continue Being My Dream, Then*

When Art Meets Science

Chair: Bonnie Kutbay, Mansfield University of Pennsylvania

Hyatt: Salon E, convention center

Mary Slavkin, The Graduate Center, CUNY. *Astral Fluids, Magnetic Planes, and Auras: Artistic Explorations of the Astral Sciences*

Rachel Fugate, Independent Scholar. *Bovine Brotherhood: Edward Jenner and the State of Eighteenth-Century British Medicine*

Mary Alison Reilly, Florida State University. *Posing Photography in Fin-de-Siecle France: Art and Science in Seurats Les Poseuses*

Kathy Quick, University of Rhode Island. *The Average Child: Lewis Hine, Statistics, and "Social Photography"*

Obsession: A Love Affair with Typography, Words, and Things

Chair: Dana Ezzell Gay, Meredith College

Hyatt: Boardroom, lower lobby level

Sara Dismukes, Troy University. *Books as Form: This Story Never Ends*

Danielle Langdon, Columbia College. *From Sentiment to Design: My Devoted Quest for the Perfect Greeting Card*

Dana Ezzell Gay, Meredith College. *Obsession: My Love Affair with Typography, Words, and Things*

Book Arts: A Gathering of Technologies Ancient and Modern

Chair: Charlotte Wegrzynowski, University of Alabama

Hyatt: Tropics B, main lobby level

Amy Pirkle, University of Alabama. *Please DO Touch the Artwork*

Doug Baulos, University of Alabama at Birmingham. *To the Interior: Exploring Transformation in Book Art*

Sarah Marshall, University of Alabama. *Multiple Realities: 21st Century Approaches to the Artists Book*

Examining Photography's Golden Age(s): Mentors, Inspiration, and Anticipating the Future

Chair: James Swensen, Brigham Young University

Co-Chair: Paula McNeill, Valdosta State University

Hyatt: Siesta Key/Casey Key, main lobby level

Andrew Hershberger, Bowling Green State University. *Re-Examining Some of Photographic Theory's Golden Adages: Pre-History, Past, and Anticipated Futures*

Paula McNeill, Valdosta State University. *Fathoming Beaumont Newhall: University of New Mexico, 1971-1973*

Benita VanWinkle, High Point University. *The Right Place, At The Right Time*

Emily Morgan, Iowa State University. *He Didn't Want Little Harry Clones: Harry Callahan as Teacher and Mentor*

The Artist's Visual Vocabulary: Development, Formation, and Use

Chair: Jason Swift, Plymouth State University

Hyatt: Tropics A, main lobby level

Lily Kuonen, Jacksonville University. *Punctuated Marks*

Kent Anderson Butler, Azusa Pacific University. *Performance Art and the Body as Visual Vocabulary*

Michael Kellner, Ohio State University. *Considering Sensation in the Building of an Artist's Vocabulary*

Charles Clary, Middle Tennessee State University. *Microbial Transformation*

Writing Art History: Past, Present, and Future

Chair: Cindy Persinger, California University of Pennsylvania

Hyatt: Longboat Key/Lido Key, main lobby level

Alexis Clark, Duke University. *Before "The Contemporary" was "The Contemporary": The Musée National du Luxembourg and the Construction of Art History*

Benjamin Benus, Loyola University New Orleans. *Otto Neurath's Social History of Art*

Cindy Persinger, California University of Pennsylvania. *Writing a Socially Engaged Art History*

Deborah Bouchette, Institute for Doctoral Studies in the Visual Arts. *The Art and Science Divide: A Need to Rebuild Aesthetics*

The Renaissance in the 19th Century

Chair: Carolyn Porter Phinizy, Virginia Commonwealth University

Hyatt: Salon B, convention center

Katherine Calvin, University of North Carolina at Chapel Hill. *A Burlesque Set of Scare-Crows: Blake's Renaissance Reworking of Stothard's The Pilgrimage to Canterbury*

Colleen Truax Yarger, Independent Scholar. *Louis Sullivan's Skyscrapers and the Renaissance*

David Stewart, University of Alabama in Huntsville. *Fracturing the Renaissance: G. F. Watts' Powerful Women*

Sarah Gilchrist, Towson University. *Rediscovering Renaissance Research: Information Literacy Strategies for Success*

Tradition + Tech: Developing Foundations Curriculum for Tomorrow's Artists

Co-Chairs: Amanda Hood, East Tennessee State University

Megan Levacy, Georgia Perimeter College

Hyatt: Salon C, convention center

Amanda Hood, East Tennessee State University and Megan Levacy, Georgia Perimeter College. *Pixels and Paintbrushes: Exploring Digital Technology in Foundations*

Elizabeth McFalls, Columbus State University. *Digital Technology, Distance Learning, and the Elements & Principles*

Andrew Scott Ross, East Tennessee State University. *The Webcam and Other Tools for Foundations Instruction*

Sacred Spaces in Pre-Columbian Art
Chair: Laura Amrhein, University of Arkansas at Little Rock
Hyatt: Salon D, convention center

James Farmer, Virginia Commonwealth University. *Liminality and the Great Kivas: On the Space-Time Continuum in Ancient Puebloan Architecture*

Jillian Decker, Independent Scholar. *Funerary Architecture in the Classic Maya Realm: Jasaw Chan Kawiil I Embodied as Axis Mundi*

Kristi Peterson, Florida State University. *Gathering the Sacred: Possession and Consumption in the Coateocalli*

Diantha Steinhilper, Florida State University. *Sacred Portals: Ancient Caves and Colonial Arches*

Bradley Cavallo, Temple University. *Creole Nuns and Escudos de Monjas: Performing the New Sacred Space of Nahua-Christianity*

Digital Technologies for an Analog Praxis
Chair: Markus Vogl, University of Akron
Co-Chair: Margarita Benitez, Kent State University
Hyatt: Salon A, convention center

Alexandra Murray-Leslie, University of Technology, Sydney. *Theremin Tapestry: Synthesizing Craft Processes with Analogue and Digital Technology to Create a New Musical Interface for Performance*

Scott Betz, Winston-Salem State University. *The Hand and Breath in Creative 3D Printing*

Margarita Benitez, Kent State University and Markus Vogl, University of Akron. *Digital and Open Source Tools in a Collaborative Arts Praxis*

Jason Ferguson, Eastern Michigan University. *Process is Content*

THURSDAY, 3:30-5:30 PM

Gender and Modernity: American Women Artists, 1865-1945
Chair: Betsy Fahlman, Arizona State University
Hyatt: Tropics B, main lobby level

Shannon Vittoria, The Graduate Center, CUNY. *Direct, Emphatic, and Bold to a Point: The Landscape Etchings of Mary Nimmo Moran, 1879-1885*

Louise Siddons, Oklahoma State University. *'At once strong and delicate': Critical Responses to Gender and National Identity in the Work of Bertha Lum (1869-1954)*

Anna Dempsey, University of Massachusetts Dartmouth. *Designing Modern Women*

Sarah Kate Gillespie, University of Georgia. *The Vernacular Modernism of Doris Ulmann*

Regarding Feminist Art
Chair: Anja Foerschner, Getty Research Institute
Hyatt: Salon F, convention center

Maria Ferguson, University of Memphis. *Redefining Feminist Art: Social Criticism in Laurie Simmons' Early Color Interiors*

Brittany Lockard, Wichita State University. *Fat Bodies, Feminist Strategies: Laurie Toby Edison's Photographs in Women En Large*

Dina Comisarenco-Mirkin, Universidad Iberoamericana Ciudad de México. *Feminist Politics and Art in Mexico: the Case of Fanny Rabel*

The Bauhaus and the New Typography
Chair: Richard Doubleday, Louisiana State University
Hyatt: Boardroom, lower lobby level

Paul Dean, Louisiana State University. *Archetype Albers*

Breuna Baine, Auburn University Montgomery. *Bauhaus Influence on Olympic Identities*

Amanda Horton, University of Central Oklahoma. *Inspiring Simplicity*

Visual Imagery and Abortion
Chair: Carolyn Watson, Furman University
Hyatt: Salon B, convention center

Elizabeth Hawley, The Graduate Center, CUNY. *Activist Art and Abortion Rights in the Post-Roe v. Wade United States: An Analysis of the Archival Works of REPOhistory, Kerr + Malley, and Andrea Bowers*

Lauren Browning, Georgia State University. *Renegotiating Termination in the Work of Tracey Emin*

Rebecca Kieley, Independent Scholar. *Millennial Drift: Tracking the Choice and Placement of Images in Abortion Activism in the United States*

Dust to Dust
Chair: Tiffany Johnson-Bidler, Saint Mary's College
Co-Chair: Elizabeth Carlson, Lawrence University
Hyatt: Tropics A, main lobby level

Thomas Beachdel, Hostos Community College, CUNY. *Dust and the Rise to Ruin*

Katherine Papineau, California Baptist University. *From Plush to Glass, and Other Anti-Dust Catchers*

Elyse Speaks, University of Notre Dame. *Karla Black's Material Play*

Andrew Wasserman, Louisiana Tech University. *Public Particles: The Toxicity of Justice Through The Ages*

Digital Nexus: Visual and Digital Poetry
Chair: Alison Watkins, Ringling College of Art + Design
Hyatt: Salon A, convention center

Holly Bittner, Moore College of Art & Design. *Emergent Expression: The Spiritual Connection in Digital Poetry*

Sandra Hunter, Independent Artist. *The Un-Paging of Language: How Written Language Becomes Dis/Linear in Juxtaposition With Image*

Alison Watkins, Ringling College of Art + Design. *This is Your Brain on Vispo: How to Read, Revisited*

Approaches to the Study of Latino Art
Chair: Ilenia Colon Mendoza, University of Central Florida
Co-Chair: Wanda Raimundi-Ortiz, University of Central Florida
Hyatt: Longboat Key/Lido Key, main lobby level

Paula Brailovsky Ruiz, University College London. *Liquid Fear and Olfactory Memory: The Materiality of Death in Teresa Margolles' Works*

Annika Collins, American University. *Ni de aquí, ni de allá: Multimedia and Performance Artist Wanda Raimundi-Ortiz*

Sonja Gandert, Herbert F. Johnson Museum of Art. *Beyond Aztlán: Toward a Critical Re-Theorization of Chicanidad*

Essentialism Revisited: Do Ethnicity, Sexual Identity and/or Gender Proscribe Creating, Experiencing, and Interpreting the Visual Arts?
Chair: Claire Orenduff-Bartos, Valdosta State University
Co-Chair: Lai Orenduff, Valdosta State University
Hyatt: Salon C, convention center

Amanda Wright, University of South Carolina. *Misty Vistas and Dreamy Minority Women: Primitivism, Nationalism, and Painting in Wartime China*

Brianne Sharpe, Georgia State University. *Artemisia Gentileschi's Judith Slaying Holofernes: Observations on Biography*

Laura Hanna, Auburn University. *Complicating the Male Gaze: Interpellation, Subjugation, and Empowerment of the Female Body in a Magazine Image*

Open Session: Women Artists: Blurring Boundaries
Chair: Kelsey Frady, University of Missouri
Hyatt: Siesta Key/Casey Key, main lobby level

Amanda Dean, Florida State University. *The Conflict Between Suffrage and Traditional Gender Roles in Gertrude Whitney's Titanic Memorial*

Kelsey Frady, University of Missouri. *Women's Life Class: Alice Barber Stephens and Women in the Art World*

Siwin Lo, University of British Columbia. *Re-take of Amrita: A Genealogical Look at Vivan Sundaram's Photographic Intervention*

Pop's Abstract Expressionism
Chair: James Boyles, North Carolina State University
Hyatt: Salon D, convention center

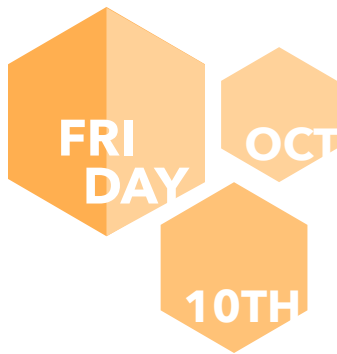
Anthony Morris, Austin Peay State University. *The Language of Silence: Ray Johnson, Cy Twombly, and the "Closet"*

Clare Bell, The Roy Lichtenstein Foundation. *The Programmed Gesture: Roy Lichtenstein's Abstract Expressionism, 1958-1960*

Edward Powers, Queens College, CUNY. *Put Your Best Foot Forward: Andy Warhol's "Dance Diagrams" (1962) and the Legacy of Action Painting*

Herbert Hartel, Hofstra University. *The Evolution of Gerhard Richter's Gestural Abstraction: Pop Aesthetics, Stylistic Inconsistency and Artistic Intent*





FRIDAY, 8:00-9:30 AM

Affective Re-Visions: The Archive in Modern and Contemporary Art

Chair: Helena Shaskevich, The Graduate Center, CUNY

Co-Chair: Rachel Boate, New York University

Hyatt: Siesta Key, main lobby level

Gwen Shaw, The Graduate Center, CUNY. *After 1968: African American Artists, Civil Rights Iconography, and the Archive*

Sascha Crasnow, University of California, San Diego. *Lost Memory: Recovering Histories through the Archive*

Rachel Boate, Institute of Fine Arts. *Collection as Medium: Subverting the Archive in the Work of Sophie Calle*

Art Education Forum: Policy, Administration, and Accreditation

Chair: Bryna Bobick, University of Memphis

Co-Chair: Thomas Brewer, University of Central Florida

Hyatt: Casey Key, main lobby level

Noura Nasser, Princess Noura Bint Abdul Rahman University. *The Role of Science in the Perception of Nature and Art*

Thomas Brewer, University of Central Florida. *A Comparative Analysis Between US and Icelandic Visual Arts Education*

Bryna Bobick, University of Memphis. *Preliminary Results of a National Survey of Elementary Art Educators*

Innovative Typography Projects

Chair: Scott Fisk, Samford University

Hyatt: Boardroom, lower lobby level

Jean Brueggjenjohann, University of Missouri. *Handmade, Letterpress, Computer Generated and Animated Typography at the University of Missouri*

Lorrie Frear, Rochester Institute of Technology, and Carol Phillip, Rochester Institute of Technology. *Intersections of Tradition and Technology = Experimental Typography*

Jonathan Cumberland, Mississippi University for Women. *Exploring Typographic Pixels*

Rethinking Art Collecting Motives and Mores

Chair: Leanne Zalewski, Randolph College

Hyatt: Tropics B, main lobby level

Jennifer Ford, Institute for Doctoral Studies in the Visual Arts. *Klimt's Portrait of Adele Bloc-Bauer: The Polyphonic Relationship of a Painting, Its Collectors, and Collections*

Kenyon Holder, Troy University. *The Art of Buying: Class and Collecting*

Bryan Seymour, Tyler School of Art. *The Failure of Dr. Barnes: Considering Agency and the Public*

Renaissance and Baroque Art Open Session

Chair: Barbara Watts, Florida International University

Hyatt: Salon E, convention center

Katherine Powers, California State University, Fullerton. *Music-Making Angels in Italian Altarpieces*

Sarah Kraaz, Ripon College. *Music for the Eyes and Mind's Ear in Taddeo di Bartolo's Madonna and Child*

Anne Vuagniaux, Bronx Community College. *"Blundering About": Reexamining the Chateaux of Anne de Montmorency and Stylistic Hybridity in French Renaissance Art*

Graham and Beyond Session 1: Classical Modern Dance and the Visual Arts in America

Chair: Paula Wisotzki, Loyola University Chicago

Hyatt: Salon A, convention center

Kim Jones, University of North Carolina at Charlotte. *American Modernism: Reconstruction of Martha Graham's Lost Imperial Gesture 1935*

Peter Sparling, University of Michigan. *Defiant Abstraction: Assuming the Universal in the Impulse of Mid-Century Modern Dance*

JoLee Stephens, Howard Community College. *Dance and High Modernism: Martha Graham in Painting, Photography, and Sculpture*

Dust to Dirt: The Role of Filth in Art

Chair: Susan Baker, University of Houston-Downtown

Co-Chair: Valerie Hedquist, University of Montana

Hyatt: Tropics A, main lobby level

Charles Carraway, Jackson State University. *Morandi*

Suzanne Schuweiler, Converse College. *Then and Now: the Political Implications of Land Art*

Contemporary Art Open Session

Chair: Preston Thayer, Augustana College

Hyatt: Longboat Key/Lido Key, main lobby level

Virginia Derryberry, University of North Carolina Asheville. *Transcendent Artifacts: Crazy Quilts and the Late Poetry of Emily Dickinson*

Joshua Fisher, Arkansas Tech University. *Return to Pangaea: The Spiral Jetty and Plate Tectonics*

Jean Nihoul, University of Connecticut. *The Art of Molecular Gastronomy*

From Caves until Conquest: Art of the Ancient Americas

Chair: Paula Winn, John Tyler Community College

Co-Chair: Yumi Park, Jackson State University

Hyatt: Salon B, convention center

Heather Lundy, Florida State University. *Knot Just a Twisted Rope: Auto-Sacrifice and the Olmec Umbilical Cord*

Bryan Schaeffer, Florida State University. *An Ancient Origin: Mexica Cult Effigies and the Gulf Coast Region*

Leslie Todd, University of Florida. *Literacy, Knowledge, and Power in Moche Art: A Case Study of a Strombus Galeatus Stirrup-Spout Vessel from the Museo Larco Collection*

Yumi Park, Jackson State University. *Redefining "Ai Apaec" as a Shaman in the Moche Society*

Photomontage: From Early Photography to Digital Media

Chair: Ute Wachsmann-Linnan, Columbia College

Hyatt: Salon C, convention center

James Swensen, Brigham Young University. *Dust and Destitution: Edwin Rosskam's FSA Photomontage Illustrations of The Grapes of Wrath*

Dori Griffin, University of Southern Mississippi. *Typographic Methods: Analog to Digital*

The Hand and the Machine: Tensions in Interwar Design

Chair: Toby Norris, Assumption College

Co-Chair: Rachael Barron-Duncan, Central Michigan University

Hyatt: Salon D, convention center

Peter Clericuzio, The Wolfsonian-Florida International University. *Industry, Craft, and Regional Identity at the Paris 1925 and 1937 International Expositions*

Freyja Hartzell, Parsons The New School for Design. *Bauhaus Made Miniature: Material Politics in German Design, 1919-1939*

Ariela Katz, École nationale supérieure d'architecture de Versailles. *Building the Machine in the Workshop: Modernity and Technique in the Maison du Peuple of Clichy, 1935-1940*

FRIDAY, 9:45-11:45 AM

American Art Open Session 1: New Directions in American Landscape Painting

Chair: Barbaranne Liakos, Northern Virginia Community College

Hyatt: Salon E, convention center

Nancy Palm, University of North Carolina at Pembroke. *"Soon to be Known Only in History": Indian Figures, U.S. Landscape Painting, and the Backdrop of Indian Policy*

Alan Wallach, College of William & Mary. *The Civil War, the New York Union League Club, and the Transformation of American Taste*

Annie Ronan, Stanford University. *Captured in Water: Winslow Homer's Deer Hounding Watercolors and the Aesthetics of Animal Cruelty*

Rhonda Raymond, West Virginia University. *Constructing and Framing Identity in Joseph E. Dodd's "Bluefield, View from My Room"*

Is Graphic Design Fine Art? Does it Matter?

Chair: Kevin Cates, University of Arkansas at Little Rock

Hyatt: Tropics A, main lobby level

Cassie Hester, Mississippi State University. *The Play Instinct in Design*

Gary Keown, Southeastern Louisiana University. *The Art + Design Exhibition: A Matter of CONTEXT*

Beth Nabi, University of North Florida. *Anonymity Versus Ownership: Elevating the Status of Graphic Design*

Tammy Evans, Winston-Salem State University. *It's a dirty job but someone's got to do it*

In Cahoots: Collaborative and Interdisciplinary Projects

Chair: Jenny Hager, University of North Florida

Hyatt: Longboat Key/Lido Key, main lobby level

Raluca Iancu, University of Tennessee, Knoxville. *Breaking the Mold*

Jeff Schmuki, Georgia Southern University. *Intersections*

Jenny Hager, University of North Florida. *Dance of the Phoenix, Outdoor Public Sculpture, Spaceshifts and Colonel Crackers*

Whence Come We, What Are We, Whither Are We Going?:

SECAC's Seventieth Meeting Part 1

Chair: William Levin, Centre College

Hyatt: Salon B, convention center

Thomas Brewer, University of Central Florida. *Twenty Years of Art Education at SECAC: Where've We Been and Where Are We Going?*

Beth Mulvaney, Meredith College. *SECAC Stories: A Funny Thing Happened on the Way*

Barbara Watts, Florida International University. *Behind the Scenes: Tales from Conference Chairs*

Ancient Body, Modern Mind: Recent Research on the Figure in Ancient Mediterranean Art

Chair: Victor Martinez, University of North Carolina at Chapel Hill

Hyatt: Salon F, convention center

Bonnie Kutbay, Mansfield University of Pennsylvania. *Images of Human Sacrifice in Ancient Greek Art: Iphigenia and Polyxena*

Kristen Seaman, Kennesaw State University. *Looking at the Slave's Body in Classical Athenian Art*

Kimberly Busby, Angelo State University. *Etruscan Orvieto: Embodying the Divine in Pre-Roman Italy*

Bridget Sandhoff, University of Nebraska Omaha. *Girls Will Be Boys? Diverse Somatotypes in Etruscan Art*

Glenda Swan, Valdosta State University. *Depictions of a Monstrous Lover: Polyphemus at Pompeii*

Installation Art: Fine Arts, Digital Media, or Social Issues Art?

