

SECCAO

2013

greensboro



MIRA GERARD, *SUNBURST AND SNOWBLIND*

OIL ON LINENS, 20 X 26 INCHES, IMAGE USED BY PERMISSION OF THE ARTIST

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"Sack back" gown and matching petticoat, 1764. © Smithsonian Institution, National Museum of American History.



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GLASGOW

THE UNIVERSITY OF NORTH CAROLINA AT GREENSBORO (UNCG) IS PLEASE TO WELCOME YOU TO SECAC 2013 AND TO GREENSBORO.

The city has a long and fascinating history. It prospered in the nineteenth century as the “Gate City,” a major gateway to the newly opened American west. It was the site, at Guilford Court House, of a decisive victory for the newly independent colonies in the Revolutionary War, it was an important stop on the Underground Railway which brought runaway slaves from Southern plantations to relative safety in the North, and it is the birthplace of the Sit-In Movement, an essential part of the nascent Civil Rights movement. Greensboro and the Piedmont-Triad were also the home of once-thriving textile, furniture, and tobacco industries, and a mecca for waves of immigrants from around the world who came here to find work and a better life for their families. (And more immediately relevant to many of us, it is the place where Vick’s Vaporub was invented?) Those industries have largely disappeared, and Greensboro and its sister cities in the Triad are now busy remaking themselves as twenty-first century centers of new industries and the arts.

Deceptively quiet in appearance, Greensboro is alive with arts institutions and activities. In its former incarnation as the Woman’s College of the University of North Carolina, UNCG founded the

welcome to
secac
2013
greensboro

earliest MFA programs in studio arts and creative writing in the state. Its School of Music is nationally renowned, and the Weatherspoon Museum at UNCG has recently celebrated its 70th anniversary as

North Carolina’s premier collection of modern and contemporary art. The city itself is also home to a number of arts organizations; in the visual arts these include the Green Hill Center for North Carolina Art, the African-American Atelier, the Center for Visual Arts, and the Elsewhere Collaborative and Living Museum.

The conference this year is based at the Koury Convention Center, located at the intersection of I-40 and High Point Road. This modern and comfortable facility has ample space for all the activities of SECAC’s always-expanding annual meeting, and it is only minutes from UNCG’s campus and downtown Greensboro. Evening events are planned in both those locations, and bus transportation to and from the Koury Center will be provided by SECAC. The Koury Center and the adjacent Four Seasons Mall have a variety of restaurants for lunch and dinner, and the city itself boasts a number of excellent restaurants with excellent menus filled with locally-produced ingredients.

A conference of the size and scope of SECAC’s annual meeting cannot happen without the assistance of many people and institutions. I am

Virginia Tech Presents a New M.A. in

MATERIAL CULTURE AND PUBLIC HUMANITIES

SECAC OFFICERS AND BOARD MEMBERS, 2013-2014

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Mississippi

Benjamin Harvey, Mississippi State University

North Carolina

Pat Wasserboehr, University of North Carolina at Greensboro

particularly grateful to SECAC's indefatigable administrator and my good friend, Rachel Frew. She makes these events happen. Dr. Timothy Johnston, Dean of the College of Arts and Sciences at UNCG generously provided funding for this year's keynote speaker, artist Mel Chin. Nancy Doll, director of the Weatherspoon Museum, graciously agreed to jury this year's member show, the faculty and staff of the Art Department, and especially Lee Walton, Pat Wasserboehr, Sheryl Oring, and Weatherspoon curator Xandra Eden, have worked hard to bring you the Juried Exhibition and Art in Odd Places (AiOP), a new, exciting, and unique addition to this year's conference program. Thanks also to Sandra Reed at SCAD Savannah for her help in organizing the mentoring sessions. Reni Gower and her collaborators have toiled mightily to bring us all the FABRICations Exhibit at the TAG Gallery in High Point, and

I am also grateful to its executive director, Jeff Horney, for working with us to make this happen. Stacy Rexrode and Amanda Wagstaff, UNCG MFA candidates and co-directors of the Elliot Center Gallery were wonderful in presenting the SECAC Artist Fellowship exhibition, this time featuring the work of 2012 Artist's Fellowship recipient and sculptor, Hanna Jubran. Jan Combs and Eileen Kane in the Art Department offices have provided me with essential assistance and have taken care of many other things when I needed to focus on SECAC. Finally, I am grateful to our student workers and volunteers who have joined forces with the rest of us to offer you the best and most exciting conference we can.

Lawrence Jenkins

Head, Art Department, UNCG, and
Conference Director for SECAC 2013 Greensboro

AFFILIATED SOCIETIES

South Carolina

Jane Nodine, University of
South Carolina Upstate

Tennessee

Vida Hull, East Tennessee
State University

Virginia

Reni Gower, Virginia
Commonwealth University

West Virginia

Kristina Olson,
West Virginia University

At Large

Ria O'Foghludha,
Whittier College

At Large

Kurt Pitluga, Slippery Rock
University of Pennsylvania

AHPT

Art Historians Interested in
Pedagogy and Technology

CAA

College Art Association

ATSAH

Association for Textual
Scholarship in Art History

SESAH

Southeast Chapter of the
Society of Architectural
Historians

FATE

Foundations in Art:
Theory and Education

VRA

Visual Resources Association

MACAA

Mid-America College
Art Association

SGC International



MEL CHIN PHOTO COURTESY OF THE ARTIST

secac 2013 greensboro

keynote
speaker

SECAC 2013 is very pleased to present internationally renowned artist and North Carolina resident, Mel Chin, as its keynote speaker at this year's annual meeting. Mel Chin was born in Houston, Texas in 1951. Chin's art, which is both analytical and poetic, evades easy classification. He is known for the broad range of approaches in his art, including works that require multi-disciplinary, collaborative teamwork and works that conjoin cross-cultural aesthetics with complex ideas.

Chin also insinuates art into unlikely places, including destroyed homes, toxic landfills, and even popular television, investigating how art can provoke greater social awareness and responsibility. He developed *Revival Field* (1989-ongoing), a project that has been a pioneer in the field of "green remediation," the use of plants to remove toxic, heavy metals from the soil. From 1995-1998 he formed the collective, the GALA Committee, that produced *In the Name of the Place*, a conceptual public art project conducted on American prime-time television. In *KNOWMAD*, Chin worked with software engineers to create a video game based

on rug patterns of nomadic people facing cultural disappearance. His film, *9-11/9-11*, a hand-drawn, 24 minute, joint Chilean/USA Production, won the prestigious Pedro Sienna Award, for Best Animation, National Council for the Arts and Cultures, Chile, in 2007. Chin also

promotes "works of art" that have the ultimate effect of benefiting science, as in *Revival Field*, and also in the recent *Operation Paydirt/Fundred Dollar Bill Project*, an attempt to make New Orleans a lead-safe city (see www.fundred.org.) These projects are consistent with a conceptual philosophy, which emphasizes the practice of art to include sculpting and bridging the natural and social ecology.

Chin's work was documented in the popular PBS program, *Art of the 21st Century*. Chin has received numerous awards and grants from organizations such as the National Endowment for the Arts, New York State Council for the Arts, Art Matters, Creative Capital, and the Penny McCall, Pollock/Krasner, Joan Mitchell, Rockefeller and Louis Comfort Tiffany Foundations, among others. [Used with permission from www.melchin.org]

AiL

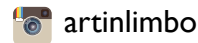
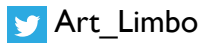
Art in Limbo

For emerging art historians, curators, and artists in flux.

Stephanie Guasp, Andrew Knutson, and Rebecca Walton O'Malley are three recent Pratt graduate students who share diverse perspectives on art. Based in Brooklyn, they bring unique views of the art world ranging from curatorial studies to art criticism and education. Art in Limbo's goal is to create a collaborative digital space, expand the definition of art, and forge innovative networks of understanding. This project serves as a platform for emerging art historians, curators, and artists who are in flux.

www.artinlimbo.com

Follow us on:



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SECAC 2013 Optional Tours

Some tickets for optional tours on Friday or Saturday may still be available. Please inquire at registration desk.

Thursday, Oct. 31

Opening reception *including lunch* for **FABRICation** at the Theatre Art Gallery (TAG) in High Point, NC.

The bus leaves the Koury Center at 11:45 AM and returns to the Koury Center at 2:15 PM.

Reservations for this event must have been made at the time of online conference registration.

Friday, Nov. 1

The Museums of Winston-Salem: Reynolda House Museum of American Art, the Southeastern Center for Contemporary Art (SECCA), and Museum of Early Southern Decorative Arts (MESDA). The bus departs from the Koury Center at 1:15 PM and will return to the Convention Center by 5:30 PM. The bus will loop between these museums until it is time to depart for Greensboro.

You may choose to attend one, two or all three museums, but because of admissions fees the costs are different. Please note, however, that MESDA visits are by guided tour only; it lasts about 45 minutes. Those interested in touring MESDA will be dropped off there first and can then proceed to the other museums.

SECCA, MESDA and

Reynolda House: \$37.00
SECCA and MESDA: \$27.00

SECCA and Reynolda House:
\$27.00

SECCA only: \$17.00



FABRICation

FABRICation

October 28-November 2, 2013

Luncheon Reception:

Thursday, Oct. 31

12 noon-2 pm

Q&A with the Artists: 1 pm

(TAG)

Theatre Art Galleries

220 E. Commerce Avenue

High Point, NC 27260

Co-curated by Kristy Deetz and Reni Gower the exhibition highlights the art of *Erin Castellan, Virginia Derryberry, Kristy Deetz, Reni Gower, Rachel Hayes, Susan Iverson, and Valerie Molnar.*

CORRESPONDING SECAC PANELS:

Panel 1, Friday, Nov. 1, 1:15-3:15 pm

Panel 2, Friday, Nov. 1, 3:30-5:30 pm

Consult final SECAC program for room location.

FABRICation was organized as a pilot project in support of curatorial aspirations by SECAC members in conjunction with the annual conference and is supported in part by SECAC, (TAG) Theatre Art Galleries, and VCUarts Department of Painting and Printmaking.



Elsewhere Collaborative and Museum.

This unique living museum in downtown Greensboro is at the heart of the contemporary art scene in the city. It is offering SECAC attendees several opportunities to tour the museum, including the large spaces not usually open to the public, and learn about the Collaborative's extensive and innovative programming. These tours are at no charge to SECAC members, but space is limited and must be reserved. For more information on Elsewhere see goelsewhere.org.

Tours will be offered at the following times and last for 30 minutes: 6:30; 7:00; 7:30 and 8:00. Space is limited on each tour.

Saturday, Nov. 2

The Museums of Winston-Salem: Reynolda House Museum of American Art, the Southeastern Center for Contemporary Art (SECCA), and the Museum of Early Southern Decorative Arts (MESDA). The bus departs from the Koury Center at 8:45 AM and will return to the Convention Center by 1:00 PM. The bus will loop

between these museums until it is time to depart for Greensboro. You may choose to attend one, two or all three museums, but because of admissions fees the costs are different. Please note, however, that MESDA visits are by guided tour only; it lasts about 45 minutes. Those interested in touring MESDA will be dropped off there first and can then proceed to the other museums.

SECCA, MESDA and Reynolda House: \$37.00

SECCA and MESDA: \$27.00

SECCA and Reynolda House, MESDA: \$27.00

SECCA only: \$17.00

Wednesday Events

- 1-3 PM Executive Committee Meeting
Grandover Room
- 4-7 PM SECAC Board Meeting
Grandover Room
- 7-9 PM Conference Pre-registrants may
pick up conference materials
Victoria Pre-Function Area
- 7-9 PM Conference Welcome
Reception Victoria Ballroom

Daily session times

Thursday, October 31

- 8:00-9:30 am
- 9:30-9:45 am Coffee Break
- 9:45-11:45 am
- 11:45-1:00 Lunch break on your own
- 1:00-3:00 pm
- 3:15-5:15 pm

Friday, November 1

- 8:00-10:00 am
- 10:00-10:15 am Coffee Break
- 10:15-11:45 am
- 12:00-1:00 Awards Luncheon (tickets avail-
able during registration online only)
- 1:15-3:15 pm
- 3:30-5:30 pm

Saturday, November 2

- 8:00-9:30 am
- 10:00-10:15 am Coffee Break
- 10:15-11:45 am
- 11:45-1:00 Lunch break on your own
- 1:00-3:00 pm
- 3:15-5:15 pm

SECAC 2013 TRANSPORTATION SCHEDULE

KCC = KOURY CONVENTION CENTER, ENTRY F

PLH = PARK LANE HOTEL

WED, OCT 30TH

- SHUTTLE WILL RUN EVERY 15 MINUTES FROM THE PLH TO THE KCC 6:45-9:30 FOR THE WELCOME RECEPTION

THURSDAY, OCT 31

- SHUTTLE RUNS EVERY 15 MINUTES FROM 6:15 AM TO 6:45PM FROM PLH TO KCC
- 11:30 AM BUS TO KCC THEATRE ARTS GALLERY (TAG) IN HIGH POINT. RETURNS AT ARRIVES KCC AT 1:45 PM
- SHUTTLE TO UNCG/JURIED EXHIBITION AND KEYNOTE ADDRESS AND RECEPTION FROM KCC AT 5, 5:30, AND 6 PM BUSES THAT LEAVE KCC AT 5:30 AND 6 PM WILL ALSO PICKUP AT PLH. BUSES WILL DEPART THE ELLIOTT UNIVERSITY CENTER AT APPROXIMATELY 8:45, 9:15, AND 9:45 PM AND WILL STOP AT PLH BY REQUEST. PASSENGER VAN WILL BE AVAILABLE AFTER 6 PM TO FERRY ANY LATE PASSENGERS FROM KCC OR PLH TO THE UNCG CAMPUS.

FRIDAY, NOVEMBER 1

- SHUTTLE RUNS EVERY 15 MINUTES FROM 7 AM TO 6:15 PM FROM PLH TO KCC
- 8 AM: BUS LEAVES KCC FOR SECCA (GRAPHIC DESIGN SESSION), ALL TO RETURN ON 12 PM BUS, ARRIVE AT KCC AT 1 PM.
- 1 PM: DEPART KCC FOR WINSTON-SALEM TOURS OF SECCA, REYNOLDA HOUSE, MESDA. BUS LEAVES WINSTON-SALEM AT 4 PM, ARRIVES BACK AT KCC BY 5 PM. BUS WILL RUN CONTINUOUSLY BETWEEN ALL THREE LOCATIONS ALLOWING PASSENGERS TO SHUTTLE BETWEEN EACH MUSEUM AS DESIRED.
- EVENING EVENTS IN DOWNTOWN GREENSBORO: LEAVE KCC AT 5:30 PM, 6:00 PM AND 6:30 PM, (BUSES LEAVING AT 6 AND 6:30 FROM KCC WILL ALSO PICK UP AT PLH). BUSES WILL RETURN TO KCC FROM THE GREEN HILL CENTER AT 8:30, 9 AND 9:30 PM. VAN SERVICE FOR LATE PASSENGERS WILL BE AVAILABLE FROM KCC OR PLH FROM 6:30 PM AND FROM GREEN HILL TO KCC AND PLH FROM 10:30 TO 11:30 PM.