Chair: Kyra Belan, Broward College

Hyatt: Tropics B, main lobby level

Kyra Belan, Broward College. *Installation Art and Eco-Feminist Vision*

Michael Diaz, Florida State University. *For What It's Worth*

Tammy Knipp, Florida Atlantic University. *Pilot Project #9983*

Billie Lynn, University of Miami. *Mad Cow Project*

Collin Williams, University of Alabama. *Replace, Misplace, Displace*

Porous Borders: The Changing Face of Contemporary Drawing

Chair: Pete Schulte, University of Alabama

Co-Chair: Travis Head, Virginia Tech

Hyatt: Siesta Key/Casey Key, main lobby level

Barb Bondy, Auburn University. *The Pull of Drawing: From Where To Where?*

Heather Deyling, SCAD Savannah. *Drawing and Contemporary Creative Practice*

Matthew Kolodziej, University of Akron. *Wall Drawing Between Digital and Analog Realms*

Michael Namkung, Florida International University. *Drawing Under Duress*

Graham and Beyond Session 2: Classical Modern Dance and the Visual Arts in America

Chair: Janet Snyder, West Virginia University

Hyatt: Salon A, convention center

Elizabeth Welch, University of Texas at Austin. *I Should Only Believe in a God that Would Know How to Dance: Spiritual Abstraction in the Work of Katherine Dreier and Ted Shawn*

Susan Cooke, The Estate of David Smith. *David Smith and Dance: Building the World of Tomorrow One Step at a Time*

Paula Wisotzki, Loyola University Chicago. *The Art of the Dance: Franziska Boas, Dorothy Dehner, and David Smith at Bolton Landing 1944-1948*

Debunking Dogma: The Collaboration of Painting and Photography

Chair: Harry Boone, Georgia Gwinnett College

Hyatt: Salon C, convention center

Laura Hildebrandt, Case Western Reserve University. *Seriality and Modern Vision: Degas' Solarized Dancer Photographs*

Philip Jackson, University of Mississippi. *Optical Aids, an Issue of Craft?*

Stephanie Chadwick, Rice University. *Painting, Surrealism, Ethnography: Ethnographic Photography and Jean Dubuffet's Post-WWII Portraits*

Micah Cash, University of North Carolina at Charlotte. *Navigating the Painting and Photography Dialectic*

Dress as Art, Art as Dress: Costume Seen Through the Eyes of Technology

Chair: Ann Albritton, Ringling College of Art + Design

Co-Chair: Bernice Jones, Independent Scholar

Hyatt: Salon D, convention center

Bernice Jones, Independent Scholar. *Deciphering Clothing of Aegean Women*

Katlyn Greiner, University of Memphis. *Undressing a Coptic Textile from the University of Memphis*

Sarah Glover, Bradley University. *From Altarpiece to Cocktail Dress: The Use of Medieval Images in Digital Dress*

Stephanie Bender, Florida State University. *Strictly Business: Photographs of the Salaried Class in the Weimar Republic*

Edward Irvine, University of North Carolina Wilmington. *Design and Necessity: Flour Sack Dresses as American Costume*

Ann Albritton, Ringling College of Art + Design. *Modernism into Contemporary: Sonia Delaunay's Influence on Clothes and Art*

FRIDAY, 1:15-3:15 PM

American Art Open Session 2: Portraying Politics in American Art

Chair: Alan Wallach, College of William & Mary

Hyatt: Salon E, convention center

Lauren Van Zandt, Duquesne University. *The US Capitol Columbus Doors and the Catechism of Expansionism*

Evie Terrono, Randolph-Macon College. *Past Glories, Present Injustices: Political Advocacy in the Cartoons of George H. Ben Johnson in Jim Crow Richmond, Virginia*

Lara Kuykendall, Ball State University. *Florine Stettheimer and Patriotic Parody*

Jennifer Wingate, St. Francis College. *Public Portraiture in Private Places*

Multiple Narratives in Visual Form

Chair: Moon Jung Jang, University of Georgia

Hyatt: Boardroom, lower lobby level

John Haffner Layden, The New School. *Articulating Layers: Learning Through Magazine Design*

Pauline Clancy, University of Ulster, Belfast. *An Exploration of Communication in Graphic Design through an Investigation of Meaning and Making*

Moon Jung Jang, University of Georgia. *Color Semantics in Building Multiple Visual Narratives*

John Hallman and Amanda Sepanski, Pratt Institute. *Walk A Mile*

The Mindful Designer

Chair: Alma Hoffmann, University of South Alabama

Hyatt: Salon F, convention center

Cristina de Almeida, Western Washington University. *Genre Awareness in Graphic Design Teaching*

Catherine A. Moore, Reinhardt University/Georgia Gwinnett College. *Learning Design Process Through Performance Art*

Brooke Scherer, University of Tampa. *Paving the Way for an Eco-Conscious Future: Discourse in Sustainable Design*

Alma Hoffmann, University of South Alabama. *The Mindful Designer*

From Ancient Roman Herculaneum to the Ringling Museum: Handmade or High-Tech?

Chair: Carol Mattusch, George Mason University

Co-Chair: Roger Macfarlane, Brigham Young University

Hyatt: Longboat Key/Lido Key, main lobby level

David Sider, New York University. *Papyri as Archeological Objects*

Erika Zimmermann Damer, University of Richmond. *Herculaneum Graffiti for the (Twenty-) First Century*

Carol Mattusch, George Mason University. *All Those Sculptures: How Herculaneum Changed the History of Art*

Master of WHAT: Praise and Criticism of the Master of Fine Arts Degree

Chair: James Alexander, University of Alabama at Birmingham

Co-Chair: Pamela Venz, Birmingham-Southern College

Hyatt: Tropics B, convention center

Michael Aurbach, Vanderbilt University. *Let's Start by Eliminating Half of the MFA Programs in Studio Art*

Robert Lyon, University of South Carolina. *What's this MFA, Masters of Fucking Around?*

Stacey Holloway, University of Alabama in Birmingham. *The M.F.A. Effect on a B.F.A.*

Joseph Seipel, Virginia Commonwealth University. *Time for the Gemba Walk*

James Alexander, University of Alabama at Birmingham. *The Master of Fine Arts: Degree or Description*

Merging Media: Hybrid Practices in the Studio

Chair: Chris Kienke, University of Illinois at Urbana-Champaign

Hyatt: Salon D, convention center

McArthur Freeman, II, University of South Florida. *Having it Both Ways: Digital and Physical Processes in Studio Practice*

Erin Colleen Johnson, University of West Georgia. *The Expanded Studio: Facilitating Hybrid Practices in Fine Arts Courses*

William Potter, Indiana University-Purdue University Indianapolis. *Hidden Forms Embedded Meanings*

Re-Inventing Memory

Chair: Marita Gootee, Mississippi State University

Hyatt: Siesta Key, main lobby level

Bridget Kirkland, University of South Carolina Upstate and Converse College. *"Whaddya Say Jim?"*

Quintin Owens, University of West Florida. *Fragmented Experiences and Unresolved Moments of Bewilderment*

Nancy J Rumfield, West Chester University of Pennsylvania. *Memories of*

Chris Williams, SCAD Savannah. *I Just Want to Belong in my Belonging: Identity in the Age of Simulation*

The Nexus of Animals and Humans: Space, Experience, Representation

Chair: Elizabeth Sutton, University of Northern Iowa

Co-Chair: Noah Doely, University of Northern Iowa

Hyatt: Salon A, convention center

Linda Brown, Institute for Doctoral Studies in Visual Arts. *The Question of the Animal; The Question of Being*

Edward Dodington, Independent Scholar/Artist/Architect. *Design with Animals in the Expanded Environment*

John Tyson, Emory University. *Hans Haacke's Animal Aesthetics and Ethics: Becoming Art, Becoming Animal*

From Plate to Pixel and Beyond: Contemporary Photography Today

Chair: Brooke White, University of Mississippi

Hyatt: Casey Key, main lobby level

Jaime Johnson, Louisiana Tech University. *Untamed*

Kris Belden-Adams, University of Mississippi. *Historicizing Photography's Analog-to-Digital Turn*

Tore Terrasi, University of Texas at Arlington. *An Uninterrupted View*

Whence Come We, What Are We, Whither Are We Going?:

SECAC's Seventieth Meeting Part 2

Chair: Beth Mulvaney, Meredith College

Organizer: William Levin, Centre College

Hyatt: Salon B, convention center

Debra Murphy, University of North Florida. *SECAC from 1998 to 2014: Reflecting on the Organization's Increase in Size and Stature*

Floyd Martin, University of Arkansas at Little Rock. *30 SECAC Meetings: Reflections and Observations*

Sandra Reed, Marshall University. *The SECAC Binary*

The Material Body

Chair: Kristina Keogh, Indiana University, Bloomington

Co-Chair: Emily Winthrop, Virginia Commonwealth University

Hyatt: Salon C, convention center

Margaret Morse, Augustana College. *The Material Body/Culture of Early Modern Domestic Religion*

Caterina Y Pierre, Kingsborough Community College, CUNY. *Body as Monument: The Presence and Absence of Agostino Bertani (1812-1886) in Milan*

Christopher Loneyan, Institute for Doctoral Studies in the Visual Arts. *Body Worlds: Anatomy as Spectacle and the Ethico-Aesthetics of Plastination*

Maeve Coudrelle, Temple University. *The Extant Body in Kiki Smith's "Home" and "Still": Physicality Made Manifest*

Art Education Forum: Intersections between Contemporary Art, Technology, and Pedagogy

Chair: Stephanie Danker, Miami University

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

Hyatt: Tropics A, main lobby level

Delane Ingalls Vanada, University of North Carolina at Charlotte. *Contemporary Art Integration: Inquiry in Art and Design as Deep and Visible*

Karin Tollefson-Hall, James Madison University. *Contemporary Art Research Through Blogging*

Stephanie Danker, Miami University. *Increasing Community Connections through Maura Kenny's Out of Hobcaw Series*

FRIDAY, 3:30-5:30 PM

American Art Open Session 3: American Art and Cultural Experience

Chair: Rachel Stephens, University of Alabama

Hyatt: Salon E, convention center

Julia Sienkewicz, Duquesne University. *John Flaxman Redux: Copying, Homage, and Allusion in the Sketchbooks of Benjamin Henry Latrobe*

Caroline Gillaspie, The Graduate Center, CUNY. *Coffee Connections: Trade, Labor, and Environment in Representations of U.S. and Brazilian Port Cities*

Lauren Freese, University of Iowa. *Consuming Italians: John Sloan's Renganeschi's Saturday Night*

Nikki Otten, University of Minnesota. *Selective Spotlight: Same-Sex Intimacy in Charles Demuth's Vaudeville Watercolors*

Keri Watson, University of Central Florida. *Representing the Sideshow, Dis/Ability and Difference During the Great Depression*

Art Museums in Florida: Exploring Their Histories, Patronage and Collections

Chair: Debra Murphy, University of North Florida

Hyatt: Siesta Key, main lobby level

Randi Cromer, Florida State University. *The Knott House Museum and the Disinheritance of their African- American Heritage*

Deborah Jamieson, Armstrong University. *Tiffany Windows at the Morse Museum*

Holly Keris, Cummer Museum of Art & Gardens. *Nazi Art Looting and its Impacts: Case Studies from the Cummer Museum of Art & Gardens*

Maureen McGuire, Independent Scholar. *Esther and Ahasuerus: A Diplomatic Appeal from the Contarini Family*

Artworks + Networks: Materializing Connectivity in Art Historical Research

Chair: Miriam Kienle, University of Illinois at Champaign-Urbana

Co-Chairs: Lauren Applebaum, University of Illinois at Urbana-Champaign and Claire L. Kovacs, Canisius College

Hyatt: Longboat Key/Lido Key, main lobby level

Leda Cempellin, South Dakota State University. *Daniel Spoerri's Localisms and the Rise of the Network Society in late Modernism*

Janine Yorimoto Boldt, College of William & Mary. *From this Lonely Part of the World: Picturing William Byrd II's Transatlantic Social Network*

Suzanne Willaver, Temple University. *Making, Meaning and Going Viral in Print: Michelangelo's Last Judgment as a Point of Departure*

Sarah Archino, AndOr (&/) and Institut national d'histoire de l'art. *The AndOr Project: A test site for networked collaboration*

Raiders of the Lost Art: Issues of Looting in Visual Culture

Chair: Ashley Elston, Berea College

Co-Chair: Julia Fischer, Lamar University and Ohio State University

Hyatt: Tropics A, main lobby level

Ashley Jones, University of Florida. *Spoils of War on the Arches of Diocletian and Constantine*

Karen Mathews, University of Miami. *Legendary Plunder: Saints' Relics and Architectural Spolia as Loot in Medieval Venice*

Julia Fischer, Lamar University. *Monuments Men in Japan*

Sharayah Cochran, Virginia Commonwealth University. *LEGO Museum Heists and Break-in's: Theory vs. Reality in Play*

What's All the Hype about Hand Drawn Type?

Chair: Diane Gibbs, University of South Alabama

Hyatt: Salon F, convention center

Ann Ford, Virginia State University. *Historical Classifications: A Typography I Project*

Deborah Huelsbergen, University of Missouri. *Nurture the Doodle*

Diane Gibbs, University of South Alabama. *Hand Lettering: Sharing Your Process on Social Media*

The State of the State of the Object

Chair: Greg Shelnett, Clemson University

Hyatt: Tropics B, main lobby level

Mark E. Brown, High Point University. *The Eternal Resonance of Objects*

Stacy Isenbarger, University of Idaho. *Shifting Conscious: a Sculpture Professor's "Moral" Dilemma*

Heated Exchange

Chair: Reni Gower, Virginia Commonwealth University

Co-Chair: Kristy Deetz, University of Wisconsin-Green Bay

Hyatt: Salon A, convention center

Cheryl Goldsleger, Independent Artist. *An Unlikely Union: The Interplay Between Old and New*

Lorraine Glessner, Independent Artist. *From Handmade to High Tech*

Heather Harvey, Washington College. *Yes/And - Cross-Disciplinary Hybridization in Contemporary Art*

Chris Kienke, University of Illinois at Urbana-Champaign. *Exit Six*

Jane Nodine, University of South Carolina Upstate. *No Added Preservatives; Merging Traditional and Historical Techniques of Image and Art-Making with Contemporary Forms of Technology*

Mediating Latin America

Chair: Jamie Ratliff, University of Minnesota Duluth

Hyatt: Casey Key, main lobby level

Morgan Gunther, Florida State University. *La Fortaleza: Viceregal Architecture Communicating Militaristic and Social Identity in Early Modern Puerto Rico*

Eleanor Laughlin, University of Florida. *Magical Transformations: The Sensorial Experience of Viewing Early Mexican Hand-painted Photographs*

Francisco Ortega, Texas Tech University. *Games as Cultural Practice: A Retake*

Commerce and the Photographic Image

Chair: Mark Geil, Jackson State University

Hyatt: Salon B, convention center

Rachael Barron-Duncan, Central Michigan University. *Man Ray: Photography as Art and Commerce*

Rachel White, University of Illinois at Urbana-Champaign. *No More Visions of Loveliness: Visuality in Vogue, 1939-1945*

Kevin Mulhearn, University of South Carolina Upstate and Converse College. *Reassembling Commercial Photographic History: Exploring the Mulhearn/Hoedt Archive*

New Teaching Strategies for the Millennial Generation

Chair: Amy Feger, University of Montevallo

Hyatt: Salon C, convention center

Gregory Martin, Mississippi State University. *Connecting the Dots, Sequential Learning for the Millennial Generation*

Kelly Wacker, University of Montevallo. *Traditional Methods for Millennials: Reimagined Active Learning Strategies in the Art History Classroom*

Jessica Smith, University of West Alabama. *Old School, New Tricks*

The Studio-Art Doctorate

Chair: Sandra Reed, Marshall University

Hyatt: Salon D, convention center

Kathryn Lynch Thibault, Virginia Commonwealth University. *An Interdisciplinary Perspective on the Studio Art Doctorate*

Joshua Jalbert, SCAD Savannah. *Un-Disciplining the Doctorate*

Simonetta Moro, Institute for Doctoral Studies in the Visual Arts. *The Non-Studio Art Phd As an Alternative Model For Practicing Artists And Creative Professionals*

Educating the Disciplined Designer

Chair: Beth Nabi, University of North Florida

Hyatt: Boardroom, lower lobby level

Amanda Bridges, Gardner-Webb University. *Identification of Perceived 21st Century Skills, Content Knowledge, and Tools Needed in an Effective University-Level Graphic Design Program*

Claudia Scaff, University of North Florida. *The Best of Both Worlds, 3D Printer Versus Handmade Mockups*

Chris Smith, Flagler College. *Designing with Conceptual Integrity (in response to "Educating the Disciplined Designer")*



ALL SESSIONS WILL BE HELD AT RINGLING COLLEGE OF ART + DESIGN; SHUTTLE SERVICE PROVIDED BETWEEN THE HYATT AND CAMPUS

SATURDAY, 9:30-11:30 AM

Hand to Mouse to Touch Screen: Teaching Drawing in the Digital Age

Chair: Beverly West Leach, Troy University

Ringling College Campus: ACACTR 207

Maureen Garvin, SCAD Savannah. *Just Another Pencil*

Carla Rokes, University of North Carolina at Pembroke. *From Pastels to Pixels: Combining Analog and Digital Techniques in the Drawing Studio*

Beverly West Leach, Troy University. *Hand to Mouse to Touch Screen: Teaching Drawing in the Digital Age*

Deep and Wide: Preparing Designers for the Near Future

Chair: Jerry Johnson, Troy University

Ringling College Campus: ACACTR 413

Jerry Johnson, Troy University. *Deep and Wide: Preparing Designers for the Near Future*

Mark Fetkewicz, University of Northern Colorado. *Reboot: Design Curriculum Looking Forward*

Bryan Alexis, University of Arkansas at Fort Smith. *Building the Responsive Designer*

Pamela Anneser, Plymouth State University. *Trend Identification in the Graphic Design Workplace*

Digital Embodiment: New Media and Materiality in the Visual Arts

Chair: Laura Fletcher, University of Houston

Ringling College Campus: ACACTR 208

Richard Wirth, University of Texas at Dallas. *New Media Audiences and Ergodic Agency in the Arts*

Edward Ramsay-Morin, Sam Houston State University. *In Between Here and There: Abstract and Collage Animation*

Laura Fletcher, University of Houston. *Digital Artifacts and Visual Culture: Excavating the Body of New Media*

FATE Open Session - The Quick and the Dead: Collected Contemporary Content

Chair: Brent Dedas, Western Kentucky University

Ringling College Campus: ACACTR 209

Brent Dedas, University of Western Kentucky. *Manipulations, Abstractions, and Blurs*

Dan Hernandez, University of Toledo. *Video Games and Visual Language*

Christopher Olszewski, SCAD Savannah. *In The Footsteps of Custer*

Arturo Rodriguez, University of Toledo. *Relief Mural Projects*

Rethinking Abstraction

Chair: Michael Smith, Institute for Doctoral Studies in the Visual Arts

Ringling College Campus: ACACTR 215

Vittorio Colaizzi, Old Dominion University. *The Remnants of Space: Amy Feldman, Gary Stephan, and Barnett Newman*

Jason Hoelscher, Institute for Doctoral Studies in the Visual Arts. *A Discourse of Recursivity: Reciprocal Autonomy and Contemporary Abstraction*

Michael Smith, Institute for Doctoral Studies in the Visual Arts. *The Negation of All DOGMA: Abstraction and the Affirmation of Freedom*

Boris Zakic, Georgetown College. *Commentator*

REPURPOSING, RECLAIMING, and RETHINKING Teaching Art in Higher Education

Chair: Michelle Tillander, University of Florida

Ringling College Campus: ACACTR 214

Dean Ballas and Matthew Donaldson, University of South Carolina Upstate. *The STUDIO: a faculty-led, student-run graphic design agency*

Courtney Barr, Louisiana State University. *Enriching Typographic Education with Letterpress and Digital Processes*

Meaghan Dee, Virginia Tech. *I Mail Postcards to Strangers*

Wicked Women in Art

Chair: Vida Hull, East Tennessee State University

Ringling College Campus: ACACTR 218

Maize Arendsee, Florida State University. *Medusa, from Ovid to Cixous to "Once Upon A Time"*

Thomas Winters, University of Virginia. *To Look Through One's Fingers: On Honthorst's Smiling Girl*

Carolyn Porter Phinizy, Virginia Commonwealth University. *The Dangerous Beauty of Dante Gabriel Rossetti's Lady Lilith*

Nathan Timpano, University of Miami. *The (hysterical) Dance of the Seven Veils: Salome and Visual Culture in Fin-de-siècle Munich*

Emily Goodman, University of California, San Diego. *Celebrating the Sabat: Witchcraft and Radical Feminist Performance in the 1960's and 1970's*

The Veil, the Mask, and the Mirror Session 1: The Hidden and the Revealed in Art

Chair: Ruth Bolduan, Virginia Commonwealth University

Ringling College Campus: ACACTR 120

Elizabeth Doe, University of Virginia. *Aura, Absence, and Membrane: John Singer Sargent's Veiled Women*

Jane Evans, Rice University. *Face Off: The Mask in Eighteenth-Century Actress Portraits*

Sarah Molina, University of North Carolina at Chapel Hill. *Converging Voices: Muslim Female Identity in Post-9/11 America*

SATURDAY, 1:30-3:30 PM

Eclecticism, Appropriation, Forgery: Issues of Borrowing in Art

Chair: Betty Crouther, University of Mississippi

Ringling College Campus: ACACTR 207

Anna Goodman, Indiana University, Bloomington. *Artistic Appropriation as Intellectual Agency in the Italian Renaissance*

Katie Pfohl, Harvard University. *Frederic Edwin Church and Eclecticism in American Art*

Phoebe Wolfskill, Indiana University, Bloomington. *Racial Borrowings and Other Subversions in the Art of Emma Amos*

Transformative Power of the Arts: Building Connections Within the Community-Panel Discussion

Chair: Wendy Dickinson, Ringling College of Art + Design

Co-Chair: Nancy Roucher, Sarasota Arts and Cultural Alliance

Ringling College Campus: ACACTR 208

Joseph Loccisano, State College of Florida

Nancy Roucher, Sarasota Arts & Cultural Alliance

Michael Shelton, Embracing Our Differences

Diane Zorn, Ringling College of Art + Design

SECAC des Refusés

Chair: Emily Newman, Texas A&M University-Commerce

Co-Chair: Mary Frances Zawadzki, The Graduate Center, CUNY

Ringling College Campus: ACACTR 209

Leanne Zalewski, Randolph College. *Modish but Mannered: Haute Couture in Failed French Portraits*

Stephen Smyth, Independent Scholar. *Elevator Panic: The Ups and Downs of Las Vegas Urbanism*

Sam Watson, University of Wisconsin-Sheboygan. *Out in the Cold: Margaret Keane and the Limits of Art History*

Typographic Methods: Analog to Digital

Chair: Meaghan Dee, Virginia Tech

Co-Chair: Cassie Hester, Mississippi State University

Ringling College Campus: ACACTR 413

Richard Doubleday, Louisiana State University. *Exploring Denotative and Connotative Image-making Processes*

Meena Khalili, Virginia State University. *The X-Acto Blade, The Mouse, and The Art of Problem Solving*

Jonathon Russell, Central Michigan University. *Advanced Typography: The Use of Obsolete Hands-on Technologies to Enhance Typographic Education*

Ric Wilson, University of Missouri. *Everything Old is New Again (if you are very patient!)*

Motion-Studio Art

Chair: Nichola Kinch, Temple University

Co-Chair: Wendy DesChene, Auburn University

Ringling College Campus: ACACTR 214

Jade Hoyer, University of Tennessee, Knoxville. *Terra Firma: Animated Cartography*

Nichola Kinch, Temple University. *Image as Object*

Vanessa B. Cruz, University of North Florida. *Breaking Down Barriers Using the 4th Dimension*

Wendy Deschene, Auburn University. *ArtLab: Mobile Art Space*

Forging Art Historical Connections in Egyptology

Chair: Rachel Kreiter, Emory University

Ringling College Campus: ATRACT 218

Brooke Garcia, University of Memphis. *Dating an Egyptian Bronze Statuette at the IEAA*

Liesbeth Grotenhuis, Independent Researcher/Hanze University. *An Arm Support for the Nile: the Pharaonic Sphinx from Stolen Monument to Keeper of the Ancient Wisdom*

Catharine Wallace, Temple University. *The Aesthetics of Egyptianizing Art in the Italian Renaissance*

Taylor Deane, Georgia State University. *Early Translations of Hieroglyphs*

The Veil, The Mask and The Mirror Session 2

Chair: Anne Greeley, Indiana Wesleyan University

Ringling College Campus: ATRACT 120

Anne Greeley, Indiana Wesleyan University. *The Truth in Artifice: De Chirico's Theatrical Unveiling of the Real*

Kristy Deetz, University of Wisconsin-Green Bay. *Through the Veil*

Ruth Bolduan, Virginia Commonwealth University. *Costume as Veil*

SATURDAY, 3:45-5:15 PM

Painting vs. Photography: the Interwar Debates

Chair: Elizabeth Berkowitz, The Graduate Center, CUNY

Ringling College Campus: ATRACT 207

Stephanie Peterson, The Graduate Center, CUNY. *The Search for Physiognomic Objectivity: The Construction of Types in the Work of August Sander and Otto Dix*

Allison Rudnick, The Graduate Center, CUNY. *Art with a Social Function: The Photographs and Films of Ella Bergmann-Michel*

Christopher Green, The Graduate Center, CUNY. *Agitative, Fascist, Commercial? Reevaluating German Interwar Photomontage in the Illustrated Press and its Complexities in the National Socialist Aesthetic*

New Unities: Transatlantic Conversations in Art, Design, and Technology in Europe and America, 1890-1933

Chair: Michelle Jackson, Neue Galerie New York

Ringling College Campus: ATRACT 102

Alice Walkiewicz, The Graduate Center, CUNY. *The "Iron Seamstress" as Labor Symbol: The Sewing Machine in Late-Nineteenth-Century Art of Europe and the United States*

Lilia Sokolova, SCAD Savannah. *Faith or Money: What Brought the Blue Four into the New World?*

Sarah Falls, Ohio State University. *Pochoir and the Power of Influence: A Closer Look at the Répertoire du Goût Moderne*

From Gallery to Classroom: Integrating Your Studio or Commercial Art Career into Educational Practices

Chair: Catherine Moore, Georgia Gwinnett College

Ringling College Campus: ATRACT 214

Clive King, Florida International University. *Into the Pure Air*

Jason Swift, Plymouth State University. *The Artist/Teacher/Researcher: (Un)defining the Space In Between*

Sally Van Orden, West Chester University of Pennsylvania. *Deconstruction Of A Fossilized Memory: A Past Motif Becomes Future Inspiration*

Beyond Connectivity: The Network as Art Historical Model

Chair: Monica Steinberg, The Graduate Center, CUNY

Co-Chair: Alexis Carrozza, The Graduate Center, CUNY

Ringling College Campus: ATRACT 218

Esther Thyssen, Independent Scholar. *Networked Presence: Lajos Kassak*

Miriam Kienle, University of Illinois at Urbana-Champaign. *Counter-Correspondences: Ray Johnson and the Rise of the Network Society*

Roddy Hunter, Middlesex University London. *From The Eternal Network (after globalisation) Towards an Art-of- Peace Biennale (after the net)*

Native American Art: Past and Present

Chair: Mary Edwards, Pratt Institute

Ringling College Campus: ATRACT 215

Mary D. Edwards, Pratt Institute. *Elements of Design in Traditional Native North American Art*

Christina Sapega, Pratt Institute. *An Exploration of the Sisutl Motif in the Art of the People of the Northwest Coast*

Larry Taylor, CARE: Center for Art, Religion and Education. *Native Minimalism: Then & Now*

Affiliate Session: Association for Textual Scholarship in Art (ATSAH) Pious Ex Expressions: Devotion in Art and Literature

Chair: Liana De Girolami Cheney, Universidade da Coruña

Ringling College Campus: ATRACT 120

Sarah Lippert, University of Michigan-Flint. *Pious versus False Criticism: An Investigation of the Role of Devotion in French Art Criticism*

Jennifer Bates-Ehlert, Harvard University Extension School. *Blake's Images of Vision and Salvation in Bunyan's The Pilgrim's Progress*

Liana De Girolami Cheney, Universidade da Coruña. *Edward Burne-Jones' Biblical Conception: The Days of Creation*

Preston McLane, Florida State University. *Disfigurement and Transfiguration in Nicolai Leskov's The Sealed Angel*

RINGLING COLLEGE WORKSHOPS

Pre-registration required

Creativity Enhancement Workshop using Hypnosis

Facilitator: Kimble Bromley, North Dakota State University

Ringling College Campus: ATRACT 407

Saturday, 9:30-11:30

Limit: 20

With hypnosis, deep relaxation, and guided imagery, participants realize their creative potential. Using drawing as the medium, participants experience hypnosis first hand. (All drawing materials are provided.)

Graphic Design Undergraduate Session

Session Chair: Brooke Scherer, University of Tampa

Ringling College Campus: ATRACT 413

Saturday, 3:45-5:15

This session seeks presentations by undergraduate students who have experience (both in and out of the classroom) in groundbreaking topics within the field of graphic design. Subject matter covered includes (but is not limited to) sustainability issues, service-based design, culture and visual communication, history and theory, data visualization, and typographic study/innovation. Presentations should reflect experiences in their entirety, including the problem at hand, processes, final results, learning outcomes, and the role the project played in the advancement of the field of graphic design. Both classroom and real-world experiential projects welcome.

Digital Drawing + Painting with the iPad

Instructor: Octavio Perez, Ringling College of Art + Design

Ringling College Campus: Roskamp 104

9:30-11:30 & 1:30-3:30

Limit: 20 each session

Prior drawing experience is required.

Some technological tools are game-changers - such is the case with the iPad. Participants in this workshop will be introduced to various drawing and painting approaches using touch screen technology, inexpensive apps, and fingers and/or styluses to create. Work can be exported and modified as picture files and then printed and further manipulated, or uploaded to websites, blogs and other digital locations. With a focus on drawing and painting from observation, this course is designed for the artist who wishes to develop or improve their observational skills and, at the same time, learn a new technology that revolutionizes drawing and painting approaches.

International Studies Roundtable

Facilitators: Amy Pettengill and Ann Albritton,

Ringling College of Art + Design

Ringling College Campus: ATRACT 102

Saturday, 1:30-3:30

This workshop will offer an opportunity for conversations about the future of international studies opportunities. Our goal is to share program ideas and opportunities and best practices for moving forward.



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SECAC EXHIBITORS

**VISIT THE EXHIBITORS IN THE HYATT CONVENTION CENTER
THURSDAY & FRIDAY DURING CONFERENCE HOURS**

Scholar's Choice
College Art Association
Thames and Hudson
Moonbot
Slippery Rock University (SECAC 2015 host)
Pearson Higher Education
Sarasota Architectural Foundation
General info table for SECAC attendees
Visit Sarasota
Sarasota Magazine
Maney Publishing
VCU Arts
VCU Arts dept of P + P

I SEE FACES.

an exhibition of alternative typestyles
by matt "best session ever" tullis

Typography, the quintessential element of visual communication, bridges both the fine art and graphic design disciplines. My objective in "I see faces" is to assemble typographic artifacts in an alphabetic gestalt, where the whole is more fluent than any individual piece. An important part of this A-Z exhibition is a photographic homage to the vernacular letterforms featured in vintage American signs. My photographs highlight the intuitive typographic approach of the original artists and provide a close-up examination of the expressionistic surfaces of each rusted letterform and flake of peeling paint. My own constructed sculptures are the primary focus of this exhibition. Using reclaimed typographic artifacts as the dominant thematic element, I combine various found objects to create compositions that recall the persona and mystique of old signage. Each sculpture is informed by three factors: the natural decay of the original typographic specimen, the contextual history of the found-object letterform, and my own typographic sensibilities. My goal for the audience is to share my appreciation for, and devotion to, the disparate letterforms of "Alternative Typestyles." His work has been exhibited internationally and is currently being shown at Ringling College of Art and Design's Christ-Janer Gallery during the month of October.

An opening reception will be held Friday, October 10th
from 6-8pm.



Ringling College • Reception: Friday, Oct 10, 6-8pm • Christ-Janer Gallery

HEATED EXCHANGE Contemporary Encaustic

Once an obsolete technique, encaustic (hot wax) is now recognized for its exquisite beauty and incredible versatility. Heated Exchange, exhibited at Art Center Sarasota October 8 – November 22, features the encaustic work of Kim Bernard, Kristy Deetz, Peter Dykhuis, Lorraine Glessner, Cheryl Goldsleger, Reni Gower, Heather Harvey, Jeffrey Hirst, Tim McDowell, Laura Moriarty, and Jane Allen Nodine. Their unique methods incorporate scraping, burning, burnishing, incising, dipping, dyeing, and pouring, as well as painting, printmaking, drawing, collage, sculpture, and installation, and their work has turned the legendary paint of the Fayum mummy portraits into a mainstream contemporary medium.

An opening reception will be held Thursday, October 9, from 6pm – 7:30pm at Art Center Sarasota. Several artists will also present on the Heated Exchange panel session on Friday, October 10 at 3:30 - 5:30.

OPTIONAL DOWNTOWN SARASOTA TOURS

SARASOTA SCHOOL OF ARCHITECTURE TOURS

Enjoy an idyllic setting along the shores of the Gulf of Mexico while learning about the community's mid-20th-century modernist legacy.

WALKING TOUR: FRIDAY, OCTOBER 10, 2014 - 2:00 TO 4:00 PM

Join Ringling College of Art and Design Professor, Christopher Wilson, for a walking tour exploring the small enclave of Lido Shores. A development established by entrepreneur Philip Hiss in 1950, the neighborhood showcases Sarasota School of Architecture from its heyday to today.

* Meet at 1301 Westway, Lido Shores, Sarasota
\$25 tickets available through sarasotamod.com

TROLLEY TOUR: SATURDAY, OCTOBER 11, 2014 - 1:30 PM BOARDING AT THE FRANCIS - TOUR IS 2:00 TO 4:00 PM

Ringling College of Art and Design's Christopher Wilson leads a guided trolley tour of Paul Rudolph buildings. Architectural jewels from Rudolph's early days with Ralph Twitchell, to his more mature work of the late 1950's will be shown.

* Meet at The Francis, 1289 North Palm Avenue, Sarasota - 1:30 pm sharp
\$35 tickets available through sarasotamod.com

BOAT TOUR: SUNDAY, OCTOBER 12, 2014 - 2:30 PM BOARDING AT THE DOWNTOWN BAYFRONT MARINA - TOUR IS 3:00-5:00

Explore Sarasota's School of Architecture from an aquatic point of view and discover how the sparkling waters informed the Sarasota School of Architecture.

* Meet at Marina Jack's Bayfront, 2 Marina Plaza, Sarasota
\$25 tickets available through sarasotamod.com - includes light snacks / cash bar

CA' D'ZAN AT THE RINGLING MUSEUM

5401 Bay Shore Road / 941-359-5700 / ringling.org/ca-dzan

Tour John and Mable Ringling's dazzling Venetian mansion overlooking magnificent Sarasota Bay, a testament to the American Dream of the roaring twenties. View furnishings and objects d'art while peeking inside the life of one of the world's richest men.

JAMES TURRELL'S JOSEPH'S COAT SKYSPACE AT THE RINGLING MUSEUM OF ART

Friday, October 10 at 5:30 pm sharp

Internationally renowned artist, James Turrell, combines technology, engineering, and aesthetics to transport the viewer on a multisensory sunset experience. Joseph's Coat Skyspace uses the sky as its canvas and a sophisticated LED system as its medium. The experience promises to alter your perception of light and space.

*Tickets - \$10.00

Advance purchase and sign-up required on the SECAC website. Bus transportation is included and departs from the Hyatt at 5:30 pm sharp. The installation is one hour, beginning at sundown, 6:25 pm. Dress for outdoor conditions.

SELBY GARDENS

811 South Palm Avenue / 941-366-5731 / selby.org

Walk among thousands of colorful and exotic plants at Sarasota's lush botanical gardens. This stunning tropical conservatory showcases over 6,000 orchids and maintains the most diverse collection of bromeliads in the world.

KEY

 Dining  Arts & Entertainment  Incidentals  Dining Walking Distance From Ringling College

CONFERENCE LOCATIONS AND ACCOMODATIONS

 Hyatt Hotel  Ringling College of Art + Design  Art Center Sarasota  Hotel Indigo

DINING

- \$**
- 1. ANNA'S DELI**
128 North Orange Avenue
941-926-0612 / surfersandwich.com
Specialty sandwiches and fresh salads
 - 2. BROADWAY BAR & RESTAURANT**
1001 Coconut Avenue
941-953-4343 / broadwaybar.com
Sports bar serving pizzas and sandwiches since 1925
 - 3. BURNS COURT CAFÉ**
401 South Pineapple Avenue
941-312-6633 / burnscourtcafe.com
Parisian café and bakery in the heart of Historic Burns Court
 - 4. C'EST LA VIE**
1553 Main Street / 941-906-9575
cestralviesarasota.com
Authentic French bistro cuisine and homemade pastries
 - 5. FIRST WATCH**
1395 Main Street / 941-954-1395
firstwatch.com
Extensive all-day brunch and lunch menu
 - 6. IL PANIFICIO**
1703 Main Street / 941-366-5570
panificiousa.com
Italian pizzeria, bakery, market, and deli
 - 7. JIMMY JOHN'S**
1626 Ringling Boulevard
941-365-8300 / jimmyjohns.com
 - 8. NANCY'S BARBEQUE**
301 South Pineapple Avenue
941-955-3400 / nancysbarbq.com
Southern-style casual barbeque fare
 - 9. O'LEARY'S TIKI BAR & GRILL**
5 Bayfront Drive / 941-342-8875
olearystikibar.com
Burgers, seafood, and salads in a lively waterfront setting
 - 10. PASTRY ART BAKERY & CAFÉ**
1508 Main Street / 941-955-7545
pastryartbakerycafe.com
Artisan pastries, soups, salads, and sandwiches
 - 11. PHO CALI**
1578 Main Street / 941-953-9059
phocalisarasota.com
Authentic Vietnamese noodle house
 - 12. STARBUCKS**
1401 1ST Street / 941-955-0273
starbucks.com
 - 13. STATION 400**
400 North Lemon Avenue
941-906-1400 / station400.com
Traditional breakfast and lunch fare
- \$\$**
- 14. APPLEBEE'S NEIGHBORHOOD BAR & GRILL**
1991 Main Street / 941-955-7234
 - 15. BARNACLE BILL'S SEAFOOD**
1526 Main Street / 941-365-6800
Extensive seafood selections and resort style food
 - 16. CAFÉ AMERICANO**
1409 Main Street / 941-365-1026
cafeamericanosrq.com
Italian trattoria and American fare
 - 17. CAFÉ EPICURE**
1298 North Palm / 941-366-5648
cafeepicuresrq.com
Homemade pasta, brick oven pizza, sandwiches, and gelato
 - 18. CARAGIULOS**
69 South Palm Avenue / 941-951-0866
caragiulos.com
Italian-American cuisine on charming Palm Avenue
 - 19. CLASSICO CAFÉ & BAR**
1341 Main Street / 941-957-0700
barclassico.com
Comfort food with a healthy twist
 - 20. DRUNKEN POET CAFÉ**
1572 Main Street / 941-955-8404
drunkenpoetsarasota.com
Thai bistro and sushi bar
 - 21. EAT HERE**
1888 Main Street / 941-365-8700
eathereflorida.com
Fresh seafood and local farm products in a Bistro style preparation
 - 22. JALEA**
1532 Main Street / 941-955-8272
jaleasarasota.com
Spanish tapas, ceviche, and classic Peruvian cuisine
 - 23. KER'S WINGHOUSE**
1991 Main Street / 941-556-0005
winghouse.com
Buffalo chicken wings, hot sauce, burgers, and beer
 - 24. LOLITA TARTINE**
1419 5th Street / 941-952-3172
lolitatartine.com
French-style sandwiches and salads
 - 25. OWEN'S FISH CAMP**
516 Burns Lane / 941-951-6936
owensfishcamp.com
Fresh fish, raw bar, and burgers in a 1920's Old Florida cottage
 - 26. PATRICK'S 1481**
1481 Main Street / 941-955-1481
patrick1481.com
Burgers and casual American food
 - 27. TOASTED MANGO CAFÉ**
430 North Tamiami Trail
941-388-7728 / toastedmangocafe.com
Traditional breakfast selections, soups, salads, and wraps
 - 28. TWO SENORITAS**
1355 Main Street / 941-366-1617
twosenoritas.com
Mexican fare with extensive bar menu and indoor/outdoor seating
 - 29. YUME SUSHI**
1537 Main Street / 941-363-0604
yumerestaurant.com
Sushi and traditional Japanese specialties
- \$\$\$**
- 30. THE BIJOU CAFÉ**
1287 1st Street / 941-366-8111
bijoucafe.net
French fine dining in the heart of the Theatre and Arts District
 - 31. BLUE ROOSTER**
1525 4th Street / 941-388-7539
blueroostersrq.com
Contemporary take on American Southern fare
 - 32. COLUMBIA RESTAURANT**
411 Saint Armands Circle
941-388-3987
columbiarestaurant.com
Traditional Spanish/Cuban cuisine on Saint Armands Circle
 - 33. CRAB & FIN**
420 Saint Armand's Circle
941-388-3964 / crabfinrestaurant.com
Fresh fish and diverse raw bar selections with al fresco dining
 - 34. DARWIN'S ON 4TH**
1525 4th Street / 941-343-2165
darwinson4th.com
Creative Peruvian dishes and in-house brewery
 - 35. DUVAL'S NEW WORLD CAFÉ**
1435 Main Street / 941-312-4001
duvalnewworldcafe.com
Local seafood and global fusion fare
 - 36. LOUIES MODERN**
1289 North Palm Avenue
941-552-9688 / louismodern.com
Modern American cuisine with foodie-focused offerings
 - 37. MADE**
1990 Main Street / 941-953-2900
maderestaurant.com
Upscale American comfort food and innovative bar selections
 - 38. MATTISON'S CITY GRILLE**
1 North Lemon Avenue
941-330-0440 / mattisons.com
Brick oven pizzas, seafood, and steak with patio seating and nightly live music
 - 39. MEDITERRANEO**
1970 Main Street / 941-365-4122
mediterraneorest.com
Classic Italian fine dining with a contemporary flair
 - 40. SHORE DINER**
465 John Ringling Boulevard
941-296-0301 / shorebrand.com
Modern American cuisine featuring local produce and coastal favorites
 - 41. SOCIAL EATERY & BAR**
1219 First Street / 941-444-7072
socialonfirst.com
Elegant take on traditional Italian food using seasonal ingredients
 - 42. STATE STREET EATING HOUSE**
1533 State Street / 941-951-1533
statestreetsrq.com
Modern comfort food and classic cocktails
- \$\$\$**
- 43. TOMMY BAHAMA TROPICAL CAFÉ**
300 John Ringling Boulevard
941-388-2888 / tommybahama.com
Contemporary American cuisine with an island twist
 - 44. UTAMARO**
1900 Main Street / 941-366-0095
sarasotasushi.com
Sushi and traditional Japanese fare
- \$\$\$**
- 45. CAFÉ L'EUROPE**
431 Saint Armand's Circle
941-388-4415 / cafeleurope.net
Continental cuisine in old-world ambiance
 - 46. HYDE PARK PRIME STEAKHOUSE**
35 South Lemon Avenue
941-366-7788
hydeparkrestaurants.com
Traditional prime cuts and seafood in an art deco-inspired setting
 - 47. INDIGENOUS**
239 South Links Avenue
941-706-4740
indigenoussarasota.com
Farm-to-table American fusion cuisine in historic Towles Court
 - 48. JACK DUSTY AT THE RITZ CARLTON**
1111 Ritz Carlton Drive
941-309-2266 / jackdusty.com
Modern coastal cuisine and crafted cocktails
 - 49. MARINA JACK**
2 Marina Plaza / 941-365-4232
marinajacks.com
Waterfront dining featuring steaks, seafood, and pasta
 - 50. MOZAIK**
1377 Main Street / 941-951-6272
mozaicsarasota.com
Southern French and Mediterranean-inspired cuisine
 - 51. SELVA GRILL**
1345 Main Street / 941-362-4427
selvagrill.com
Latin fusion fare geared toward a foodie palate

ARTS & ENTERTAINMENT

- 1. ALLYN GALLUP CONTEMPORARY ART**
1288 North Palm Avenue
941-366-2454 / allyngallup.com
- 2. ART CENTER SARASOTA/ JURIED ART SHOW**
707 North Tamiami Trail
941-365-2032 / artsarasota.org
- 3. CA' D'ZAN AT THE RINGLING MUSEUM**
(John & Mable Ringling's 1924 Venetian Mansion)
5401 Bay Shore Road / 941-359-5700
ringling.org/ca-dzan
- 4. SARASOTA FILM SOCIETY'S BURNS COURT CINEMA**
506 Burns Lane / 941-955-3456
filmsociety.org
- 5. DABBERT GALLERY**
76 South Palm Avenue / 941-955-1315
dabbertgallery.com
- 6. DIFILIPPO KENT**
79 South Palm Avenue / 941-321-0564
difikent.com
- 7. FLORIDA STUDIO THEATRE**
1241 North Palm Avenue
941-366-9000 /
floridastudiotheatre.org
- 8. GALLERIA SILECCHIA**
20 South Palm Avenue / 888-366-7414
galleriasilecchia.com
- 9. THE GATOR CLUB**
1490 Main Street / 941-366-5969
thegatorclub.com
- 10. HISTORIC SPANISH POINT**
337 North Tamiami Trail
941-966-5214
- 11. HODGELL GALLERY**
46 South Palm Avenue / 941-366-1146
hodgellgallery.com
- 12. KATHARINE BUTLER GALLERY**
1943 Morrill Street / 941-955-4546
kbutlergallery.com
- 13. LEBARGE TROPICAL SUNSET CRUISE (SATURDAY, 10/11)**
Marina Jack's Plaza / 941-366-6116
lebargetropicalcruises.com/sunset-cruise
- 14. MARINA JACK II SUNSET DINNER CRUISE (SATURDAY, 10/11)**
Marina Jack's Plaza / 941-365-4232
marinajacks.com/images/downloads/
MarinaJackII-Pricing.pdf
- 15. PLAYERS THEATRE**
838 North Tamiami Trail
941-365-2494 / theplayers.org
- 16. RINGLING COLLEGE OF ART AND DESIGN'S MADEBY GALLERY**
2700 North Tamiami Trail
941-822-0442 / madebygalleries.com
- 17. RINGLING MUSEUM OF ART**
5401 Bay Shore Road / 941-359-5700
ringling.org
- 18. SARASOTA OPERA HOUSE**
61 North Pineapple Avenue
941-366-8450 / sarasotaopera.org
- 19. SELBY GALLERY AT RINGLING COLLEGE OF ART AND DESIGN**
2700 North Tamiami Trail
941-359-7563 /
ringling.edu/selbygalleries
- 20. SELBY GARDENS**
811 South Palm Avenue
941-366-5731
- 21. STATE OF THE ART GALLERY**
1525 State Street / 941-955-2787
sarasotafineart.com