SATURDAY, NOVEMBER 2

- SHUTTLE RUNS EVERY 15 MINUTES FROM 6:30 AM TO 6:15PM FROM PLH TO KCC
- 9:30 AM: DEPART KCC FOR WINSTON-SALEM TOURS OF SECCA, REYNOLDA MESDA. BUS LEAVES WINSTON-SALEM AT 12:30 PM, ARRIVES BACK AT KCC BY 1:30 PM. BUS WILL RUN CONTINUOUSLY BETWEEN ALL THREE LOCATIONS ALLOWING PASSENGERS TO SHUTTLE BETWEEN EACH MUSEUM AS DESIRED.



STEVE ARBURY, *REYNOLDA (SELF-PORTRAIT AT REYNOLDA HOUSE)*

DIGITAL PHOTOGRAPH, 10.5 X 14 INCHES, IMAGE USED BY PERMISSION OF THE ARTIST

Sessions at a Glance

Thursday, Oct. 31

	BLUE ASHE ROOM	GRANDOVER EAST	GRANDOVER WEST	VICTORIA A	VICTORIA B	VICTORIA C1
1. 8:00-9:30	(Re)imagining the Unknown: Contemporary Perspectives on Expansion, Invention, and Representation in the Nineteenth Century. Brink and Bianco	Cross-Currents in Medieval Studies. Wagner	Drawn Out: Re-Imagining the Sketchbook. Haney	Evolution of Art and Craft as a Viable Profession. L. Hightower	In Search of Justice. Heuer	Typcasting in Art. Moriuchi
Coffee Break						
2. 9:45-11:45	Art, Public Space, and the Social Sphere. Eden and Oring	World War I and American Art. Archino	The Space Between Culture Identities Beyond Observation. Blair	Do Post Bills: A Historic and Contemporary Dialog on Poster Design. Keown	Artists' Publications in the 1960s: Critical Readings. Canac	Sculpture's Multiples. Douberley
11:45-1:00 Lunch Break						
3. 1:00-3:00	American Art Open Session I: New Directions in American Art. Stephens	Close Connections: The Detail in Nineteenth-century Art and Literature. Davis and Porter Phinizy	Art and Collaboration—1: Groups, Pairs, and Colonies. Slavkin	Perception Point: The Intersection of Neuroscience and Contemporary Art. Kaplan	Contemporary Folk, Self-Taught and Outsider Art. Crown and Kogan	Avenge Me!: Expressions of Vengeance and Retribution. Bagby Fettes
Coffee Break						
4. 3:15 – 5:15	American Art Open Session II: Modernism in the American South. Liakos	Rethinking Watershed Exhibitions. Persinger	Art and Collaboration—2: Art and Artists. Holian	Revising Appalachia: Authentic Visions of the Social and Cultural Diversity of the Southern Appalachian Region. Wilson	Impasto! Zakic	Eclecticism, Appropriation, Forgery: Issues of Borrowing in Art. Crouther
	AUGUSTA A	AUGUSTA B	ST. ANDREW'S BOARDROOM	OLYMPIA BOARDROOM	BEAR CREEK BOARDROOM	EDGEWOOD BOARDROOM
1. 8:00-9:30	Painting is Compulsive and Filled with Emotion (Again). Gerard	"Eew, gross!" Disgust in Art Since the 1960s. Foerschner	Art Education Forum X A: Policy, Administration, and Accreditation. Bobick	Animation?!...YES PLEASE! Clary	Envisioning the Participatory Survey. Fredrickson	
Coffee Break						

2: 9:45-11:45	Comedic Practice: Humor in the Gallery and Classroom. Szatmary	SECAC's Newest Generation of Artist-Educators—1. Aurbach	Art Education Forum IX-C: Strengthening Community Relationships Through Art. Danker	Craft Made. Gere	Open Session: Anything Ancient. Stewart	
11:45-1:00	Lunch Break					
3: 1:00-3:00	The Remains of Photography. Smucker	Narratives in Contemporary Art. Barris and Lisica	SECAC's Newest Generation of Artist-Educators—2. Powers	Design Education: Approach and Assessment. Lattimore	Open Session: Art and Art History. Ringelberg	
Coffee Break						
4: 3:15-5:15	How the Elements of Storytelling Help Students Learn Key Art and Design Elements and Principles. Rieder	High Stakes: Gambling with the Art Market. Geiger	The Veil in Art. Bolduan	The Role of Interdisciplinary Scholarship in Pre-Columbian Art. Winn and Park		WORKSHOP: Sketchnoting and Idea Generation Workshop. Hoffman and Scherer

Thursday Evening on the UNCG Campus:

5:00-7:00 PM	SECAC 2013 Juried Exhibition, Gatewood Gallery, Gatewood Studio Arts Building Member's Reception and Museum Visit, Weatherspoon Art Museum 2012 SECAC Artist's Fellowship Winner, Hanna Jubran, Exhibition, Elliot University Center Gallery
7:30-9:00 PM	Keynote Address by artist Mel Chin. Auditorium, Elliot University Center

Friday, Nov. 1

8:00 AM- 12:30 PM

Off-site Session: Graphic Design at SECCA*

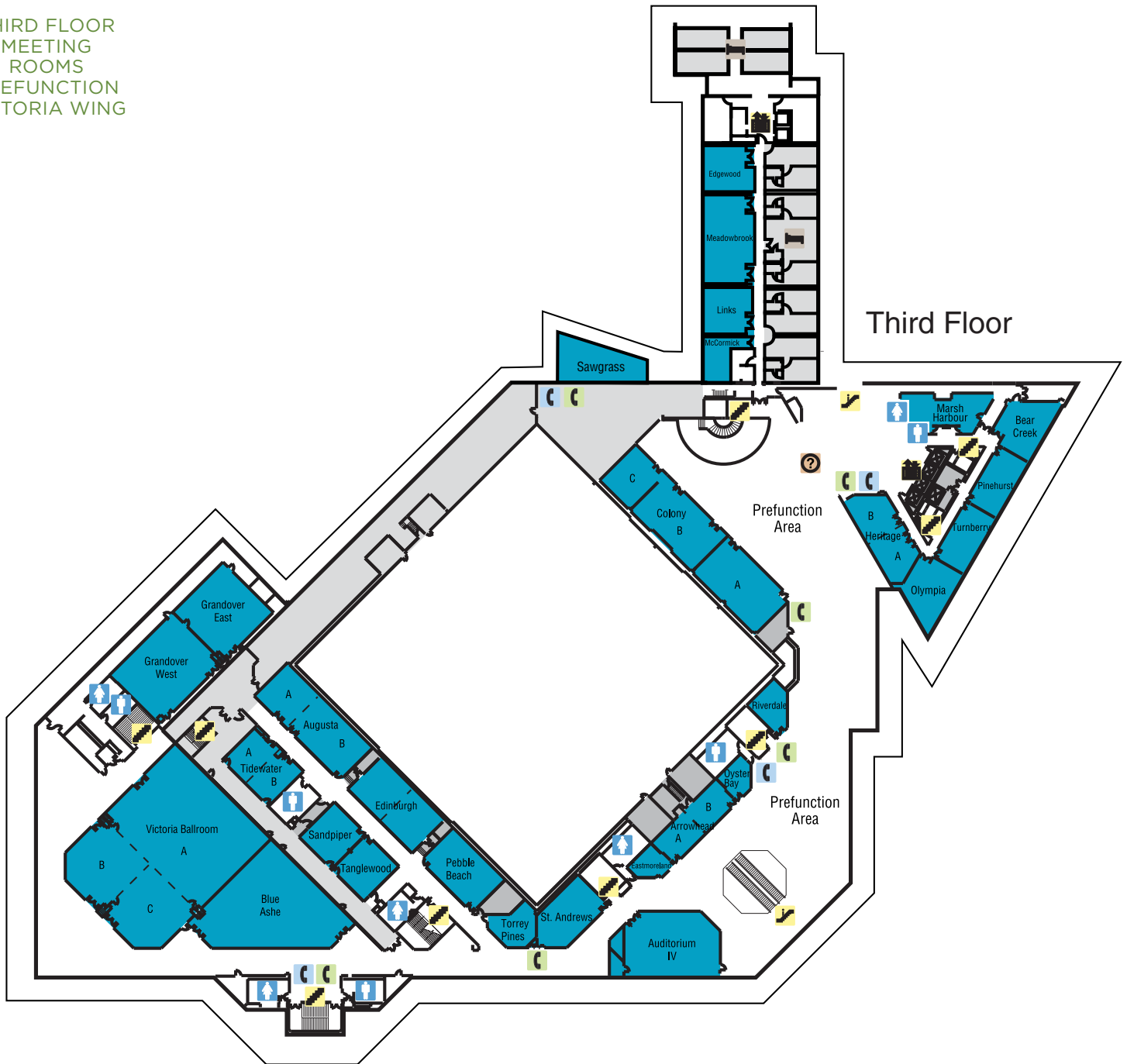
Graphic Designers and all other interested conference participants are invited to the Southeastern Center for Contemporary Art (SECCA) to view the exhibition *Graphic Design: Now in Production*. In addition SECCA is hosting two conference sessions in its auditorium:

Thinking Design and Design Thinking. Chair, Dana Ezzell Gay, Meredith College
 Matt Greenwell, University of Tennessee at Chattanooga. *Design Inquiry: Expanding the Field*
 Dana Ezzell Gay, Meredith College. *Thinking Design and Design Thinking*
 Susan Robertson, Jacksonville State University. *The Design Investigation Method for Beginning Graphic Design Students*

History and Theory in Contemporary Graphic Design Discourse. Chairs, Sharokin Betgevergiz, SCAD Savannah and Benjamin W. Brown, SCAD Savannah
 Aggie Toppins, University of Tennessee at Chattanooga. *Materials as Process: Towards a Generative Theory about Graphic Design Experimentation*
 Phillip McCollam, West Virginia Wesleyan. *College span title="The Citizen Web Designer"*
 Benjamin W. Brown, SCAD Savannah. *Advocating For Culture in a Sea Without Sky: Visual Communication Theory and Praxis for Public Discourse*
 Sharokin Betgevergiz, SCAD Savannah. *Design Pedagogy and Personal Transparency*

*Buses will be provided and will depart from the Koury Center at 8 AM.

■ THIRD FLOOR
 MEETING
 ROOMS
 PREFUNCTION
 VICTORIA WING



SHERATON GREENSBORO HOTEL AT FOUR SEASONS
 GREENSBORO, NC

	BLUE ASHE ROOM	GRANDOVER EAST	GRANDOVER WEST	VICTORIA A	VICTORIA B	VICTORIA C1
5. 8:00-10:0	Dust Bowl Culture: Rethinking the Thirties. Fahlman	Bits and Pieces: Painting, Collage and Contemporary Image Construction. Campbell Thomas and Thomas	Ideas, Imagery, and Methodologies: The Genesis of Artistic Expression. Alexander and Venz	ParaFiction and ParaFact: The Space Between. Steinberg	Vicious Reverberations: Feminism, Violence and Film from the 1960s through the Present. Kruglinski and Shaskevich	Alternate Currents: Re-Examining L'art Pompier and New Technologies. Wehby
Coffee Break						
6. 10:15-11:45	The Art Historical 80s: Artistic Perspectives. Erpf	Integrating Art and Entrepreneurship. Conlon	Drawing: An Art Form unto Itself. DeWitte	SoCo: Southern Contemporary, Now. Longino	In Cahoots: Collaborative and Interdisciplinary Projects. Hager	Stories about Artists. Land
7. 1:15-3:15	Research Off the Beaten Path: Celebrating Serendipitous Stories. Belden-Adams	FABRICation—1. Gower	Graphic Design: An Enduring History. Doubleday	The Photograph as Social Document: Models Old and New. Dimock and Martin	The Art of Making by SECAC Artist's Fellowship Recipients. Reed	FOCUS: Revealing a Single Work. Marks and Boyles
Coffee Break						
8. 3:30-5:30	Confronting Challenges, Asserting Presence: Women in the American Art World 1900-1970. Langa	FABRICation—2. Deetz	Reciprocal Exchanges: Regionalisms and Modernisms in Dialogue. Connelly and Manning	Teaching and Using Social Media and Online Communities. Gibbs	Paragone: Music, Poetry, and Visual Art. Hughes	Performing Help. Mueller
	AUGUSTA A	AUGUSTA B	ST. ANDREW'S BOARDROOM	OLYMPIA BOARDROOM	BEAR CREEK BOARDROOM	EDGEWOOD BOARDROOM
5. 8:00-10:00	Taking Flight. Shields and Amrhein	Art Education Forum X-B: Research, Instruction, and Best Practices. ML Hightower	Developing Future Creative Leaders: An Imperative for Art and Design Departments. Johnson	Indigenous Arts of the Americas IV. Smith	Society, Politics, and Landscape: Revisited. Yanoviak and Martin	
Coffee Break						
6: 10:15-11:45	Queer Gazes: Power(s) of Looking Through Same-Sex Desire. Morris	Censorship's Windfalls: Learning From David Wojnarowicz. Rizk	Gender and Eighteenth-Century French Painting. Jasin	Contemporary Art Practices and Audience Engagement: An Institutional Perspective. Kovacs and Miller	Making Movies: Filming Artists at Work. Harvey and Thompson	
12:00-1:00 SECAC Awards Luncheon.	Guilford B					
7: 1:15-3:15	Self-Mythologizers. McNeil	See the Text. Read the Image. Fettes	Plays Well with Others: Art Historians' Collaborations, Intersections, and Networks (AHPT). Reymond and Och	Attention! Art and the Military. Ramirez	Open Session: Dynamics of Integration (FATE). Isenbarger	Experiential Learning in Art History—Undergraduate Session. Wachsmann-Linnan
Coffee Break						

8:30-5:30	From Fluxus to Burning Man: The Continuing Evolution of Performance Art, Public Art and Street Art. Schruers	Art and International Relations in the Twentieth Century. McComas	Connections and Transformations: New Technologies in the Arts and Humanities (VRC). Pompelia	"Between s/States" in Ancient American Art. Siegler and Tierney	Why Foundations? What is the Role of a First Year Studio Foundation Program in an Art and Design Education? Garvin	Open Session: Undergraduate Research. Piperato
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Friday Evening events in Downtown Greensboro*

6:00-9:00 PM	Art in Odd Places Greensboro (AiOP). South Elm Street (see separate map). Co-sponsored by Art in Odd Places, SECAC, and the Art Department at UNCG.
First Friday:	Downtown Greensboro's Open House. North and South Elm Street.
6:30-8:30 PM	Tours of Elsewhere Collaborative and Museum, 606 South Elm Street. (Tours on the half hour, reservations must be made with conference registration.)