22. TAVERN ON MAIN
1507 Main Street / 941- 879-7286
beerlives.com

23. JOSEPH'S COAT SKYSPACE AT THE RINGLING MUSEUM OF ART (FRIDAY 10/10)
5401 Bay Shore Road / 941-359-5700
<http://www.ringling.org/events/josephs-coat-skyspace>

DINING WALKING DISTANCE FROM RINGLING COLLEGE OF ART AND DESIGN

- 1. BIG E'S GOURMET COFFEE & SWEETS**
2805 North Tamiami Trail
941-355-4432
Coffee and light bites
- 2. BURGER KING**
2808 West Tamiami Circle
- 3. CARR'S CORNER CAFÉ**
3025 North Tamiami Trail
941-355-4051
Sandwiches with vegetarian and vegan options
- 4. GROWLER'S PUB**
2831 North Tamiami Trail
941-487-7373
30 craft beers on tap / no food service
- 5. LEANH'S VIETNAMESE RESTAURANT**
2901 North Tamiami Trail
941-355-7909
Traditional Pho cuisine
- 6. SUBWAY**
1777 North Tamiami Trail
941-365-5657
- 7. YUMMY HOUSE**
3232 North Tamiami Trail
941-351-1688
Authentic Chinese bistro

BEACHES

- COQUINA BEACH**
2650 Gulf of Mexico Drive, South Anna Maria Island
- LIDO BEACH**
400 Ben Franklin Drive, Lido Key
- LONGBOAT BEACHES**
3175 Gulf of Mexico Drive, Longboat Key
3355 Gulf of Mexico Drive, Longboat Key
100 Broadway Street, Longboat Key
- SIESTA BEACH**
948 Beach Road, Siesta Key

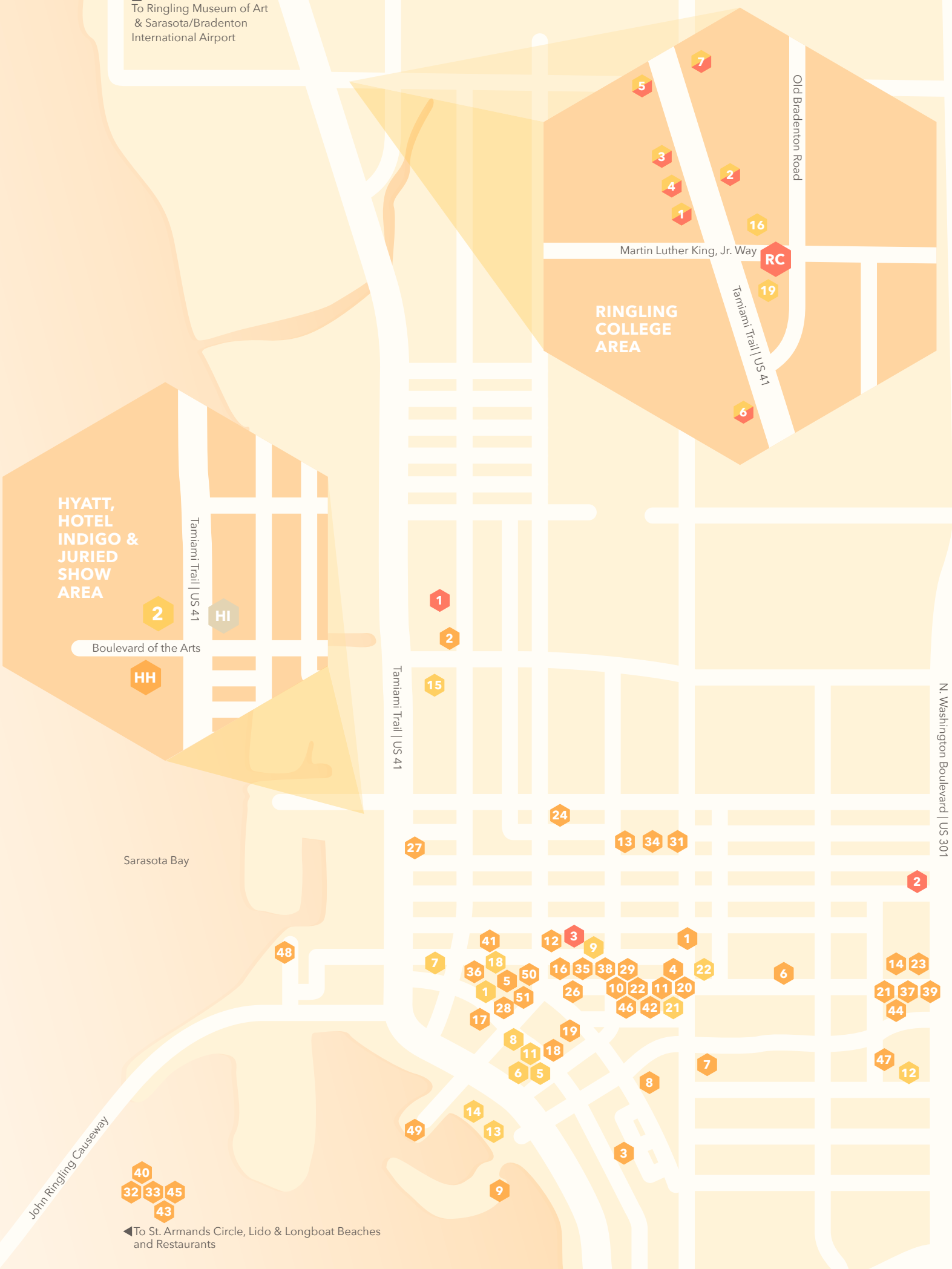
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941-366-3333
- NIGHT RIDE**
941-922-0400
- ROXY AIRPORT TRANSPORTATION**
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941-955-3341

INCIDENTALS

- 1. PUBLIX SUPER MARKET**
1044 North Tamiami Trail
941-366-3270
- 2. WALGREENS**
1947 Fruitville Road / 941-955-2064
- 3. WHOLE FOODS MARKET**
1451 1st Street / 941-316-4700

▲ 23
To Ringling Museum of Art
& Sarasota/Bradenton
International Airport



RINGLING
COLLEGE
AREA

HYATT,
HOTEL
INDIGO &
JURIED
SHOW
AREA

Sarasota Bay

40
32 33 45
43

◀ To St. Armands Circle, Lido & Longboat Beaches
and Restaurants

John Ringling Causeway

Tamiami Trail | US 41

Tamiami Trail | US 41

Martin Luther King, Jr. Way

Old Bradenton Road

N. Washington Boulevard | US 301

Tamiami Trail | US 41

Boulevard of the Arts

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Call for Papers, SECAC 2014, Sarasota FL

October 8 – 11, 2014

Paper proposals deadline: April 20, 2014 Midnight, EDT

SECAC membership required at the time of acceptance

Registration fee required for all

Below is a list of available sessions for SECAC 2014. You may submit a total of two (2) proposals. Abstracts, maximum of 200 words, should be prepared before you complete the [online paper proposal form](#).

Available Sessions

1. [Art History and Studio Sessions](#)
2. [Studio Sessions](#)
3. [Graphic Design](#)
4. [Art Education](#)
5. [Affiliate Sessions](#)

Art History Sessions

The True Artist is a Discoverer: Happenings and New Technologies

Begun in April 1958 at Douglass College in New Jersey, Allan Kaprow formally coined the term 'happening' in his essay, 'The Legacy of Jackson Pollock,' (1958), a text and artmaking process that eventually came to define a generation of young artists working in New York during the early to mid 1960s. These experiments combined new media and technologies, event scores, seriality, and handmade or found objects. Scholars have often analyzed these works for their ability to merge everyday life with art by breaking down the traditional boundaries between the artist and the spectator. But an earlier essay, 'Project in Multiple Dimensions' (1957), for an unrealized project by Kaprow and his colleagues George Brecht and Robert Watts, illuminates a broader set of motivations behind these events fueled by the belief that the 'true artist is also a discoverer' parallel to the scientist. There, happenings are a revolutionary vehicle for integrating collaborative multi-disciplinary work with recent scientific advancements and the nonlinear now-time of an 'American avant-garde.' This session seeks papers that offer an alternative analysis of happenings from the late

1950s to the mid 1960s that consider these events in light of emerging technologies, chance-based procedures, non-chronological time, sound art, and intermedia.

Session Chair: Amanda Adams, Virginia Commonwealth University. **Contact:** dallavillaan@vcu.edu

Visual Imagery and Abortion

This session will consider the uses of visual material surrounding the issue of abortion. Not only is abortion directly addressed by some artists and filmmakers, but prochoice and prolife groups, abortion providers, crisis pregnancy centers, and many other entities make use of imagery on websites, at rallies and protests, in brochures and pamphlets, on billboards, and in other venues.

Ultrasonography, medical illustration, three-dimensional fetal models, and videos are variously employed, or avoided, in efforts to educate and persuade diverse constituencies. This session will consider papers addressing abortion and visual imagery from a wide range of media. Consideration of the many ways and contexts in which imagery is used relative to the issue abortion and the ways in which it is combined with text or other forms of communication are encouraged.

Session Chair: Carolyn Watson, Furman University. **Contact:** carolyn.watson@furman.edu

Sacred Spaces in Pre-Columbian Art

The concept of sacred space is a unique cultural construction. Its configuration can change through use and perception. Pre-Columbian architecture, associated sculptures, and site design were often created in tandem with cosmological ideas and astronomical principles and linked to ritual activity. This session seeks papers that focus on works of art and architecture that generated, framed, and defined or delineated Pre-Columbian sacred spaces. Topics may address ritual and performance, political and social organization, geography, and gender among other approaches. Papers that also consider colonial, modern, and contemporary responses to Pre-Columbian landscapes through issues of memory and temporality (for example, Robert Smithson's Yucatan Mirror Displacements (1-9) and Hotel Palenque) are also encouraged.

Session Chair: Laura Amrhein, University of Arkansas at Little Rock. **Contact:** lmamrhein@ualr.edu

Happy Birthday Readymade: Duchamp's Bottle Rack at 100

In 1914, Marcel Duchamp bought a bottle rack and called it art. One hundred years later, the readymade continues to influence the creative process of contemporary artists. This topic was recently considered in the exhibition, *It is what it is. Or is it?*, curated by Dean Daderko at the Contemporary Arts Museum, Houston. This session will continue the inquiry into the use and meaning of mass-produced objects in the works of contemporary artists. How are today's artists utilizing the material and/or conceptual sense of the readymade to communicate fresh ideas about contemporary culture? How does the presence of the readymade in contemporary art works continue to undermine notions about aesthetic form and meaning?

Session Co-Chairs: Susan Baker, University of Houston-Downtown, Valerie Hedquist, University of Montana. **Contact:** bakers@uhd.edu

The Color of Sculpture

In 1862, British sculptor John Gibson shocked attendees of the London International Exhibition with his *Tinted Venus*, a marble sculpture of a female nude painted to give the appearance of warm flesh. Although it was by this time common knowledge that ancient Greeks and Romans had employed polychromy in their statues, Londoners used to white marble found Gibson's statue vulgar. The Athenaeum even characterized the sculpture as a 'naked, impudent Englishwoman. But by the early twentieth century, as sculptors moved beyond the traditional marble and bronze and experimented with new materials, they increasingly incorporated color into their work. How does sculpture's three-dimensionality influence the interplay of color and form? And how does the understanding of polychromy in sculpture shape the trajectory of Western art at various points in its history?

This session invites papers that explore the issue of color in the work of nineteenth- and twentieth-century European and American sculptors. Possible subjects may include: monochrome versus polychrome sculpture; methods of tinting or painting sculpture; the representation of race through sculptural materials; workshop and display practices; and reception of sculptural works.

Session Co-Chairs: Sarah Beetham, University of Delaware, Amanda Douberley, University of Texas at Austin. **Contact:** sbeetham@udel.edu

Painting vs. Photography: the Interwar Debates

The tension between painting and photographic media dates to photography's nineteenth-century inception, when practitioners struggled to balance aesthetic expectations for 'art' with photography's 'science.' Yet, in Europe's interwar period, the painting vs. photographic media debate returned to the forefront. In interwar Germany in particular, photography was more prominent than ever. Photographic magazines were widely disseminated, and the trauma of World War I was graphically captured in photos of the wounded. Yet, for painters and other practitioners of 'traditional' media, photography was, and remained the enemy. Painters at the Bauhaus, for example, lamented that it was as if they had to hide their craft, painting in secret. Painters such as Otto Dix aggressively spoke out against photography, despite relying on photographs as painting aids. Not limited to Germany or Europe, this session hopes to shed light on the context and aesthetic consequences of the 1920's and 1930's painting vs. photography debates. What were the stakes for artists who straddled the divide between technology and traditional media? What role did film or photography

play in traditional artistic processes? How did the political circumstances of the interwar affect the extent of technology used in artistic creation, if at all?

Session Chair: Elizabeth Berkowitz, The Graduate Center, CUNY. **Contact:** ESBerkowitz@gmail.com

Decoration Reconsidered

Within canonical discourses of 20th century art, the term “decoration” has long been associated with degeneration, femininity, commercialism and pleasure “signifiers” of inferiority and otherness in relation to the definition of “good art.” Adolf Loos’ notorious text *Ornament and Crime* (1905), has been followed by generations of artists and critics holding similar views of decoration and the decorative quality as a problem, if not a travesty, for self-respected artists. The political bias behind such perceptions has been deconstructed in past decades by such artistic groups as the “Pattern and Decoration” of the 1970s and in more recent scholarship. However, the bias against decoration continues to dominate perceptions of appropriateness and quality within art historical research as well as in contemporary art practice. This session invites papers reflecting on the significance of decoration for modern and contemporary art, as well as the complex discursive space it occupies within various traditions of art history.

Session Chair: Noga Bernstein, Stony Brook University. **Contact:** noga.bernstein@stonybrook.edu

Pop's Abstract Expressionism

Many artists and critics viewed the emergence of Pop Art in the early 1960s as an insult, if not an assault, on Abstract Expressionism. Pop’s alleged superficiality, its machine-like techniques and unnatural coloration, and its emphasis on kitsch appeared to be the direct opposites of the “soulfulness” of Abstract Expressionism. Yet, from its roots in the work of Robert Rauschenberg and Jasper Johns (whom the kingmaker Clement Greenberg identified as a late Abstract Expressionist, albeit a weak one), to the classic works of Andy Warhol, Roy Lichtenstein and Claes Oldenburg, to the more recent work of Gerhard Richter’s *Abstrakte Bilder* and the Pop-influenced work of Chinese artists such as Wang Guanyi and Zhang Xiaogang, Pop Art has turned to Abstract Expressionism for inspiration. This panel will look at the many ways – artistic and critical, positive and negative – in which Pop Art can be seen as an extension of, a counterpoint to and a commentary on Abstract Expressionism.

Session Chair: James Boyles, North Carolina State University **Contact:** boylesjc@aol.com

Eclecticism, Appropriation, Forgery: Issues of Borrowing in Art

Eclecticism, the act of deliberate, conscious borrowing from the works of another, has been practiced since ancient Greece. It was standard practice in European academies where artists borrowed from Greeks, Romans, and Renaissance masters to develop their craft. Appropriation, taking and using another's imagery without permission, is often practiced and much debated in the digital age. Despite copyright and trademark protection, appropriation is viewed by some as a right, by others as mere theft. Modern and contemporary artists have appropriated freely elements of folk and non-western cultures to inspire innovation in their works. Forgers assume the identity of another for profit. Even when prosecuted, some defend the practice for expanding the number of originals available to the public. Some forgers use the exposure to launch legitimate careers as artists in their own right. This panel invites papers on borrowing of all sorts. It seeks to investigate how the phenomenon has been manifest in art and culture.

Session Chair: Betty Crouther, University of Mississippi **Contact:** arpate@olemiss.edu

Contemporary Folk, Self-Taught and Outsider Art

This session calls for papers dealing with the topic of contemporary art made by self-taught artists (sometimes called outsider, visionary, or contemporary folk arts), with a special emphasis on artists active in Florida. Proposals dealing with the creations of self-taught artists working elsewhere are also welcome. Papers should seek to situate an artist's work within his or her cultural framework.

Session Co-Chairs: Carol Crown, University of Memphis and Lee Kogan, American Folk Art Museum. **Contact:** ccrown@mempis.edu

Native American Art: 1960-2010

This panel seeks to explore Native American art created in the last fifty years. Topics will include the impact on recent and contemporary Amerindian art of traditional Native iconography, Red Power, gender issues. Spirituality, sovereignty, the environment, life on and off the reservation and Native identity today, as well as the positive or negative reaction on the part of 20th century Amerindian artists to Euro-descended peoples and their oeuvres. The term art is broadly defined here so as to include paintings, photographs, prints, sculpture in any medium, performance art, pottery, video, fashion design and more. Papers on artists of various tribal affiliations and from diverse geographical areas between the U.S.-Mexican border and the Arctic are sought; a focus by a speaker on an individual artist rather than on many is preferred but not required.

Session Chair: Mary D Edwards, Pratt Institute. **Contact:** mary333@gmail.com

Raiders of the Lost Art: Issues of Looting in Visual Culture

Recent instances of both art theft and repatriation have brought the mechanisms and implications of the looting of art into the public consciousness afresh. However, behind well-known cases of illicit acquisition and its occasional redress stretches a long history of what to contemporary minds often seems to be questionable procurement of visual culture. This session explores the

phenomenon of 'looting' very broadly conceived to include such issues as appropriation, spolia, forgeries, misattributions, situations involving the repatriation or return of stolen goods, and the impact of the 1970 UNESCO Convention. Papers approaching the topic from a theoretical perspective (for example, the appropriation of artistic ideas or the political use of certain visual styles) are encouraged in addition to those dealing with cases pertaining to specific objects. Papers on topics from any time period, geographical location and medium are welcome.

Session Co-Chairs: Ashley Elston, Berea College and Julia Fischer, Georgia Southern University. **Contact:** elstona@berea.edu

Gender and Modernity: American Women Artists, 1865-1945

Beginning in the late nineteenth century and continuing through the end of World War II, American women artists were able to take advantage of unparalleled professional opportunities in the visual arts. Art training in America and Europe became more accessible, with the well-established cultural capitols of New York and Paris attracting large numbers of young women eager to pursue their careers as artists. Expanded matronage and philanthropy by wealthy women helped spur collections and institutions throughout the nation. In the commercial realm, women steadily established themselves as well-respected gallerists in highly competitive markets. The American Renaissance saw the careers of female artists flourish. Many women were lively members of the American avant-garde in the first quarter of the twentieth century, and during the New Deal era, women were active in government-sponsored programs in photography and public murals. With the commencement of World War II, strong images of women engaged in a wide range of new occupations contributed to the war effort. Redefining modernity with each successive generation, these independent women challenged traditional gender norms. This session welcomes proposals on any aspect of American women artists and work in all media.

Session Chair: Betsy Fahlman, Arizona State University. **Contact:** fahlman@asu.edu

Regarding Feminist Art

When gaining popularity in the 1960s, feminist art not only turned against the patriarchal artistic system, but the male dominance of social systems per se. With their, often controversial, works, women artists addressed the underrepresentation of women in the art world and in art history, and the sexualized art market, and articulated issues such as the definition of female identity, gender roles, or body images. Working in a variety of media, and pioneering several of the just emerging art forms, feminist art pursued an expansive approach to art and opened it up to social, cultural, and political content. Without doubt, feminist art contributed significantly to the reevaluation of women, their status, and their artistic work, a contribution that this panel wants to assess. It intends to look back at the feminist art movement and consider its legacy for today's (art) world. Papers can look for instance at feminist art's influence on subsequent artists and artistic developments, current feminist art tendencies and the structure of our contemporary art world, or can reflect on the role feminist art plays for issues such as contemporary female identity.

Session Chair: Anja Foerschner, Getty Research Institute. **Contact:** anja.foerschner@gmail.com

The Time Has Come to Talk of Shoes: How Shoes Have Carried Meaning in the History of Art

One of the first exercises in the traditional introductory art class has students remove their shoes to sketch their contours; just about every student in history has drawn their shoes. In this way, the shoe emblemizes the workmanlike origin of the work of art differently than Van Gogh's Peasant Shoes did for Heidegger in *Origin of the Work of Art*, in providing originary objects of training. Many of those student shoes turn out looking naively flat, though seldom flatly soulless like Warhol's Diamond Dust Shoes, which served Fredric Jameson's project of defining the origins of postmodernism. Workmanlike or diamond-dusted, shoes provide these seminal thinkers the core objects of their theories.

From King Tut's sandals to Fragonard's feathery mules (or the nearly identical slippers flaunted by Manet's Olympia) to Magritte, Warhol, Kusama and beyond, shoes may mark class, gender, occupation, aspiration, and will offer members of this panel the soul of their analysis. Shoes, whose anatomically named parts (in English) include the tongue, eyelet, waist, heel, and throat, have been fetishized throughout art history. This panel seeks to offer an overview of the appearance and function of shoes in the visual arts from a variety of critical and theoretical approaches.

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

Contact: ehowie@coastal.edu

Wicked Women in Art

In art, literature, and theology certain biblical, mythological, and historical females have been considered 'wicked women,' examples of particular vice or deep-seated evil. Often they are presented as temptresses who lead men to their destruction, and even virtuous women who stray from accepted gender roles may be presented as dangerous. This session focuses on the artistic representation of these maligned or malevolent women in history, including the relationship between images and the verbal tradition and/or gender issues, such as divergent moral characterizations of the same actions performed by males and females.

Session Chair: Vida Hull, East Tennessee State University. **Contact:** hull@etsu.edu

Conceptions of Reality: Prints in Nineteenth-Century Europe

In nineteenth-century urban Europe prints revolutionized the way people communicated information and understood their city, country, and world. The medium not only allowed a wider audience distribution but it also enabled the public to scrutinize their government, analyze classes, and create identifiable visual stereotypes. Today we use these prints to gain insight into different conceptions of the time and to aid us in our understanding of the complicated social dynamics that are not typically portrayed in the fine arts of the time. This panel invites papers that investigate how prints constructed reality, conceptualized the city, portrayed types of people, and conveyed information through formal and stylistic choices. Proposals that use interdisciplinary research methods are encouraged and welcome.

Session Co-Chairs: Katherine Inge, University of Arizona and Courtney Acampora, University of Arizona. **Contact:** katherineinge@email.arizona.edu

Imaging Slavery in the Atlantic World: Art History & the 'Tough Stuff'

The charged theme of slavery in the Atlantic World has begun to receive increased attention from scholars in visual studies. The images, art, and artifacts of this vast visual archive are complicated and contradictory. Comprised of oil paintings, photographs, sculptures, watercolors, ceramics, print culture, material culture, cinema, and a host of ephemera, they signify a myriad of responses to the legacy of slavery in the Americas and Europe. A persistent theme with visual imagery that deals with horror is how individuals choose to represent it. This panel seeks papers that explore the treasury of visual materials that depict or reconstruct the slave inheritance. It is particularly interested in studies that suggest innovative ways of reading these complicated images, and analyzing such works of art. Papers are welcome that deal with the eighteenth and nineteenth centuries, as well as contemporary imagery that addresses how artists deal with memorializing slavery in the western world.

Session Chair: Earnestine Jenkins, University of Memphis. **Contact:** eljenks@memphis.edu

Dust to Dust

Dust is ubiquitous, as much a product of industrialization and commodity culture as it is the product of natural processes of disintegration. Dust collects everywhere, but is easily unsettled. In his Arcades Project, Walter Benjamin described dust as mundane and magical, "Plush as dust collector. Mystery of dustmotes playing in the sunlight." Dust is beautiful, a soft dusting of snow, a powdery pigment, a glittering gold, a sparkle of diamond. Dust is ugly, an accumulation of dirt, detritus, and decay that veils the lustre of objects. Dust is boring, an index of time, everyday existence, and the need for routine maintenance. Dust is invasive, carrying allergens or toxins into our bodies. Dust is destructive, delivering pesticides to crops and deadly chemicals in warfare, causing explosions in factories and underground coalmines. After catastrophic events, dust clouds our visual field, is inhaled into our lungs. Dust's absence and presence conventionally serves as an indicator of domestic success or failure. We welcome paper submissions that explore dust as an artistic material in contemporary and historic artistic practices, the ritual use of dust, dust in the museum, dust in the domestic interior, dust in the environment, dust as fallout from catastrophic events, and the visual language of campaigns to eliminate dust.

Session Co-Chairs: Tiffany Johnson Bidler, Saint Mary's College and Elizabeth Carlson, Lawrence University. **Contact:** tbidler@saintmarys.edu

New Unities: Transatlantic Conversations in Art, Design, and Technology in Europe and America, 1890-1933

The turn of the twentieth century witnessed unequivocal changes in sociopolitical, economic, and cultural spheres across Europe and America. This panel focuses on the compelling intersection of technology with art, architecture, and design in the age of the machine. The central role played by technology in this era is unique, demonstrating unprecedented use of mechanized techniques and motifs in art and design via discursive and visual conversations, a range of responses to a world undergoing immense upheaval. In order to mirror this diversity of visual interpretation characteristic of the period, we encourage papers that critically approach these transatlantic conversations from interdisciplinary perspectives such as art history, material culture, architectural history, or social history. We welcome the views of historians as well as those of artists, architects, and designers to open the panel up to a truly interdisciplinary dialogue.

Papers may address (but are not limited to): Modernism and the machine, British/American Arts & Crafts, European Secessionism, the Bauhaus, the interplay/overlap of traditional craft and mass manufacture, worlds fairs, new vs. old materials, Revivalism. Amidst the instability of the era and its influx of change and innovation, how were new stabilities—'new unities'—formed across art and design disciplines?

Session Co-Chairs: Christina Jurasek, Neue Galerie New York and Michelle Jackson, Neue Galerie New York. **Contact:** christinajurasek@neuegalerie.org

The Material Body

This session will explore the intersection between materiality and the body in art history. From images that evoke physical responses to the body as the 'material' of performance art, artists throughout history have emphasized the relationship between physical matter and the body as subject and object. The cultural relationships surrounding the body and its representations create a path through which to explore the social and the material. Papers are solicited that examine any aspect of the body and materiality in the history of art. How does the materiality of art intersect with the materiality of the body? Does the body leave traces on the medium? Papers may address the theme of the body or corporeality and materiality in a variety of ways, including, but not limited to:

- The dialogue between the viewer's body and the materiality of the object
- The present and absent body
- The female body as impressionable- The body and materiality in the post-conceptual age
- Wax sculpture and the human figure

Session Co-Chairs: Kristina Keogh, Indiana University, Bloomington and Emily Davis Winthrop, Virginia Commonwealth University. **Contact:** kmkeogh@indiana.edu

Artworks + Networks: Materializing Connectivity in Art Historical Research

With the revision of canonical accounts of art history and the rise of digital humanities over the past two decades, networks have emerged as useful tools for visualizing the redistribution of dominant art historical narratives. Networks, however, represent nodes and edges, at times obscuring the social realities in between, and art historical scholarship on them has been critiqued for its lack of attention to art objects themselves. This session therefore asks: How can the concepts of network science be applied to art historical research? What new questions might be drawn from an exploration of social networks of the past? And how might artistic production itself be a instrumental component of, or even a vehicle for, networked action? We aim to consider the ways and means that network science might be used as a methodological tool of inquiry within the discipline of art history, and as a space to consider how networks have been understood historically both by artists and art historians. This session calls for short paper presentations, to be followed by a productive discussion/debate amongst presenters and attendees about the ramifications of social network science within art historical discourse. All disciplines, periods, and perspectives are encouraged to submit proposals.

Session Co-Chairs: Miriam Kienle, University of Illinois, Urbana-Champaign, Claire Kovacs, Canisius College, and Lauren Applebaum, University of Illinois, Urbana-Champaign. Contact: miriamkienle@gmail.com

Forging Art Historical Connections in Egyptology

Though the study of art has come to dominate Egyptological scholarship in the American Southeast, and despite a 3000-year period of artistic production and a firmly cemented place in the survey of western art, the field of Egyptology remains overwhelmingly separated from broader discussions in art history. Yet since the 1970s, Egyptologists have lamented the lack of interdisciplinary engagement with outside scholarly discourses. In response to these circumstances, this session calls for proposals dealing with the visual culture of ancient Egypt in relation to that of both its contemporaries and post-antique cultures. Possible topics include the transmission of Egyptian iconography to ancient Near Eastern and African canons; the transportation of monuments to ancient Rome; early modern hieroglyphic 'translations'; ancient Egyptian kingship images in dialogue with those of other societies; postmodern Egyptianizing architectural forms; methodological problems and critiques. Papers from specialists in any period, region, or field will be considered.

Session Chair: Rachel Kreiter, Emory University. **Contact:** rkreite@emory.edu

When Art Meets Science

Artists have always been fascinated by the science and technology of their time. The engineering applications of Heron of Alexandria that created automated doors and statues for temples are legendary. Brunelleschi revolutionized Renaissance architecture with the invention of a hoisting machine and other devices to complete the dome of Florence Cathedral. Innovations of the Industrial Revolution, the camera, and the science of color theory influenced the materials and techniques of Impressionism. In our own time, contemporary art has witnessed the technological platforms of New Media that engage viewers through digital electronic modes. This session will explore art or architecture from any period that was influenced by the scientific advancements of its time.

Session Chair: Bonnie Kutbay, Mansfield University of Pennsylvania. **Contact:** bkutbay@mansfield.edu

Queer Visualities in the Later Twentieth Century: Breaking Open the Heteronormative Canon

This session invites papers on now-historical developments in gay, lesbian, or otherwise queer art production and cultural, political, and/or aesthetic resistance to heteronormativity in the mid-to late twentieth century. What transformative shapes did queer challenges to the dominant hetero meanings, practices, assumptions, and institutions of the art world take during those decades? Through what strategies did gay, lesbian or queer artists signal coded or openly transgressive interests, and what kinds of reception did these messages receive? Or what kinds of silences and muting were still characteristic of artists who hesitated to come out of the closet because of the punishing economics of the marketplace? Were there differences in opportunities opening up to gay men versus lesbian women? How should 21st century scholars approach these issues in an era when constructions of more ambiguous and diversified 'gender nonconformity' seem ready to erase previous historicized categories of identity?

Session Chair: Helen Langa, American University. **Contact:** hlanga@american.edu

Open Session: American Art

This is a general call for abstracts of papers to be presented on the history of American Art from the colonial period through 1970. Topics on any medium are welcome and those accepted will be organized into specific thematic sessions. Given the Sesquicentennial of the Civil War we would be especially delighted to put together a session on this topic, but all proposals will be given equal consideration.

Session Co-Chairs: Barbaranne Liakos, Northern Virginia Community College and Rachel Stephens, University of Alabama. **Contact:** bemliakos@gmail.com

The Artist's Self-Portrait in the Early Modern Period 1500-1800

This panel welcomes papers that examine the artist's self-portrait from underrepresented geographical regions in the Early Modern Period (1500-1800). Interdisciplinary approaches are welcome and encouraged.

Session Chair: Christina Lindeman, University of South Alabama. **Contact:** clindeman@southalabama.edu

Ancient Body, Modern Mind: Recent Research on the Figure in Ancient Mediterranean Art

The traditional paradigm for the human form has long been the classicizing body, most prominently exhibited by Polykleitos' Canon and Vitruvius' ideal man. Yet, to say that 'Man is the measure of all things' denies the multitude of alternative body politics present in the Mediterranean world. This panel seeks papers that address specific works or theoretical perspectives of the body in the ancient Mediterranean World (i.e., Phoenician, Greek, Etrusco-Italic, or Roman) between 1000 BCE and 400 AD. Papers that address pre-Roman Italy and non-canonical cultural groups or that take innovative theoretical positions, such as the abject, hybridity, or materiality, are especially encouraged.

Session Chair: Victor Martinez, University of North Carolina at Chapel Hill. **Contact:** martinezv@unc.edu

From Ancient Roman Herculaneum to the Ringling Museum: Handmade or High-Tech?

The remarkable site of Herculaneum began to emerge from the mud of Mount Vesuvius in 1714, in what can be best described as the first modern excavation. That year witnessed the end of the War of Spanish Succession and subsequently the clandestine appearance of the "Herculaneum women", the classical statuary treated in J.J. Wincklemann's essay in which "art history" was literally invented.

A vast art collection reclaimed from what is known as the Villa of the Papyri at Herculaneum contained sculptures that were mass-produced in ancient Roman workshops, as revealed by modern technology. And modern technology has finally allowed us to read the notoriously challenging handwritten papyrus manuscripts salvaged from that same villa during its now-300-year history. Papers by scholars from the American Friends of Herculaneum will update the history of progress at Herculaneum since its rediscovery 300 years ago - from the ancient art collection, through 300 years of challenging and changing excavations, to modern scientific approaches to the sculptures and the papyri, and even to reproductions of the ancient sculptures (now in the Ringling Museum) from the Villa of the Papyri at Herculaneum.

Session Co-Chairs: Carol Mattusch, George Mason University and Roger Macfarlane, Brigham Young University. **Contact:** mattusch@gmu.edu

Art Museums in Florida: Exploring Their Histories, Patronage and Collections

The State of Florida is home to over forty art museums including The Cummer Museum of Art and Gardens and MOCA Jacksonville in the northeast to The Ringling in Sarasota to the Norton Museum of Art in West Palm Beach to the Charles Hosmer Morse Museum of American Art located near Orlando in Winter Park. Papers are invited that consider the history and patronage of Florida's richly diverse museums of art and the works and collections that animate them.

Session Chair: Debra Murphy, University of North Florida. **Contact:** dmurphy@unf.edu

Engaged? Going Steady? Will I Respect Myself in the Morning? Museums and Visitor Engagement Strategies

Art museums of all sizes are increasingly urged to focus on the 'visitor experience' to remain economically viable while maintaining a mission to collect, preserve, interpret works of art, and educate the public. Although much discussion takes place within the museum community about maintaining relevance and increasing attendance in an age of diminishing funds from government and corporate sources, this panel invites broader consideration of the philosophical and practical implications of 'appealing to the public' while maintaining the integrity of curatorial research, educational interpretive strategies, and presentation. Are exhibitions that are both scholarly and accessible to a broad public possible in this atmosphere? How can interpretive programs serve as a bridge across diverse publics? What new alliances within and outside of museums should be forged? How can social media advance the necessary goals of informing and engaging museum visitors at different levels of expertise? What can we learn from the example of museums that have attempted to make their institutions more accessible? We invite papers from museum educators, curators, and from academics and from both theoretical and practical perspectives that address the potential and problematics of visitor engagement.

Session Co-Chairs: Mary Murray, Munson-Williams-Proctor Arts Institute and Margaret Farr, Art Institute of Chicago. **Contact:** mmurray@mwpai.edu

SECAC des Refusés

Beginning in the 1830s, Salon des Refusés afforded artists an opportunity to display their work, even if they fell outside of French Academy standards. This idea of giving a place to showcase the rejected, the dismissed, and those that do not fit into predetermined categories has inspired us to consider those that have once been rejected by SECAC and CAA. In that vein, we are looking for the odd balls, the rebels, the agitators, the dissenters, the revolutionaries, including those who call into question the major tenets of the institution and the academy. This is a place to reconsider a rejected proposal, while confronting the potential reasons for its rejection. Topics from any time period, style, or location are desired which address mediums that are not typically covered in sessions, such as tattoos, fashion, print and popular culture, and interdisciplinary topics. Furthermore, it is necessary to examine the historical and hierarchical structure of the annual SECAC and CAA conferences. What ideas and positions have shaped the structures of these conferences and allowed for these exclusions to develop? By broadening the subject matter discussed and addressing institutional biases, art history can become more inclusive, relevant, and introspective of our own discipline.

Session Co-Chairs: Emily L. Newman, Texas A&M University-Commerce and Mary Frances Zawadzki, The Graduate Center, CUNY.
Contact: emilylnewman@gmail.com

The Hand and the Machine: Tensions in Interwar Design

The story is familiar: modernism's post-World War I fascination with machines and technology ' in architecture, industrial design, the decorative arts, and fashion ' dissipated in the 1930s, replaced by a valorization of handicraft and a reemergence of the human subject. Where the machine aesthetic dominated design in the early 1920s, artists grew disenchanted with the signs of industry in the 1930s, focusing instead on the human subject, and crafting work to show the 'hand' of the maker. But is this tale of a 'return to the hand' universally true? Are there certain mediums or national traditions that trouble the story? This session solicits papers that examine the precarious dynamics of industry and the hand-made in the applied arts between the wars. We encourage a variety of perspectives within or beyond the powerhouse industrial economies of the West, and we hope, through the breadth of papers, to reassess the standard narrative of interwar design.

Session Co-Chairs: Toby Norris, Assumption College and Rachael Barron-Duncan, Central Michigan University. **Contact:** tnnorris@assumption.edu

Writing Art History: Past, Present and Future

Who writes art history and why? A simple answer is art historians for the historical record; yet constructing art historical narratives is more complex and involves a variety of figures with multiple motivations. Critics, curators, art dealers, art historians, artists and others arguably all play a role in the writing of art history. This situation is perhaps most evident in the contemporary art world as the active negotiation of roles (curator, artist, art historian, etc.) prompts scholarly debate, artistic production and the curation of exhibitions. Since the establishment of the first museums and the institutionalization of the discipline of art history, art professionals and academics have negotiated their roles in the field. Let's not forget that the first art historians were also sometimes museum professionals (i.e. Alois Riegl.) By reflecting on the past and considering the present, this panel aspires to consider art history's future. Who will write art history? How will their roles be defined? What will their motivations be?

Session Chair: Cindy Persinger, California University of Pennsylvania. **Contact:** cindy.persinger@gmail.com

The Renaissance in the Nineteenth-Century

Throughout the nineteenth century, the Renaissance served as a touchstone for academic and avant-garde artists alike. Most artists during this period frequently associated the Renaissance with artistic authority. For some, the Renaissance was a source of inspiration; for others it was something to rebel against. As a concept, the Renaissance was powerful but extremely fluid. Though the Renaissance was a subject of much discussion in the nineteenth century, there was little consensus among artists and art historians about what the Renaissance was, when it occurred, or even where it had taken place. This panel seeks papers that explore the varied ways in which nineteenth-century artists, critics, and historians imagined and interpreted the Renaissance. Of great interest are papers that investigate the interrelation of nineteenth-century perceptions of the Renaissance and broader concerns including gender and modernism. Papers that offer an interpretation of the Renaissance across media are especially welcome.

Session Chair: Carolyn Porter Phinzy, Virginia Commonwealth University. **Contact:** porterce@vcu.edu

Diverse Voices: Contemporary Southeastern Native Arts

This session calls for papers on the traditional arts of Native American Indian communities throughout the southeast. Participants may address the process of teaching/learning within a particular community, the use of specific materials by traditional makers, or the connections traditional arts have with folkways, community identity, heritage, self-determination and leadership within a community. Participants may also discuss the relationship between traditional artistic practice and Native American Powwow within intertribal culture of the Southeast or contemporary culture at large, and how this relationship is re-shaping Native American Indian identity. Particular consideration will be given to discussions of how/why notions of the handmade are maintained within a technologically driven contemporary society.

Session Co-Chair: Edward Puchner, McKissick Museum, University of South Carolina and Saddler Taylor, McKissick Museum, University of South Carolina. **Contact:** puchner@mailbox.sc.edu

Mediating Latin America

In combination with this year's conference theme, NEXUS: From Handmade to High-Tech, which explores the intersection of handmade and high-tech applications in the arts, this panel seeks to explore similar ideas through a focus on media and process in Latin American art. We invite submissions on a wide range of artists, movements, periods, or individual artworks, in order to create a productive dialogue on how artistic materials and methods have been employed by artists, curators, art historians, and critics in the construction of 'Latin American art' as a cultural category, as well as a geographical and sociopolitical region. This includes papers that discuss the importance of media and process in creating national art forms from countries throughout the region of Latin America as well. Possible paper topics might focus on a broad spectrum of artistic forms and applications that include, but are not limited to, the production and display of 'folk' art or artisanal crafts, painting, drawing, photography, printmaking or sculptural

processes, or nontraditional/new media such as multimedia installation, environmental works, performance, video, web art, art activism, cinema, and popular culture.

Session Chair: Jamie Ratliff, University of Minnesota Duluth. **Contact:** jratliff@d.umn.edu

Thinking Outside the Book: Assessing the Need for Art History Textbooks in the 21st-Century Classroom

Every academic year, art history professors face a dilemma over choosing an art history survey textbook; today, there are any number of publishers, authors and editions from which to choose. Students, in turn, are often presented with textbooks that regularly cost over one hundred dollars; however, students have cheaper options these days in the form of digital books and rental copies. Nonetheless, a growing number of students make the startling decision not to buy a required textbook. As more and more art historical resources are available on the Internet, there is the potential of dispensing with art history textbooks all together. Certainly there are advantages to such an approach, but there are disadvantages as well. Internet resources may be limited, websites can change or disappear, and students may be challenged by the lack of structure, which textbooks typically provide. This session offers the opportunity to explore these issues and to discuss whether or not standard art history survey texts, or for that matter textbooks in general, have a place in the classroom of today and in the future.

Session Chair: Heather Sharpe, West Chester University of PA. **Contact:** hsharpe@wcupa.edu

Affective Re-Visions: The Archive in Modern and Contemporary Art

Hal Foster has claimed that postmodern conditions have pushed artistic practices and critical discourse into the realm of ethnography, where artists use archival models to investigate culture as both image and text. Artists have looked to the archive throughout modernism, but since the 1960s, there has been an increased interest in archival practices as a means to move beyond conventional art institutions and engage with a more socially oriented aesthetic. This panel, therefore, seeks to explore the ways in which varying understandings of the archive manifest themselves in the production, dissemination and display of modern/contemporary art. We invite papers that examine the archive as a discursive model for artistic production, as well as those that consider the relevance of archival methods for contemporary artists. Possible subjects include: the performativity or affect of archives; archiving around absence or ruin; the archive as a correlative to memory; the archive as collection or document; and the archive as critique of socio-political discourses.

Session Co-Chairs: Helena Shaskevich, CUNY-Graduate Center and Rachel Boate, New York University. **Contact:** hshaske@gmail.com

Rethinking Abstraction

It is relatively safe to say that the import of abstract painting for the advancement of contemporary art has steadily and considerably waned since attaining what might be viewed as its high water mark in the mid twentieth century. The death of Mark Rothko in 1970, whose high-minded philosophical musings gave abstraction the fullest sense of gravitas that it had long been striving to attain, heralded the beginning of the end, not only for abstraction, but, one could argue, for painting in general. While there has been no shortage of good abstract painters since Rothko's untimely death, abstract painting as a singular conceptual and artistic tour de force died along with him.

Despite this rather grim prognosis, abstract painting has seen something of a resurgence during the past decade. A new generation of painters has once again taken up the question of abstraction, but there has been little by way of scholarly research devoted to the implications of this development. The aim of this panel, therefore, is to remedy this situation, and it will do so by soliciting any papers that further advance, clarify, or expand upon the contemporary state of abstract painting on a conceptual level.

Session Chair: Michael Smith, Institute for Doctoral Studies in the Visual Arts. **Contact:** msmith@idsva.org

Beyond Connectivity: The Network as Art Historical Model

This panel seeks papers that address the discursive space existing at the intersection of art and the network and/or networking. Art historical concerns about medium specificity seem increasingly outmoded due to the emergence of installation and participatory art, as well as digital culture(s) that encourages the individual spectator to become a viewer-user. Whereas sixties conceptual artists highlighted the tensions between material and immaterial realities, contemporary artists such as Annie Abrahams, Thomas Hirschorn, and Ryan Trecartin (among others) highlight the distances as well as ease of movement between physical and virtual spaces provided by consumer technology and digital-social media systems. To trace the various linkages between the physical body/environment and virtual spaces, Bruno Latour's Actor-Network-Theory and David Joselit's theorization of art as patterns of image-based connectivity provide much-needed models to rethink the ways in which art, people, and spaces are connected by accelerated speeds and instantaneous sharing. How can art history continue to address 'the network' as an historical phenomenon, form of artistic practice, or social factor that affects spectatorship? While Latour cautions, 'the network is an idea, not a thing,' this panel invites papers investigating the artistic, historical, and critical aspects of art and the network and/or networking.

Session Co-Chairs: Monica Steinberg, The Graduate Center, CUNY and Alexis Carrozza, The Graduate Center, CUNY. **Contact:** msteinberg@gc.cuny.edu

Artistic Bedfellows: Unequal Relationships in the History of Art

Recent scholarship and the media have explored the nurturing, supportive, inspirational but also challenging, adversarial, and often uneven relationships between artists. For example, film has provided insights into the dramatic and often confrontational relationship between Lee Krasner and Jackson Pollock, while scholarly investigations have exposed the multifaceted interactions between Alfred Stieglitz and Georgia O'Keeffe. Much less attention has been devoted to other interdependencies, such as those between famous artist-parents and their offspring, siblings in which one commands greater attention and fame than the other, and professional pairings of artists and their managers, gallery promoters, and others. This panel seeks to examine the dynamics of interrelationships that are characterized by unequal strength, authority, or renown, especially those that propel, but also problematize, artistic development and impact aspects of production, promotion, and patronage.

Session Co-Chairs: Evie Terrono, Randolph-Macon College, Andrew Hottle, Rowan University. **Contact:** eterrono@rmc.edu

Just how Holy and Roman was the Holy Roman Empire?