Saturday, Nov. 2

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7:00 -8:00 AM SECAC Membership Breakfast and Meeting, Colony Room

	BLUE ASHE ROOM	GRANDOVER EAST	GRANDOVER WEST	VICTORIA A	VICTORIA B	VICTORIA C
9. 8:00-9:30	Art and Legacy at Historical Black Colleges. Jenkins	Seeing Double: Alter Egos and Mirror Images in Western Art 1800-1900. Edwards	A New Reality: Blending Traditional and Contemporary Technology to Enhance Creativity. Ladwig	Picturing the South: Realities and Myths. Murphy	Traditional Wet Darkroom and Twenty-first Century Students. Harrison	Health and Safety in Higher Education Studio Art Programs. Lake
Coffee Break						
10. 9:45-11:45	I'm a Photographer? Luhar-Trice	Master and Pupil. Hull	Something for Everyone: An Open Pecha Kucha Session. Guynes	Photographing the Body. Millett-Gallant	Damaged, Destroyed, and Disappeared: The Scholarship of Lost Art. Hottle and Zalewski	Design for Good: Working With Communities. Faulkes
11:45-1:00 Lunch Break						
11. 1:00-3:00	What People Wore[?]: Social Art History Through Fashion. K Scott	Art to Heal the Sick. Kutbay	How the Personal is Political in That Place We Call Art. Yontz	Boundaries and (In) Security. Johnson	Participation Reconsidered: Beyond Social Change. Strickstein	Art and Crime: The Dark Side of Art History. Fischer
Coffee Break						

12. 3:15-5:15	Open Session: Renaissance and Baroque Art. Arbury	Organizing and Managing Collaboration: Principles that Work. Davis and Kokkinou	Open Session: Contemporary Art. Thayer	Soundsites: Experiments in Sound and Place. Eppley	Illustrious Individuals: Visual Articulations of Celebrity and Heroism. Kuykendall and Robertson	Feminism and Queerness in Modern and Contemporary Latin American Art. Sneed
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7:00 -8:00 AM SECAC Membership Breakfast and Meeting. Colony Room

	AUGUSTA A	AUGUSTA B	ST. ANDREW'S BOARDROOM	OLYMPIA BOARDROOM	BEAR CREEK BOARDROOM	EDGEWOOD BOARDROOM
9: 8:00-9:30	Story First. Russo	Porous Borders: The Changing Face of Contemporary Drawing. Schulte and Head	DIY, JIT, WTF! Evans	All Things Stone: New Research into Masons and Sculptors during the Twelfth and Thirteenth Centuries. Snyder and Garton	Public Sculpture in Europe after 1945—1. Dossin	Demonstrate. Steele
Coffee Break						
10: 9:45-11:45	We Are Where We Are Not: Picturing Invisibility in Nature Representations. Bell	The Body Politic: Visuality and the Fabrication of Identity. Hassell	Historical Deviations. Horton	Panel Discussion: Community College Roundtable. Reith	Public Sculpture in Europe after 1945—2. V Scott	Texting, Past and Present: Word with Image as Artistic Vehicle (ATSAH). Watts
11:45-1:00 Lunch Break						
11: 1:00-3:00	The Twelfth Century in Art and Thought. Gatti	Icons and Idols: Iconophobia in Islamic Art. Stephenson	Physical Trace and Conceptual Strategy. Chair, H Scott and Alligood	Open Session: Modern and Contemporary Art—1. Stock	Art and Identities—Global, National, Regional. Concannon	Screening of <i>The Forgotten Space</i> , a film by Allan Sekula and Noël Burch (http://icarusfilms.com/new2012/fs.html). Shown in conjunction with the session <i>The Photograph as Social Document</i> . <i>Chairs</i> , George Dimock and Sarah Martin, University of North Carolina at Greensboro.
Coffee Break						
12: 3:15-5:15	The Multi-Temporal City. Tanga	Open Session: Modern and Contemporary Art—2. Perrill	The Importance of the Bar: Another Round or “Fuck Art, Let’s Dance”. Betz. NB: This session will meet in Club Fifth.			
6:30-8:30 PM	Tours of Elsewhere Collaborative and Museum, 606 South Elm Street. (Tours on the half hour, reservations must be made with conference registration.)					

THURSDAY october 31

SESSION 1: 8:00 – 9:30 AM

BLUE ASHE ROOM

(Re)imagining the Unknown: Contemporary Perspectives on Expansion, Invention, and Representation in the Nineteenth Century

Chairs, Emily Brink, Stanford University and Michael Bianco, University of Michigan

Lily Cox-Richard, University of Michigan. **Possessing Powers: Studio Premonitions and the Time Travel of Things**

Emily Brink, Stanford University. **A Novel Empire: Japan as Fiction in 1860s France**

Sean O'Hanlan, Stanford University. **Except by Fragments: Narrative and Inscription in the Civil War Scrapbook of Oliver Wendell Holmes, Jr.**

GRANDOVER EAST

Cross-Currents in Medieval Studies

Chair, Stephen Wagner, SCAD Savannah

Stephen Wagner, SCAD Savannah. **Repulence Across the Mediterranean**

Ashley Bartman, Case Western Reserve University. **An Elephant in Medieval London**

Alexandra Fried, Independent Scholar. **St. Bridget: The Importance of One Pilgrim**

GRANDOVER WEST

Drawn Out: Re-Imagining the Sketchbook

Chair, Lou Haney, University of Mississippi

Christopher Olszewski, SCAD Savannah. **Sketchbook: No Place For The Weak**

Raymond Gaddy, University of North Florida. **Sketchy Progress: Reevaluating the Sketchbook**

Pamela Allen, Troy University. **The Sketchbook Project**

VICTORIA A

Evolution of Art and Craft as a Viable Profession.

Chair, Lin Hightower, Kennesaw State University

Lin Hightower, Kennesaw State University. **Rise of Contemporary Textile Craft Collectives Today/ Case Study of Three Textile Cooperatives and the Lead Women**

Brenda Smith, Brenda Smith Jewelry. **Art as a Viable Profession**

Mauri Collins, Ben Jammin' Textiles. **US Haight-Ashberry Counter-Culture Textile Art Collective**

VICTORIA B

In Search of Justice

Chair, Elizabeth Heuer, University of North Florida

Laura Hollengreen, Georgia Institute of Technology. **Justice Human and Divine: The Workings of History in the Thirteenth-Century**

Jennifer Courts, University of Southern Mississippi. **The National Justice in Fifteenth-Century France**

Krystle Stricklin, Florida State University. **Memorial Cranes Trapped in Barbwire: Untangling Language and Memories of the Japanese American Incarceration**

VICTORIA C

Typecasting in Art

Chair, Mai-Yen Moriuchi, Saint Joseph's University

Michelle Vangen, The Graduate Center, CUNY. **The Image of the Proletarian Mother as Political Weapon: Artists, the German Communist Party, and the Fight against Paragraph 21.**

Jennifer Kruglinski, Stony Brook University. **Martha Rosler's Aesthetic Disruptions of Tropes of Femininity in the 1970s**

Jeremy Lupe, University of North Texas. **Race and Rockwell: Representing Whiteness in America during World War II**

AUGUSTA A

Painting is Compulsive and Filled with Emotion (Again)

Chair, Mira Gerard, East Tennessee State University.

Clive King, Florida International University, Emeritus. **Leave Your Boots Outside**

Boris Zakic, Georgetown College. **The Unlikely Gesture**

Katie Claiborne, University of Tennessee at Chattanooga. **Permeable Boundaries**

AUGUSTA B

"Eew, gross!" Disgust in Art Since the 1960s

Chair, Anja Foerschner, Getty Research Institute

Scott Contreras-Koterbay, East Tennessee State University. **Disgust through the Lamella**

Anthony Morris, Austin Peay State University. **The Democracy of Urine: Reading Iconography in Andy Warhol's Oxidation Paintings**

Rebekah Scoggins, **Exquisite Excrement: Abjection in the Art of Jasper Johns**

ST. ANDREWS BOARDROOM

Art Education Forum X A: Policy, Administration, and Accreditation

Chair, Bryna Bobick, University of Memphis

Bryna Bobick, University of Memphis. **A National Survey of Museum Educators**

Robert Quinn, East Carolina University. **TaskStream Electronic Portfolios for Teacher Education Candidates**

Paula McNeill, Valdosta State University. **From Plains Indian to Handmade Containers for Kids**

OLYMPIA BOARDROOM

Animation?!.....YES PLEASE!

Chair, Charles Clary, Middle Tennessee State University

Brent Dedas, Western Kentucky University. **Animation: Extending Drawing, Painting and Narrative**

Randall Clark, Clayton State University. **Quality Work with the Line**

Eloise Philpot, Radford University. **Metamorphosis in Animation: Shape Shifting in Time, Space, and Form**

BEAR CREEK BOARDROOM

Envisioning the Participatory Survey

Chair, Laurel Fredrickson, Indiana University Southeast

Anne Allen, Indiana University Southeast. **The Ethnic Dilemma: Ethical Quandaries in Teaching the Non-Western Survey**

Julia Sienkewicz, Duquesne University. **Doing More with Less: Deep Learning in the Survey Classroom**

Erin Hanas, Duke University. **Enhancing the Survey with a Collaborative Timeline**

SESSION 2: 9:45 - 11:45 AM

BLUE ASHE ROOM

Art, Public Space, and the Social Sphere

Chairs, Xandra Eden, University of North Carolina at Greensboro and Sheryl Oring, University of North Carolina at Greensboro

Lauren Rosenblum, Independent Scholar. **The Protesting Body: Suzanne Lacy, Leslie Labowitz-Starus, and Sharon Hayes' Feminist Public Performances**

Jasnira Zuniga, Stony Brook University. **Collective Memory and the Reconquista of Civil Space: Action and Inaction in the Performance Art of Regina Jose Galindo**

Susan Harbage Page, University of North Carolina at Chapel Hill. **The U.S./Mexico Border Project: Borderlands, Story, and Performance**

Jonathan Frey, Pratt Institute. **Transformation Design**

GRANDOVER EAST

World War I and American Art

Chair, Sarah Archino, Millsaps College

Ranelle Lueth, University of Iowa. **Behind the Lines: U.S. Combat Art Featured (or Not Featured) in Magazines**

Amy Kirschke, University of North Carolina Wilmington. **The Privilege of Dying: African American Artists and the Imagery of World War I**

Kate Lemay, Independent Scholar. **The Fall of the Arrow Man: John Singer Sargent's "Gassed"**

Anne Knutson, Independent Scholar. **Apolitical or Scared? American Artists and WWI**

GRANDOVER WEST

The Space Between Culture Identities Beyond Observation

Chair, Nikki Blair, University of North Carolina at Greensboro

Meena Khalili, Virginia State University. **Entropic Design as A Method of Visualizing Cultural Impermanence**

Sandra Reed, SCAD Savannah. **Cadastral and Composition**

James Alexander, University of Alabama at Birmingham. **The Art of Observation/The Art of Intention**

Seo Eo, East Carolina University. **The Space between Culture, Identities Beyond Observation**

VICTORIA A

Do Post Bills: A Historic and Contemporary Dialog on Poster Design.

Chair, Gary Keown, Southeastern Louisiana University

Gary Keown, Southeastern Louisiana University. **Loi sur la liberté de la presse ...Poster Design after 1881**

Alison Rudnick, The Graduate Center, CUNY. **Didacticism and the Modernist Poster: Jan Tschichold as Artist, Patron, and Educator**

Richard Doubleday, Louisiana State University. **Gunter Rambow, The Visual Poet of Poster Design**

Lisa Anderson, University of St. Francis. **REUSE, RECYCLE, REPURPOSE: The Lifecycle of Movie Posters**

Sherry Saunders, Lamar University. **Examining the Resurgence of Hand Lettering in Contemporary Poster Design**

VICTORIA B

Artists' Publications in the 1960s: Critical Readings

Chair, Sandrine Canac, Stony Brook University

Kate Green, University of Texas at Austin. **Vito Acconci and : Page and Action in the Late '60s"**

Christopher Howard, College Art Association/Independent Critic and Curator. **A Brief History of the Jean Freeman Gallery**

Miriam Kienle, University of Illinois, Urbana-Champaign. **Off the Presses: Ray Johnson and the Art of Magazine, 1965-1975**

Hallie Scott, The Graduate Center, CUNY. **Art in Magazines in the 1960s and 1970s**

VICTORIA C

Sculpture's Multiples

Chair, Amanda Douberley, University of Texas at Austin

Christina Ferando, Columbia University. **Canova in Reproduction**

Andrew Eschelbacher, Virginia Military Institute. **Multiple Contradictions: Jules Dalou, Bronze Editions, and the Sculptor's Economics**

Karen Lemmey, Smithsonian American Art Museum. **Direct Carving: Singularity in a Sea of Replicas**

Douglas Cushing, University of Texas at Austin. **Duchamp's Repeatable Original, or the Nude Infinitely Renewed**

AUGUSTA A

Comedic Practice: Humor in the Gallery and Classroom

Chair, Heather Sztatmary, SCAD Savannah

Mark Creegan, Florida State College at Jacksonville. **What if Louis C.K. Went to Art School?**

Naomi J. Falk, College of William & Mary. **Artistic Mischief: Out and About with One-Minute Sculptures**

Russell Maycumber, Flagler College. **Humor in Solution, Boundaries in Dissolve**

Ron Hollingshead, West Virginia University. **Taking the Piss-Relieving Oneself from the Burden of Failure.**

AUGUSTA B

SECAC's Newest Generation of Artist-Educators—1

Chair, Michael Aurbach, Vanderbilt University

Quintin Owens, University of West Florida. **Aesthetic Predicaments**

Jerry Phillips, Vanderbilt University. **Two Years After: Printing/Catering/Beyond**

Jeremy Jones, Vanderbilt University. **Where I am Now: One Year after an MFA**

ST. ANDREW'S BOARDROOM

Art Education Forum IX-C: Strengthening Community Relationships Through Art

Chair, Stephanie Danker, Coastal Carolina University

Eun-Hee Lim, University of North Carolina at Greensboro. **Community Mural Project as Meaning Making**

Linda Smith, Teoh Project. **The Power of Collaboration**

Borim Song, East Carolina University. **Learning Community, Exploring Cultures, and Teaching Art: Service Learning for Art Teacher Education**

Sunny Spillane, University of North Carolina at Greensboro. **Rethinking the Roles of Artists, Researchers, and Teachers in Participatory Art (Education) Practice**

Stephanie Baer, University of Nebraska-Kearney. **A Semester Outside the Classroom: Bringing Art Methods to Life**

OLYMPIA BOARDROOM

Craft Made.

Chair, Rich Gere, SCAD Atlanta

Emily Stokes, Northwestern College of Iowa. **Respect the Margins: Are Millennials and Lithography compatible?**

Frank Brannon, Southwestern Community College. **Freeing of the Book Form: Traditional Processes in Book Arts Instruction**

Jennifer D. Anderson, Hollins College. **"The Greatness of a Craft Consists Firstly in How It Brings Comradeship." Antoine de Saint-Exupery**

BEAR CREEK BOARDROOM

Open Session: Anything Ancient

Chair, Beth Stewart, Mercer University

Roshi Ahmadian, Case Western Reserve University. **Artistic Exchanges from the Apadana to the Parthenon**

Bridget Sandhoff, University of Nebraska Omaha. **Their Women Exercise in the Nude! Greco-Roman Perception of Etruria**

Victor Martinez, University of North Carolina at Chapel Hill. **No Relief(s) for Roman Scholars or the Holes in the Early Augustan Sculptural Narrative**

Laurel Taylor, University of North Carolina at Asheville. **Between Life and Death: Funerary Ritual and the Animated Portrait in Ancient Rome**

11:45 AM – 1:00 PM LUNCH BREAK (ON YOUR OWN)

SESSION 3: 1:00 – 3:00 PM

BLUE ASHE ROOM

American Art Open Session I: New Directions in American Art

Chair, Rachel Stephens, University of Alabama

Joshua Fisher, Arkansas Tech University. **Thomas Cole in Duaneburg: A Voice Crying Outside the Wilderness**

Elizabeth Lee, Dickinson College. **Fashionably Greek: The Healthy Body and Classical Dress in Late Nineteenth-Century American Art**

Kathleen Spies, Birmingham-Southern College. **Seeking "the Buckeye": Walt Kuhn, Vulgarly, and Alternative Modernism between the Wars**

Mark Thistlethwaite, Texas Christian University. **Lincoln's Image in Contemporary Art**

GRANDOVER EAST

Close Connections: The Detail in Nineteenth-century Art and Literature

Chairs, Emily Davis, Virginia Commonwealth University, and Carol Porter Phinizy, Virginia Commonwealth University.

Trenton Olsen, Brigham Young University. **Anna, Sonya, and the Unknown Woman: Navigating Spaces of (Fallen) Womanhood 1863-1883**

Katherine Inge, University of Arizona. **The Complicated Character and Duality in John Everett Millais's Death of Ophelia**

Kristen Miller Zohn, Columbus Museum. **Fanny Price and the Family Profiles: The Reading of Character in Jane Austen's Mansfield Park**

Mey-Yen Moriuchi, La Salle University. **Nineteenth-Century Mexican Costumbrismo**

GRANDOVER WESTGRANDOVER

Art and Collaboration—1: Groups, Pairs, and Colonies

Chair, Mary Slavkin, The Graduate Center, CUNY

Rachel Golden, University of Arkansas at Little Rock. **Russian Modernism on the Periphery: From the Studio of Mikhail Bernstein, St. Petersburg, 1910-1912**

Jenna Altomonte, Ohio University. **Digital Diaspora and the Global Community: Virtual Interaction in Wafaa Bilal's Domestic Tension**

Heather Holian, University of North Carolina at Greensboro. **The Dynamics of Collaboration and Collective Imagination in Contemporary Animation: Pixar's as a Case Study**

Emily Caplan Reed, University of Virginia. **The Collaborative Projects of Alexander Calder**

VICTORIA A

Perception Point: The Intersection of Neuroscience and Contemporary Art

Chair, Ann Pegelow Kaplan, Elon University

Brian Curtis, University of Miami. **In Search of Bi-cameral Balance: A Return to Art for Life's Sake**

Ann Pegelow Kaplan, Elon University. **Moving Forward/ Standing Still: Multiple Perspectives in Time-Based Arts**

David Gerhard, Clemson University/Ohio State University.

Hybridity of Belief: Shifts in Perception through Science and Spirituality

Rena Heinrich, University of California, Santa Barbara. **The Science of Spectatorship: Brecht, Artaud, and the Mirror Neuron**

VICTORIA B

Contemporary Folk, Self-Taught and Outsider Art

Chairs, Carol Crown, University of Memphis and Lee Kogan, American Folk Art Museum

Edward M. Puchner, McKissick Museum. **Godly Presence in the Landscapes of Minnie Evans**

Laura Bickford, School of the Art Institute of Chicago. **Well, Time Goes By: Obsolescence in Vollis Simpson's Whirligigs**

Lee Kogan, Independent Curator and Educator. **Luke Haynes: Quilt Artist**

VICTORIA C

Avenge Me!: Expressions of Vengeance and Retribution

Chair, Meredith Bagby Fettes, University of Arkansas at Little Rock.

Taylor Deane, Georgia State University. **An Ancient Egyptian's Worst Nightmare**

Alvaro Ibarra, **Mission Accomplished? Imaging Perpetual Vengeance in Roman Dacia**

Brooke Falk Permenter, Rutgers University/College of Charleston. **Persecution or Retribution? Defending Christianity and Avenging Christ in the Late Medieval**

Héctor R. Garcia, University of Central Arkansas. **Rafael Pineda (Rapé): Online Editorial Cartoons and Caricature as Activist Art Form in México Today**

AUGUSTA A

The Remains of Photography

Chair, David Smucker, Stony Brook University

Mark Geil, Jackson State University. **The Snapshot**

Paul Karabinis, University of North Florida. **Primitive Cool: The Chemical Print in a Digital World**

Meggan Gould, University of New Mexico. **Bureau of Visual Instruction**

AUGUSTA B

Narratives in Contemporary Art

Chairs, Roann Barris, Radford University and Cindy Lisica, Warhol Museum/University of Pittsburgh

Maria Clara Paulino, Winthrop University. **Paula Rego: (Un) familiar Stories**

Stephen Simmerman, Mercer University. **Pettibon & Powhida: Postmodern Parables or Polemics?**

Lynn Book, Wake Forest University and Transart Institute and Roann Barris, Radford University. **Painting Literature, Reading Art: 500 Years of Dante's Inferno**

ST. ANDREWS BOARDROOM

SECAC's Newest Generation of Artist-Educators—2

Chair, John Powers, University of Alabama at Birmingham

Ron L. Lambert, Bloomberg University of Pennsylvania. **Without Means**

Megan E. Moore, University of South Alabama. **Botanically Restructured**

Juan Obando, Elon University. **Dirty South, North Star, Pirate Tropics**

OLYMPIA BOARDROOM

Design Education: Approach and Assessment

Chair, Somiah Lattimore, Salisbury University

Christopher Williams, SCAD Savannah. **The Evolution of a Plan; Developing a Flexible Assessment Strategy**

Colin McLain, University of Arkansas at Fort Smith. **Objectively Evaluating Design Projects: Let Me Explain Why I "Gave" You This Grade**

Bill Cavill, Jr., University of Nebraska-Kearney. **A New Tool for an Old Problem**

BEAR CREEK BOARDROOM

Open Session: Art and Art History

Chair, Kirstin Ringelberg, Elon University

Alison Charny, Parsons-The New School/Cooper-Hewitt National Design Museum. **Villa les Palmiers: Luxurious Isolation on the Côte d'Azur**

Kimberly Bradshaw, University of Memphis. **Who Can Open the Doors of His Face?: Hidden Hellmouths in Northern Renaissance Landscapes**

Chuck Tomlins, University of Tulsa. **Contextualism versus Formalism: Studio Art for Non-Majors**

SESSION 4: 3:15 – 5:15 PM

BLUE ASHE ROOM

American Art Open Session II: Modernism in the American South

Chair, Barbaranne Liakos, Northern Virginia Community College

Kurt Pitluga, Slippery Rock University. **The Romanesque Revival Marches South: The West Market St. Methodist Church, Greensboro, North Carolina**

Evie Terrono, Randolph-Macon College. **Visual Politics and Jim Crow Realities in Richmond, VA: The Craig House and Interracial Artistic Co-operations**

Christina Michelin, University of Minnesota, Twin Cities. **Charles Sheeler's "Power" and 1940**

Lisa Gail Collins, Vassar College. **Love Lies Here: The Work of Quilts in Grief**

GRANDOVER EAST

Rethinking Watershed Exhibitions

Chair, Cindy Persinger, California University of Pennsylvania

Karla Huebner, Wright State University. **Surrealism Comes to Prague**

Erin McKellar, Boston University. **MoMA's Organic Design in Home Furnishings**

Andrea Alvarez, Virginia Commonwealth University. **Ambivalent Polemics: The 1998-1999 Jackson Pollock Retrospective at the Museum of Modern Art**

Alexis Carrozza, The Graduate Center, CUNY. **The Philosopher as Curator and the Gedankenaustellung: Jean-Francois Lyotard's Les Immatériaux and Bruno Latour's Making Things Public**

Anastasia Karpova Tinari, Indianapolis Museum of Art. **The Artist is Present: Performance Art and the Role of Contemporary Art Museums**

GRANDOVER WEST

Art and Collaboration—2: Art and Artists

Chair, Heather Holian, University of North Carolina at Greensboro

Ashley Rye, University of Delaware. **The "Duveneck Boys" and Venetian Genre Painting**

Mary Slavkin, The Graduate Center, CUNY. **Shades of Collaboration: The Roles of Shared Developments, Ideologies, and Publicity in Artists' Groups in the fin de siècle**

Katherine Markoski, Oberlin College. **A Community of Individuals: The Black Mountain College Glyph-Exchange**

Erika Nelson, The Graduate Center, CUNY. **Border Intelligence: Guillermo Guillermo Gómez-Peña and the Navigation of Collaborative Border Art**

VICTORIA A

Revising Appalachia: Authentic Visions of the Social and Cultural Diversity of the Southern Appalachian Region

Chair, Craig Wilson, University of North Georgia

Craig Wilson, University of North Georgia. **Regional Response Mural Project: A Faculty and Student Collaborative Project Focusing on the Depiction of the Diversity of the Southern Appalachian Region of the United States**

Marie Cochran, Independent Scholar. **Affrilachia, Notes of a Native Daughter**

Paul Dunlap, University of North Georgia. **Queer Appalachia**

Jeff Marley, Southwestern Community College. **Change as Preservation in Cherokee Art**

VICTORIA B

Impasto!

Chair, Boris Zakic, Georgetown College

Yvonne Petkus, Western Kentucky University. **Beyond Gesture**

Elisabeth Di Donna, Florida State University. **Material Call, Emotional Response**

Mira Gerard, East Tennessee State University. **From the Ruins**

Michael Morford, Borough of Manhattan Community College, CUNY. **Pontormo's Sculptural Mark-Making**

VICTORIA C

Eclecticism, Appropriation, Forgery: Issues of Borrowing in Art

Chair, Betty Crouther, University of Mississippi

Carl Goldstein, University of North Carolina at Greensboro. **When is a Van Gogh not a Van Gogh?**

Amber Eckersley, Coastal Carolina University. **Discrediting Aura: The Acceptance of Appropriation Art**

Betty Crouther, University of Mississippi. **Lawrence A. Jones, Guernica, and the Modern Age**

AUGUSTA A

How the Elements of Storytelling Help Students Learn Key Art and Design Elements and Principles

Chair, Kathleen Rieder, North Carolina State University

Rosanne Gibel, Art Institute of Ft. Lauderdale. **What Are You Trying To Tell Me? "Developing Design Concepts through Storytelling"**

Marc Russo, North Carolina State University. **Focusing Students on Story - The Classic Arc-Plot as the Basis for Better Design**

Catherine A. Moore, Georgia Gwinnett College. **Facial Expression as Key to Narrative Portraiture**

AUGUSTA B

High Stakes: Gambling with the Art Market

Chair, Melissa Geiger, East Stroudsburg University of Pennsylvania

Craig Reynolds, Virginia Commonwealth University. **Thomas Jefferson, Jean-Pierre Fouquet, and a Model for Virginia**

Thursday evening events on the University of North Carolina at Greensboro campus*:

5:00-7:00 PM
SECAC JURIED EXHIBITION, GATEWOOD GALLERY, GATEWOOD STUDIO ARTS BUILDING

MEMBER'S RECEPTION AND MUSEUM VISIT, WEATHERSPOON ART MUSEUM

2012 SECAC Artist's Fellowship Winner, Hanna Jubran, Exhibition, Elliot University Center Gallery

7:30-9:00 PM
Keynote Address by artist Mel Chin. Auditorium, Elliot University Center

* Buses will depart from the Koury Center for the Weatherspoon Art Museum at 4:40, 5:30, and 6:00 PM (Buses at 5:30 and 6 PM will also stop at PLH). The Weatherspoon Museum and Gatewood Studio Arts Building are adjacent to one another. The Elliot University Center is 10-minute walk from the Museum, although we will also have shuttle service running between these two venues. Buses will depart from the Elliot University Center for the Koury Center immediately after the keynote address, at approximately 8:45, 9:15, and 9:45. Buses will stop at PLH upon request. A small shuttle bus will make a continuous loop between the Koury Center and the Weatherspoon Museum from 5:30 - 7:30 PM. There is also parking available behind the Weatherspoon Museum.

Chad Airhart, Carson Newman University. **Southern Roots Stay Home: The Southern States Art League and the Push for Regional Art Awareness and Patronage**

Julie B. Monroe, Virginia Commonwealth University. **Julie Mehretu and Goldman Sach**

John Hebble, Virginia Commonwealth University. **Exhibiting Apartheid: Charles Sekano and the Contemporary African Art Market**

ST. ANDREW'S BOARDROOM

The Veil in Art

Chair, Ruth Bolduan, Virginia Commonwealth University

Wanda Balzano, Wake Forest University. **The Veiled Subject, from Ovid to Kristeva**

Debra DeWitte, University of Texas at Dallas. **Variations of St. Veronica's Veil by El Greco**

Jason John, University of North Florida. **The Veil and The Representation of Identity**

Mahera Khaleque, University of Georgia. **The Veil in Art: Shirin Neshat's Early Photographs**

OLYMPIA BOARDROOM

The Role of Interdisciplinary Scholarship in Pre-Columbian Art

Chair, Paula Winn, John Tyler Community College, and Yumi Park, Jackson State University

Deirdre Carter, Florida State University. **Sustenance for the Gods: Turkeys in Mesoamerican Art, Ritual, and Daily Life**

Bryan Schaeffer, Florida State University. **Receiving Gods and Re-creating Origins: Travel and Movement in Mesoamerica**

Jeanette Nicewinter, Florida State University. **Interactions, Exchanges and Ceramics in the Jequetepeque Valley, Peru**

Annick Benavides, University of New Mexico. **In Search of Ancient Pachamama: Uncoupling Ethnohistoric and Ethnographic Evidence**

EDGEWOOD ROOM

WORKSHOP: Sketchnoting and Idea Generation Workshop

Chairs, Alma Hoffman, University of South Alabama and Brooke Scherer, University of Tampa

Advanced ticket registration required



8:00 AM-12:30 PM OFF-SITE SESSION: GRAPHIC DESIGN AT SECCA*

*Buses will depart Koury Center at 8 am.