In honor of the millennial anniversary of the imperial coronation of the Holy Roman Emperor Henry II (crowned by Pope Benedict VIII on 14 February 1014), this session explores the Holy Roman Empire by considering the degree of its holiness and its 'Roman-ness'. An institution fragmented by geography, chronology, and ideology, the Holy Roman Empire is also an idea that casts a powerful shadow across Europe, characterizing some of the most significant cultural productions from 800 to 1806. Papers in this session will consider art produced during the Carolingian, Ottonian, Salian, and Hohenstaufen dynasties. Many of these rulers as well as the noble families allied with or against them were great patrons of art and architecture and used this power to advance their political agenda and often their connection to the Church. Papers might consider anything from the luxury manuscripts and reliquaries that were produced during the Middle Ages to the maps and prints that occupied an important position in the visual culture of the later Empire. Contributions on architecture, major and so-called minor arts, are also welcome.

Session Co-Chairs: Stephen Wagner, SCAD Savannah and Evan Gatti, Elon University. **Contact:** swagner@scad.edu

Renaissance and Baroque Art Open Session

Proposals on all topics are welcome.

Session Chair: Barbara Watts, Florida International University. **Contact:** watts@fiu.edu

Modernizing the Modern: The Conundrum and Challenge of Preserving and Restoring Modern Architecture

This session aims to highlight the conundrum and challenge of 'modernizing' modern architecture. Preserving and restoring Modern architecture is, in itself, a conundrum: at the time that such buildings were built, they were meant to be new and contemporary, turning their backs on the past. Preserving and restoring such architecture means freezing 'the new' and making a museum piece out of it. Preserving and restoring Modern architecture also presents many challenges, given that many such buildings often utilized innovative and untested materials, detailing and methods of constructions. This session welcomes papers that either treat the topic in a generalized manner or are in-depth case studies of a particular preservation and restoration of a Modern building.

Session Chair: Christopher Wilson, Ringling College of Art and Design. **Contact:** cwilson@c.ringling.edu

From Caves until Conquest: Art of the Ancient Americas

From the Inuit of Canada to the Inka of Peru, from the Nayarit of West Mexico to the Taíno of the Caribbean, the world of the ancient Americas was filled with many different cultures, customs, religions, and social and political systems. The ancient American peoples created monuments, objects, and images that scholars have been trying to understand and interpret for centuries. These groups constructed monumental architecture adorned with carvings and paintings, sculptures of everything from gods to grasshoppers, and jewelry made of gold and jade. Not restricted by region or culture, this open session targets new scholarship that examines the art of the Americas prior to Western contact.

Session Co-Chairs: Paula Winn, John Tyler Community College and Yumi Park, Jackson State University. **Contact:** pwinn@jtcc.edu

Graham and Beyond: Classical Modern Dance and the Visual Arts in America

In the 1930s and 1940s American visual artists and choreographers sometimes addressed common themes as they sought to celebrate American culture yet at the same time voice social protest. On occasion these parallel interests gave rise to fruitful interactions between artists and dancers -- for example the long-term collaboration between Isamu Noguchi and Martha Graham that began with stage sets he designed for her 1935 *Frontier*. This session seeks papers that illuminate the emergence of American Modernism through intersections between the visual arts and classical modern dance. General chronological parameters will be 1926 (when The Martha Graham Dance Company was established) and 1953 (the year Merce Cunningham founded his company). Topics might include, but are not limited to, collaborations between visual artists and choreographers, and reconstructions of sets and costumes for specific productions. Also of interest are papers that explore more amorphous exchanges between artists and dancers. One possible line of inquiry would be interactions among creative figures from the worlds of art and dance whose shared concerns for the social and political issues of the period brought them into contact with one another and who, without conventional collaboration, subsequently made work that evidenced influence across fields.

Session Chair: Paula Wisotzki, Loyola University Chicago. **Contact:** pwisots@luc.edu

Rethinking Art Collecting Motives and Mores

Do literary or economic theorists adequately address the complexities of art collecting, from paintings to works in digital media? The oft-cited Jean Baudrillard spoke of self-reflective 'possession' of objects in his 'System of Collecting,' whereas Thorstein Veblen focused on sociological meaning in his phrase, 'conspicuous consumption'--buying luxury goods as a means to increase social status via the purchaser's display of economic power-- although neither specifically addressed issues of art collecting. Is there a universal theory of art collecting? Can a collector fail at collecting art? What does it mean to fail? How does one measure the degree of success or failure of an art collection? This panel seeks papers that provide new theoretical frameworks or rethink existing ones for analyzing art collections across the ages. Papers can address political, economic, religious, philosophical, individual, and social environments that influence what, how, and why patrons purchase traditional artworks (painting, drawings) or works in new media.
Session Chair: Leanne Zalewski, Randolph College. **Contact:** lmzart@gmail.com

Teaching Contemporary Art and Compassion via Social Media

The traditional way to teach Contemporary Art focuses on in-class presentations and discussions of artistic movements and concepts. Class textbooks provide the basis of information, and the instructor tries to engage the students in in-depth theoretical conversations. Of course, today's world also appears to be in the grip of social media 'nearly everyone, including the contemporary artist, has a website, Facebook page, Tumblr, Pinterest and Twitter accounts. Looking at the real world outside the classroom confronts the viewer with increased poverty, homelessness, despair, and the need for practical compassion. This session invites presentations of innovative ways to teach students any mixture of these three components: knowledge and insight into present-day creative movements and concepts as well as the need and rewards of practical compassion reported on professionally designed and kept social media sites. The presentations could include reports by co-instructors and/or students who were part of the innovative teaching approach.

Session Co-Chairs: Ute Wachsmann-Linnan, Columbia College and Jessica Crouch, Columbia College. **Contact:** ute@columbiasc.edu

Art History and Studio Art Sessions

Dress as Art, Art as Dress: Costume Seen Through the Eyes of Technology

This panel proposes to open a dialogue regarding the importance of dress and costume as reflected in art throughout history and around the world and the role played by technology. Papers should focus on ancient, historic, modern, and contemporary costume from a variety of media. Panelists are encouraged to consider recent trends in scholarship such as experimental archeology to reconstruct costumes known only in art, the significance of foreign dress, as well as the role of dress in society. Papers may address such questions as: How has technology influenced dress/costume design? How does dress or costume fit into the realm of art? How does dress reflect artistic movements and ideas in society? Is the artist's rendering accurate or manipulative and why? Proposals might also consider dress as body and/or a sign of gender, power, sexuality, identity, as well as a reflection of other aspects of art and society. Evaluated in such varied perspectives, the discovery of possible commonalities in the representation of dress in art through time and space might become evident. How has technology influenced dress/costume design through the ages? We welcome papers from both art historians and studio artists.

Session Co-Chairs: Ann Albritton, Ringling College of Art and Design and Bernice Jones, Independent Scholar. **Contact:** aalbritt@c.ringling.edu

The Veil, the Mask, and the Mirror: The Hidden and the Revealed in Art

Picasso said: 'Art is a lie that reveals truth.' The artist acts at the intersection of illusion and reality, where images both hide and reveal artistic intent. Veiled and masked figures suggest rich narratives, from Boucher's recognition of Pompadour's use of make-up as a form of power mask to contemporary Arab artists like Shirin Neshat, whose veiled figures address conflicting cultural ideologies and identities. The 'looking-glass' world of the mirror likewise raises questions of identity, of subject and object, the viewer and the viewed. This session invites papers from studio artists and art historians, which engage issues surrounding the use of the veil, the mask, and the mirror in art.

Session Chair: Ruth Bolduan, Virginia Commonwealth University. **Contact:** rbolduan@vcu.edu

Debunking Dogma: The Collaboration of Painting and Photography

Considering Postmodernism's latitude, one would not think the employment of photography in painting to be subject for debate. Numerous contemporary painters (e.g. Minter, Saville, and Fischl) incorporate photography into their practices in a variety of ways. From the Baroque masters who utilized the camera obscura to Warhol's use of photo-transfer, painters have used photography in one form or another. Still, for some whose artistic training was rooted in 'direct-observation' and modernist theory, photography as a tool for painting has been a thorny issue. Art critics take divergent stands on this subject ' some viewing photography as natural a tool for painting as is a brush and others belittling the conjoining of painting and photography often with simplistic and ill-conceived

objections that miss the mark. Accordingly, some artists have taken pains to refute accusations that their paintings are somehow compromised or even illegitimate if they are in some way aided and/or informed by photography while others feel that it is not an issue.

Artists whose work offers glimpses into the many collaborative possibilities in joining photography with painting are invited to submit proposals. Art historians whose research can provide context for this multifaceted and unresolved debate are invited to submit proposals, as well.

Session Chair: Harry Boone, Georgia Gwinnett College. **Contact:** hboone@ggc.edu

The Scholarship of Teaching and Learning in the Visual Arts: A Roundtable Discussion

In 2005, Prof. Kathleen Desmond observed, in *Art Journal*, 'Treating teaching in the same ways we treat research and art making can revitalize and legitimize the essential component of our jobs as college professors.' Thoughtful teachers devote time and attention to their teaching preparations. In some circumstances, these pedagogical efforts and interests transcend 'prep' and evolve into scholarly projects in their own right. What does it take to maintain a teaching practice that evolves and sharpens over time? What keeps it relevant and rigorous? What is the role of teaching excellence in the larger picture of one's professional practice in higher education? What characterizes the scholarship of teaching and learning in the visual arts and related fields? How, where, and with whom do we share and discuss our discoveries in teaching and learning, and how might we expand our opportunities to do so? This roundtable invites established and emerging voices in the field to participate in a roundtable discussion of pedagogy as a scholarly practice.

Session Chair: Amy Broderick, Florida Atlantic University. **Contact:** amysbroderick@gmail.com

Approaches to the Study of Latino Art

Latino art is misunderstood and at times separated from discussions on Latin American art. Books on Latin American art often exclude Latino art and the art of Puerto Rico for example because of its status as commonwealth of the United States. The definition of the term Latino itself has been highly debated, its definition based on the inclusion or exclusion of certain ethnic groups. Latino art has been further categorized by nationality and has developed sub groupings such as Chicano art. This panel seeks both artists and art historians that are interested in exploring the place of Latino art within the contemporary art world and more broadly the art historical canon. How do we approach the study of Latino art? What parameters are being used to engage in this discussion? Presentations on methodological approaches of study, identity, multiculturalism, displacement, artistic and stylistic classifications of Latino art as well the politics of geography are welcome.

Session Co-Chairs: Ilenia Colon Mendoza, University of Central Florida and Wanda Raimundi-Ortiz, University of Central Florida.

Contact: icm2@hotmail.com

Commerce and the Photographic Image

Commercial photography has saturated the landscape of advertising, fashion, and industry. Its aesthetic and technique often lend themselves to portrayals of excellence, perfection, reliability, and desire. At the same time, artists such Martha Rosler, Robert Heinecken, Barbara Kruger, Richard Prince, and Roe Ethridge, have employed commercial photography's own specific vernacular in their work. These artists, among others, have, at times, critiqued the visual language of commercial photography and also used this imagery as source material for their work. This session seeks out scholars who deal with commercial photography or artists who have used commercial photography as it has been practiced in the realms of advertising, fashion, and industry. It also welcomes proposals from working artists who somehow use commercial photography in their own work.

Session Chair: Mark Geil, Jackson State University **Contact:** mark.geil@jsums.edu

Is This Desire?

What does it mean when a woman creates images of women? How do female (or female-identified) artists who depict the female body avoid reductive interpretations? What can be said about the male-dominated museum and gallery scene that stands in stark contrast to the currency of the objectification of women in popular culture? This panel welcomes papers from both theoretical and studio perspectives addressing the complex subject of women depicting women in visual art, with an emphasis on the unique challenges of art being made in our time. Paper topics might include virtual worlds (selfies, avatars, internet voyeurism, and online personae), performance-based subterfuge, masks and disguises, self-portraits, psychoanalytic and philosophical constructs, encryption and double entendre, and the challenges of the studio classroom.

Session Chair: Mira Gerard, East Tennessee State University. **Contact:** miragerard@gmail.com

Information Literacy and the Arts: Strategies for Research Success

Information literacy continues to gain importance as we rely more on digital access to information. The world of visual and performing arts presents additional challenges to the classification and retrieval of information objects. Artist researchers at the undergraduate and graduate level often find that they are creating new scholarly material, working with disparate and unverified sources, searching for rare or inaccessible materials, or using tools designed for print materials in an online environment.

Librarians, Art Educators, Artists, Designers, and Museum Studies Specialists face similar challenges when researching art-related topics. Our panel will share the trials and triumphs of the current research atmosphere for art. Presentations may focus on efforts to add metadata to visual objects; strategies for searching and retrieving materials for modern and classical artists; current art databases; the impact of digital availability on student researchers; and other issues related to research for scholarly and artistic purposes.

Session Chair: Sarah Gilchrist, Towson University. **Contact:** sgilchrist@towson.edu

Dangerous Embodiments

While an abundance of 3D virtual environments have emerged over the past decade, the impact of historical character modeling, particularly for those sites of 'difficult heritage,' has received little scholarly attention. Instead, when characters are used, the emphasis often tends to be on the constructed space with less attention paid to the modeling of the characters themselves and how these embodiments impact viewers. Scholars of 'difficult heritage' are often confronted with the challenge of producing meaningful engagements with diverse audiences. With this engagement we often face risks as we represent serious, often painful and controversial, historical content through a medium so closely aligned with popular entertainment. This issue is not confined to 3D environments, but also can be seen in examples of embodiment in living history contexts. A vivid example of this is a 1999 Colonial Williamsburg living history piece, *Enslaving Virginia*, in which reenactments were so realistic that some audience members attacked white actors in the slave patrol. This session brings together studio artists, art historians, and graphic designers to discuss some of the critical issues involved in modeling 'difficult heritage' characters. We encourage papers from diverse perspectives as we engage in an ongoing conversation about 'Dangerous Embodiments.'

Session Co-Chairs: Alyson Gill, Arkansas State University and Angel Nieves, Hamilton College. **Contact:** agill@astate.edu

20 Slides: A Pecha Kucha Style Session

Harkening back to the days when standard fare for artist presentations was a sheet of 20 film slides, this session is an opportunity to present research or creative activities in a fast-paced and exciting Pecha Kucha format. The now familiar Pecha Kucha format consists of twenty digital slides that advance automatically at twenty-second intervals for a presentation that entirely avoids 'death by PowerPoint.' Within these constraints, the presenter may use the allotment in the way that best presents the material, from a traditional discussion of twenty works, to an artwork in itself. This session is a lively exchange of concepts, ideas, and artistic vision in a relaxed and creatively charged environment.

Session Chair: Jason Guynes, University of South Alabama. **Contact:** jguynes@southalabama.edu

Photomontage: From Early Photography to Digital Media

Extending as far back as the Victorian era and including a number of major artistic movements such as Dada, Surrealism, and Constructivism, photomontage incorporates both the physical manipulation of photographs and mechanical processes to create artworks that offer performative opportunities as a form of self-expression, protest or propaganda. Used as a fine art and commercial technique, both in early modernity and today, photomontage and later 'photoshopping' allows the artist to go beyond the camera to create works that are both constructed and seamless. This session seeks papers that explore the development and use of photomontage throughout the medium's history. Topics might include, but are not limited to: how photomontage flourished in times of political upheaval, its commercial and Constructivist uses, explorations of its cinematic uses in film, and the impact of emerging technologies on the art form. In addition, to art historical approaches, this session encourages proposals from studio artists currently using photomontage in their work.

Session Chair: Lindsay Heffernan, The Barnum Museum. **Contact:** lheffe20@gmail.com

Art Critiquing Art

Although critiques about all aspects of the fine arts can often be found in peer-review journals, exhibition catalogs and even panel discussions, another landscape of critical analysis takes place beyond verbiage. Instead, critique of artistic practice takes the form of artistic practice in the visual arts as another way for the creative community to enter into a dialogue about present-day artistic practice.

This panel will be a forum, open to artists, art historians, curators and philosophers, for discussion about how artists presently, as they have done in the past, critiqued all aspects of artistic practice visually through the visual arts. What this panel will delve into is how this alternative visual language is used to deconstruct, analyze and critique such facets of the arts as materials, technique, subject matter, proportion and many other aspects of artistic practice carried out in the past ten years.

Session Chair: Edwin Johnson, SCAD Savannah. **Contact:** ejohnson@scad.edu

"Whence Do We Come, What Are We, Whither Are We Going": SECAC at its Seventieth Meeting

In a session titled "Reflections on Sixty Years of SECAC" conducted at the 2001 annual meeting, convened at the University of South Carolina, several longtime SECAC members marked the approaching sixtieth anniversary of the founding of the organization with reminiscences on its history and their experiences within it. The papers delivered at that session are posted on the SECAC website to

remind members and inform other visitors of the long road traveled from 1942 through the turn of the century, when early on the organization's meetings were not yet even annual affairs. At this our seventieth gathering, it seems right that, to paraphrase the title of Paul Gauguin's most famous painting, we again take stock of what we are, where we have been—since 2001 and even prior to that—and perhaps where we are headed from 2014 forward. Members are invited to propose papers, illustrated or not, that present general observations on the history of SECAC and/or that focus on specific aspects of it. Following the template of the 2001 session, both serious and humorous musings are encouraged, and—time permitting—a lively informal discussion among readers and listeners shall follow.

Session Chair: William Levin, Centre College, Emeritus. **Contact:** levin@centre.edu

What Are We Missing? Engaging in Contemporary Problems and Polemics

As the conference spans and makes connections from handmade to hi-tech, this session asks contemporary art historians, artists and museum professionals alike the open-ended question of what are we missing? What are contemporary discourses, methodologies, practices and projects failing to take into account? What demands revision, requires visibility, or is more problematic than has been articulated? Are there unexplored nuances or volatile polemics at stake? The goal of this session is to provide a critical forum among colleagues, to foster new scholarship and give voice to potentially unheard dialogues. Topics may address, but are not limited to, social practices, new media, regionalist representations, art criticism, curatorial processes or pedagogical pitfalls.

Session Chair: Tami Miller, Krasl Art Center. **Contact:** tmiller@krasl.org

Uncensored: Positive Reception of Queer Artworks

Much of the history of American queer representation is framed as subverting 'mainstream' culture through the feminist principle that the personal is political. A large portion of this history tends to focus on antagonistic public receptions of queer imagery through acts of censorship, obstructed viewership, and critical invalidation. While the famed censorship of Paul Cadmus, Robert Mapplethorpe, and David Wojnarowicz speak to the dissident content of their respective works, attacks against queer representation are only part of this history. This panel seeks papers that create contexts around which subversive, queer representation has been publicly exhibited with a positive reception. In what ways is institutional conservatism undermined through alternative exhibition spaces? How have contemporary institutions like the Leslie Lohman Museum of Gay and Lesbian Art normalized queer experience? How do critical reviews differ from a broader public opinion of the work? What role does arts funding play in the public reception of queer artworks? How does reception of queer representation differ internationally?

Session Chair: Anthony Morris, Austin Reay State University. **Contact:** morrisa@apsu.e

The Narrative in Modern and Contemporary Art

'There are countless forms of narrative in the world ['] Moreover, in this infinite variety of forms, [narrative] is present at all times, in all places, in all societies ['] Like life itself, it is there, international, transhistorical, transcultural.' (Roland Barthes, 1966)

This panel will explore the vitality of narrative in modern and contemporary art. After Roland Barthes, we observe that narrative is fundamental to culture and that it assumes myriad modalities in the visual arts. Perhaps because of its ubiquity, if not merely in spite of it, many mid-century art critics, taking a cue from Clement Greenberg's 'Towards a Newer Laocoön' (1940)"condemned narrative and all things 'literary' in visual art as 'anti-modernist' and hence reactionary, impure, or even non-art. Such critical biases strongly influenced conceptualizations of modern and contemporary art, and interest in the continued relevance of narrative in art practice waned as a result. We aim to reinvigorate inquiry into the forms and functions of narrative in visual art and invite contributions from both artists and art historians. Possible topics include (but are not limited to): modalities of narrative in art practice, criticism, or history; narrative space and/or time; narrative across new and/or traditional artistic media; etc.

Session Co-Chairs: Roja Najafi, University of Texas at Austin and Robin Williams, University of Texas at Austin. **Contact:** rojanmn@gmail.com

Essentialism Revisited: Do Ethnicity, Sexual Identity and/or Gender Proscribe Creating, Experiencing and Interpreting the Visual Arts?

Essentialist beliefs that certain properties and characteristics are inherent to categories of human identity such as race/ethnicity, gender, and sexual self-identification have often functioned as a double-edged sword in the history of the visual arts. Essentialist beliefs have colored interpretation of works of art, and artists themselves have alternatively embraced essentialism as a framework for the declaration of individual identity, as well as rejected it as reductionist. Essentialist thinking has traditionally informed artistic interpretation in the context of imperialism, patriarchy, colonialism and heteronormativity. Art history's twentieth-century reliance on models of psychoanalysis, biography and feminism for interpretation has often reinforced essentialist assumptions about specific artists and artworks.

More recently, the rise of postmodern understandings of identity and identity characteristics has constituted a challenge to essentialist ways of thinking. In particular, artists who have been identified with the 'other' by dint of ethnicity, gender and sexuality have used their work to create a critical distance from these norms, highlight their underlying assumptions and overturn accepted

paradigms. For this session, we seek proposals from art historians that explore notions of essentialism from all historical periods and areas, as well as from artists who incorporate and/or question issues of essentialism in their work.

Session Co-Chair: Claire Orenduff-Batos, Valdosta State University and Lai Orenduff, Valdosta State University. **Contact:** lcorenduffbatos@valdosta.edu

Participation and Collaboration: Art Practice, Research, and Pedagogy

Our session seeks papers that explore nuanced discussions of the ways that participation and collaboration can meaningfully inform art practice, research, and pedagogy. We are interested in the disciplinary intersections of art education, art history, studio art, and the power structures that inform meaning making. Papers might address scenarios of reciprocity in relationships between teachers and students, artists and viewers, researchers and practitioners. What value can we find in authoritative knowledge in relation to collaborative and participatory forms knowledge construction? Is collaboration more feasible in certain scenarios? Can we propose alternatives that embrace the complexity of participation? We are interested in starting conversations about the relationships between meaning, power, design and action in art practice, research, and pedagogy.

Session Co-Chairs: M. Kathryn Shields, Guilford College and Sunny Spillane, University of North Carolina at Greensboro. **Contact:** shieldsk@guilford.edu

The Nexus of Animals and Humans: Space, Experience, Representation

This session seeks new research by artists and art historians who examine the nexus of animals and humans in art. Within human-animal studies the theoretical approaches of Deleuze and Derrida along with posthumanism and phenomenology have opened new opportunities for artistic creation involving animals and the interpretation of art. Work that engages the visual presence/absence of animals, including aesthetics and representations, animal consciousness (or lack thereof) and its ramifications, questions of rationality and sentience, and investigations of being/becoming animal, embodied experience, and the ethics of creating art with animals in historical or contemporary contexts are particularly welcome.

We envision a structured seminar of short presentations, provocations, and investigations by artists and art historians, followed by open discussion.

Session Co-Chairs: Elizabeth Sutton, University of Northern Iowa and Noah Doely, University of Northern Iowa. **Contact:** elizabeth.sutton@uni.edu

Art and Social Service. UNDERGRADUATE SESSION

This session is seeking presentations by undergraduate students who have participated in art or art history classes offering or requiring social service or outreach through art, such as art or art history workshops for elementary, middle and high school students in after-school programs, for homeless people, or other population groups. Each individual presentation should reflect the experience as a whole including the learning process and results that the student went through. Presentations need to offer the student's critical thoughts on the combination of learning about art or art history and performing outreach.

Session Chair: Margaret Zaho, University of Central Florida. **Contact:** Margaret.Zaho@ucf.edu

New Teaching Strategies for the Millennial Generation

Freshmen entering college in 2014 were in the 1st grade the year that Congress enacted the No Child Left Behind Act. When they were toddlers, smart phones were expanding rapidly in the cell phone market. At age 13, when they were legally eligible to sign up for Facebook, it had just surpassed MySpace in number of users. Popularly referred to as the Millennial Generation, they have grown up in a media rich environment with instant access to information and social networks within an educational system that devalues learning in favor of testing. For these students high-speed access and multitasking is a way of life. Currently, many college educators are developing new strategies to teach students who lack patience, as well as critical thinking and problem solving skills. How do we as art educators structure our courses and assignments to engage students and to encourage them to invest in the value of focus, practice, and process? This session will foster dialogue about current challenges to teaching studio art and art history and will provide examples of strategies that work.

Session Co-Chairs: Kelly Wacker, University of Montevallo and Amy Feger, University of Montevallo. **Contact:** wackerka@montevallo.edu

Digital Nexus: Visual and Digital Poetry

This panel explores intersections between the visual arts and language, especially as realized in visual and digital poetry. Set in motion by the digitization of humanities since the inception of the WWW, the evolution of new tools (software, computers, electronic and digital devices) and new awareness of materials (words, marks, letters, images, spatiality, dimensionality) and new syntax (non-linearity, hyper-linkage, interactivity, text generators) are transforming poetry in perplexing, even disarming ways. Today typography, space, composition, rhythm, the color and surface of language, even the foundations of language have become visible, while at the same time words have been set free of their relationship with letters. Letters have detached themselves from print's linearity, and re-associated with space and scale and design, with dimensionality, with kinetics, and especially with image.

What can we learn from current attentions to the visuality of words? How are we to understand the smallest semantic element, the seme, in the universe of visual and digital poetry? What are the assumptions folded into the new tools we are using?

Papers may address the visual-verbal interfaces in a variety of forms: e-poetry, visual poetry, videopoetry, media poetry, concrete poetry, digital poetry, or any context where word and image appear together.

Session Chair: Alison Watkins, Ringling College of Art and Design. **Contact:** awatkins@ringling.edu

Mapping in Global Fields: A Mixed-Media Approach to Conceptual Art

Historic maps, particularly those in a global format, treat the image as an "allover" field, with continents, islands, bodies of water, lines of latitude and longitude, traces of voyages, and topographical details "floating" in circular fields. This long-standing conceptual art form allows for multiple readings and interpretations. This studio session seeks proposals from contemporary conceptual artists working in mixed media--handmade, digital or both--with imagery and content inter-engaged in global contexts.

Session Chair: Geraldine Kiefer, Shenandoah University **Contact:** gkiefer@su.edu

Contemporary Art Open Session

This session seeks papers that present concrete theses about contemporary art practice and theory.

Session Chair: Preston Thayer, Augustana College. **Contact:** prestonthayer@augustana.edu

Studio Art Sessions

Hand to Mouse to Touch Screen: Teaching Drawing in the Digital

Are analog drawing techniques and concepts becoming obsolete for young artists in the digital age? This session seeks participants to share how they merge the traditional hands on materials and concepts of drawing with current computer applications. Participants are asked to share approaches and projects they assign their students that clearly use both the traditional tools and techniques of drawing on paper (analog) with drawing assignments that are screen based (Illustrator and drawing apps for touch screens). What should we as visual art educators be placing emphasis on ' traditional concepts, materials and approaches to drawing or an embracing of digital tools for the screen? Is drawing still relevant in the image saturated digital world that students interact with? The goal of this session is to discuss the relevance of traditional ways of seeing and teaching the importance of eye/hand during the act of drawing in combination with the newer tools of the digital age. Is drawing with a mouse, stylus or finger to screen any less valid than pencil on paper? How do we feel as artist/teachers about drawing now and how do we convey this to our students? Does drawing have a future?

Session Chair: Beverly West Leach, Lamar University. **Contact:** bwleach@troy.edu

Master of WHAT: Praise and Criticism of the Master of Fine Arts Degree

Over the past 50 years there has been a proliferation of M.F.A. programs at Universities in the United States. At the same time, often in response to legal issues, there has been a decline in the number of apprenticeships available to young artists seeking to become 'masters' of their chosen artistic discipline.

Has the academic M.F.A. degree program replaced the traditional master/apprentice relationship and, if so, what are the consequences? Do these programs produce 'masters' of the fine arts or just graduate students who have fulfilled the academic requirements? Do these academic programs offer a different perspective on pathways to a successful career as an artist or is the M.F.A. degree primarily necessary in seeking an academic position? What is the relationship between the degree and a successful career as an artist?

This panel seeks participation from recent MFA graduates as well as more seasoned veterans and independent artists who chose a different pathway to a career. Participation is also encouraged from people whose primary responsibilities involve establishing or directing graduate education in the arts.

Session Co-Chairs: James Roger Alexander, University of Alabama at Birmingham, Pamela Venz, Birmingham-Southern College.

Contact: alexart@uab.edu

Installation Art: Fine Arts, Digital Media, or Social Issues Art?

For several decades, installation artists have been creating site specific, mixed media installations. In the new millennium, they managed to erase all the barriers between the traditional mediums, and enter the realm of technology. During the second decade of this millennium, the installations are more popular than ever.

The participants of this panel should show interest in installation art that bends the boundaries between the traditional fine arts, digital media, and socially engaged art.

Session Chair: Kyra Belan, Broward College. **Contact:** kyrabelan2013@gmail.com

The Pixel Paradigm: Trends & Transitions of the Mid Career Artist

Not old enough to retire and too young to call it quits, how are photographers from all genres of the medium adjusting to implementing new technologies? This panel seeks to address the advancements of the modern day photographer who's career emerged from chemical-based photography. In an effort to preserve their training, are photographers embracing new possibilities enabled by digital capture? As it is the goal for all artist and visual professionals to grow and evolve, we are always on the lookout for that spark of inspiration that takes our work to new heights of expression albeit a different or accelerated direction. Proposals should be geared towards discussions on how this transition is taking place and the effect on the aesthetic of the artist. Viewing samples from portfolios before and after digital capture can give indications on the level of success and satisfaction empowered by the 'pixel paradigm.'

Session Chair: Ronald Beverly, Howard University. **Contact:** rbeverly@howard.edu

Making Connections: Collaborative Project

For the past three years Chung-Fan Chang and Christopher Olszewski have been working on a collaborative drawing project that is based on their experiences living and working in the Deep South. Both are from vastly different places, languages and cultures, but have several overlapping connections.

The SAV-JAX Project is an ongoing conversation where both participants are trying to connect with current surroundings, managing anxieties while holding on memories and traditions of the past. The physical drawings are a collection of collaged material, which document the place and time that we occupy while making a connection to our identity. What do we value in the digital age? How can we address human connections through collaborative projects to the new generation of students?

This panel seeks unique and creative collaborative projects that include but not limited to drawing, painting, photography, installation and time-based media. Projects that explore documenting, migrating, land, time, space, and motion are welcome. Conceptually based drawing projects are especially welcome.

Session Co-Chairs: Chung-Fan Chang, Jackson State University and Christopher Olszewski, SCAD Savannah. **Contact:** chungfanchang@gmail.com

Digital Embodiment: New Media and Materiality in the Visual Arts

This session investigates the connection between materiality and digital media in the visual arts. Considering the prevalence of digital technology and the increasing rise in emergent software, the link between visual arts and its material embodiment is shifting in ways that are as unexpected as they are seductive. New media transcends the boundaries of physical embodiment in the evolution from analog to digital video, audio, and photography. Does digital media inhabit its own sense of material representation? What opportunities are being opened up by digitality in film, for instance, and what are the consequences that we should be considering?

Session Chair: Laura Fletcher, University of Houston. **Contact:** alisonfletcher@mac.com

Re-inventing Memory

At what point does memory give way to reality? This is a search for the process of re-contextualizing our past thoughts into a visual form. Does taking something so personal and private as a memory then transforming it into a public presentation change the content? How does abstraction memory overcome the transition into the physical work of art? Looking for artists who struggle with the visualization of memories. Are the memories true or invented?

Session Chair: Marita Gootee, Mississippi State University. **Contact:** mgootee@caad.msstate.edu

Shoots in Cahoots: models of photographic collaboration

This panel seeks to investigate the form that collaborative projects can take, specifically through the lens of photographic media. While certain elements of photographic process might be inherently collaborative, is the medium haunted by a myth of a singular vision? Does the perception of the camera as an extension of a singular human eye prohibit collective vision?

This panel looks to examine examples of fruitful photographic collaboration, and ways to pedagogically use a collaborative approach in the photography classroom. What strategies might best encourage this kind of work and thinking? Most photographic collaborations seem to privilege individually conceptualized photographs, brought together in final presentation; are there, or can there be, ways of encouraging a larger collective vision or way of working? Do we have to be photographic loners?

Session Chair: Meggan Gould, University of New Mexico. **Contact:** meggangould@gmail.com

Heated Exchange #2

Handmade vs High-Tech. Fast Media vs Slow Knowledge. Physical Layers vs Virtual Layers. Fusing vs Flattening. Materiality vs Simulation. Representation vs Virtual Reality. Archaic vs Contemporary. Using the ancient art of encaustic and current high tech art applications as the benchmarks, this session invites artists from both sides of the aisle to compare and contrast the pros and cons of slow work wrought by hand vs the speed / ease of the machine.

Session Co-Chairs: Reni Gower, Virginia Commonwealth University and Kristy Deetz, University of Wisconsin-Green Bay. **Contact:** rgower53@comcast.net

In Cahoots - Collaborative and Interdisciplinary Projects

Today's artist is a crossbreed. In this panel, we will examine the contemporary artist: part painter, part printmaker, part sculptor, part performer, part poet, etc. Hybrid, interdisciplinary, and collaborative models of creating will be explored, from the professional studio to the classroom environment.

Session Chair: Jenny Hager, University of North Florida. **Contact:** j.hager@unf.edu

Tradition + Tech: Developing Foundations Curriculum for Tomorrow's Artists

Foundations coursework strives to prepare students for success in their degrees and in their future lives as artists. As technology becomes increasingly integrated into our everyday world the necessary skills required of artists to be productive professionals is evolving. From developing process work to completing a show application, digital technology affects even the most traditional artist in some way. What role should technology play in foundations coursework? How do we prioritize traditional craft and technique-based skills versus the speed and process possibilities offered by digital media? In what ways can we address concerns of technological application and theory when resources are limited? When approaching the line between tradition and the demands of the future, how much - and in what way - should technology be utilized, and is there a limit? This session invites proposals from teachers integrating innovative digital assignments in the classroom as well as explorations as to the role of traditional craft versus technology in foundations teaching.

Session Co-Chair: Amanda Hood, East Tennessee State University and Megan LeVacy, Georgia Perimeter College. **Contact:** hoodam@etsu.edu

Merging Media: Hybrid Practices in the Studio

Many art and design studios have become a sight for convergent disciplinary practice. Artists regularly incorporate traditional and emerging technologies, installation, painting, video, web based and digital forms into their work. The creation of artworks using diverse media and meanings to create a unified conceptual statement is becoming more commonplace. The content of this panel is meant to compliment Professor Mary Stewart's panel titled: *Hands On and On Screen*, which is about pedagogically combining digital media together with traditional coursework. This panel seeks to examine similar topics from the perspective of studio research. The session is looking for a range of professional studio practices; from emerging artists to established studio practitioners and from artists and designers who are recently incorporating new technologies to artists and designers who have been pioneers in incorporating new technologies in their studio. Presentations by artists and designers who are engaged in innovative projects and studio practices, which incorporate a blended use of traditional and emerging technologies are appropriate for this session. Interested artists should send with their cv: an artist statement, 5-10 images of work (jpeg) and/or a web link to 2 video samples that is relevant to their online paper proposal.

Session Chair: Chris Kienke, University of Illinois at Urbana-Champaign. **Contact:** kienke@illinois.edu

Motion- Studio Art

Art shifts, turns, and twists through time, history, space and context. Movement has been an essential ingredient in pictures and sculptures from cave paintings depicting galloping animals through the development of motion picture machines to advances in robotics and computer aided manufacturing. This panel asks how motion is used in art making today. We are looking for papers that explore the intersection of motion and art, contextually or physically. Mobile art projects, moving pictures, illusions, or theoretical marathons are all encouraged to join this conversation.

Session Co-Chair: Nichola Kinch, Temple University and Wendy DesChene, Auburn University. **Contact:** nmkinch@temple.edu

The Post Digital Studio: Merging Tradition and Technology in The Studio

Post-digital refers media that has emerged in the field after the acceptance of digital processes which, includes the incorporation of CNC routers, laser etchers, water-jets, rapid prototyping software, vinyl cutters, drawing machines, and most recently 3-D printing capabilities. Over the past decade there has been an ever-increasing number of digital and post-digital processes being introduced into the studio. As with most new technology over time the equipment becomes more affordable and use of the technology becomes more accessible.

At the same time post digital processes are being integrated into studio programs there has been a shift towards interdisciplinary practices in studio art. We are seeing dissolution of the silos that contained specific media and an increase and broadening of the interdisciplinary BFA and MFA. This shift creates a debate on how as both artists and professors we integrate these techniques and equipment while not sacrificing traditional techniques. The panel will consist of faculty who have integrated some of these techniques into their studio practice and curriculum. They will discuss the issues and achievements of bringing these processes into their curriculum and also how this has affected their studios footprint and the effect this has had on traditional processes in their medium.

Session Chair: Jonathan McFadden, University of Kentucky. **Contact:** jonathan.mcfadden@uky.edu

Shifting focus: Innovative approaches to Kinetica and Automata in Three-dimensional Art and Design: Submissions are Also Welcome from Other Disciplines Including, Performance, Music, Theatre and Dance

This session focuses on providing a new teaching and research model that examines a multidisciplinary approach to kinetica and automata in the classroom and beyond. The conversation will explore implementation steps for this model, the preparation and presentation of a best practices guide including a tool-kit to explore kinetica and automata as innovative design. This session encourages papers that explore examples of work illuminating the connections between the concept of mechanical materialism and professionally designed automata, based on metaphysics and causal determinism.

This session will explore a network of associations designed to examine specific automatic practices rooted in spectacle. Topics relating to early forms of photography, and cinema illuminating interactions with the machinery of modern life and work of the early avant-gardists; a reanalysis of the work of Marcel Duchamp, Denis Kaufman, the work of Fritz Lang, and Guy Debord; or media theories closely associated with simulacra and the apparatus. Additionally, papers that examine the work of Dennis Oppenheim, Alice Adcock, Chris Burden, Tim Hawkinson, and others that questions how and why these antecedents have asserted themselves upon the evolution of kinetica and automata and influenced student learning as well as the expanded field of professional practices.

Session Chair: Patrich Mohr, SCAD Savannah. **Contact:** lhooq2@msn.com

Stop. Collaborate & Listen?

Collaborative projects have quickly become a trend in academia, yet there is not a consistent dialog among academics on how to collaborate and perhaps more importantly what projects create positive collaborative outcomes. Is mentorship possible as it relates to working and collaborating nicely? What are some tips for getting collaborative projects started within your Art + Design Department, within your college, within your community, within your region? Do common pitfalls exist when collaborating? This panel seeks input from a wide variety of experience levels, as it relates to collaboration. Topics include, but are not limited to: the history of artists/educators working collaboratively; inter-disciplinary; cross disciplinary collaboration; successful and not-so-successful collaborative experiences; exploring the impact of collaborative projects on existing curriculum; practical tips for grading collaborative projects; and evaluating collaborative projects, are all topics open for discussion as we begin to de-mystify what it really means to collaborate.

Session Chair: Valerie Powell, Sam Houston State University. **Contact:** vjp001@shsu.edu

The Studio Art Doctorate

More than 280 institutions worldwide offer studio-art doctoral programs. And yet, mention of a PhD in Studio Art or the DFA (Doctor of Fine Art) causes uneasiness among many American studio-art faculty members and college administrators. This may be due to the fact that just 7 of those 280 programs are in the United States. James Elkins, author of *Artists with PhDs*, has been a leader on this topic. He identifies six models of the studio art PhD. The first five are the Continental; Nordic; United Kingdom; Japanese; and Chinese models. He refers to the sixth one as a 'lack of a North American model.'

This panel is an opportunity for individuals to share experience and insights regarding direct experience with any model of studio-art PhD. Ideally, the panel will be comprised of individuals who have completed or are completing a studio art doctoral degree and administrators who have been directly involved in the design and implementation of such programs. Of particular interest are discussions of the ways in which the programs are administratively structured; how they address 'research,' 'assessment,' and 'knowledge'; and the weighting of requirements for a body of produced artwork relative to the dissertation.

Session Chair: Sandra Reed, SCAD Savannah. **Contact:** sandrajreed@bellsouth.net

The Flower as Feminine Trope

The idea and metaphorical use of the flower, blossom and bloom is intertwined with the female persona throughout history and certainly art history. The sole purpose of a flower is reproduction, and for that purpose, the flower is a plausible symbol for the female body at its most rudimentary interpretation. Clearly, this association has been made when taking into account the intention of the flower to attract for the sake of the plant's propagation, as well as its aesthetic similarities to female genitalia.

The symbolism of flowers reflects many of my own conceptual fixations with the dichotomies they represent: they connote life and death, celebration and mourning. Furthermore, the dichotomy between femininity and masculinity is embedded in the gendered identification of flower as female and its propagator as male. When telling the analogous story of the birds and the bees, there is little doubt who is the bird or bee and who is the flower. Semantics tell us that when we talk about flowers we are deep within the territory of gender politics. In our culture flowers are gendered, and the question is whether these notions also affect our views of flowers as form and image in art.

Session Chair: Stacy Rexrode, University of North Carolina at Greensboro. **Contact:** sbrexrode@nc.rr.com

Porous Borders 2: The Changing Face of Contemporary Drawing

In the latter part of the 20th century, the perception of exactly what drawing is, or could be, underwent a seismic shift. An activity that had been historically perceived as an act of preparation evolved into a primary means of expression: a sunburned body or channel cut into the floor of the desert could lay claim to the discipline as readily as the traditional mark on a page. Through surface,

space, time, and technology, the intervening years have done little to diminish the malleability and elasticity of drawing. From the rigorously traditional to the experimental fringe, this session, the second in a series at SECAC, seeks perspectives on contemporary drawing and the historical precedents that have allowed it to flourish in recent years. A variety of proposals are encouraged from practitioners, critics, and historians invested in the current state of drawing as a primary means of creative activity.

Session Co-Chairs: Pete Schulte, University of Alabama and Travis Head, Virginia Tech University. **Contact:** pschulte@as.ua.edu

The State of the State of the Object

Ten years have passed since the New Museum's *Unmonumental: The Object in the 21st Century*, which Blake Gopnik labeled 'a world awash in scrap' adding, 'Art once had to assert its worth despite its seeming uselessness. Now it's all about an overdose of useless stuff, perhaps including art.' While Neil MacGregor, Director of the British Museum, wrote in the introduction to *A History of the World in 100 Objects*, 'All museums rest on the hope ' the belief ' that the study of things can lead to a truer understanding of the world.' The shift from making art to 'doing' art has been an increasingly dominant movement in the art world, but as a recent Northwestern University panel discussion, entitled, 'Post Post Studio' has asked, 'Has post-studio art developed too complimentary a relationship with a much expanded institutional art world, replacing criticality with affirmation? Is it time to rethink the strategic possibilities of the studio, as holding out the potential for reclaiming some critical vantage?' So, what, then is state of the state of the object? Proposals are sought from a range of perspectives from studio artists, critics, curators, art historians, philosophers, etc.

Session Chair: Greg Shelnu, Clemson University. **Contact:** gshelnu@clemson.edu

GREAT BIG IDEAS, little tiny budgets

Budget cuts, spending freezes and economic uncertainty have become the norm in even the largest art departments. Don't throw in the towel, toss out the baby with the bathwater or the sophomore with the nitric acid! Creativity does not end when we leave our studios. Have you found a way to get blood out of a turnip or money from stingy, student funding boards? This session invites presentations that demonstrate unique solutions to enhance visual arts curriculums with creative approaches to funding exhibitions, visiting artists, workshops, technology upgrades, etc. Show us the money or at least how to get it!

Session Chair: Wanda Sullivan, Spring Hill College. **Contact:** wsullivan@shc.edu

Examining Photography's Golden Age(s): Mentors, Inspiration, and Anticipating the Future

The year 2014 marks the 175th anniversary of the 'invention' of photography. As a relatively young medium, photography has always concerned itself with pedigrees and genealogies. This is particularly true in the United States where, after World War II, a handful of influential programs including the Art Institute of Design in Chicago, the University of New Mexico, Princeton, and the Visual Studies Workshop, and new institutions like the Society for Photographic Education produced a generation of influential photographers and photo-historians. In 1993 Beaumont Newhall, one of the foremost photo-historians of his generation, proclaimed 'the medium has come of age in the most marvelous way.' He might have been right, but what he did not foresee nor could have predicted was the sizable transitions that would soon take place as digital technologies transformed the medium. Framed by these key changes and the retirement of many of American photography's "second wave," this panel seeks papers that bring to light the stories and lessons of this important moment in photography's history. It will, moreover, look to wed the lessons of photography's past with the new directions of its future.

Session Co-Chairs: James Swensen, Brigham Young University and Paula McNeill, Valdosta State University. **Contact:** james_swensen@byu.edu

The Artist's Visual Vocabulary: Development, Formation and Use

Throughout life, experiences are continuous and play an important role in who an individual becomes and how they evolve. They contribute to his/her formation of likes, dislikes, sense of aesthetics, life decisions, and greater understanding and meaning of prior experiences. Considering the role experiences play in an individual's growth and development, how do they contribute to the development and formation of an artist's visual vocabulary? Furthermore, how does an artist use his/her visual vocabulary to develop and refine a personal visual language and construct narratives in his/her artwork? This panel investigates the formation and development of the artist's visual vocabulary, the role experiences play in its growth and how one uses his/her visual vocabulary in narrative construction and studio practice. Examples of this process for the artist will be presented and discussed as well as examples originating from studio instruction that foster student development and use of a visual vocabulary and language.