Graphic Designers and all other interested conference participants are invited to the Southeastern Center for Contemporary Art (SECCA) to view the exhibition. In addition SECCA is hosting two conference sessions in its auditorium:

Thinking Design and Design Thinking

Chair, Dana Ezzell Gay, Meredith College

Matt Greenwell, University of Tennessee at Chattanooga. **Design Inquiry: Expanding the Field**

Dana Ezzell Gay, Meredith College. **Thinking Design and Design Thinking**

Susan Robertson, Jacksonville State University. **The Design Investigation Method for Beginning Graphic Design Students**

History and Theory in Contemporary Graphic Design Discourse

Chairs, Sharokin Betgevargiz, SCAD Savannah and Benjamin W. Brown, SCAD Savannah

Aggie Toppins, University of Tennessee at Chattanooga. **Materials as Process: Towards a Generative Theory about Graphic Design Experimentation**

Phillip McCollam, West Virginia Wesleyan. **College span title="The Citizen Web Designer"**

Benjamin W. Brown, SCAD Savannah. **Advocating For Culture in a Sea Without Sky: Visual Communication Theory and Praxis for Public Discourse**

Sharokin Betgevargiz, SCAD Savannah. **Design Pedagogy and Personal Transparency**

SESSION 5: 8:00 - 10:00 AM

BLUE ASHE ROOM

Dust Bowl Culture: Rethinking the Thirties

Chair, Betsy Fahlman, Arizona State University

Rebecca Walton O'Malley, **Art in Limbo. Re-evaluating the Historical Section: A Consideration of FSA Exhibition History**

James Swensen, Brigham Young University. **The Migrant of Fact and Fiction: Russell Lee's Photographic Illustration of John Steinbeck's**

Josi Ward, Cornell University. **Picturing Agricultural Community: The Mediation of FSA Migratory Labor Camps**

Lisa Dorrill, Dickinson College. **Mules, Monsanto, and Modern Tennessee: Henry Billings, Maury County Landscape**

GRANDOVER EAST

Bits and Pieces: Painting, Collage and Contemporary Image Construction

Chairs, Barbara Campbell Thomas, University of North Carolina at Greensboro and Christopher Thomas, University of North Carolina at Greensboro

Carrie Robbins, Bryn Mawr College. **Declared and Denied Surfaces: Intersections of Painting and Collage**

Joshua Bienko, University of Tennessee, Knoxville. **Collage, Art, Association or Digital Collage, Internet Meme's and the Future of Painting**

Barbara Campbell Thomas, University of North Carolina at Greensboro. **Painting in Proximity (Materiality--amplified and expanded in parts, and in relation)**

Jennifer Meanley, University of North Carolina at Greensboro. **Occupying the Disarray**

GRANDOVER WEST

Ideas, Imagery, and Methodologies: The Genesis of Artistic Expression

Chairs, James Alexander, University of Alabama at Birmingham and Pamela Venz, Birmingham-Southern College

Christopher Luhar-Trice, University of North Florida. **Teaching (and Learning) the Creative Process**

Joe Meiser, Bucknell University. **Inquisitive Inventiveness: the Artist's Ideation Process**

Heather Deyling, SCAD Savannah. **The Expanded Field: From Painting and Drawing to Installation and Sculpture**

Christina Jurasek, Neue Galerie New York. **A Taxonomy of Egon Schiele's Responses to Occultism**

VICTORIA A

ParaFiction and ParaFact: The Space Between

Chair, Monica Steinberg, The Graduate Center, CUNY

Beauvais Lyons, University of Tennessee, Knoxville. **The Hokes Archives**

R.M. Wolff, University of Minnesota-Twin Cities. **The Fake as More, or When the Fake Really Is More**

Samuel Ewing, Florida State University. **BREAKING NEWS: Paraphotographer Robert Heinecken Unmasks the Composition of the Reagan-era Media Landscape**

Joanna Fiduccia, University of California, Los Angeles. **A Labyrinth Without Blood: Art and Capital in Goldin+Senneby's**

VICTORIA B

Vicious Reverberations: Feminism, Violence and Film from the 1960s through the Present

Chairs, Jennifer Kruglinski, Stony Brook University and Helena Shaskevich, The Graduate Center, CUNY

Allie Craver, Virginia Commonwealth University. **Sock It to Me: Tracey Rose and Global Feminisms**

Jenny Gunn, Independent Scholar. **Language and Schizophrenia in Cassavetes A Woman Under the Influence**

Helena Shaskevich, The Graduate Center, CUNY. **Fem-Bomb: Constructing the Female Terrorist in Film**

Travis English, Frostburg State University. **"Artist Must be Beautiful:" Forms of Violence in Yugoslav Feminist Video Performance Art**

VICTORIA C

Alternate Currents: Re-Examining L'Art Pompier and New Technologies

Chair, Emily Wehby, Independent Scholar

Michael Duffy, East Carolina University. **Eugène Boudin and the Impressionists: Engaging a Broad Community of Interest**

Leanne Zalewski, Randolph College. **Modern Traditionalist: Jean-Léon Gérôme, the Pluralistic Pompier**

Scott Volz, Stony Brook University. **The Machine and Bourgeois Fantasy in Monet's Gare Saint-Lazare**

David Brett, Stony Brook University. **A Foggy Day in London Town, as Depicted by the Brush and the Pen**

AUGUSTA A

Taking Flight

Chairs, Kathryn Shields, Guilford College and Laura Amrhein, University of Arkansas at Little Rock

Rhonda Reymond, West Virginia University. **Taking Chicago to New Heights: Harry M. Pettit's Aerial Views of the Century of Progress Fair**

Laura Victore, Independent Artist. **I am a Draftsman and a Navigator**

Rob Millard-Mendez, University of Southern Indian. **Holding Patterns: Contemporary Iterations of Flying and Falling in Greek Mythology**

Periklis Pagratis, SCAD Savannah. **Art and Flying: From the Cockpit to the Studio**

AUGUSTA B

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

Chair, Mary Lou Hightower, University of South Carolina Upstate

Eunjung Chang, Francis Marion University. **Lesson Resources for Teachers: Arts Integration for General Elementary Teacher Education**

Michelle Tillander, University of Florida. **Art Education Research: A Community of Formalized Curiosity**

Linda Neely, Independent Scholar. **ReHab: Art Elements Addiction and Recovery**

Mary Lou Hightower, University of South Carolina Upstate. **Signs of Life: Five Universal Symbols**

Anne Grey, University of Central Florida. **The Art Educator and Art Collector: Focused, Engaged, and Concerned with Issues in Our Time**

ST. ANDREW'S BOARDROOM

Developing Future Creative Leaders: An Imperative for Art and Design Departments

Chair, Jerry Johnson, Troy University

Jerry Johnson, Troy University. **Ideas Need Leaders: Managing Cultural and Creative Industries of the Southeast**

Amy Broderick, Florida Atlantic University. **Artists and Leaders: Identifying and Cultivating the Meta-Skills Required for Art/Business Success**

Kimble Bromley, North Dakota State University. **Developing a Creativity Course for Tomorrow's Creative Leaders**

Marcela Iannini, Miami International University of Art and Design. **Turning Design Management Departments into Centers for Socio-Economic Leadership**

OLYMPIA BOARDROOM

Indigenous Arts of the Americas IV
Chair, H. Denise Smith, SCAD Atlanta

James Farmer, Virginia Commonwealth University. **The Gallery Beyond the Gallery: Ancient American Rock Art and the "Modern" Romantic**

Lauren Norwood, Independent Scholar. **Body Doubles: Representation and Portraiture in Lagunillas Style E Figurines from West Mexico**

Judi Murphy, University of West Georgia. **Tools of the Pre-Colombian Mayan Painter**

Rachel Green, Armstrong Atlantic State University. **Community identity and Survival: Imagery and Technique in the Chaguar Textiles of the Wichi of General Enrique Mosconi, Argentina**

Brynna Tussey, University at Albany, SUNY. **Western Aesthetics in Indigenous Latin American Art**

BEAR CREEK BOARDROOM

Society, Politics, and Landscape: Revisited

Chairs, Eileen Yanoviak, University of Louisville, and Floyd Martin, University of Arkansas at Little Rock

James Jewitt, University of Pittsburgh. **The Red Sea and Lagoon: Environmental Mythmaking in Renaissance Venice**

Elise Smith, Millsaps College. **Dora Carrington, Tidmarsh Mill, and Ham Spray House: Taking Possession of Land Not Her Own**

Allison Slaby, Reynolda House Museum of American Art. **The Farmer as Hero in Grant Wood's Spring Turning**

Debra Murphy, University of North Florida. **Jim Draper's Feast of Flowers: A Cautionary Tale**

SESSION 6: 10:15 - 11:45 AM

BLUE ASHE ROOM

The Art Historical 80s: Artistic Perspectives

Chair, Rosemary Erpf, SCAD Atlanta

Adair Rounthwaite, University of Minnesota. **Group Material and Political Engagement from the Alternative Scene to Institutions**

Stamatina Gregory, The Graduate Center, CUNY. **Brian Weil: An Ethics of Ambivalence**

Rosemary Erpf, SCAD Atlanta. **Rethinking Italian Neo-Expressionism, Art Historically Speaking**

GRANDOVER EAST

Integrating Art and Entrepreneurship
Chair, Kevin Conlon, Columbus College of Art & Design

Delane Ingalls Vanada, University of North Carolina at Charlotte. **Practically Creative: A Capacity-rich View in Arts-based Learning**

Greg Shelnut, Clemson University. **Thinking Outside the Institution: Entrepreneurship and Community Engagement in the Palmetto State**

Elaine Grogan Luttrell, Columbus College of Art & Design. **When I Grow Up I Want to Budget: The Connection Between Non-Art Tasks and a Successful Art Career**

GRANDOVER WEST

Drawing: An Art Form Unto Itself
Chair, Debra DeWitte, University of Texas at Dallas

Jessie Van der Laan, Pellissippi State Community College. **The Investigative Mark**

Pam Toll, University of North Carolina Wilmington. **Drawing as Material Residue of a Physical and Mental Process**

Thomas Koole, Piedmont Technical College Center for Creative Economies Professional Pottery Program. **Drawing as Action**

VICTORIA A

SoCo: Southern Contemporary, Now
Chair, Alan Longino, Ohr-O'Keefe Museum of Art

Amanda Adams, Virginia Commonwealth University. **Mapping the Battlefield: Sally Mann's Last Measure, 2001-2002**

Jody Stokes-Casey. **The Present Tense Effect: Conversations on Contemporary Art in Memphis**

Alan Longino, Ohr-O'Keefe Museum of Art. **Towards A New Mississippi Aesthetic: Mississippi's Avant-Garde and Its Implications**

VICTORIA B

In Cahoots: Collaborative and Interdisciplinary Projects

Chair, Jenny Hager, University of North Florida

Andrew Lewis, University of Mississippi. **In Cahoots - Collaborative and Interdisciplinary Projects**

Durant Thompson, University of Mississippi. **A Corpse in the Classroom**

Thomas Sturgill, Middle Tennessee State University and Dan DeZarn, SUNY-Geneseo. **Work of Pulled Resources**

VICTORIA C

Stories about Artists.

Chair, Norman Land, University of Missouri-Columbia

Julie Plax, University of Arizona. **The Never-Ending Story of Antoine Watteau**

Trista Reis, Indiana University, Bloomington. **Arnold Böcklin's Modern Fantasy**

Lindsay Heffernan, The Barnum Museum. **Forbidden Playgrounds: Depictions of Pygmalion Across Time**

AUGUSTA A

Queer Gazes: Power(s) of Looking Through Same-Sex Desire

Chair, Anthony Morris, Austin Peay State University

Mary Manning, Rutgers University, **Impressionism's Queer Gaze? The Case of Frédéric Bazille**

Tiffany Pascal, New Mexico State University-Carlsbad. **Girl Power Gone Sour: Issues in Discussing Romantic Love Between Girls in Japanese Comics**

Christine Bachman-Sanders, New York University. **Portraits and Pornography, the Panopticon and the Dungeon**

AUGUSTA B

Censorship's Windfalls: Learning From David Wojnarowicz

Chair, Mysoon Rizk, University of Toledo

Mysoon Rizk, University of Toledo. **How to "Give Chaos Reason and Delight": Bundling Contradictions in David Wojnarowicz**

Jennifer Tyburczy, University of South Carolina. **Irreverent: A Celebration of Censorship**

Scott Sherer, University of Texas at San Antonio. **The Radical Potential of Fractures of Text and Image**

ST. ANDREW'S BOARDROOM

Gender and Eighteenth-Century French Painting

Chair, Gabriela Jasin, SCAD Savannah

Hyejin Lee, University of North Carolina at Chapel Hill. **The Shield of Gaze and the Mask of Seduction in Eighteenth-Century European Painted Fans**

Danielle Lenhard, Stony Brook University. **Gendering the Sublime: The Hidden Phallus in Fragonard's Le Verrou**

OLYMPIA BOARDROOM

Contemporary Art Practices and Audience Engagement: An Institutional Perspective

Chairs, Claire Kovacs, Canisius College and Tami Miller, Krasl Art Center

Teresia Bush, Howard University. **A Subliminal Approach: Studio Practice in the Contemporary Era—The Porter Colloquium of 2013 at Howard University**

Jonathan Wallis, Moore College of Art & Design. **Walking the Line in Museums: Participation and its Discontents**

Tami Miller, Krasl Art Center. **I Love It; I Hate It: I Don't Know What To Do With It: Audience Responses to the artlab**

BEAR CREEK BOARDROOM

Making Movies: Filming Artists at Work

Chair, Benjamin Harvey, Mississippi State University and Jeffrey Thompson, Sewanee: The University of the South

Erin McNeil, SCAD Savannah. **The Artist at Work in the Digital Environment**

Andrew Wasserman, Stony Brook University. **Danger Sidewall: Documenting the Places of Charles Simonds' Dwellings**

Benjamin Harvey, Mississippi State University. **The Artist at Work in British Pathé Newsreels (circa 1920-1950)**

SECAC Awards Luncheon, 12:00 – 1:00 PM (Advanced ticket required)

GUILFORD B

SESSION 7: 1:15 – 3:15 PM

BLUE ASHE ROOM

Research Off the Beaten Path: Celebrating Serendipitous Stories

Chair, Kris Belden-Adams, University of Mississippi

Betsy Towns, University of North Carolina School of the Arts. **So Many Enemies**

Damon Willick, Loyola Marymount University. **Vals Go Home: An Art History of the San Fernando Valley, ca. 1970-1990**

Kris Belden-Adams, University of Mississippi. **Intersections of Photography and Sewage: Three Strange and Stinky Stories about the Birth of a Medium**

Michael Smith, Institute for Doctoral Studies in the Visual Arts. **Duchamp and the Serendipity of the Postmodern Narrative**

Robert Craig, Georgia Institute of Technology, Emeritus. **Bernard Maybeck Encounters Frank Lloyd Wright "Almost": Serendipitous Stories and Scholarly Research**

GRANDOVER EAST

FABRICation—1

Chair, Reni Gower, Virginia Commonwealth University.

Reni Gower, Virginia Commonwealth University. **FABRICation**

Kristy Deetz, University of Wisconsin-Green Bay. **Folding and Refolding Ideas of Fabric in Painting**

Susan Iverson, Virginia Commonwealth University. **The Persistence of Obsessions**

Erin E. Castellán, Independent Artist. **Unsettled Images: Space, Time, Fiber and Paint**

Virginia Derryberry, University of North Carolina at Asheville. **Janus**

GRANDOVER WEST

Graphic Design: An Enduring History

Chair, Richard Doubleday, Louisiana State University

Joe Galbreath, West Virginia University. **Impact Printing: Examining the Legacy of the Great American Poster Print Shop**

Stephen Goldstein, Fitchburg State University. **Extraordinary Realities: Gunter Rambow's Poster Designs**

Woodrow Holliman Meredith College. **Paradigm Lost: Rethinking Graphic Design History**

Paul Dean, Louisiana State University. **Is There a Canon of Album Cover Art History?**

VICTORIA A

The Photograph as Social Document: Models Old and New

Chairs, George Dimock, University of North Carolina at Greensboro, and Sarah Martin, University of North Carolina at Greensboro

Monica Bravo, Brown University.
Paul Strand: The Indian Between Art and Social Document

Kristen Korfitzen, George Mason University. **A City in Flux: Sources and Models of Berenice Abbott's Changing New York**

Andrew Scruggs, Rutgers, The State University of New Jersey.
The Family of Nan: Nan Goldin's Aesthetic of Intimacy and the Ruins of Postmodernism

Sarah Martin, University of North Carolina at Greensboro. **Stacy Kranitz: Social Documentary in the Age of Social Media**

George Dimock, University of North Carolina at Greensboro. **Allan Sekula—In Memoriam**

VICTORIA B

The Art of Making by SECAC Artist's Fellowship Recipients

Chair, Sandra Reed, SCAD Savannah

Matthew Kolodziej, University of Akron. **Projecting Painting Practice: Journeys Into Digital and Real Space**

Carol Prusa, Florida Atlantic University. **Emergence**

Craig Drennen, Georgia State University. **The Death of Timon**

Hanna Jubran, East Carolina University. **Professionally Speaking—Hands On**

Jason Lee, West Virginia University.
The Modular Environment

VICTORIA C

FOCUS: Revealing a Single Work

Chairs, Arthur Marks, University of North Carolina at Chapel Hill, and James Boyles, North Carolina State University.

Juan Guerrero, Stony Brook University. **Modesty and Betrayal in Seventeenth-century New Granada: On Vásquez's Martyrdom of Saint Catherine.**

Karen Quinn, Museum of Fine Arts, Boston. **Owl's Head, Penobscot Bay—a Singular (?) Painting by Fitz Henry Lane**

Emily Gumpel, Pratt Institute.
Manet's Modern Interpretation of Piety and Sensuality

K. Porter Aichele, University of North Carolina at Greensboro. **Kate Gilmore's Corporate Body in Pink**

AUGUSTA A

Self-Mythologizers

Chair, Erin McNeil, SCAD Savannah

Melissa Gustin, Art Institute of Chicago. **Hiram Powers' Creation Myths: The American Lysippus and the Greek Slave**

Elliott King, Washington and Lee University. **The Tragic Myth of the Two Dalís: Re-considering "Late Dalí"**

Alexandra Jones, SCAD Savannah. **Annie Sprinkle's Performances: When Too Much is (Not) Too Much**

William Coberly, Independent Scholar. **Ontological Geek. The Critic/Game Designer: Social Media and the Blogosphere's Perpetuation of Person**

AUGUSTA B

See the Text. Read the Image

Chair, Christopher Fettes, University of Central Arkansas

Regina Lynch, Independent Scholar.
To Print or Not to Print: Questions of Politics, Art and Theatre in the Cranach Press Hamlet

Michelle Jackson, Independent Scholar. **Reading the Romantic Landscape: Paintings, Literature and Glass in Nineteenth-Century Bohemia**

Molly Boarati, Nasher Museum of Art at Duke University. **Summer Reading: Combining Art and Literature at the Nasher**

Affiliated Society: Art Historians Interested in Pedagogy and Technology (AHPT)

ST. ANDREW'S BOARDROOM

Plays Well with Others: Art Historians' Collaborations, Intersections, and Networks

Chairs, Rhonda Reymond, West Virginia University and Marjorie Och, University of Mary Washington

Marjorie Och, University of Mary Washington. **Seeing Students as a Community of Thinkers**

Elizabeth Baltes, Duke University. **Three Art Historians, a Computer Scientist, and a Computer Artist Walk into a Classroom**

Catherine Dossin, Purdue University. **The ARTL@S Project: Towards a Spatial (Digital) Art History**

OLYMPIA BOARDROOM

Attention! Art and the Military

Chair, Jennifer Ramirez, Independent Scholar

Elizabeth Heuer, University of North Florida. **Ready, Aim, Fire!: the Development of Landscape-targets in WWI**

Cindy Hasio, Valdosta State University. **A Collective Case Study of Veterans Inside an Arts and Crafts Room and Their Perceptions Regarding Empowerment**

Sonja Greentree Rossow, University of Alabama. **Holding Down the Fort: Giving a Voice to Military Spouses**

Joseph Mougel, University of Wisconsin-Milwaukee. **Seeing the Camouflage: Photographs of a Veteran Becoming an Artist**

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

BEAR CREEK BOARDROOM

Open Session: Dynamics of Integration

Chair, Stacy Isenbarger, University of Idaho

Stacy Isenbarger, University of Idaho. **Dangling the Carrot**

Valerie Powell, Sam Houston State University. **WASH [Workshop in Art Studio + History]**

Cedar Nordbye, University of Memphis. **Foundations Goal 1: Liberation**

EDGEWOOD BOARDROOM

Experiential Learning in Art History— Undergraduate Session

Chair, Ute Wachsmann-Linnan, Columbia College

Katie Johnson, University of North Carolina at Asheville. **Dissolving Boundaries. Internship and Research Experience within the Museum Context**

Joanna Burch, Columbia College. **Experiential Learning Out of the Ordinary. Museum Internship in Germany**

Brittany Deal, University of Northern Iowa. **Building Skill Sets. Internship at the Waterloo Center for the Arts**

Glenna Gray, Randolph College. **The Truth Beyond the Loss Register. An Examination of the Economic and Political Factors Behind the Pillaging of Iraq's Cultural Heritage**

SESSION 8: 3:30 – 5:30 PM

BLUE ASHE ROOM

Confronting Challenges, Asserting Presence: Women in the American Art World 1900–1970

Chair, Helen Langa, American University

Erika Doss, University of Notre Dame. **Spiritual Abstractions and Desert Landscapes: Agnes Pelton's Choices and the Construction of Modern American Art**

Katherine Papineau, University of California, Santa Barbara. **Katherine Morrow Ford: Finding the Feminine in Modern Architecture**

Keri Watson, Ithaca College. **Elizabeth McCausland: Critic, Curator, and Activist**

Sybil Gohari, Independent Scholar. **A Critical Contrast: Gender and Reception in the Art of Helen Frankenthaler and Joan Mitchell**

GRANDOVER EAST

FABRication—2

Chair, Kristy Deetz, University of Wisconsin-Green Bay

Margi Weir, Wayne State University. **Social Fabric**

Lily Kuonen, Jacksonville University. **PLAYNTING, Crossing Categorical Structures**

Tore Terrasi, University of Texas at Arlington. **Grid Studies: Weaving and Reading**

Natalie Smith, University of New Mexico. **Object Worship: Painting in a New Dimension**

Barbara Yontz, St. Thomas Aquinas College. **Sense, Nonsense, and Sensibility**

GRANDOVER WEST

Reciprocal Exchanges: Regionalisms and Modernisms in Dialogue

Chairs, Shannon Connelly, Rutgers University and Mary Manning, Rutgers University

Peggy Moorhead Seas, The Graduate Center, CUNY. **Monticelli: A Painterly Painter Between Paris and Marseille**

Claire Kovacs, Canisius College. **Degas and the Ottocento: Recentring (?) Nineteenth-Century Art**

Claire Orenduff-Bartos, Valdosta State University. **Articulating Modernism at the Edge of Empire: Polish Symbolism and the Sztuka Group**

Danielle Johnson, Museum of Modern Art. **Belgian Surrealism at the Center**

VICTORIA A

Teaching and Using Social Media and Online Communities

Chair, Diane Gibbs, University of South Alabama

Brooke Scherer, University of Tampa. **Bending the Rules: Social Media and Online Course Management Systems as Tools for Graphic Design Pedagogy**

Ann Ford, Virginia State University. **Going On: A Collaborative Classroom**

Ki Ho Park, Louisiana State University. **Social Media as an Educational Platform for Graphic Design**

Diane Gibbs, University of South Alabama. **Using Social Media In & Out of the Classroom**

VICTORIA B

Paragone: Music, Poetry, and Visual Art
Chair, Carlton Hughes, University of South Carolina Upstate

Janet Seiz, North Carolina A & T State University. **Leonardo's Great Experiment: Proving Painting's Superiority to a Courtly Audience**

Carlton Hughes, University of South Carolina Upstate. **Michelangelo, Bacchus, and Theater**

Amelia R. Mañas, Universidad Autónoma de Madrid. **Image in Motion: From Written Words to Painted Views**

Norman Magden, University of Tennessee, Knoxville. **Experimental Film and Sound Art: Theoretical Commonalities**

VICTORIA C

Performing Help

Chair, Ellen Mueller

Ellen Mueller, West Virginia Wesleyan College. **Performing Help**

Caroline Peters, Colorado State University Pueblo. **Killin' It with Paul Crik**

Rebecca KIELTY, Independent Scholar. **"Youtorial": Satire from the Peanut Gallery**

Rae Goodwin, University of Kentucky. **Help Wanted, A Performance Strategy Based on Not Knowing**

Cayla Skillin-Brauchle, Independent Artist. **Certifying the Truth in Mumbai**

AUGUSTA A

From Fluxus to Burning Man: The Continuing Evolution of Performance Art, Public Art and Street Art

Chair, Eric Schruers, Slippery Rock University of Pennsylvania

Roger Rothman, Bucknell University. **Fluxus and the Joy of the Slow-motion General Strike**

Stephanie Guasp, **Art in Limbo. Alison Knowles: A Study on Feminism & Family**

Martha Bari, Hood College. **Peace in the Streets: Lennon and Ono's 1969 Billboard Campaign**

Eric Schruers, Slippery Rock University of Pennsylvania. **Public Art and Radical Self-Expression in the Age of Burning Man**

AUGUSTA B

Art and International Relations in the Twentieth Century

Chair, Jennifer McComas, Indiana University, Bloomington

Toby Norris, Assumption College. **Shaping an Art of Democracy**

Austin Porter, Kenyon College. **Propagating Culture: Promoting American Art Abroad During World War II**

Noelle Giuffrida, Case Western Reserve University. **The Right Stuff: Chinese Art Treasures “Landing” in Early 1960s America**

Joseph Underwood, Stony Brook University. **From the First World Festival of Negro Arts to the Dak’Art Biennale: The Senegalese Government as Patron**

Affiliated Society:
Visual Resources
Curators of SECAC
(VRC)

ST. ANDREW’S BOARDROOM

Connections and Transformations: New Technologies in the Arts and Humanities.

Chair, Mark Pompelia, Rhode Island School of Design

Jason Varone, New York University and Rebecca Shows, ARTstor. **Visualization Tools for Digital Art History**

Mark Olson, Duke University. **Digital Technologies and the Social Life of Things: The Wired Lab at Duke University**

Iara Dundas, Duke University, and Elizabeth Narkin, Duke University. **How Can Visualization Technologies Help Us to Teach and Learn Architectural History?**

Catherine Barrett, University of Oklahoma. **How I Pad My Survey Course**

Steven Tatum, Virginia Tech. **Traveling Light: Gathering Information and Cataloging Photographs with Mobile Devices**

OLYMPIA BOARDROOM

“Between s/States” in Ancient American Art.

Chairs, Jennifer Siegler, Emory University and Meghan Tierney, Emory University

Elizabeth Olton, Independent Scholar. **From the Historical to the Sacred: A Study of Maya Royal Portraiture Scratched on Walls and Carved on Lintels**

Deborah Spivak, University of California, Santa Barbara. **The Women Behind the Empire: Loro Femal Representation as Hidden Transcripts of Resistance**

Shelley Burian, Emory University. **Quechua Scorpions and Aymara Stripes: Two Cultures Interwoven in Language and Cloth**

BEAR CREEK BOARDROOM

Why Foundations? What is the Role of a First Year Studio Foundation Program in an Art and Design Education?

Chair, Maureen Garvin, SCAD Savannah

Marlene Lipinski, Columbia College Chicago. **Expanding the Skill Sets at the Foundation Level**

Liz Miller, Webster University, Worldwide. **A New Structure, a Stronger Foundation, a Braver Art Future: Towards a New Model for Foundations Curriculum**

Carlos Colon, Independent Artist. **Foundations For Everyone! A Leader for Interdisciplinary Engagement and the Abstract: a Foundation Studies Program is Uniquely Capable of Becoming the “Central Station” of an Institution.**

Jason Swift, Plymouth State University. **De-Siloizing the Foundations Studio Program: The Role of a Studio Based Art Education Program on an Art Department Foundations Task Force**

EDGEWOOD BOARDROOM

Open Session: Undergraduate Research

Chair, Anna Piperato, High Point University

Chloe Jackson, Kutztown University of Pennsylvania. **Church Architecture of the Early Conversion Efforts in New Spain**

Chloe Courtney, Auburn University. **Craft in the Work of Frida Kahlo: The Retablo as Living Symbol**

Megan Starke, Millsaps College. **The Personal Art of Kurt Schwitters: Self-Expression through the Means of the Avantgarde**

Alexandro Leme, University of Arkansas at Little Rock. **Documentary Photography and Surrealism in the Interwar Paris: A Dialectical Resolution**

Sarah Pons, Texas A&M University-Corpus Christi. **The Iconography in the Art of Salvador Dali—To Be Viewed as Possible Indications of Childhood Sexual Abuse and Repression of Homosexuality**

Friday evening events in
Downtown Greensboro*:

**6:00-9:00 PM
ART IN ODD PLACES
GREENSBORO (AiOP).
SOUTH ELM STREET
(SEE SEPARATE MAP).**

**Co-sponsored by Art in
Odd Places, SECAC, and
the Art Department at
UNCG.**

*Buses will depart KCC for
Downtown Greensboro at 5:30

SATURDAY november 2

**7:00 -8:00 AM SECAC
Membership breakfast and
meeting**

COLONY ROOM

Session 9: 8:00 – 9:30 AM

BLUE ASHE ROOM

Art and Legacy at Historical Black Colleges

Chair, Earnestine Jenkins

Earnestine Jenkins, University of
Memphis. **Muralist Vertis Hayes
and the LeMoyne Federal Art
Center, Memphis, Tennessee**