Session Chair: Jason Swift, Plymouth State University. **Contact:** jaswift2@plymouth.edu

Digital Technologies for an Analog Praxis

Digital technologies, both software and hardware, have a tangible presence in our lives and have infiltrated the artists studio. The 'making' phenomenon and the interest in analog ('old') ways of producing have lead a comeback in analog skills, such as the use of hand skills with the letterpress and the use of looms (dobby and jacquard) in textiles.

As a result we see a combination of new technologies utilized in combination with traditional approaches. For example, the 'arduino' an open source programmable microcontroller (mini computer) and open source programming languages are being used for installation work. Digital printing techniques and laser cutters are utilized in fashion design and art studios alike. The lower price

point of 3D printing is allowing it to take a foothold in studios as well. Additionally, spaces such as hackerspaces and fablabs ensure that these new tools are accessible to those who wish to use them. This session will speak about different uses of technology in artistic practices, tools created for artists by artists, current trends in Open Source (software and hardware) and how handmade gets augmented by the use of digital strategies.

The panel session will feature internationally recognized artists that work with these technologies.

Session Co-Chairs: Markus Vogl, University of Akron and Margarita Benitez, Kent State University. **Contact:** mvv@uakron.edu

Book Arts: A Gathering of Technologies Ancient and Modern

This panel will bring together artists who are currently working with the book as the vehicle for their expression. The artists use diverse technologies in their own work to build content that is richly supported by various structures from the traditional codex to innovative forms such as the flag book.

The book as art object offers a place for various technologies to come together to create special relationships between form and content. The intimate spaces implied by the handling of the book give a heavy emphasis to excellence in the craft of construction, while the limitless combinations of printmaking methods, digital imagery and hand embellishment allow for rich content. Artists books can be one-of-a kind objects, unique variations of multiples, or editions of identical multiples. The changing nature of our relationship to the book in the twenty-first century opens the door for a re-imagining and re-inventing of the book as both structure and vehicle for message.

Session Co-Chair: Charlotte Wegrzynowski, University of Alabama and Sonja Rossow, University of Alabama. **Contact:** Charlotte@portsilver.com

From Plate to Pixel and Beyond: Contemporary Photography Today

In today's contemporary world photographers are bombarded with technology advancing at such a rapid rate it is often a challenge to decipher how to effectively use all the tools available to us in the studio. Perhaps, because of this influx of technology it is the reason why many photographers have returned to older, traditional techniques that require long hours in the darkroom and a touch of the hand. Some of the most exciting photographic work today embraces the new while combining it with the old to create perhaps, a new language in photography. This panel will explore the diverse and varied approaches that are prevalent in contemporary photographic practices today by inviting submissions from students, educators and artists, who are expanding the definition of photography through the use of the most high tech to low-tech practices.

Session Chair: Brooke White, University of Mississippi. **Contact:** Brookew@go.olemiss.edu

Ceramics and Varying Evidence of the Hand

Even in the past 50 years, it was thought that if you used a pyrometer to check the temperature, you were going to spoil the kiln. Now you can control a gas kiln from a laptop. Chinese potters used to prepare clay three generations in advance. Now we can have smooth, plastic clay delivered to our studio. Many of us in ceramics are resistant to change, but when change happens in a discipline that is so rich with tradition, it is monumental. This session will address the nature of technological advances in ceramics, a discipline (including both functional and sculptural work) that has been overwhelmingly influenced by evidence of the hand.

Session Chair: Aaron Wilcox, University of North Carolina Wilmington. **Contact:** wilcoxa@uncw.edu

Graphic Design Sessions

Spark! Where Does Passion Start?

While the concept that "artists are born, not made" survives in the romantic tradition of the arts, it is just not pedagogically sound. Art and design students become artists and designers only if they find that spark from within that compels them to work, fail and learn. This panel will explore this shift from extrinsic to intrinsic motivation- when do students stop making work for a professor and start making it for themselves? Artists and designers will discuss their first inspirations and what made them think of art as a life pursuit rather than just another class at school.

Session Chair: Nina Bellisio, St. Thomas Aquinas College. **Contact:** nbellisio@stac.edu

Is Graphic Design Fine Art? Does It Matter?

Is graphic design fine art? This question has resonated in my college institution since joining the faculty as a graphic design professor in 2006. Graphic design students are confronted daily by students from other disciplines with sometimes aggressive, sometimes friendly banter about whether their discipline is in fact, fine art. Some graphic design students are brought to tears and ideas of physically separating visual communication from the traditional arts while others want another Bauhaus.

Graphic designers can curl their lip at Merriam-Webster's online definition of fine art as "art (as painting, sculpture, or music) concerned primarily with the creation of beautiful objects" They can also label famed designer Paul Rand as their very own Benedict Arnold in his statement that "I believe what determines the status of art is not genre, but quality."

Who is right? Who is wrong? Who cares? This session seeks experts from any discipline to add to the ongoing debate of whether or not a computer-generated 3-color logo should be in a gallery next to an original oil painting or a 6-pack package design for an organic beer should sit proudly next to a Raku fired original.

Session Chair: Kevin Cates, University of Arkansas at Little Rock. **Contact:** klcates@ualr.edu

Typographic Methods: Analog to Digital

With recent advancements in digital technologies, more and more graphic design is being created exclusively by digital technologies (Adobe Creative Suite, Processing, etc.). This panel is interested in examining the role of analog materials and methods in this hyper-digital age. How are practicing designers and design educators reconciling analog materials and methods with these powerful digital technologies (platforms)? How are designers and design educators giving "new" life to "old" methods through the fusion of analog and digital? Papers about a hybrid of analog and digital approaches are encouraged.

Session Co-Chair: Meaghan Dee, Virginia Tech and Cassie Hester, University of West Georgia. **Contact:** meaghan.dee@gmail.com

The Bauhaus and the New Typography

This session will explore and outline some of the unprecedented developments and stories that have exemplified the modern design aesthetic of the Bauhaus and the New Typography. A distinctive trait of the early Bauhaus was the visionary desire to create a new spiritual society and to unite artists and craftsmen with industry to elevate the utilitarian and aesthetic qualities of mass production. In the fall of 1926 the Bauhaus had moved permanently from Weimar to a new complex in Dessau and the curriculum was revised to include clearly understood formal principles underpinned by the De Stijl and Russian Constructivists movements. With the appointments of László Moholy-Nagy as instructor of the preliminary course, Joost Schmidt as professor of lettering design, and Herbert Bayer as head of the new printing and advertising workshop, these masters developed new teaching strategies, experimented with photography, and made impressive experimental typographic design innovations along functional and constructivist lines. During the first decades of the twentieth century the creative innovation in graphic design and typography and new approaches to everyday design problems came to pass as part of the influence of modern art movements and the Bauhaus. Design educators and art historians are encouraged to submit abstracts that explore seminal Bauhaus designs, theoretical ideas, historical origins, faculty, workshops, handicrafts, and research on the Bauhaus' profound influence on graphic design and typography. The lectures in this session will present an excellent resource for students, educators, and practitioners and will stimulate exchanges amongst conference attendees.

Session Chair: Richard Doubleday, Louisiana State University **Contact:** rdoubleday@lsu.edu

Innovative Typography Projects

Innovative typography class projects will be explored. Discussion will include the importance of typography in graphic design student education. Examples of handmade, traditional, and new media typography projects will be shared. Fundamental typography methods and concepts will be reviewed.

Session Chair: Scott Fisk, Samford University. **Contact:** srfisk@samford.edu

Obsession: A Love Affair with Typography, Words, and Things

Obsession is such a strong and daring word, as it should be. It's a powerful feeling that can literally take over one's world. Take me, for example. I am obsessed with letters and words. I collect, write, and dance with them, on and off the page. I bring them to life and give them a voice, and in turn, they spark an energy in me that permit me to help them find their potential. Speaking for them is something that I must do. I tell their stories and watch them perform, and they take me to a place unbeknownst to me.

My crazy, crazy love of words is all encompassing. I simply can't live without them. They capture me, and my need to possess them has consumed my soul. This obsession is real. It transforms me and brings me to the realization that we all have the power to become something more than ourselves. This session seeks proposals from other graphic designers who have a crazy obsession. What is it that you cannot not do? What consumes you and feeds into your life as a graphic designer or design educator? Tell me your story with passion, clarity, and revelation.

Session Chair: Dana Ezzell Gay, Meredith College. **Contact:** gayd@meredith.edu

What's all the Hype about Hand Drawn Type?

There has been a resurgence of interest and use of hand-drawn lettering in the past few years. Social Media has played a huge role in the spread of this trend. This panel will investigate how we encourage students to explore hand-drawn type and share tips and techniques used to create, digitize, and distress the type. Equally important, this panel analyzes methods of integrating social media marketing and self-promotion in order to share, explore, and showcase work created by hand.

Session Chair: Diane Gibbs, University of South Alabama. **Contact:** diane.gibbs@gmail.com

Design Educators as Principal Investigators

In the social and physical sciences, advanced students often work with their major professors on research projects that have been developed and established by the faculty member. This approach allows students to participate in the emergent research of their

discipline while actively learning practical skills and acquiring new knowledge. Faculty teach by example, as experienced practitioners modeling best practices alongside novice researchers, and they simultaneously participate in the research praxis of their discipline. This session seeks case studies and narrative examples of design educators functioning as 'principal investigators' alongside students who participate substantively in design research. Examples might include client work for commercial entities or non-profit organizations, funded research for federal agencies, or social design projects. As design continues to evolve into a research-based discipline, educators experience an urgent need for access to case studies and best practices. At the same time, design emerges from a rich tradition of artistic practice that emergent research models would do well to incorporate. Therefore, case studies that address transdisciplinary collaboration or incorporate studio-based research modalities are of particular interest. By articulating the processes and outcomes of structured design research, this session will make a valuable contribution to design pedagogy.

Session Chair: Dori Griffin, University of Southern Mississippi. **Contact:** dori.griffin@usm.edu

The Mindful Designer

While evaluating student work, I am constantly looking for a profound engagement of the student in the process. Often, we can tell aside from a rubric, if the students have really embraced and internalized the process and what that process is trying to teach them. We look for those things that are evidence of a mindful and dedicated endeavor: the attention to detail, the dedication and study of several iterations of one or two elements in the composition, the curious mind looking for relevant cultural context in which to frame his/her pursuit, and the presence of a concept while the student strives to create that particular solution that best communicates that concept. Often we can indeed tell if the project has merely been a superficial exploration or if it meant more. These observations beg the question: What is a mindful designer? How do we define a designer who is mindful of his/her responsibility to society, to his/her peers, to engage in significant dialogue, and to embrace the rigors of quality design education? This panel seeks to engage in a dialogue about strategies used inside and outside the classroom to create a mindful designer.

Session Chair: Alma Hoffmann, University of South Alabama. **Contact:** ahoffmann@southalabama.edu

Multiple Narratives in Visual Form

Creating narrative with multiple levels of information has been crucial in visual communication and design education because multiple levels of information can change the ways of experiencing the story and of building visual form. This study focuses on the relationship between multiple narratives and multiplicity as a visual concept. It aims to investigate how to create visual form to convey multiple levels of information and to experience multiplicity through the configuration of visual elements. Having multiplicity as a visual concept, this study explores the configurations of using physical attributes such as shape, color, space, texture, thickness, density, size, value, height, width, hierarchy, and alignment for the purpose of experiencing multiplicity.

This approach to creating multiple narratives in visual form was developed in a studio course. The methodology was built in stages. In the first stage, students took a journey in daily life to collect a wide array of visual and aural information, such as sound, dialogues, road signs, and objects. The second stage involved interpretive and physical analysis and classification of the information. Finally, the students created signs, such as representational, symbolic, and indexical signs, and visual systems to render the stories based on their analysis and to configure them in a visual form. The design outcomes resulted in

Session Chair: Moon Jung Jang, University of Georgia. **Contact:** borderrider@gmail.com

Deep and Wide: Preparing Designers for the Near Future

How are current marketplace trends and challenges impacting the pedagogy of current design curricula? Some trends define the designer's role in a much broader, strategic context than simply the making of things and beautiful things. It has been noted by contemporary design research that designers must be able to draw on experience from a broad range of disciplines in order to solve problems relative to a global, competitive market of products and ideas. The scope of 'design problem solving' has so expanded that its complexity requires consideration by academicians who educate designers for the future. Even 'near future' anticipates strong consideration of new preparation. Some suggested trends or topics might be: co-creation; sustainability; interdisciplinarity; attention economy; global dynamics or others.

Session Chair: Jerry Johnson, Troy University. **Contact:** jjohnson@troy.edu

Educating the Disciplined Designer

In the changing landscape of media and technology, it is an ongoing struggle to define the best educational standards in graphic design. While there is always pressure to teach cutting edge technologies, older methods provide opportunities to appreciate the hand-craft, to teach attention to detail, to enhance understanding of user experiences across different mediums and to help define the possibilities of new technologies. Instead of digital methods supplanting the teaching of the hand-tooled predecessors, perhaps they complement each other and expand students' abilities to communicate even more effectively. What innovative, integrated solutions are instructors using to navigate the obligations to both ground students in traditional practices and to train them in emerging technologies? Today it is also being argued that graphic designers need transferable skills in the humanities, business and social sciences, but with pressure to have a diverse range of technological skills for the workplace, how can educators prepare college students for careers in graphic design as well as involve them in deeper inquiry? This session seeks new research and case studies in graphic design education that address these multifaceted challenges.

Session Co-Chairs: Beth Nabi, University of North Florida, Sherry Saunders, Lamar University. **Contact:** beth.nabi@unf.edu

Novel Approaches to the Intersection of Design Thinking, Form-making and Science

Increasing levels of scientific literacy has been at the forefront of education since the inception of the No Child Left Behind act in 2002. In recent years noteworthy scholars and practitioners have brought about a call for moving creativity from the narrow domain of artists and designers to the center of all our lives. This past year alone we have seen books such as Bruce Nussbaum's Creative Intelligence and Ideo's Creative Confidence be promoted on National talk shows such as the CBS Morning News. Thanks to RISD, STEM has been usurped by the latest STEAM train rolling across the U.S and into the House of Representatives. What does this mean for education? How do we work together to develop holistic learning methodologies for students of all levels? How do we make Art and Design central to academic life? What can be learned about science by looking through an art/design lens? What scientific principles can be applied in new ways to artistic forms? How does design thinking affect the application of scientific discoveries? Is interdisciplinary problem-based learning effective in these contexts? How can we use Design thinking to teach Science in a more relevant and memorable way? This session seeks papers that discuss these types of inquiry.

Session Chair: Deborah Shmerler, University of Tennessee, Knoxville. **Contact:** dshmerle@utk.edu

Local Type: Exploring Typography and Place

Papers addressing the topic of vernacular typography ('type of the local') that examines, explores or addresses the role of typography on the history, culture, etc. of a specific place or environment are encouraged.

Session Chair: Tim Speaker, Anderson University. **Contact:** tspeaker@andersonuniversity.edu

Art Education Sessions

Art Education Forum: Policy, Administration and Accreditation

Papers for this 2014 SECAC 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 opportunity for art educators to develop and present new policy related items. All art educators, doctoral students and SECAC members are welcome to participate and topics can include art education policy, teacher preparation, preK-20 art education, or any other relevant administration or accreditation issues.

Session Co-Chairs: Bryna Bobick, University of Memphis and Thomas Brewer, University of Central Florida. **Contact:** bbobick@memphis.edu

Art Education Forum: Intersections between Contemporary Art, Technology and Pedagogy

This session addresses innovative approaches to teaching with technology and contemporary art, specific for art educators (pre-service and professional development initiatives). How can art educators create meaningful connections to contemporary art for students (methods of learning and/or creating) with the assistance of technology?

Questions to inspire presentations include (but are not limited to):

Why is it significant for pre-service / experienced teachers to incorporate contemporary art into their curriculum? How can technology facilitate the process?

What roles can museums, university galleries and artists themselves play in pre-service / experienced teachers' curriculum development?

How can collaborations between local artists and pre-service / experienced teachers increase community connections? How can technology increase awareness of / participation in these educational initiatives?

Session Co-Chairs: Stephanie Danker, Coastal Carolina University and Karin Tollefson-Hall, James Madison University. **Contact:** sdanker@coastal.edu

Transformative Power of the Arts: Building Connections within the Community

powerful artwork is forged at the intersection of creativity and humanity, yielding meaningful and transformative experiences. Arts programming within the community can serve as a cultural bridge, building relationships and mutual support through shared artistic experiences.

Panel presenters encompass a cross-section of educational and community arts venues and programming, thus providing an overview of current community connections and ongoing educational aims and missions.

Panel Presenters will share this richness of both creative imagery and personal experience through their unique voices and visual imagery. This session will utilize a panel discussion format, providing an opportunity for dialogue between the panel and the audience; with narrative interaction encouraged.

Session Chair: Wendy Dickinson, Ringling College of Art and Design. **Contact:** wdickins@c.ringling.edu

Art Education Forum: Research, Instruction and Best Practices

Panelists will address the changing nature of art education through research and discuss how it affects the environment of education. The research papers will include the topics on instruction and best practices as it relates to the field of art education. This informational session offers an opportunity for all art educators and SECAC members to present research relating to current trends in the field. This forum places the emphasis on the practices of art instruction rather than the administration of a program of studies.

Session Chair: Mary Lou Hightower, University of South Carolina Upstate. **Contact:** mhightower@uscupstate.edu

From Gallery to Classroom: Integrating Your Studio or Commercial Art Career into Educational Practices

This panel will include presentations from art educators who also work as studio or commercial artists who integrate what they learn from their studio and commercial work into their classrooms. Proposals could include lessons in technique, creative idea generation and practices, the business and career of art, the habits of artists, and the social commitments of artists and designers. Presentations may address the following questions: What do educators learn from the practice of professionally creating art and design that can enhance the quality of their classroom instruction? Is there a negative side to balancing a personal career in art with a career in education, or do the two exist in a symbiotic relationship? How can students benefit from learning from your mistakes and successes in the professional art world? How has teaching changed the nature of your art and art career?

Session Chair: Catherine Moore, Georgia Gwinnett College. **Contact:** catherineannemoore@gmail.com

REPURPOSING, RECLAIMING, and RETHINKING Teaching Art in Higher Education

Contemporary visual artists and arts educators today are positioned in an innovative research and learning culture; one that mirrors the creativity of the arts in terms of processes, concepts, strategies, and forms. Teaching art in higher education offers a timely arena for provoking inquiry about repurposing, reclaiming, and rethinking the nature of teaching art in contemporary society. Sensitive to changing conditions and the evolving art and education high tech and high tech practices today, panel members address new challenges and opportunities in preparing art students for a contemporary professional art life and career. Through innovative pedagogy, projects, experiences, and resources panel members expose and investigate contemporary practices in art instruction at the post-secondary level. The panel considers the preparedness of art students for disciplinary practices such as cultivating reflective and critical thought; engaging in cross-disciplinary and theoretical discussions; and developing communication and technical skills necessary for a professional art career in a global culture. The issues raised in this session have implications for studio art, art education, and design education. Time will be allotted for discussion and questions.

Session Chair: Michelle Tillander, University of Florida. **Contact:** mtilland@ufl.edu

Affiliate Sessions – open to all

3D Printing: Is it Art? (SGC International)

3D printing has been around since the 80's and its practices traverse the traditional landscape of design, engineering, sculpture and printmaking to mention a few specific fields. Printmakers themselves aren't generally skeptical of new technologies as long as the technology works. When categorized as "printing" not all 3D printing fits neatly into the history and advancement of print media. In some fields in medicine, printmakers' terms such as substrate, print head and inks (such as bio inks) are used. But in using the term 'printerliness', coined by Karen Kunc; just what is the "printerliness" of 3D printing? This session will highlight examples and explanations around good and better 3D printing (and bad and worse). When is 3D printing advancing the artistic field and when is it mere novelty? When is it better compared with sculpture or more like printmaking? How and when is it art or not art?

Artists, historians, critics and other arts professionals are invited to submit their abstracts to this Southern Graphics Council International affiliate session at SECAC.

Session Chair: Scott Betz, Winston-Salem State University. **Contact:** [betzs@wssu.edu](mailto:betz@wssu.edu)

Old school / New School: Seeking Balanced Approaches (FATE, Foundations in Art: Theory and Education)

When faced with new innovative approaches, materials and techniques in the classroom, how do we as educators maintain balance between gaining new ground and upholding previous success? This panel will focus on the hybrid approach to teaching time honored craft while striving to incorporate the contemporary within foundations pedagogy.

Session Chair: Brent Dedas, Western Kentucky University. **Contact:** studio@brentdedas.com

Bringing Art Conservation and the Sciences into the Art History Classroom (AHPT, Art Historians Interested in Pedagogy and Technology)

This session aims to bring together art historians, art conservators, and scientists to discuss incorporating art conservation into the art history classroom. Classroom encounters with original works of art are, perhaps, rare and might require on-campus permanent art collections dedicated to students. How might we use these on-campus collections to inspire interest in the physical work of art and the processes of production? What tools and technologies are already available to us for exploring art conservation? How might we collaborate with colleagues in studio art and the sciences? Absent actual works of art, what are the best means for introducing what art historians and art conservators learn from one another? Are new tools and new technologies redefining connoisseurship? One goal of this session is to integrate STEM into art history through an examination of new and old technologies that focus on the work of art. Contributions to this session might include case studies by faculty who have team-taught interdisciplinary courses, as well as faculty teaching solo who have identified ways to integrate these disciplines. Presentations on technology as well as studio and lab equipment for use in art history classes are especially welcome.

Session Chair: Marjorie Och, University Of Mary Washington. **Contact:** moch@umw.edu

Visual Literacy Case Studies: Applications in Art & Design (VRA, Visual Resources Curators of SECAC)

Following the popular Visual Literacy Case Studies session that premiered at the 2012 Visual Resources Association annual conference and continued in 2013, this session follows that same purpose while expanding the definition of what Visual Literacy can mean in applications unique to an art and design teaching and learning environment. Topics have included: implementing VL standards; image-based testing; integrating images in critical questioning; relating research skills to haptic skills; image-seeking patterns; and the relationship of image to text in source materials. As background: According to the Association of College and Research Libraries 'Visual Literacy Competency Standards for Higher Education' adopted in 2011, visual literacy 'is a set of abilities that enables an individual to effectively find, interpret, evaluate, use, and create images and visual media. Visual literacy skills equip a learner to understand and analyze the contextual, cultural, ethical, aesthetic, intellectual, and technical components involved in the production and use of visual materials. A visually literate individual is both a critical consumer of visual media and a competent contributor to a body of shared knowledge and culture.'

Session Chair: Mark Pompelia, Rhode Island School of Design. **Contact:** mpompeli@risd.edu

Pious Expressions: Devotion in Art and Literature (ATSAH, Association for Textual Scholarship in Art History)

In what ways are devotional art and devotional literature related? In which cases does the literature inspire artistic motifs or does art influence recorded devotional experience or instruction? Papers may relate to any aspect of devotional art with preference given to those that discuss the interaction of art and the literature of religious piety.

Session Chair: Liana Cheney, Universidade da Coruña. **Contact:** lianacheney@earthlink.net