Charles Caraway, Jackson State
University and Yumi Park, Jackson
State University. **Hidden Jewels of
the Permanent Collection at the
Art Department, Jackson State
University**

Mallory Baskett, Indiana University,
Bloomington. **Ben Shahn's
Alternatives at LeMoyne-Owen
College: A Jewish Artist at an
HBCU**

GRANDOVER EAST

Seeing Double: Alter Egos and Mirror Images in Western Art 1800-1900

Chair, Mary Douglas Edwards,
Pratt Institute

Mary D. Edwards, Pratt Institute.
**Seeing Double Across Time:
Alter Egos & Mirror Images: from
the Fifteenth to the Twenty-first
Century**

Jenny Ramirez, Independent
Scholar. **Doubles, Doppelgängers,
and Desire: The Formation
of Female Identity in the
Photographs of Lady Hawarden**

Sarah Lippert, University of
Michigan-Flint. **Venus's Double:
Investigating Similitude in Burne-
Jones's Pygmalion Cycle**

GRANDOVER WEST

A New Reality: Blending Traditional and Contemporary Technology to Enhance Creativity

Chair, Sam Ladwig, Herron School
of Art and Design

Carla Rokes, University of North
Carolina at Pembroke. **App'titude:
Reshaping Drawing Curriculum
for Today's College Art Student**

Elizabeth Ingram and Colin Tury,
Herron School of Art and Design.
**Redefining Craft: Tradition and
Technology**

Amy Johnson, University of Central
Oklahoma. **The Fast and Slow of
Letterpress**

VICTORIA A

Picturing the South: Realities and Myths

Chair, Debra Murphy, University of
North Florida

Melissa Geiger, East Stroudsburg
University of Pennsylvania. **Into
the Ether: Felix Kelly's Haunting
Images of the Deep South**

Liz Murphy Thomas, Florida State
College at Jacksonville. **The Land
of Sunshine: Documenting the
Disappearing Tourist Culture
Along Florida's US1**

Rocky Horton, Lipscomb University.
Gimme that Old Time Religion

VICTORIA B

Traditional Wet Darkroom and Twenty-first Century Students

Chair, Cheryl Harrison, High Point
University

Ron Beverly, Howard University.
The Wetroom Drought

John Pickel, Wake Forest University.
**Trends in the Traditional Wet
Darkroom in the Twenty-first
Century**

Cheryl Harrison, High Point Univer-
sity. **Traditional Wet Darkroom,
2013, A Personal Survey**

Maia Dery, Guilford College.
**Alternative Methods and
Chemistry in the 21st Century
Darkroom.**

VICTORIA C

Healthy and Safety in Higher Education Studio Art Programs

Chair, Lauren Lake, University of
Alabama at Birmingham

Jason McCoy, Georgia Southern
University. **Safety in the Sculpture
Studio**

Elsie Hill, Georgia Southern
University. **Safety 1st... Doesn't
Have to Cramp Your Style**

Lauren Lake, University of Alabama
at Birmingham. **A Model for Health
and Safety Training**

AUGUSTA A

Story First

Chair, Marc Russo, North Carolina
State University

Peter Chanthanakone, University
of Iowa. **The Transformation of
Words to Animation**

Edward Ramsay-Morin, Sam
Houston State University. **Narrative
Tangents**

John Stanko, University of South
Florida St Petersburg. **If Everything
Communicates Something**

AUGUSTA B

Porous Borders: The Changing Face of Contemporary Drawing

Chairs, Pete Schulte, University of
Alabama, and Travis Head,
Virginia Tech

Pete Schulte, University of Alabama
and Travis Head, Virginia Tech.
Porous Borders

Philip Miller, University of
Louisville. **Necessary Action**

Shona Macdonald, University of
Massachusetts Amherst. **Slow
Drawing**

ST. ANDREW'S BOARDROOM

DIY, JIT, WTF!

Chair, Tammy Evans, Winston-
Salem State University

Kevin Cates, University of Arkansas
at Little Rock. **Pixels: To Add or Not
To Add...**

Greg Siwak, Esq. **Artists' Rights
and Entertainment Law in the
Time of DIY**

Martine Sherrill, Wake Forest
University. **From Purchase to
Curation – Entrusting Students to
Build the Wake Forest University
Contemporary Art Collection**

OLYMPIA BOARDROOM

All Things Stone: New Research into Masons and Sculptors during the Twelfth and Thirteenth Centuries

Chairs, Janet Snyder, West Virginia University, and Tessa Garton, College of Charleston

Kelly Watt, Washburn University.

Exploiting the Sweet Spot Between a Rock and a Hard Place at San Millán de la Cogolla

Tessa Garton, College of Charleston.

Romanesque Sculptors, Stonemasons, and Contractors in Northern Palencia

Janet Snyder, West Virginia University. **Science Meets Art on the Camino Francés: The Nature of Stone and Sculpture at Burgos and León**

BEAR CREEK BOARDROOM

Public Sculpture in Europe after 1945—1

Chair, Catherine Dossin, Purdue University

Daria Dittmeyer, Independent Scholar. **Hans Kock's Early Sculpture and the Influence of Heidegger's Ideas on It**

Lola Arellano-Weddleton, Bryn Mawr College. **A New Rodin?: Oskar Hansen, Alina Szapocznikow, and the Memorial for Auschwitz**

Jessica Sjöholm Skrubbe, Stockholm University. **Public Sculpture in Sweden 1945-1975**

EDGEWOOD BOARDROOM

Demonstrate

Chair, Andi Steele, University of North Carolina Wilmington

Claudia Wilburn, Brenau University. **Image Transfer as a Form of Digital Monotype**

Sheri Fleck Rieth, University of Mississippi. **It's a Metaphor**

Jessica Smith, University of West Alabama. **Functional Feast**

Session 10: 9:45 – 11:45 AM

BLUE ASHE ROOM

I'm a Photographer?

Chair, Christopher Luhar-Trice, University of North Florida

Kelly Hider, Walters State Community College. **Staging and Construction in Contemporary Photography: How Interdisciplinary Artists Use Photography to Provoke Truth and Fiction**

Dominic Lippillo, Mississippi State University. **Fifteen Homes: An Exploration of Domesticity Using Found Photographs**

Mark Strandquist, Virginia Commonwealth University. **Letting Go of the Shutter: The Social Aesthetic of Contemporary Photographic Practice**

Ashley Waldvogel, SCAD Savannah. **I'm not a photographer, but can I take your picture?**

Pamela Venz, Birmingham-Southern College. **Photography: A Question of Substance**

GRANDOVER EAST

Master and Pupil

Chair, Vida J. Hull, East Tennessee State University

Ashley Elston, Berea College. **Deliberate Dependence: Taddeo Gaddi and the Legacy of Giotto in Santa Croce, Florence**

Jennifer Kim, The Graduate Center, CUNY. **Tradition and Innovation in the Italian Renaissance Workshop: From Pietro Perugino to Raphael**

Alisa M. Carlson, University of Texas at Austin. **Keeping up with the Holbeins: Renaissance Portraiture from Father to Son**

Natashe Roje, The Graduate Center, CUNY. **Art into Life: Jackson Pollock and the Legacy of Allan Kaprow**

Anne Keener, Ohio State University. **Embodied Activity: Demonstration and Transmission in Zen**

GRANDOVER WEST

Something for Everyone: An Open Pecha Kucha Session

Chair, Jason Guynes, University of South Alabama

Brad Adams, Berry College. **garden 65: apex**

Scott Andresen, Louisiana State University. **Make Do and Mend, The Art of Repair**

Jim Benedict, Jacksonville University. **Recent Works by Jim Benedict**

Chung-Fan Chang, Jacksonville University. **The Act of Drawing**

Lily Kuonen, Jacksonville University. **Your Response is Both Respected and Valued**

Raluca Iancu, University of Tennessee, Knoxville. **The Destructivist Manifesto**

Beauvais Lyons, University of Tennessee, Knoxville. **Teaching Pranks**

VICTORIA A

Photographing the Body

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

Christopher Lonegan, Loyola University in Maryland. **Imaging the Trace: Frau Roentgen's Hand (1895)**

Elizabeth Welch, University of Texas at Austin. **The Performing Body in Joseph Cornell's Circus**

Timothy Hiles, University of Tennessee, Knoxville. **Shifting Perception: Photographing the Disabled During the Civil Rights Era**

Emily L. Newman, Texas A&M University-Commerce. **Painfully Thin: Exploring Anorexia and Photography**

VICTORIA B

Damaged, Destroyed, and Disappeared: The Scholarship of Lost Art

Chairs, Andrew Hottle, Rowan University and Leanne Zalewski, Randolph College

Kaleb Jewell, Virginia Commonwealth University. **Piecing Together the Remains: The (Mis)Informed Iconoclasm and Reconstruction of North American Rock Art**

Linda Merrill, Emory University. **The Lost Symphony: Whistler and the Perfection of Art**

Ji Eun You, University of North Carolina at Chapel Hill. **Assumed Lost: Studying Luxury Furniture from the French Revolution**

Caterina Y. Pierre, Kingsborough Community College, CUNY. **Studying the Lost Museum: The Musée Marcello as a Case Study**

VICTORIA C

Design for Good: Working With Communities

Chair, Eve Faulkes West Virginia University

Eve Faulkes, West Virginia University. **Designing for Social Value: Three Projects**

Nanhee Kim, University of North Alabama. **Case Study: Designing as Agent of Positive Social Change**

Kofi Opoku, West Virginia University. **Using Empathy in Design to Foster Interest in Social Issues**

Kermit Bailey, North Carolina State University. **Mapping Cultural Legacy in The South Park-East Raleigh Historic District**

AUGUSTA A

We Are Where We Are Not: Picturing Invisibility in Nature Representations

Chair, Adrienne Bell, Marymount Manhattan College

Marina Mangubi, College of Wooster. **Infinitesimal Detail in Painting and Mathematics**

Jennifer Scheuer, University of Tennessee, Knoxville. **The Doctrine of Signatures: Visualizations, Mnemonics, and the Divine**

Tyler Starr, Davidson College. **Lover's Leap: Landscape as Pictograph**

Adrienne Bell, Marymount Manhattan College. **We Are Where We Are Not: Picturing Invisibility in Nature Representations**

AUGUSTA B

The Body Politic: Visuality and the Fabrication of Identity

Chair, Ken Hassell, Elon University
Ken Hassell, Elon University.

Window Dressing the Body
Erin Machado, Case Western Reserve University. **Manufactured Heir: Charles V's Campaign for Philip II**

Elizabeth Sanderford, Virginia Commonwealth University. **The Unclothed Body in Francisco Goya's The Disasters of War**

Tatiana Klacsmann, Institute for Doctoral Studies in the Visual Arts. **Accretional Identity Formation Explained through Julie Heffernan's Self-Portrait as a Wunderkabinett**

ST. ANDREWS BOARDROOM

Historical Deviations

Chair, Amanda Horton, University of Central Oklahoma

Dori Griffin, University of Southern Mississippi. **Useful Histories: Relating History to Practice in the Design History Classroom**

Ashley Busby, Susquehanna University. **The Value of Experiential Research and Inquiry in Art History Curriculum**

Stephen Treadwell, Jr., University of Central Oklahoma. **Freshmen to Pressmen: Letterpress Printing and Its Effects on Graphic Design History Pedagogy**

OLYMPIA BOARDROOM

Panel Discussion: Community College Roundtable

Chair, Herbert Reith, Pellissippi State Community College

Panelists: Jaia Chen, Shelton State Community College; Kelly Frigard, University of Cincinnati, Clermont College; Jennifer Selby, Rowan-Cabarrus Community College; K.C. Williams, Northwest Florida State College

BEAR CREEK BOARDROOM

Public Sculpture in Europe after 1945–2

Chair, Victoria F.H. Scott, Independent Scholar

Roja Najafi, University of Texas at Austin. **The Existential Location: Evocations & Objects in Dubuffet's Hourloupe Pieces**

Rachel Boate, Institute of Fine Arts, NYU. **Eclipse of the Monument: Memory Sites in Post-Wall Berlin**

Natasha Goldman, Bowdoin College. **Berlin's Holocaust Memorial: Imagination and Memory**

Affiliated Society:
Association for Textual
Scholarship in Art
History (ATSAH)

EDGEWOOD BOARDROOM

Texting, Past and Present: Word with Image as Artistic Vehicle

Chair, Barbara J. Watts, Florida International University

William R. Levin, Centre College, Emeritus. **Biblical Texts with Contemporary Implications in Lorenzo Ghiberti's Gates of Paradise**

Mary Pardo, University of North Carolina at Chapel Hill. **Hybrid Figuration and the Interstices of the Text in Late Medieval and Renaissance Art**

Shaw Smith, Davidson College. **Romare Bearden: Call and Recall in Word and Image**

Heather McGuire, Virginia Commonwealth University. **Playing Systems and Meaning: Soliciting Heteroglossia**

11:45 AM – 1:00 PM Lunch Break (on your own)

Session 11: 1:00 – 3:00 PM

BLUE ASHE ROOM

What People Wore[?]: Social Art History Through Fashion

Chair, Kate Scott, Rutgers University

Rebekah Compton, Columbia University. **Clothing Venus: The Art of Adornment in Botticelli's Mythologies**

Aneta Samkoff, The Graduate Center, CUNY. **The North Caucasus as a Melting Pot for Silk Road Fashion: An Analysis of Clothing from Moschevaja Balka**

Kristine Ronan, University of Michigan. **Fashion and the New World, circa 1833: Prinz Wied and Karl Bodmer's Travels in the Interior**

Justin McCann, Rutgers University. **Tailoring Identity: Whistler, Body/Dress, and Victorian Performance**

GRANDOVER EAST

Art to Heal the Sick

Chair, Bonnie Kutbay, Mansfield University of Pennsylvania

Bonnie Kutbay, Mansfield University of Pennsylvania. **The Healing Sanctuary of Asclepius at Pergamum**

Kay Arthur, James Madison University. **Seeing and Touching the Bambino Cristo**

Jessica Hong, New York University. **Traumatized Skin: Alina Szapocznikow and Her Awkward Objects**

Vida Hull, East Tennessee State University. **Christus Medicus, Maria Medicina: Their Function in the Hospital Context of Hans Memling's Paintings for the Hospital of Saint John in Bruges**

Megan Piorko, Georgia State University. **Nothing Good without Pain: An Early Modern Journey of Spiritual Challenge**

GRANDOVER WEST

How the Personal is Political in That Place We Call Art

Chair, Barbara Yontz, St. Thomas Aquinas College

Jeff Schmuki, Georgia Southern University. **Armagardden**

Wendy DesChene, Auburn University. **WYSIWYG**

Nina Bellisio, St. Thomas Aquinas College. **Tibor Kalman: The Politics of Design**

VICTORIA A

Boundaries and (In)Security

Chair, Edwin Johnson, SCAD Savannah

Elizabeth Hawley, The Graduate Center, CUNY. **Borderline Brits: Race, Class, and Nationhood in the Work of Chris Ofili and Gillian Wearing**

Kelly Rae Aldridge, Stony Brook University. **Fruits of Empire: Michael Rakowitz and the Fates of Plate**

Monica Steinberg, The Graduate Center, CUNY. **On Humor: Incongruity and Identity in Contemporary Azerbaijani Art**

Edwin Johnson, SCAD Savannah. **Chain-link Ruminations on Jane Alexander's Bird (2004)**

VICTORIA B

Participation Reconsidered: Beyond Social Change

Chair, Tara Strickstein, Virginia Commonwealth University

Tara Strickstein, Virginia Commonwealth University. **The Aesthetics of Encounter**

Jessica Santone, University of Houston. **The Economics of the Performative Audience**

David Stewart, University of Alabama in Huntsville. **Lines of Flight in Participatory Art: Deleuze, Rancière, and Changing Thoughts on Aesthetics and Social Change**

Cristina Albu, University of Missouri-Kansas City. **The Anti-Retinal Bias of Participatory Art Theorists**

VICTORIA C

Art and Crime: The Dark Side of Art History

Chair, Julia Fischer, Georgia Southern University

Rachel Kreiter, Emory University. **Usurpation in Ancient Egypt and Egyptology**

Julia Fischer, Georgia Southern University. **To the Victor Go the Spoils: Looting in the Roman Empire**

Pierette Kulpa, Pennsylvania State University. **Institutionalized Art Looting Under Mussolini: The Case of the Pietà di Palestrina**

AUGUSTA A

The Twelfth Century in Art and Thought

Chair, Evan Gatti, Elon University

Rita Tekippe, University of West Georgia. **The Living Virtues of Reform**

Lisa Victoria Ciresi, University South Carolina Beaufort. **Barbarossa's "New Rome" in Aachen: the Louvre Casket and Karlsschrein as Bearers of his Imperial Agenda**

Jennifer Feltman, Young Harris College. **Building Virtue at Amiens: Moral Theology and the Rhetoric of Construction in the West Facade Dado Sculptures**

Meg Bernstein, University of California, Los Angeles. **The Development of Blackfriar Architecture in England**

AUGUSTA B

Icons and Idols: Iconophobia in Islamic Art

Chair, John Stephenson, Appalachian State University

John Stephenson, Appalachian State University. **The Parameters of Iconophobia in Islamic Art**

Lauren Bearden, Georgia State University. **Aniconism in Ancient Petra**

Halide Salam, Radford University. **Icon as Word, Word as Feeling**

Jessica Stephenson, Kennesaw State University. **Beyond Representation and Sufi Saint Shrines in North and West Africa**

ST. ANDREW'S BOARDROOM

Physical Trace and Conceptual Strategy

Chair, Hallie Scott, The Graduate Center, CUNY and Chad Alligood, The Graduate Center, CUNY

Amy Rahn, Stony Brook University. **Bas Jan Ader's Fall: Interstitial Objecthood**

Jennifer Noonan, Caldwell College. **Reciprocity as Strategy: The Relationship Between Idea and Object in Printmaking**

Allison Myers, University of Texas at Austin. **Breaking English: Language and Materiality in the Work of Guy de Cointet**

Ellen Tani, Stanford University. **Empty Signifiers: Race and Conceptual Art**

OLYMPIA BOARDROOM

Open Session: Modern and Contemporary Art—1

Chair, Karen Stock, Winthrop University

Morgan Ridler, The Graduate Center, CUNY. **Painted Over and Forgotten: Reimagining Bauhaus Wall Painting.**

Grace Reff, Independent Scholar. **Implications of Universality: A Study of Primitivism, 1984**

Samantha Karam, Virginia Commonwealth University. **Beyond Gender: A Historiographic Analysis of Dorothea Tanning's Artistic Practice**

BEAR CREEK BOARDROOM

Art and Identities—Global, National, Regional

Chair, Kevin Concannon, Virginia Tech

Benjamin Benus, Loyola University of New Orleans. **Isotype, Internationalism, and Global Politics in the Interwar Period**

Masha Stoyanova, George Mason University. **Andrew W. Mellon and the Hermitage Paintings: A Chronicle of the Sale of the Century**

Sandrine Canac, Stony Brook University. **Territoriality in Pacific Standard Time—Los Angeles Art, 1945-1980**

Session 12: 3:15 – 5:15 PM

BLUE ASHE ROOM

Open Session: Renaissance and Baroque Art

Chair, Steve Arbury, Radford University

Erin Grady, Meredith College.

Painting and Prayer: Discerning the Connection Between Art and Spirituality in the Frescoes at San Marco

Daniel McReynolds, Princeton University. **Architecture, Art History**

David Tubbs, Old Dominion University. **Decapitating the True Self for the Symbolic Order: Psychoanalyzing Caravaggio's David with the Head of Goliath**

Beth Stewart, Mercer University. **Leonardo, Lucretius, and the Distant View**

GRANDOVER EAST

Organizing and Managing Collaboration: Principles that Work

Chair, Mary Lou Davis, SCAD Savannah, Irini Kokkinou, SCAD Savannah

Scott Thorp, SCAD Savannah. **Making Things Happen**

Jinah Oh, SCAD Savannah. **Process or Outcome? Constructing Collaboration Syllabi and Overcoming Challenges of Assessment. What are the Learning Objectives that Work?**

John Colette, SCAD Savannah. **Mentoring Cross Disciplinary Design Research - a Project Studio Based Approach**

Mary Lou Davis, SCAD Savannah. **Developing Assignments that Teach Creative Collaboration**

Irini Kokkinou, SCAD Savannah. **How Much Structure is too Much Structure? The Role of Instructors in Directing Student Collaborative Efforts**

GRANDOVER WEST

Open Session: Contemporary Art

Chair, Preston Thayer, Augustana College

Kathe Albrecht, Institute for Doctoral Studies in the Visual Arts. **Steampunk Art: Victorian Nostalgia or Machine Anxiety?**

Heather Stark, Marshall University. **Earthworks and Appalachia**

Dan Jakubowski, University of Florida. **Sounds of Gendered Labor and the Shiekh's Sermon: Magdi Mostafa at the Sharjah Biennial**

Alice Burmeister, Winthrop University. **Les Images de la Route: The Importance of Travel and Possibility in the Panoramic Landscapes of Jean-Marc Dallanegra**

VICTORIA A

Soundsites: Experiments in Sound and Place

Chair, Charles Eppley, Stony Brook University

Lauren Rosati, The Graduate Center, CUNY. **How Freud Taught the Surrealists to Hear Themselves Think**

Charles Eppley, Stony Brook University. **Siting Sound in Media Environments: Max Neuhaus's Public Supply I-IV (1966-1973) & Radio Net (1977)**

Joo Yun Lee, Stony Brook University. **John Cage and Lejaren Hiller's HPSCHD (1969): "Total Sound-Space" of Openness and Connectivity**

Kevin Concannon, Virginia Tech. **Generations: Brian Eno's Art of Sound and Light**

Meredith Mowder, The Graduate Center, CUNY. **The Politics of Silent Space: Architecture and the Acoustic Void**

VICTORIA B

Illustrious Individuals: Visual Articulations of Celebrity and Heroism

Chair, Lara Kuykendall, Ball State University, and Letha Clair Robertson, University of Texas at Tyler

Laura Dufresne, Winthrop University. **Chivalry and the Lady: The Nine (or Eighteen) Worthies as a Mirror of Gender in Late Gothic Art**

Kara Fiedorek, Institute of Fine Arts, NYU. **Bonds of Affection: Photography and the Fairy Wedding of 1863**

Emily Ackerman, The Graduate Center, CUNY. **Glamour/Photography: Edward Steichen, George Hurrell, and Nickolas Muray's Celebrity Photographs, 1920-1935**

Sasha Goldman, Temple University. **The Meteoric Pope: Understanding Pope John Paul II through Maurizio Cattelan's La Nona Ora**

VICTORIA C

Feminism and Queerness in Modern and Contemporary Latin American Art
Chair, Gillian Sneed, The Graduate Center, CUNY

Amelia Kutschbach, Hunter College.
Frida Kahlo and the International “New Woman”: Feminism, Popular Media, and the Avant-Garde

Elizabeth Donato, The Graduate Center, CUNY. **La Quipu Feminista: Weaving as Resistance in Cecilia Vicuña’s Poetic**

Luisa Valle, The Graduate Center, CUNY. **Free From Failure: Lina Bardi’s Solar do Unhão, 1961-63, and SESC Pompéia, 1977-82**

Sonja Gandert, Tufts University. **El País de las Maravillas: Alice as Allegory in Special Period Era Cuba**

Jamie Ratliff, University of Minnesota Duluth. **Queering the Body Politic? The Persistence of the Allegorical Female in Contemporary Mexican Art**

AUGUSTA A

The Multi-Temporal City

Chair, Martina Tanga, Boston University

Margaret Werth, University of Delaware. **Nothing but the Hours: Time in the Early City Film**

Mercedes Trelles-Hernandez, La Universidad de Puerto Rico, Recinto de Río Piedras. **The New, the Old and the Dated: El Nuevo Centro de San Juan and the Changing Value of the City as Symbol**

Lee Hallman, The Graduate Center, CUNY. **Skies, Streets and Buildings: Leon Kossoff’s London Landscapes**

Margaret Richardson, Virginia Commonwealth University. **A Tale of Two Cities: Raghbir Singh’s Photographs of Indi**

AUGUSTA B

Open Session: Modern and Contemporary Art—2

Chair: Elizabeth Perrill, University of North Carolina at Greensboro

Seth McCormick, Western Carolina University. **The Fetish and the Ornament: Barnett Newman and the Ethics of Spectatorship**

Robin Williams, University of Texas at Austin. **Video and the Film Frame: Joan Jonas’s Good Night Good Morning (1976)**

Sam Watson, University of Wisconsin-Sheboygan. **Taking It Like a Man: Keith Boadwee and the Politics of Anal Pleasure**

Sara Christensen Blair, Northern State University/Institute for Doctoral Studies in the Visual Arts. **Embracing the Trace: Time, Material, and Form in Wolfgang Laib’s Pollen Pieces**

CLUB FIFTH, SHERATON HOTEL BAR

The Importance of the Bar: Another Round or “Fuck Art, Let’s Dance”

Chair, Scott Betz, Winston-Salem State University

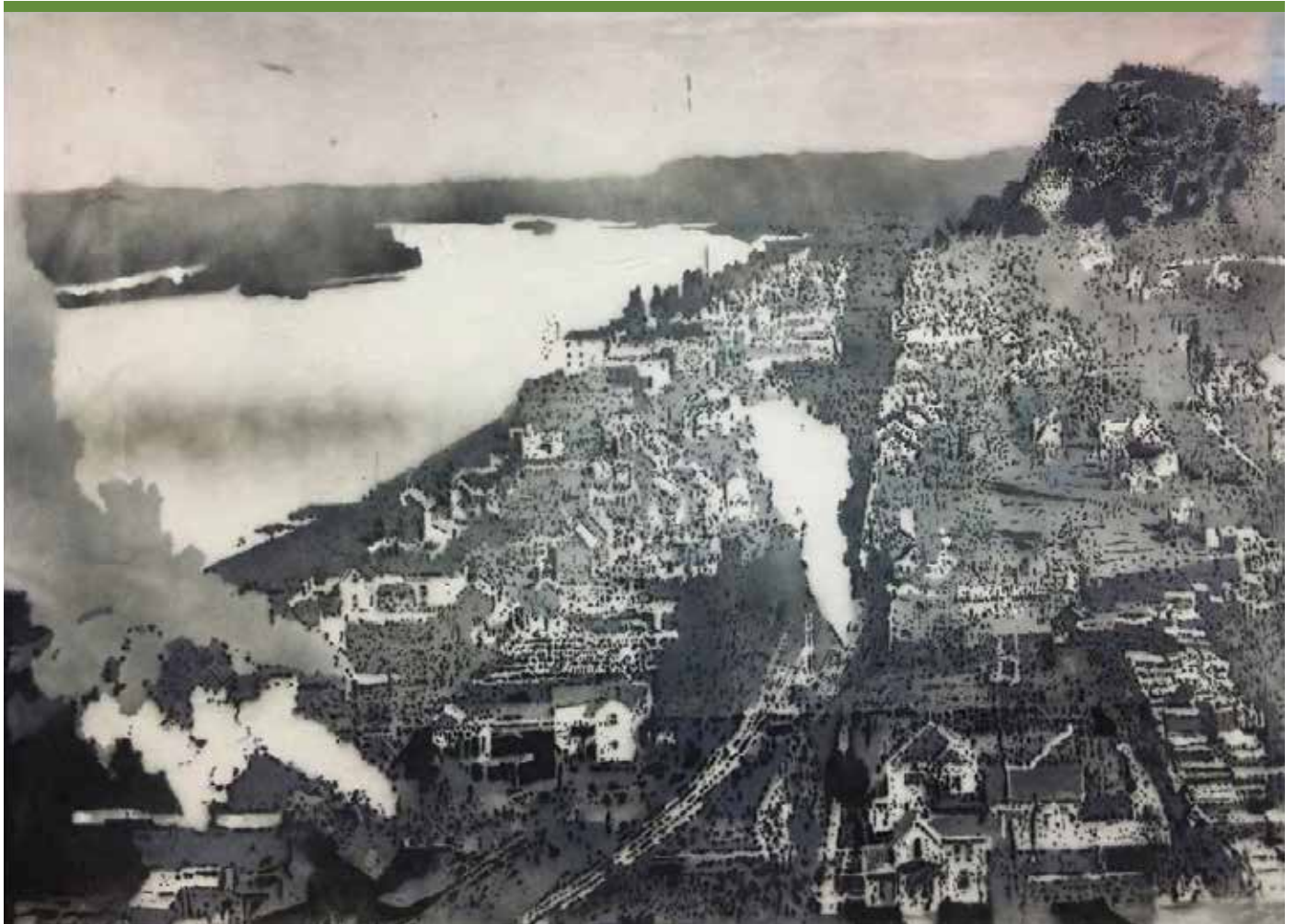
Matt Tullis, Western Kentucky University. **Blurring the Distinction Between Low and Highbrow Art**

Rod Northcutt, Miami University. **pandekegedialogerne**

Louly Peacock, Independent Scholar. **I’m With the Band: From Art Historian to Rock and Roll Mamma**

Kristina Olsen, West Virginia University. **“Drop You Like a Needle:” Postproduction in Contemporary Art and EDM**

Scott Betz, Winston-Salem State University. **Where is the Art?**



TYLER STARR, *LOVER'S LEAP DOWNTOWN (MUSCATINE, IOWA)*

INK, SPRAY PAINT, JAPANESE PAPERS, 36 X 51.25 INCHES, IMAGE USED BY PERMISSION OF THE ARTIST



KURT DYRHAUG, *TONKA BUSTER*

CAST IRON AND ENAMEL PAINT, 12 X 24 X 9 INCHES, IMAGE USED BY PERMISSION OF THE ARTIST

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